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PHOTOPLAYS



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BY

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## PRINCIPAL CHARACTERS

CYAXARES, Male Lead	Son of the Deposed King of Iran
PHRAORTES, HIS FATHER	The Throneless King
DEIOCES, THE UPSTART	King of the Medes
CAMBYSES	Guard of Cyaxares
THE SAPOR	King of Kings, Ruler of the Holy Crater
CRACILLIES	Head of the Priests of Crail
SALUCIEA, Female Lead	Accredited Mistress of Deioces
MADRILLA	Daughter of the Sapor
SARANACES	A Priest of Crail, Saluciea's Bro- ther
SCALA	A Dancer Beloved of Cambyses
ZINKARA	A Spy
ASTYAGES	King of Persis

Priests of Crail, Soldiers, Courtiers,  
Dancers, Debauchees,  
etc., etc.

## SYNOPSIS

The Medes and Persians were about to engage in their first war,—another Holy War,—and these were the causes that led up to it, these also the results:

Young Cyaxares, son of the throneless King Phraortes of Ironia, had grown to manhood with but one compelling purpose in life: to bring to destruction the usurper who had violated his father's trust when he, Cyaxares, was but an infant. This upstart usurper Deioces, once Captain of the Guard of Phraortes, had been left in charge of the young Cyaxares at the time that the old King had been forced to flee temporarily from Baleria. However, Cracillies, Head of the Mysterious Priesthood of Crail, with the aid of a young noble of the Guard, Cambyses, had spirited the young prince away to the sacred precincts of the Caverns of Crail.

Cyaxares, grown to manhood, comes to the capital of Ironia, Baleria, now the seat of rule of the licentious Deioces (who had turned the old city Baleria into the fairest and foulest of capitals), in order to commence his campaign for the restoration of the throne and three trusted companions,—all disguised in the garb of the to his father. Accompanied by his faithful bodyguard, Cambyses, priests of Crail,—Cyaxares comes into the royal city of Deioces. Fortune favors his enterprise, for just previous to his coming bandits have taken the caravan of the daughter of the Sapor (that mysterious and all-powerful King of Kings) as she was journeying home; and Deioces, hearing of the extreme beauty of the brigands' captive, who, by the way, has withheld her identity, buys the young princess for his pleasure. Thanks, however, to the merciful officer of Salucia (the reputed mistress of Deioces), Madrilla (the Princess captured) is unpolluted by the monarch. For Salucia has learned the identity of Madrilla, and she has told her ambitious brother Saranaces,—(priest of Crail) that if Madrilla should be harmed there would not be sufficient heads in Ironia to pay the penalty that the Sapor would exact. Saranaces, therefore, has Madrilla carried in safety to Cracillies at the rendezvous of the Priests of Crail in Baleria.

At a conference between Cyaxares, Cracillies, Cambyses, and Saranaces, at which conference Cyaxares unfolds his plans for the deposition of Deioces, it is agreed that Cyaxares shall take advantage of the fête of the priesthood in Baleria (on which occasion everyone is given over to masquerade and debauchery), in order to get Madrilla out of the city. The plan fails, however, for in the madness of the whirlpool of debauchery, Madrilla is swept from the side of Cyaxares as he and his companions are attempting to get her beyond danger. He is suddenly assailed by Scala, a nearly nude dancing girl, who throws herself into his arms. Whereupon, he snatches her up, takes her to a veranda, and places her in a swing. As he does so, Salucia enters the latticed enclosure from the interior of the house, and with eyes that seemed suddenly awakened to a new sense of the beauty of manhood and of life, she gazes smilingly upon Cyaxares, whom she addresses by name. Scala then tells Cyaxares that she and Cambyses love each other, and implores Cyaxares to return to the house that night and bring Cambyses with him. Fearing a trap, Cyaxares hesitates, but when Salucia tells him that she is the sister of Saranaces, Priest of Crail, he agrees,



coming back with his faithful body-guard Cambyses to feast with the two women. In the midst of their merriment, Saluciea all at once breaks down, confessing to Cyaxares that she had been the tool of her ambitious brother Saranaces, who is a traitor, the tool of Deioces, and that she had lured him and Cambyses to this house in order that he might be betrayed into the hands of the upstart king, who had been informed by Saranaces of Cyaxares' presence and purpose in Baleria. Her heart has gone out to him, and she feels that the only way in which she can atone for her wrong to him is to die. Whereupon she drinks some potent poison that she always carries about with her, and falls at his feet. Scala has fainted at the sight, and is carried away by Cambyses; while Cyaxares, clasping the still form of Saluciea in his arms, swears that her death for his sake shall be avenged, for he loves her, too; for she has convinced him that, despite rumor, she is unpolled by the touch of Deioces.

Armed with credentials to Astyages, King of Persis, Cyaxares goes to his court, and later to the court of the Sapor, telling of the outrage that had been committed against the alliance by attempted violation of Madrilla at the hands of Deioces. The Sapor calls out the clans of the City of Kings. In the assembling of the allies that are to destroy Deioces, Cyaxares is entertained at the palace of old King Nahan, where he is dumbfounded to find himself in the presence of the supposedly dead Saluciea. Here he learns that she is the daughter of Nathan. After a declaration of love to her, Cyaxares goes to war as a great commander. Among the officers attached to his person is young Prince Hanan, who brings credentials as a son of King Nahan, and this young Prince, in the thick of battle upon the plains of Aspahan, saves the life of Cyaxares as he is attacked by soldiers of the legions of Deioces, slashing through the face the most formidable of the attackers, who falls dead. It is Saranaces, brother of Saluciea. As Prince Hanan sees whom he has killed, he falls fainting in the arms of Cambyses, who has come to the rescue of his beloved Cyaxares, who lies wounded as if to death. With one look at his burden, Cambyses gasps: "Saluciea."

The day is won, of course, by the allied armies of the Sapor and Astyages, and the battle upon the Plains of Aspahan results in the restoration of the throne to Phraortes. When, however, the old king wishes to abdicate in favor of his son, Cyaxares, the successor of the old Sapor, who has died, sends a missive to Phraortes denying him the right to abdicate. It later transpires that Cyaxares, to

whom is due the fact that Deioeces and his city of sin have been annihilated, has been appointed Sapor, King of Kings. And his consort? Who other than Saluciea, who as a man had stood over him in battle, slaying men (who had slain even her brother, the false priest Saranaces) for his sake.



## CONTINUITY

LEADER

When good King Phraortes of Iran left his infant son Cyaxares in the care of his Captain of the Guard, Deioces, he did not know that on his return to the capital he would find that his throne had been usurped that Deioces had had himself proclaimed King of the Medes, and that the little prince had been spirited away by the head of the mysterious priesthood of Crail, Cracillies, with the aid of a young noble of the guard, Cambyses, both devoted adherents of the throneless king. Cyaxares reached manhood with one absorbing purpose in life,—to dethrone Deioces, betrayer and upstart.

SCENE I

EXTERIOR. Promontory overlooking the plains of Ironia, in the fair bosom of which languorously rests Baleria, the capital of Deioces, while far in the distance may be caught a gleam of the Persian Gulf. OPEN DIAPHRAGM SLOWLY TO SHOW.

CLOSE UP

Cyaxares, bareheaded and enshrouded in an ample cloak, beneath which can be glimpsed the glint of armor, stands before a thicket of scrub cedars, evidently to shield himself from spying eyes. A scowl darkens his brow. He whistles, and from the shrubbery behind him Cambyses and three other men emerge, and approach him. All the men wear enshrouding cloaks; one bears in his hand his chieftain's plumed helmet, the other his sword, and the third a roll of parchment. Cambyses takes the roll from the bearer, and places it in the hand of Cyaxares. There is an easy familiarity between these two leaders. Laying his hand upon the arm of Cambyses, Cyaxares speaks

CUT IN

“Look Cambyses! Fair Baleria and her ruler Deioces are a menace to the morality of all the world. But their end is near. Come, let us don the priestly robes that Cracillies has sent to us; they will let us pass unchallenged,—for will we not be thought priests of Crail! Let us go down into Baleria.”

Cyaxares, Cambyses, and the other three men withdraw into the shrubbery, whence they soon emerge disguised, and set out down the mountain road.

SCENE 2            INTERIOR. Room in the Palace of Deioces.

Madrilla in. Deioces enters, approaches her with amorous pleadings; attempts to embrace her; she shrinks from him; he speaks

CUT IN            “When I buy a beautiful unknown from brigands who have robbed her caravan I always despoil her.”

Madrilla draws herself up threateningly, announcing haughtily:

CUT IN            “Then I shall no longer remain unknown. Know, then, that I am Madrilla, daughter of the Sapor, King of Kings.”

Deioces laughs derisively, and is moving toward Madrilla when Saluciea enters, who says:

CUT IN            “I have heard, Deioces. Would you have the Medes swept from the earth? Should the daughter of the Sapor be harmed, there would not be enough heads in Ironia to pay the penalty.”

Deioces argues; then, as if called to his senses, he goes out, leaving Saluciea and Madrilla together. Saranaces enters. They confer. FADE OUT.

SCENE 3            EXTERIOR. Street in Baleria, showing nearby fountain.

Cyaxares and Cambyses in, disguised in priestly robes; their three guards, also in robes, behind them. Cyaxares and Cambyses stand deliberating before the fountain. Two of Deioces' guards approach and challenge Cyaxares. One of the guardsmen speaks

CUT IN            “Uncover, and show your faces.”

Cambyses slips his hand beneath his robe as if to draw a weapon, when a stranger in the habit of a priest of Crail steps up, lifts his cowl from his head, and shows the face of Saranaces. Saranaces speaks to guard

CUT IN "Since when have you been given authority to challenge the priests of Crail in the streets of Baleria?"

As Saranaces speaks, he turns to Cyaxares; but the guard of the Medean king raises his mace to strike down the priest, whereupon the followers of Cyaxares, led by Cambyses, fall upon him, and in a moment the guard lies prone upon the pavement. Saranaces then turns again to Cyaxares, and bidding him and Cambyses follow, walks away. CUT TO

SCENE 4 INTERIOR. Room in the rendezvous of the Priests of Crail when in Baleria.

Enter Cyaxares, Cambyses, and Saranaces. As they come in, through a side door enters Cracillies, accompanied by another priest, who remains in the shadowy background. Cracillies puts his hands on the shoulders of Cyaxares, saying:

CUT IN "Welcome, Prince Cyaxares. Your cause is just. You will make as great and good a king as your father. Besides, a miracle has strengthened your cause. The daughter of the Sapor, whom Deioces would have defamed, has been put into my care, thanks to the good offices of Saluciea. Madrilla is now concealed in this very house, and it only remains for a messenger to carry the truth to the King of Kings."

Cyaxares, who had taken a seat, springs to his feet, crying:

CUT IN "It would mean death to the messenger who conveyed the truth to the King of Kings."

Cracillies smiles as he says:

CUT IN "Not if that messenger were Prince Cyaxares."

Cyaxares registers intense eagerness, exclaiming:

CUT IN "We must first get the Princess Madrilla within the protecting embrace of the caverns, then I will at once set out upon my mission. In whose care is she now?"



Cracillies goes toward the priest, who all this time had stood waiting in the shadow, and leads him forward, presenting him to Cyaxares and Cambyses. Cracillies speaks

CUT IN "He alone, besides ourselves, knows the secret of her whereabouts, and he has all the keys of this house."

Cracillies, in speaking, draws back the cowl from the priest's face, which is revealed in the full light. Instantly Cambyses bounds forward toward the priest, saying:

CUT IN "This is no priest! He is Zinkara, the most cunning of all Deioces' spies. I know, for I remember one night, when I went to see my Scala at the mountain house of Regules...."

As Cambyses is speaking FADE OUT AND INTO

SCENE 5 INTERIOR. The house of Regules, a mountain resort. Tables about at which men are drinking wine. Cambyses and Scala (daughter of Regules) in. Love passage between the two. Enter Regules and Zinkara, who sit at a table a little apart from the lovers and talk confidentially. Scala, leaning close to Cambyses, and pointing to the man with her father whispers:

CUT IN "Mark well that face. He is Zinkara, chief of Deioces' spies."

Cambyses heeds Scala's words, and carefully studies the face of Zinkara, who is absorbed in talk with the inkeeper. FADE OUT AND INTO

SCENE 6 INTERIOR. Same as SCENE 4. Cambyses finishes his story. All the while he has been detaining Zinkara by firmly grasping him by the arm; but suddenly the spy wrenches himself free, darts through the door, which he fastens between himself and those in the room. Consternation; Cambyses speaks

CUT IN "Hasten after him or we will find Madrilla gone."

Cracillies and Cambyses go out hurriedly.

## SCENE 7

EXTERIOR. Street near the palace of Deioces. A stone wall containing a gate in the near distance, shrubbery surrounding a corner of the wall.

Enter two men, carrying Madrilla. In the shrubbery may be seen Cyaxares and Saranaces, who watch the gate, through which they see the men vanish with Madrilla. At length Zinkara skulks along the wall, and is about to enter the gate, when Cyaxares and Saranaces pounce upon the spy, muffle him, and carry him off.

## SCENE 8

INTERIOR. Dungeon in the rendezvous of the priests of Crail.

Enter Cyaxares and Saranaces with the bound Zinkara, whom they release from his gag and bonds, and leave within the dungeon.

## SCENE 9

INTERIOR. Same as SCENE 4

Cyaxares pacing the floor in great impatience, as if determining some course of action. Saranaces, Cambyses, and Cracillies in. Cyaxares speaks

## CUT IN

"I have in my possession a letter from the King of Persis to Phraortes, my father; it bears the seal of King Astyages."

Cyaxares calls for writing materials, sits down, and begins to write. When finished, he takes from his pouch a parchment from which he detaches a seal, which he places upon his own writing, then he shows the parchment to the others. Cracillies speaks

## CUT IN

"But this is madness, Cyaxares. It means death to you."

Cyaxares smiles haughtily, throws off his priest's robe, and stands, a warlike figure, in his coat of mail; then says:

## CUT IN

"Within the hour I shall be within the palace of King Deioces. Cambyses and his men go with me, disguised as priests of Crail."

Followed by Cambyses, Cyaxares leaves the room as DIAPRAGHM CLOSES.

## SCENE 10

EXTERIOR. Night. The bronze gates of the palace of Deioces. The great gates are open, and long rows of fantastic lanterns and sputtering flambeaux make the place as bright as day.

Cyaxares, in armor, followed by Cambyses and two others disguised as priests, approaches the guard at the gate,—already in,—draws a parchment from his pouch, exhibits the seal of Astyages, and speaks

## CUT IN

“I am the bearer of an urgent message from King Astyages to King Deioces. Twenty thousand warriors of Persis await the reply of this message.”

The Captain of the Guard looks dubiously at Cyaxares, then at the robed figures behind him, asking:

## CUT IN

“How am I to know that you are what you represent yourself to be?”

Cyaxares draws his short sword and strikes the guard a smart blow across the shoulder with the flat side, saying:

## CUT IN

“That for your insolence!”

Cowed by the kingly bearing of Cyaxares, the guard passes him and his retinue. CUT TO

## SCENE 11

INTERIOR. Audience chamber of King Deioces.

Deioces in, seated in a huge chair, supported by many cushions, while in his hand he holds a delicate fan, with which his fingers nervously toy. In plain words, the upstart king is drunk. Enter Cyaxares and Deioces, shown in by the Chamberlain. Without waiting for the observance of court etiquette, Deioces demands of Cyaxares:

## CUT IN

“The message!”

The Chamberlain takes the message from Cyaxares' hand, and hands the parchment to Deioces, who reads



INSERT  
LETTER

On demand, surrender to the bearer the Daughter of the Sapor, as chaste as when you received her, and return my messenger unharmed or by the eternal gods, all the clans of the Holy Crater and of my domains will come to sweep you from the earth.

ASTYAGES.

Deioces, the reading finished, shakes as with a nameless fear; then he braces himself, half springs from his seat and screams:

CUT IN

“It’s a brazen lie! The wench is not in my palace.”

Deioces rises as if to end the interview. But Cyaxares detains him with:

CUT IN

“The Princess Madrilla has been brought into the palace without your Majesty’s knowledge. Command your servants to produce her.”

Deioces draws his lace sleeve across his mouth, then he turns to the Chamberlain, and roars:

CUT IN

“Is the Princess Madrilla here?”

The Chamberlain bows in assent. Then Deioces turns to Cyaxares, saying:

CUT IN

“Madrilla will be placed in your care.”

A moment or two passes, while the Chamberlain goes out and returns with Madrilla, who throws herself suppliantly at the feet of Cyaxares. Her heart is in her eyes. So may love humble the royal,—and it was love at first sight with Madrilla. Cyaxares lifts the Princess to her feet, and she looks at him as one might look at a god as the DIAPHRAGM GOES DOWN AND OUT.

SUB-TITLE

THE FESTIVAL OF THE PRIESTS OF CRAIL

(NOTE. The details of this festival are handled with absolute historical precision in Chapter IV of “The Caverns of Crail,” a novel by the author of this scenario, which novel is at the disposal of the producer

and from that chapter the producer will be able to draw innumerable picturable episodes, as well as sensational scenes.)

## SCENE 12

EXTERIOR. The central thoroughfare of Baleria, showing the wild festivities of the Fête of the Priesthood. All persons are in disguise,—the men clad in the robes of priests, the women, who swarm in the streets, clad in the filmiest of garments. Long lines of nymphlike creatures form on either side of a rope wrought of roses, then, at a given signal, dance madly down the street, along the sides of which are latticed balconies.

## LEADER

On this fête day every man is an amorous priest and every woman a willing temptress. It is beauty's day. It is also the day that Cyaxares has wisely chosen for the conducting of Madrilla to the safe shelter of the Caverns of Crail.

Cyaxares, with Madrilla clinging closely to his arm,—her face hidden by a scarf,—and Cambyses and Cracillies accompanying him, comes down the street, when suddenly he is surrounded by a whirling mass of demented humanity, and Madrilla is torn from his side, and he is also separated from the rest of his party. Instantly a circle of half-nude girls begin to dance about him, chief among whom is Scala. She throws herself into the arms of Cyaxares, whereupon he lifts her up, and runs with her up the few steps leading to a sheltering veranda, carrying her within the latticed enclosure. DISSOLVE INTO

## SCENE 13

INTERIOR. Veranda, rose-embowered and sensuously furnished, a hammock at one end.

Enter Cyaxares, bearing Scala in his arms. He places her in the hammock. But the girl instantly rises, rushes to the lattice gate through which they had entered, and locks it. As she does so, Saluciea (queenly in her grandeur and, unlike the other women, fully clad in a court costume) comes in through a cur-

tained entrance at the rear of the veranda. Cyaxares registers enthralment at the beauty of Saluciea, who holds out her hand, saying :

CUT IN

“The distinguished Prince Cyaxares is most welcome to Baleria. But why does he come in disguise, fully accoutered?”

As Saluciea speaks she points to the coat of mail that shows through the opening in his priest's robe. Cyaxares questions :

CUT IN

“May I ask the name of the beautiful creature who thus addresses me?”

Saluciea tells him who she is. He looks from one of the fair creatures to the other, saying, as he watches the face of Scala :

CUT IN

“Had I my strong Cambyses here, I would be better able to deal with my fair enemies.”

As Cyaxares utters the words, Scala bursts into tears, and throws herself into the arms of Saluciea, who in wonderment, asks :

CUT IN

“Who is Cambyses?”

Scala does not reply and Saluciea turns to Cyaxares with questioning eyes. Cyaxares speaks

CUT IN

“As Scala is your bosom friend, Cambyses is mine.”

Saluciea, holding Scala's face against her bosom, looks at Cyaxares, saying :

CUT IN

“Promise me on your princely honor that you will bring Cambyses here to-night. I would see what manner of man it is who thus brings out Scala's secret love for him.”

Cyaxares hesitates, but Saluciea reassures him with carresses and with assurance of her friendship, and he pledges himself to return. DIAPHRAGM DOWN AND OUT.

LEADER

A Few Hours Later.



SCENE 14            EXTERIOR. The Gardens of the Caverns of Crail. Mountain springs gush from the cliffs about, while long galleries stretch high above the gardens, along which priests are promenading arm in arm.

Madrilla in. Enter Cyaxares. The young princess rushes to meet him, showing her gratitude for his having provided for her a place of security. Cyaxares speaks

CUT IN            "To-morrow I seek the great King of Kings, whose daughter you are. I may never see you after you are returned to the mysterious Sapor, for I am but the son of a throneless king."

There is a fathomless depth of love in Madrilla's eyes as she looks at Cyaxares and says:

CUT IN            "I shall give you a message to the Sapor. You shall yet be King of Ironia."

As she speaks Cracillies appears in the distance, and Cyaxares, taking her hands between his, kisses them, as he turns to depart. FADE OUT AND INTO

SCENE 15            INTERIOR. Same as SCENE 13.

Selucia and Scala in. Enter Cyaxares and Cambyses in their priestly robes, which they cast aside, showing that they are in court dress. Scala throws her plump arms madly about Cambyses' neck, while Selucia greets both the men graciously. They sit down to partake of a feast. Suddenly Selucia rises and throws herself passionately into Cyaxares' arms, crying:

CUT IN            "My prince, Saranaces my ambitious brother, has betrayed you into the hands of the King. I love you, Cyaxares, and I would have you know that, though I am called by the world the mistress of Deioces, never once have his polluting hands touched me. I have enticed you here at my brother's command, and you will be taken in my company and brought before Deioces, unless you seek flight now. For the wrong I have done you, my life alone can atone."

Before a staying hand can stop her, Saluciea has broken off the top of a pendant that hangs at her *châtelaine*, and swallows its contents. Cyaxares lifts her in his arms, and lays her on a couch, where, before her eyes slowly close she whispers:

CUT IN            "Scala was but my tool. Good-bye, Cyaxares. I love you."

Saluciea's head falls against Cyaxares' breast. Scala has swooned. Cambyses speaks

CUT IN            "She is dead, Cyaxares. We must hasten with Scala to the Caverns of Crail."

Cambyses dons his priest's garb, and goes out with Scala in his arms, while Cyaxares leans in wretchedness over the still form of Saluciea as DIAPHRAGM SLOWLY CLOSES.

LEADER           Audience Chamber of King Astyages of Persis.

SCENE 16         INTERIOR. Audience room in the Palace of King Astyages.

King Astyages in with only one attendant. Enter Cyaxares and Cambyses. They are cordially greeted by Astyages. After conference, Astyages speaks

CUT IN            "The daughter of the Sapor in the clutches of the fiend Deioces! Even though you and Cambyses have rescued her, the whole world must pay the forfeit. It means a Holy War."

Cyaxares indicates that such would be the case, adding:

CUT IN            "Your Majesty is the natural ally of the Holy Crater."

Astyages registers great trouble, speaks

CUT IN            "But my age and infirmities cause me to dread war."

Cyaxares reassures the monarch with the words:

CUT IN            "I, too, have a cause. I will seize this opportunity to right my father's wrongs; therefore I will spare

you all the hardships of a campaign. When my father is restored to his throne Baleria will be purged of its impurities. Will you put Cambyses in command of a large armed force?"

Astyages registers assent. FADE OUT.

SCENE 17      EXTERIOR. Bridge leading to the Caverns of Crail. Cambyses and two followers crossing the bridge. They pause suddenly, and Cambyses points to the distant entrance of the caverns.

SCENE 18      EXTERIOR. The rock-hewn entrance to the Caverns of Crail.

Saranaces and another priest come forth from the entrance, carrying a large package. They walk cautiously along the road as DIAPHRAGM CLOSES

SCENE 19      EXTERIOR. Same as SCENE 17.  
Cambyses and his companions lurk in the shadows of the bridge. Saranaces and his companion priest draw near, and as they do so Cambyses takes off the priest's robe that he is wearing and throws it over the head of Saranaces, binding him and his companion, whom he hides in an embrasure of the bridge behind shrubbery. Cambyses is now in possession of the package, which he opens and proceeds to examine. First is disclosed a treasure casket, on the top of which appears in jewels the name "Saluciea," which casket when opened shows a collection of the richest gems that Cambyses had ever beheld. He starts back dazzled; then he sees within the casket a parchment bearing the inscription:

CUT IN      "To His most Holy Majesty, King Astyages, Ruler over Persis."

Cambyses breaks the seal and reads:

INSERT      It is shocking to have to relate this, but it is true.  
PART OF      The Prince Cyaxares and his henchman Cambyses  
PARCHMENT who already hold the Princess Madrilla, daughter of the Sapor, here in Baleria, have engaged with Dei-



oces also to abduct your daughter for the King's pleasure. I have frustrated their plot, and now have the Princess Madrilla under the care of the Priestesses of Crail. I am loyal to the Sapor, I am obedient to your Majesty's will. I pledge you the friendship of the Priests of Crail.

SARANACES.

Cambyses finishes reading, registers disgust and rage, mutters:

CUT IN "Traitor! Tool of Deioces!"

Cambyses and his companions move away as DIAPHRAGM CLOSES.

LEADER The Sapor, King of Kings

CLOSE UP The Sapor's face, a hideous, parchmentlike countenance. DIAPHRAGM DOWN AND INTO

SCENE 20 INTERIOR. Audience chamber of the Sapor. The Sapor is sitting upon an ivory throne, a great vicious dog, with snarling jaws that show hideous fangs, on either side of the throne. They are held by chains in the hands of nude Ethiopians.

(NOTE. For detailed presentation of this scene the Producer should use Chapter IX of the novel, "The Caverns of Crail.")

The Sapor and Cyaxares in. Cyaxares stands as if spell-bound at the hideous visage before him. The Sapor speaks

CUT IN "Make known your mission to the King of Kings."

Cyaxares advances toward the throne and hands a parchment to the Sapor, who, on opening it and reading, stands upon the footboard of the throne, with a face distorted with passion, then reads aloud:

INSERT LETTER This will be given to you by the Prince Cyaxares, who rescued me from the polluting hands of Deioces. I cannot in safety get away from the Caverns of Crail, where I have been given sanctuary, unless you grant to Cyaxares soldiers sufficient for my safe con-

duct. He bears credentials from Cracillies, Head of the Holy Church of Ironia, and from King Astyages.  
MADRILLA.

Cyaxares' eyes flash, as he reads the letter, he speaks,

CUT IN "I implore you, O Sapor, to let me have the honor of restoring your daughter to you!"

The Sapor gives a command to one of his attendants, who soon returns with the High Priest of War, to whom the Sapor speaks,

CUT IN "Zirkan, as High Priest of War I command you to put under arms one hundred thousand men. We will call a Holy War against Deioces, and march against Baleria."

Cyaxares registers protest, saying:

CUT IN "No, let us not march against Baleria. Let Deioces attack Astyages, and let the battle of destruction of the monster take place upon the plains of Aspahan."

The Sapor indicates acquiescence as DIAPHRAGM CLOSES.

SUB-TITLE IN THE CITY OF KINGS. THE CALLING OF THE CLANS.

SCENE 21 EXTERIOR. The Fête in the City of Kings in Honor of Cyaxares

(NOTE TO THE PRODUCER: The elaboration of this scene, as described in Chapter X and the following chapters, is so rich in spectacular material, that it would be well for the producer to draw his presentation from the book entitled "The Caverns of Crail," pages 174 *et seq.*, in order to effect proper archeological results, and perfect the pageant.)

SUB-TITLE THE PALACE OF KING NAHAN, LEADER OF THREE HOLY WARS

SCENE 22 EXTERIOR. Gardens of Nahan's Palace.

Cyaxares receiving the adulation of the Rulers of the City of Kings. (For detail the Producer will con-

sult "The Caverns of Crail," that is to say, the book, pages 191 *et seq.*) FADE OUT AND INTO

SCENE 23

INTERIOR. One of the most splendid rooms of King Nahan's palace.

Cyaxares, Nahan, and Zirkan (the High Priest of War) in. They are in close conference. At length King Nahan speaks

CUT IN

"We had no need of credentials, Prince Cyaxares, for already your rescue of Madrilla had been reported to us by one who participated in that adventure. Wait but a moment."

Nahan arises, leaves the room, and returns almost instantly with a woman whom he leads by the hand, and whose head and face are concealed by a scarf. For a moment she stands thus, then Nahan commands:

CUT IN

"Remove your veil."

The woman throws off the scarf, and Saluciea stands before Cyaxares. He starts back in amazement, crying:

CUT IN

"Saluciea! How come you here? I thought you dead."

Saluciea holds out her hands to Cyaxares as Nahan and Zirkan leave the room. Then Cyaxares grasps the hands of Saluciea as she relates:

CUT IN

"After you left me for dead in the house in Bacteria, you told Cracillies of the tragedy that had befallen. He, as my father's most beloved friend, hastened to the house, and found that I was only in a state of coma from the poison taken, then he sent me on here to Nahan."

Cyaxares, bewildered, questions Saluciea with his eyes and with his lips. Saluciea speaks

CUT IN

"Because I am the daughter of Nahan."

As she speaks, Saluciea lifts the hand of Cyaxares to her cheek, then flees from his presence, leaving

Cyaxares registering deep emotion love, and regret at her flitting as DIAPHRAGM SLOWLY CLOSES.

SUB-TITLE THE CLANS OF THE HOLY CRATER PASS OUT TO DO BATTLE ON THE PLAINS OF ASPAHAN

SCENE 24 INTERIOR. Salucia's apartments in the palace of showing the reviewing stand on which all the Kings wait to watch the passing of the hordes to war. Salucia and Cyaxares also are on the stand.

(NOTE. For the better development of this stupendous scene the Producer is referred to Chapter XII of the novel entitled "The Caverns of Crail.")

SCENE 25 INTERIOR. Salucia's apartments in the palace of King Nahan. Salucia and Cyaxares, in. He in armor ready for war. As Cyaxares holds her in his arms in ecstasy, she clings to him, and speaks

CUT IN "Cyaxares, you have made me so happy, and I am so grateful. Go now to battle. My love and prayers will always be with you."

Cyaxares holds her fast for a second, then goes out hurriedly. CUT TO

SCENE 26 INTERIOR. Tent of Cyaxares.  
Cyaxares in. Enter a young warrior in armor. He speaks

CUT IN "I am Prince Hanan, the son of Nahan, the brother of Salucia and of the traitor priest Saranaces. I am pledged to my sister to defend you to the last drop of my blood in battle."

Cyaxares greets the young man warmly, and as a pledge, of brotherhood the two exchange rings. A Messenger comes in, and Cyaxares speaks

CUT IN "The hour for the shedding of blood approaches. Come, Hanan."

Together the two start to go out, as DIAPHRAGM CLOSES.



SUB-TITLE

## THE BATTLE BEFORE ASPAHAN

SCENE 27

EXTERIOR. The plains before Aspahan.

The army of Deioces and the tremendous forces of the Holy Alliance stretching out for miles and miles,—the allied forces surrounding Deioces' soldiers, and coiling about more and more closely, like some huge serpent claiming its victim.

(NOTE. The details of this scene are so elaborately supplied in the novel entitled "The Caverns of Crail," pages 236 *et seq.*, that the Producer is referred to that volume for expansion.)

CLOSE UP

Deioces and his body-guard; he registering fear and a desire to retreat as he watches the destruction of his horsemen on the plains below.

SCENE 28

EXTERIOR. A promontory overlooking the battle-field.

Cyaxares and Prince Hanan observing the fight below. Cyaxares points with elation to a distant spot, seizes Hanan by the arm, and speaks

CUT IN

"Look!—the enemy's army is broken,—is routed!"

Hanan registers delight. EXTEND THE SCENE SO AS TO SHOW the men in attendance upon Cyaxares. While Cyaxares and Hanan have been watching the scene below they have not noticed that a detachment of Deioces' men has crept through the underbrush,—now claimed by a blazing fire,—and without a moment's warning these men pounce upon Cyaxares, Hanan, and the few guardsmen about the person of the Princes. All at once one of the soldiers,—it is Sarances,—more vicious than the rest, strikes Cyaxares from the rear. As Cyaxares falls, Hanan rears his body above that of his commander, and cuts away at every enemy that comes nigh. Then Sarances, a fiendish grin upon his face, approaches to finish Cyaxares, but, like a flash of lightning the sword of Hanan slashes him through the eyes. Then to the rescue come Cambyses with fresh troops, driving away

the assaulting band. As Cambyses dismounts, Hanan, pointing to the slain Saranaces, speaks

CUT IN                   “Look, Cambyses,— my brother! Save Cyaxares—”

And Hanan drops fainting into the arms of Cambyses, who, staring at his burden, gasps out unbelievably:

CUT IN                   “Saluciea!”

Cambyses and the soldiers prepare to take Cyaxares and Saluciea from the field as DIAPHRAGM CLOSES.

SUB-TITLE               AT THE END OF TWO WEEKS' TENDER CARE

SCENE 29               INTERIOR. A room in the Caverns of Crail. Night. Cyaxares lying upon a couch, Saluciea with loving hands bathing his head. Suddenly he opens his eyes and gazes in bewilderment at her. She breathes his name, and with a wan smile of deep content he whispers:

CUT IN                   “Saluciea!”

Then he closes his eyes again dreamily, and Saluciea, as if tired beyond greater endurance, drops her head contentedly upon the pillow beside him, and together they fall asleep. Cracillies enters, looks benignly at the picture that Saluciea and Cyaxares make and tip-toes gently from the room.

LEADER                 THE HOME-COMING OF KING PHRAORTES

SCENE 30               EXTERIOR. The Portals of the Palace.

Crowds are assembled about the palace gates, before which stand Cyaxares, Cracillies, Cambyses, Saluciea, and all the court officials. Phraortes rides up to the gates of the palace, alights from his steed, takes his seat in a gorgeous palanquin, and is carried within by bearers. CUT TO

SCENE 31               INTERIOR. Throne room of the palace of King Phraortes.

Phraortes sits upon the throne. Cyaxares, Cam-



byses, and Saluciea in, also Cracillies, along with a vast concourse of court officials and others. The ceremony of coronation is in progress, and Cracillies, as the highest of church officials puts the crown upon the head of the king. The coronation over, Phraortes beckons to Cyaxares, to whom he says:

CUT IN            “Cyaxares, it was my intention to abdicate in your favor, but a messenger has brought news to the palace telling of the death of the Sapor, and that you, Cyaxares, have been appointed King of Kings.”

The announcement of Phraortes is greeted with acclamation by all present, and great rejoicing is registered by all as DIAPHRAGM CLOSES

SCENE 32            EXTERIOR. Same as SCENE 14. Birds are fluttering about a wonderful fountain in the morning light, while the sun dashes long lances down, as if trying to pierce the very rocks of the Caverns of Crail.

Cyaxares and Saluciea stand before the fountain, he holding her about the waist. Cyaxares speaks

CUT IN            “To be King of Kings is naught beside reigning over the kingdom of your heart, Saluciea. Cracillies tells me that I owe by life to you, my queen, for you my wife, cured me of my wounds.”

Saluciea smiles up at him with the question:

CUT IN            “Do you remember Prince Hanan, who stood above you slaying men, and to whom you made a promise when you exchanged rings?”

Cyaxares registers assent, and Saluciea draws a chain from her neck to which is attached a ring that she places upon her finger, saying:

CUT IN            “I am Prince Hanan.”

SCENE 33            For a moment Cyaxares holds her at arms' length, then he passionately crushes her to his bosom as DIAPHRAGM GOES DOWN AND OUT.



THE CHARM OF BALLYHACK



## THE CHARM OF BALLYHACK

SAGO, Prince of Ballyhack . . . . .	A Sanscrit Hero, of Limitless Ugliness
ECHO . . . . .	Sago's Baby Brother
SALULA . . . . .	Princess of Hellagoland
DRUBLE . . . . .	King of Hellagoland
GROOBO . . . . .	A Witch
ZUZU . . . . .	A Sanscrit Chicken
And Incidental Characters <i>ad libitum</i>	





## CONTINUITY

LEADER

King Imar of Ballyhack had been shocked to the point of death. The talisman of his ancient house had been threatened by Druble. This amulet by rights belonged to the first-born of each generation of the Ballyhack line, therefore it was the rightful property of Druble, Imar's hideous deformity of a son, whom he had disowned when an infant, having had the monstrosity removed by a trusty servitor to some place beyond the mountains. He thought his discarded heir dead, until a messenger had come to him demanding the treasure. This talisman

INSERT  
TALISMAN

(NOTE. Any exaggerated ornament of base metal affixed to a ponderous chain will do for this exhibit. The amulet bears upon its face curious characters in some imaginary tongue, while on the reverse is borne a six-pointed star).

SCENE I

INTERIOR. A room in the Caverns of Crail. Night. containing shrine upon which rests the talisman.

Enter Druble, rising like a hobgoblin from behind the shrine. As he seizes the amulet Sago rushes in. Sago cries in amazement:

CUT IN

"Who are you? And what in Hellagoland do you want here?"

With a mocking laugh Druble waves aloft the talisman, jumps behind the shrine, and before vanishing through the floor, calls back:

CUT IN

"I am your long-lost brother Druble. And you can go to Hellagoland and find out what I am doing here. I am King of that country."

He disappears as Sago dashes forward. CUT TO

SCENE 2

EXTERIOR. A lone rock on the plains; a cliff behind, and silhouetted against the sky, the great castle of Ballyhack.

Druble seated upon the stone, examining the talisman; rises and shakes his fist at the distant castle.

As he returns the talisman to his bosom, he gives a stupendous yawn, then he draws from the pouch at his side a leg of a lamb, bites off a goodly portion, and is chewing at it when Sago and Echo ride threatenly up upon two burros. Without any apparent effort Druble pulls the two brothers down from their steeds, gives each burro a vigorous kick in the hind-quarters; then he tears a corner off the leather coat that Sago wears, wipes his greasy mouth and hands upon it, and hurls it into the air with such deadly force that a buzzard drops dead at the feet of the three men. Whereupon, lifting Echo, in his arms, Druble takes from the young Prince's buskin his jingling spur, with which he proceeds to pick his teeth as,—having thrown Echo against his brother Sago with such force as to down the two,—he saunters from the spot. FADE TO

## SCENE 3

INTERIOR. Bed-chamber of King Imar, furnished with burlesque magnificence.

Imar in bed, apparently very feeble; attendants ministering to him. Enter Sago and Echo, leaning upon each other, much the worse for bruises. In pantomime they relate what has occurred to them in SCENE 2. Imar registers weariness of life; speaks

## CUT IN

"The blow has not killed you, but it is my death. Promise me, Sago and Echo, for the love of our sacred ancestors, that you will depart at once in search of the charm of Ballyhack. He who brings back the charm of our house shall be king in my stead. Go!"

Sago and Echo bid their father farewell in the princely way, and go out, just as King Imar enters his death agony with much elaboration, while DIAPHRAGM CLOSES.

## SCENE 4

EXTERIOR. Gap in the mountains.

Sago accompanied by Echo,—both on horseback,—enters the pass. Both register distress at the outlook; Sago speaks

## CUT IN

"Pity the old man put us up to this adventure. I wonder what the Hellagoland trip will bring forth."

Echo looks non-committal as DIAPRAGHM GOES DOWN.

SCENE 5 INTERIOR. Cave of the witch Groobo.

Groobo in, engaged in the usual pastimes supposedly common to witches. Salula, fresh as a ripe apple, enters. Groobo makes obeisance, asking:

CUT IN "What is your behest, my beautiful Princess?"

Salula, patting the old witch upon the shoulder, answers:

CUT IN "Groobo, is your power of divination on the wane? I want my Prince you said would come to me."

Groobo goes to a corner, brings out a calabash and a few seeds, also some wafers. She gives both the seeds and the wafers to Salula to eat while she pores over the calabash. After considerable stage business, she speaks

CUT IN "I make no mistakes. You will meet a knight in golden armor at the foot of the impassible cliff."

Salula tosses her head asking:

CUT IN "But if the cliff is impassible, how can he come to me?"

Groobo bends an unanswerable look upon Salula, as she returns:

CUT IN "Ah, the ways of the gnomes are wondrous!"

Salula gazes as if enthralled at Groobo, begging:

CUT IN "Oh, tell me all about it, good Groobo."

After some cajoling on Salula's part, the old witch answers:

CUT IN "Sweet Princess, far beyond the mountains lies the great castle of Ballyhack. One of the sons of this great house will come into this land. You will meet him at the foot of the cliff. He is the first man you will love,—and the last. He should be coming now."



With infinite eagerness Salula registers her desire to depart in search of her coming lover, urging Groobo to go with her. Groobo consents at length, and the two are about to leave the cave as DIAPHRAGM CLOSES.

SUB-TITLE      When Sago had journeyed many days his raiment made him feel like unto that proud bird that spreads its gaudy tail and struts until it looks down upon its homely feet, when its proud crest falls. His golden armored-bodice shamed the sunlight, his plumed-crested helmet likewise, but his silken breeches had well-nigh disappeared with riding through brambles.

SCENE 6          EXTERIOR. A lonely spot upon a mountain-top.

Sago and Echo sitting upon the earth; Sago polishes his helmet, and looks down forlornly at his rotten breeches. Echo, in dented armor, looks sympathetically at his brother and says:

CUT IN          "Sago, you look as if you might be in trouble?"

Sago sniffs, as he asks:

CUT IN          "Trouble? Do I look as if good fortune were fanning me?"

Echo turns toward him, places his hand affectionately on Sago's shoulder, and consolingly says:

CUT IN          "You have my sympathy."

Sago sullenly shakes off his brother's hand, and growls:

CUT IN          "You can keep your sympathy if you would give me a pair of breeches. Come, let us onward, Echo."

The two rise from the ground, don whatever bits of their accouterments they have shed, and start away.  
CUT TO

SCENE 7          EXTERIOR. The plains below the cliff, which spreads out in the distance.

Salula and Groobo riding at the head of a magnificent cavalcade. Salula seems to be questioning Groobo



as to the point where she and the Prince are to meet.  
OUT.

SCENE 8. EXTERIOR. Another point on the cliff overlooking the plain. Night is drawing on.

Enter Sago and Echo, weary. They throw themselves down on the earth. Soon Echo is asleep. Sago kicks him to be sure that he is quite lost to the present, then he draws a flagon from the inner part of his breastplate. As he is about to drink, down from above his head flutters what seems to be a bird

LEADER A SANSKRIT CHICKEN: ZUZA

As the bird descends, she reaches out from under her wings two plump arms, then she alights, and the wings fold about her form. Sago's eyes almost drop out at the winged apparition having the head of the most beautiful of women. After a few gasps he fails to get out a word; whereupon Zuza asks:

CUT IN "Did you believe me an angel descended from heaven?"

Fascinated, Sago replies:

CUT IN "Yes; and I do still."

At this Zuza raises her snowy wings, revealing a form of feminine beauty that makes Sago blink, and then she speaks

CUT IN "No, I am one of the daughters of Hellagoland, and when you come there I shall be waiting for you, as I have been waiting always."

Sago registers amazement, asking:

CUT IN "How know you that I am going to Hellagoland?"

Zuza laughs merrily; answers:

CUT IN "A daughter of the gnomes knows everything. Besides, you wish to gain again the charm of Ballyhack, which is in Hellagoland,—but there are still greater charms there, and I—"

Before she can finish speaking, Sago extends his arms as if to embrace her, but Zuza opens her snowy wings and flutters off. FADE OUT.

SCENE 9            INTERIOR. Room in the palace of King Druble.  
Druble in; attendants in waiting. Enter Chamberlain, who announces:

CUT IN            "It is well known that the son of King Imar is nearly at the doors of Hellagoland. He seeks the talisman that is the rightful property of your Majesty."

Druble registers disbelief; then he asks:

CUT IN            "Comes he with forces?"  
The Chamberlain salaams in the Sanscrit way, saying:

CUT IN            "Nay, Sire, he cometh without retinue."

Druble looks amazed. Goes to a cabinet in the room, takes therefrom the talisman of Ballyhack, and cries:

CUT IN            "One so brave as to seek Druble alone,—and he the brother of Druble,—will be a fearsome foe. He seeks the charm,—does he? Well, melt this bit of piffle, so that there will be no charm to seek."

The Chamberlain bows some more, takes the talisman, then retires, walking backward. FADE OUT.

SCENE 10           EXTERIOR. The edge of a cliff. In the distance a magnificent city lying as if sleeping on the plain.

Sago with Echo at the brow of the cliff, seeking as though they wished to find some means of descent into the valley below. At length Sago perceives some broken twigs, indicating that something had descended into the land below. As he looks he stumbles and slips.

SUB-TITLE           And just then Sago loses his balance, and over the cliff he goes, grasping at the wind in his downward flight.

SCENE 11           EXTERIOR. A lone tree on the mountain-side.

CLOSE UP Sago, tossed in the air, lands on the tree, where he rests, denuded of the remaining shreds of his breeches.

SCENE 12 EXTERIOR. Mouth of a cave at the border of the plain.

Sago continues his drop, landing at the mouth of the cave. In his half-clothed condition, he looks about for some place of retirement.

SUB-TITLE AND THEN A RIPPLE OF LAUGHTER ASSAILS SAGO'S EARS, ENDING IN A CRY OF DELIGHT.

Out of the cave emerges Salula, her heavy hair coiled in great masses beneath her silken headdress. She comes to where Sago is lying, and upon seeing the polished corselet, the unique face, and the plumed crest of our Prince, Salula cries:

CUT IN "'Tis he! My Prince has come. O Groobo, Groobo!"

Groobo issues from the cave. She and Salula relieve Sago of his armor, thus leaving him practically nude. The two lift him up and take him within the entrance of the cave as DIAPHRAGM CLOSES.

SCENE 13 INTERIOR. Another cave.

Sago lying upon a rude couch. Salula bending, with entranced eyes above him. His eyes open; he sighs; she sighs, he speaks

CUT IN "Where am I?"

Salula clasps his head to her bosom, as she answers:

CUT IN "You are in Hellagoland, my Prince. Oh, how I have waited for you?"

Sago looks bewildered for a moment, then says:

CUT IN "That has a familiar note in it. That's what the other one said. You don't happen to be named Zuza, —does-oo?"

Salula looks away, addresses the air:

CUT IN "Poor Prince, he is delirious!"

Suddenly Sago arises from his couch and enacts a love scene, the warmth of which is limited only by the restrictions of the censor; at the end of which act they cry as in a breath:

CUT IN "My love,—my life!"

All at once, after some talk, Sago asks:

CUT IN "Who are you!"

With her head coyly averted Salula asks:

CUT IN "Why do you ask!"

And Sago answers:

CUT IN "Because you seem to know all about me, while I know nothing of you."

Salula looks meaningly into the eyes of Sago and speaks

CUT IN "I am the Princess Salula, who pledges her faith that you shall restore the charm to Ballyhack."

With gladness in his eyes, Sago ecstatically clasps her to his bosom. DIAPHRAGM DOWN.

SCENE 14 EXTERIOR. Same as SCENE 12.

A warlike cavalcade in waiting without the cave, out of which come Salula and Sago. Sago has been clothed in gay breeches embroidered in gold, to match his golden armor. Two steeds are in waiting for them. As Sago helps the young Princess onto her steed, he exclaims dramatically:

CUT IN "Lead me where thou wilt, fair charmer, I am thy champion for aye!"

At this moment Groobo also comes out of the cave, and indulges in a chuckle, as Salula says to Sago:

CUT IN "I take you to my father's palace. Hold your crest high, for are you not the son of Imar?"

FADE OUT as the calvacade gets under way.



SCENE 15      EXTERIOR. Gates of the royal city of Druble, with glimpses of houses covered with the populace, who watch the approach of the riders.

The cavalcade, headed by Salula and Sago, approaches and enters. FADE OUT AND INTO

SCENE 16      EXTERIOR. A street in the royal city, showing the great public square.

As Salula, Sago, and their followers approach, a band of many humriyas springs out from amid the gaily-dressed throng about and whirls in its semi-nudity around the Prince and Princess. This spectacle ended the most conspicuous among the dancers, Zuza (now denuded of her snowy wings), claps her hands at the sight of Sago, and with a bound rises to his saddle, throws her arms about his neck, and exclaims:

CUT IN      "Said I not so? Waiting always wins. You have come to me, my sweet Sago."

Zuza tries to press her lips to those of Sago, but Salula turns to one of her followers, and commands:

CUT IN      "Throw this impudent wench into the alligator pond."

Zuza is wrested from the embrace of the all-embracing Sago, and amid screams and struggles on her part is hurried away as the cavalcade passes on carelessly. OUT AND INTO

SCENE 17      EXTERIOR. The great portal of Salula's palace.

Sago and Salula, heading the great cavalcade, arrive. He lifts her with exaggerated ceremony from the saddle, at which great feat of strength a murmur of admiration stirs the onlookers.

SUB-TITLE      In her ecstatic emotion at her lover's prowess, Salula bites a piece as big as a walnut out of Sago's cheek.

Salula, taking her mouth away from Sago's cheek, to which it has been long attached, is shown to be ejecting a morsel of something, the nature of which is told in the above Sub-title. CUT TO



SCENE 18      INTERIOR. Great reception-room of Druble's palace, a throne, unoccupied, at one end.

The whole court present. Enter Salula and Sago, followed by a noble retinue. Seeing the empty throne, Sago speaks

CUT IN      "Salula, fairest of princesses, I find myself piqued that your father is not here to greet me. Nor have you yet told me the name of the country of which you are the Princess Royal."

Coyly does Salula lift her eyes, as she confesses:

CUT IN      "You are in Hell—"

Before she can finish, she is interrupted by the entrance of Druble. He comes into the throne-room, holding in his hands a bowl of porridge, into which he from time to time buries his nose and mouth, as he takes great gulps of the horrid mess. Advancing from a side door, he grotesquely mounts the throne. At the sight of his monstrosity of a brother, Sago dashes up to the throne, clutches Druble by the neck, and cries:

CUT IN      "Robber! At last I have you between my fingers."

Consternation among the courtiers. Druble, between gasps, manages to articulate:

CUT IN      "What the Hellagoland do you mean by coming here?"

By this time Sago is being held securely by two or three of those about the person of the King, while Salula is endeavoring to get her arms about his person, in order to tear Sago free. Despite these difficulties, Sago answers:

CUT IN      "I seek the cherished charm of Ballyhack that you stole. I demand that you restore it to me."  
Druble chuckles, then speaks

CUT IN      "The talisman that I took was mine by right, and I have made sure that it could never be taken from me

again. I have had it melted into shoes for my horses. Anyhow, it was only an imitation, like so many antiques."

At his words a look of perfect peace settles upon the face of Sago. Wrenching himself free, he turns with happy eyes toward Salula, extends his arms, saying dramatically:

CUT IN

"There is nothing of imitation about your charm, sweet Princess. I have promised to return Ballyhack's charm. I will. Let us hasten back to that lordly castle, my charmer. Henceforth you shall be the charm of Ballyhack."

Salula drops into Sago's arms, as Druble, fiendishly laughing, raises his hands in mock benediction while the courtiers show their approval of the happy termination of what promised to be a perpetual international misunderstanding by lustily waving and cheering. FADE OUT.



THE HERCROFT MYSTERY





## PRINCIPAL CHARACTERS

### *Prelude*

THE DUKE OF HURLSTONE . . . . Profligate and Saint  
REVEREND JAMES MARCH . . . . Steward of Hurlstone  
BETTY . . . . . His Daughter, the Duchess  
PRETTY LAFFELLE . . . . . A Music Hall Dancer  
DR. GEORGE MCKIM . . . . . Her Fiancé  
JAMES MCBIRNEY . . . . . Under-gardener at Hurlstone  
MARY MCBIRNEY . . . . . His Little Daughter  
Nursemaid, Babies, Dancing Girls,  
etc., etc., etc.

### *Play*

DR. PAUL MCKIM . . . . . A Young Chemist } Male Lead  
PETER KELLY . . . . . A Derelict }  
EUDORA VON COMP . . . . . A Society Belle: Female Lead  
MRS. VONCOMP . . . . . Her Mother a Philanthropist  
MARY MCBIRNEY . . . . . Mrs. Von Comp's Secretary  
JAMES MCBIRNEY . . . . . Her Brother, a Detective  
REVEREND JAMES MARCH . . . . Trustee of the Hurlstone Estate  
BEAUFORT MARCH . . . . . His Son, Co-trustee

And Others

## SYNOPSIS

Somewhat more than thirty years before the actual drama begins, the young Duke of Hurlstone, endowed with a dual personality, became infatuated with a dancer at a London music hall, Pretty Laffelle. Pretty was the fiancée of Dr. George McKim, a London chemist, but just previous to the time appointed for the wedding of the two she disappeared. Prostrated, George falls ill, and on his recovery learns of the whereabouts and occupation of the girl he so madly loves. Seeking her out, he finds her at a café with the Duke, who, on George's appealing to the girl to return home, gives the young scientist a sound thrashing. George swears to be avenged. . . . . At home the Duke has a devoted young wife, Betty, whose

father is the Rev. James March, steward of Hurlstone. Eighteen months after his marriage to Betty an heir is born to the ducal house, and on the very same day, in the cottage of an under-gardner of the estate (James McBirney) Pretty gives birth to a boy. Mary, McBirney's fourteen-year-old daughter, becomes the nurse of Pretty's baby . . . . One day the nurse of the young heir to the Hurlstone rushes in and tells the Duchess that James McBirney had tried to substitute Pretty's little bastard for Betty's child the two having the appearance of being twins, even to the heart-shaped Hurlstone birth-mark up on the forehead. . . . Pretty quarrels with the Duke, and leaves the neighborhood, with an oath of vengeance on her lips. . . . . A year later disaster came to the Duke and Duchess: the heir was kidnapped nor did the reward of five thousand pounds offered by the Duke bear fruit. The Duchess never recovered from the shock, but before dying she sent for her father and brother, and with her last breath whispered some secret to be held inviolate by them.

Time leaps forward thirty years. New York is now the scene of the drama. Mrs. Von Comp, President of the Saving Society, an organization that is a sort of way station between unlawful freedom and unlawful imprisonment, chances to be riding in her car with her daughter, and comes upon a policeman whacking the soles of the feet of a derelict of handsome physique, who is snatching a nap upon a forbidden bench in Central Park. Mrs. Von Comp becomes responsible for the supposed tramp. He falls madly in love with Eudora. Examined at the office of the President of the Saving Society he gives the name of Peter Kelly. Eudora has noticed that high on the right temple of Peter Kelly there appears a heart-shaped birth-mark. The Secretary of the Society, Miss Mary McBirney, is visibly disturbed at the sight of the same mark. Eudora is convinced that the derelict has adopted the disguise of a tramp to conceal his real identity . . . . . Mrs. Von Comp gives a reception to which her nephew Chester brings his chosen friend, Dr. McKim, who at once becomes devoted in his attentions to the daughter of the house, Eudora. She, too, is strangely attracted to him. That evening he declares his love for the young girl as the two are in tête-a tête in the conservatory; but in the midst of the love passage the girl starts as though hypnotized: for high up on the right of McKim's brow she sees the same mark that she had noticed on the brow of Peter Kelly. . . . . The same night Mary

McBirney, who has had her brother James appointed detective to protect the guests at the reception, in forms James that she has discovered in Dr. McKim the Peter Kelly whom she knows to be the long-lost heir of Hurlstone. . . . At the fête a valuable string of pearls is either lost or stolen. . . . McBirney follows McKim to his home, gains admittance to his presence, and as he enters the room discovers the string of pearls lying on the table before the Doctor. McBirney tells McKim that he knows him to be a gentleman burglar who sometimes assumes the name of Peter Kelly, but (having the knowledge of the reward in mind, of which, however, he tells McKim nothing) he recounts to him the history of the lost heir to Hurlstone, and urges him to go back to England and claim his property and title. McKim holds his decision in abeyance, swearing McBirney to secrecy as to his identity. . . . While at work in his laboratory the next day McKim received a telephone message from Eudora asking him to meet her at tea at the Biltmore on a most important matter. McKim and Eudora meet at the table in the hotel, where she tells him the story of Peter Kelly, tramp, adding that Mary McBirney had asserted to her that he and Peter Kelly are one, and that he has been accused by the secretary of stealing a string of pearls of Mrs. Seabury; though at the same time Eudora assures the Doctor that she knows him to be innocent of the theft, for she had seen the clasp of the necklace break, whereupon Mrs. Seabury had taken off the string of pearls, wrapped them in her handkerchief, and had gone to the cloak room and slipped them into the pocket of her wrap. Later, when Mrs. Seabury had looked into the pocket, the jewels were not there. . . . As Eudora and McKim leave the tea room and enter the corridor, where she was to meet Mrs. Von Comp, what is the astonishment of the two as they near the paper stand to see Mrs. Von Comp extend her hand to a man standing there with a "Why, Dr. McKim!" Eudora and Dr. McKim come up at the very moment, and he and Peter Kelly are face to face, each looking at the other as if he were gazing at himself in a mirror. . . . McKim invites Kelly to meet him at his home, where he asks the one-time tramp if he knew anything of his parentage. Whereupon he tells McKim that he was brought up by a Dr. George McKim in India, who, however, was not his father, while McKim reports to Kelly that he was brought up by a Dr. Emanuel McKim in London, who was not his father; then he goes on to relate the story of the Hurlstone mystery as told to him by



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James McBirney. Since there are two of them (bearing the identical marks, and resembling each other so strongly that the woman who loved McKim had almost believed him to be his double) they decide to go to Hurlstone and leave the matter of decision to the trustees of the estate as to who is the rightful heir, . . . In the library of Hurlstone Manor the two claimants to the dukedom hold a conference with old Mr. March and his son Beaufort, both the trustees scrutinizing McKim and Kelly without being able to tell them apart. Then Mr. March tells of one mark of identification that the Duchess Betty had had a London surgeon put upon the body of her son when she had learned of the Hurlstone birthmark on Pretty Laffelle's baby,—the secret of which mark the Duchess has imparted to her father and brother on her deathbed. The two men strip to the waist, are examined, and there upon the back of Paul McKim appears the cross-shaped scar that proves him to be the legitimate son and heir of James Malcomb Hercroft, second Duke of Hurlstone. . . . And in a church in New York Eudora Von Comp is led to the altar by James Malcomb Hercroft. Only after the ceremony, as the bridegroom is taking his first toll of his wife's lips, does he greet Eudora as "Duchess," to her wonderment. . . . . And Dr. Paul McKim? He still practices his profession in New York, and few are aware that he was once known and recorded on the books of the Saving Society as Peter Kelly, Tramp.





## SCENE 4

INTERIOR. Private room of Café.

Duke and Pretty eating and drinking. Love passages of an alcoholic sort. Dr. McKim forces way in. Duke rises tipsily to feet. Pretty looks stupidly on. Duke shows indignation. Speaks

## CUT IN

“What do you mean by this bally intrusion, my good man?”

McKim shoves Duke back into chair, turns to Pretty, and speaks

## CUT IN

“At last I have found you, Pretty. I have been ill, or I would have come for you sooner. Come home. Marry me as you promised. I love you in spite of everything.”

Pretty shrugs her shoulders, with a scoffing laugh. Duke rises, seizes a cane from the corner of the room and beats the ill man about the head and shoulders. McKim falls to the floor. Pretty drags Duke away from his victim, caressing him into obedience. McKim rises with difficulty with maddened eyes, crying looks back at the Duke with maddened eyes, crying vehemently:

## CUT IN

“Though my body is weak to-night, my vengeance will be strong!”

Leaves room. Pretty and the Duke resume their interrupted occupation. FADE OUT.

## LEADER

AND WHEN EIGHTEEN MONTHS HAD PASSED

## SCENE 5

INTERIOR. Duchess' bedroom at Hurlstone Manor.

Duchess in bed. Infant in bassinette near, Nurse and so forth in. Enter Duke in all the pride of a young paternity, with him enters the father of the father of the Duchess Betty, the Reverend Mr. March. Duke goes to bassinette, scrutinizes the infant, points to heart-shaped birth-mark upon the right temple of the child. Speaks

## CUT IN

“The mark of our house, Betty love,—the house of Hurlstone!”

Duke and Mr. March both examine the child, bring the little one to the Duchess, showing to her the identifying mark. FADE OUT.

LEADER

AND AT THE HOUSE OF JAMES MCBIRNEY, UNDERGARDENER ON THE HURLSTONE ESTATE, AT THE SAME TIME

SCENE 6

INTERIOR. Simple bedroom of Pretty Laffelle.

Pretty looks, then seizes the infant and clasps it identical in every respect with the little heir. Fourteen-year-old Mary McBirney flutters in, leans over mother and child, then stares at the baby's brow, and points to a heart-shaped birth-mark high up on the right side of the baby's brow. Mary speaks

CUT IN

"Look, Miss Pretty. Your boy has the mark of the

Pretty in bed, with infant at her bosom, the child rapturously to her bosom. FADE OUT.

LEADER

BROTHERS IN BLOOD

SCENE 7

EXTERIOR. The lawn at Hurlstone Manor. Heavy shrubbery all about.

Mary McBirney, with Pretty's baby, and the Duchess' Nursemaid, with the little heir are chatting together near the shrubbery. The girls place the two babies side by side on the turf. Mary speaks

CUT IN

"As like as two peas, even to the mark."

Mary draws the Nursemaid's attention away from the child. As she does so James McBirney issues from the shrubbery and changes the position of the children. Just as he puts down the heir the Nursemaid of the Duchess catches him in the act, snatches up the Duchess' baby and rushes away. CUT TO

SCENE 8

INTERIOR. Duchess' Boudoir.

Enter Nursemaid in panic, with baby in arms, announces excitedly

CUT IN "That Laffelle's baby is just like my little master, even to the mark. Just now James McBirney . . . ."  
FLASH TO SCREEN

SCENE 9 EXTERIOR. Same as 7.  
Same. FADE BACK TO

Same: Nursemaid finishes story. Duchess in terror clasps the heir to her heart. Looks Heavenward with an expression of dread as DIAPHRAGM CLOSES.

SCENE 10 INTERIOR. Pretty Laffelle's room at the McBirney's  
Pretty in. Mary enters, hands her letter. Pretty opens letter, reads:

INSERT . . . . and will arrange that my solicitors pay to  
PART OF you six hundred pounds annually, *so long as you and*  
LETTER *your son keep out of England.*

JAMES MALCOMB HERCROFT

Pretty finishes letter. Registers rage. CUT TO

SCENE 11 EXTERIOR. The carriage drive near Hurlstone  
Manor.

Enter Pretty in carriage with her baby and Mary McBirney. As the carriage reaches the point just opposite the house, Pretty snatches the child from Mary's arms, and standing upright, holds the baby aloft, points toward the ducal home, and cries

CUT IN "Look at your home, my boy! You shall yet be  
master there."

Resumes her seat in carriage, which passes on a-down the road. CUT TO

LEADER AND WHEN TWO YEARS HAD GONE

SCENE 12 EXTERIOR. Park at Hurlstone

The little heir is toddling about, his nurse beside him. Suddenly the Nursemaid is seized, gagged, blindfolded, and tied hand and foot by a man with a cap pulled down over his eyes, and with the lower part of his face muffled. Man seizes the heir and disappears in the shrubbery. FADE OUT.

SCENE 13      INTERIOR. Laboratory of Professor Emanuel McKim, the brother of George. Enter George as if in terror. In his arms he carries a sleeping baby. speaks

CUT IN      "Pretty Laffelle and I have just run over from France, and are now *en route* for India. We will not take the child with us. Keep him. Care for him. Good-bye."

The Professor tries to detain his brother, but George vanishes as suddenly as he had entered, after putting the infant in the Professor's arms. CUT TO

SCENE 14      INTERIOR. Office of the Duke's solicitors.

The Duke and his counsel conferring. Duke speaks

CUT IN      "The heir must be found. The offer of Five Thousand Pounds should bring results, though Scotland Yard is baffled. The life of the child's mother hangs upon his recovery."

The Duke rises, the conference being over, and departs. CUT TO

SCENE 15      INTERIOR. The bedroom of the Duchess.

The Duchess on her deathbed. Mr. March and her brother Beaufort grief-stricken beside her. Duchess speaks

CUT IN      "Father, despair has killed me. Bend down, for I have a secret to tell you, which even my husband doesn't know. Tell Beaufort, too, in case....."

Whispers in Mr. March's ear. As she finishes, the Duke enters. The Duchess' head falls forward. She is dead. DIAPHRAGM CLOSES.

LEADER      CENTRAL PARK, NEW YORK, IN THE YEAR OF GRACE, 1920.

SUB-TITLE      THE TRAMP

SCENE 16      EXTERIOR. Bench in Central Park.



Tramp, bearded, with feet comfortably stretched upon a forbidden bench, sneaking a snooze. Enter policeman, who whacks the soles of the sleeper. Policeman speaks

CUT IN "You can't sleep upon these park benches. Git!"

Urges tramp to rise. Prods him in the side with his club.

Automobile drives up with Mrs. Von Comp and Eudora. Mrs. Von Comp orders chauffeur to stop. She beckons to policeman to bring Tramp to her. At first sight of Eudora the Tramp becomes as one spell-bound with admiration of her beauty. He and policeman approach the automobile. As the Tramp stands bareheaded in the presence of the two women, and while Eudora studies his unusually fine face with manifest interest, the wind lightly lifts the fair hair from his brow, and she notes that high above the right temple is a peculiar heart-shaped birth-mark. Before anything could be said by Mrs. Von Comp the Tramp, with an air of superiority, says

CUT IN "Officer, if I am under arrest, do your duty; if I am not, I will go my way."

Is about to turn away from the automobile when Mrs. Von Comp detains him with a gesture. Taking a card from her case, she hands it to the policeman, speaks

CUT IN "As president of the Saving Society, Officer, I assume responsibility for this man. Edgerton...."

Motions to her footman to descend. Speaks to Tramp

CUT IN "You will accompany this officer of the Society to my office."

Tramp bows profoundly, with mock deference, to the policeman, resumes his cap and goes off with Edgerton as the limousine drives away. FADE OUT.

LEADER THE SAVING SOCIETY: A WAY STATION BETWEEN UNLAWFUL FREEDOM AND UNLAWFUL IMPRISONMENT



## SCENE 17

INTERIOR. Office of Mrs. Von Comp, President of the organization, rather luxuriously furnished, but with a cage-like partition, suggestive of prison bars, at one end of the room.

Behind this screen barred from the room is the Tramp, while the Secretary of the Society, Miss Mary McBirney (a clerkly looking woman of fifty or so) works about the desks as if she were clearing the decks for action. The Tramp watches her with interest. Mrs. Von Comp enters, bows to tramp, who gives her courtly greeting, whereupon she addresses him with

CUT IN

"You have evidently seen better days?"

The tramp bows again, speaks

CUT IN

"A rhetorical question, Madame, therefore I need not reply."

Mrs. Von Comp and Mary McBirney begin the examination of the Tramp, the President questioning, the Secretary recording the answers:

CUT IN

"Your name?"

"Peter Kelly."

"Nationality?"

"I am an Englishman."

"Your trade?"

"I have a profession; I am a chemist."

"If the Society should give you financial aid, would you act in good faith, try to re-establish yourself, and seek employment?"

The Tramp draws himself up at this point, for one moment darts a look of resentment toward his questioner, then speaks

CUT IN

"Madame, every man who has the misfortune to be a vagabond is not necessarily a thief."

Mrs. Von Comp speaks in low tones to her Secretary, who mutters some thing about the man's being "stubborn and insolent," then the President goes over

to the barred screen, hands an envelope to Peter Kelly, and speaks

CUT IN "Here are one hundred dollars. I shall expect you to report to me here in three days. So far as you are aware, I am putting you wholly on your honor."

Kelly makes as though he would give back the envelope and its enclosure, saying:

CUT IN "I am more grateful to you than I can say, but if this money binds me to return here in three days, I cannot accept it. However if I do not return it then, I will appear here in person."

In his emotion Kelly passes his fingers lightly through his hair at the right temple, revealing as he does so the little heart-shaped birth-mark. Mary Mc-Birney starts as though she had been stabbed, and gazes fixedly at Kelley. Mrs. Von Comp is speaking

CUT IN "I will trust to your honor. You are free to go."

Kelly makes his exit, passing Eudora, who is entering at the door. He strives to hide his face from her. As soon as he is gone, Mrs. Von Comp touches button. Edgerton appears. Mrs. Von Comp orders

CUT IN "Follow that man."

Edgerton goes out. DIAPHRAGM CLOSED.

SCENE 18 EXTERIOR. Kelly passing along the thoroughfare, Edgerton at a discreet distance in the rear. Kelly stops before bakery on side street. CUT TO.

SCENE 19 INTERIOR. Bake shop, with usual accessories. Clerk in. Enter Kelly. Buys rolls, small cakes, eats them ravenously, carries out a few in bag, eating as he goes. CUT TO

SCENE 20. EXTERIOR. Another Street. Kelly among other pedestrians, followed with great difficulty by Edgerton. Kelly reaches corner and turns suddenly. FADE TO

SCENE 21      EXTERIOR. Another Street, showing second-hand clothing shop and book store next to it.

Edgerton stands before clothing shop, looking up and down for Kelly, who has disappeared. Waits, looking into the window of clothing store, occasionally peering into the doorway. CUT TO

LEADER      TWENTY MINUTES LATER

SCENE 22      EXTERIOR. Same as 21.

Edgerton still looking into window. Out of door of book shop emerges Dr. Paul McKim, frock-coated, wearing a carefully trimmed blond beard, and a soft black hat. A look of recognition flashes in the eye of Edgerton, and he resumes his stalking. But Dr. McKim hails a passing taxi, enters, gives direction to driver, and is away, with Edgerton still in pursuit, for he has hailed another cab, which he orders to keep McKim's in sight. CUT TO

SCENE 23      EXTERIOR. Another Street. Chase of McKim's cab continues. CUT TO

SCENE 24      EXTERIOR. Fifth Avenue and Forty-second Street. Usual congestion. McKim's taxi crosses the line just as the traffic policeman's imperial gesture blocks the way to further passage of vehicles to east and west. Baffled, Edgerton looks out of his cab, to find that his quarry has eluded him. FADE TO

SCENE 25      INTERIOR. Mary McBirneys rooms.

Mary and her brother James McBirney in close conference. After much talking James speaks

CUT IN      "So you think you've solved the Hurlstone mystery, and that you and I stand good to get the reward of five thousand pounds. Give me the tip."

Mary talks emphatically, telling the story of Peter Kelly. CUT BACK TO SCENE 17, Kelly in cage, Mary discovering the mark. Mary finishes story. McBirney impressed, speaks

CUT IN "I say, Mary, that story of yours puts Sherlock Holmes out of his job. But where's your man?"

Mary registers perplexity, then she speaks

CUT IN "You're a detective, aren't you? It's for you to find him."

McBirney registers determination. Gets up to leave. FADE OUT.

SCENE 26 INTERIOR. Breakfast Room at Mrs Von Comp's. Mrs. Von Comp and Eudora at breakfast, opening and reading letters. At length Mrs Von Comp opens an envelope and draws therefrom a note and two greenback bills, reads note, then passes it over to Eudora, with the remark:

CUT IN "Well, your faith in our interesting tramp seems to to have been justifiable, Eudora."

Eudora reads letter.

INSERT Dear Madam:

LETTER

Herewith I return the one hundred dollars that you so graciously loaned to me yesterday. I am not a criminal. The greatest crime I could conceive would be to abuse such generosity as yours.

Most sincerely and respectfully yours,

PETER KELLY.

Eudora finishes reading, hands letter to mother and says

CUT IN "I feel that this is not the last we shall hear of Mr. Peter Kelly."

SCENE 27 INTERIOR. Reception room at Mrs. Von Comp's. Mrs. Von Comp holding a brilliant reception. Guests arriving, greeting hostess, and separating into groups. Usual business marking such functions. Chester Von Comp comes through the crowd to the side of his aunt and cousin Eudora, accompanied by Dr. McKim. Introduces McKim. Usual greetings. Chester speaks to Mrs. Von Comp



CUT IN "I told Paul that I was going to drag him out of his hermiting habits to-night. Auntie, a finer chap never lived. Eudora, you and Paul should be great friends."

After a few words McKim and Chester melt into the crowd, leaving Eudora with a puzzled, *distract* look upon her countenance.

SCENE 28 INTERIOR. Another part of the Von Comp mansion. Dr. McKim looking about, as if in search of someone. His face lightens all at once as he catches sight of Eudora chatting with a group of young persons. She, seeing McKim, excuses herself to her companions and comes up to him. Speaks

CUT IN "Oh, I am so warm here,—what with the dancing and all. Let's cool off in the conservatory."

SCENE 29 INTERIOR. A hall in the Von Comp home. Mary McBirney talking confidentially with her brother James McBirney, who has been delegated to do detective work at the reception. McBirney registers incredulity. Mary speaks

CUT IN "That man Peter Kelly is here. To-night he calls himself Dr. McKim, Mr. Chester's chum, but his stage name is Peter Kelly, I tell you. His father, the Duke, was like that,—couldn't be a gentleman all the time. Had a dual self, and used to break loose every now and then. We have the five thousand pounds cinched, Jim."

SCENE 30 INTERIOR. The Von Comp's conservatory.

McKim and Eudora sitting in a quiet corner, surrounded by shrubs and flowers. His eyes are full of passionate eloquence as he talks, while Eudora seems to be suffering from great emotional perturbation, as though doubt and longing were battling within her soul. Suddenly she interrupts what the Doctor is saying, with:

CUT IN "Haven't we met before?"

McKim leans forward eagerly as he speaks



"I believe I have known you and loved you ever since the world began."

Eudora glances up at him as though hypnotized, and is swaying toward him, when a light current of air from the open ventilator in the window near which they are sitting stirs the hair on McKim's brow, and there, above his right temple, is revealed the mark she had seen on Peter Kelly the Tramp. Eudora recoils, springs to her feet, with staring eyes. Pain is plain in every gesture, every feature. With a harsh indrawing of the breath she turns to go away. FADE OUT.

## SCENE 31

INTERIOR. Dr. McKim's room.

Enter Dr. McKim in evening clothes. Takes off overcoat, which he hands to Plimpton his man, who is in attendance. The coat drops from Plimpton's hands and out on the floor rolls a parcel tied up in a handkerchief, which Plimpton places on the table near which McKim takes a seat. Plimpton is dismissed from the room. Then Dr. McKim rises, walks over to a mirror, in which is reflected his handsome person. FADE INTO.

## CLOSE UP

McKim standing before mirror, surveying himself critically. Speaks

## CUT IN

"What manner of man or beast are you that you frighten beautiful girls whom you love?"

Looks questioningly at himself, lifts the hair from his brow, revealing the mark. Starts back. Speaks

## CUT IN

"My God! It must be this. But what can she know?"

BACK TO  
SCENE 31

McKim goes toward table, sits down meditatively and looks at parcel that Plimpton had placed there. Unrolls the handkerchief and out comes a gorgeous string of pearls. Still meditating, McKim idly toys with the pearls. While doing so Plimpton enters. Speaks

## CUT IN

"There's a detective downstairs, who says he must see you, Doctor."

McKim indicates that he will see the man. Exit Plimpton. Enter James McBirney. McKim rises, throwing the pearls carelessly upon the table. McBirney sees them. Speaks,

CUT IN            “Well, Peter Kelly, so I’ve caught you with the goods on?”

McKim looks protestation, but McBirney interrupts anything the doctor may have to say, with

CUT IN            “It’s all very well to be a gentleman burglar, but how would you like to be a duke?”

McKim looks as if he thought himself in the presence of a madman. Motions McBirney to a chair and asks him to explain himself. McBirney begins,—

CUT IN            “More than thirty years ago, in the year 1889. . . .

BACK TO  
SCENE 5            And also such other scenes as are necessary to illustrate the story that McBirney is relating to the lost heir of Hurlstone. FADE TO

SCENE 32            Same as SCENE 31.

McBirney finishes telling story to McKim, who registers interest, speaks

CUT IN            “You are quite entertaining, Mr. McBirney. However, until I shall have further information on the subject, I fail to see how I can do otherwise than hold the matter in abeyance.”

McBirney looks baffled, speaks

CUT IN            “But how about the robbery of the pearls?”

McKim laughs, throws the pearls across the table to the detective, saying:

CUT IN            “Why, I know nothing about them, nor have I any use for such trinkets. Suppose you return them to the owner. No doubt you’ll win a good reward for your cleverness in having traced the gems so quickly.”

The doctor’s bravado seems to stagger McBirney. He speaks

CUT IN "And what's your price for handing over the swag?"

McKim shrugs his shoulders, saying:

CUT IN "Your silence as to any connection between me and the Hurlstone mystery."

McBirney registers consent.

SCENE 33. INTERIOR. Eudora Von Comp's Boudoir.

Eudora in, reclining in a *chaise longue* near a table on which is the telephone; she casts glances of indecision at the 'phone, which she at length takes in her hand with an air of determination, and calls a number.

SCENE 34. INTERIOR. Dr. McKim's Library.

Enter Plimpton, who goes to 'phone, goes out, Dr. McKim enters, takes the receiver in his hand and registers delight, then speaks

CUT IN "Yes, Miss Von Comp, I shall be delighted to meet you there for tea this afternoon....The Biltmore.... Yes....half after four....Very important?....Yes. I understand."

With a light-hearted air, McKim hangs up the receiver.

SCENE 35 INTERIOR. Tea Room at the Biltmore.

At table in foreground Eudora and Dr. McKim in close conference. She is telling him something that is giving her much distress in the telling. She speaks

CUT IN "And so when I first met you, Dr. McKim, I was astonished to recognize you as Peter Kelly, as I thought; for the identifying mark was there. But the worst is yet to be told, Dr. McKim."

Eudora registers distress, then continues:

CUT IN "On the evening of the reception, I overheard a detective say to my Mother's secretary that you and Peter Kelly were one, and that you had stolen a missing pearl necklace."

Dr. McKim springs to his feet. Speaks

CUT IN "Great Heaven, Miss Von Comp,—Eudora,—do you believe that?"

Eudora looks at McKim calmly, answering:

CUT IN "No, I do not. So far as I know, you might be Peter Kelly, but I am certain you did not steal the pearl necklace, for I was with Mrs. Seabury when the clasp broke and she wrapped the chain up in her handkerchief, went to the cloak room, and dropped the gems into the pocket of her wrap. That happened just before you went into the conservatory with me. The theft took place between the time you and I went in and came out of the conservatory."

McKim lays his hand caressingly upon the girl's and looks his gratitude for her confidence and reassurance before she speaks again:

CUT IN "I came to-day to warn you that the detective may swear out a warrant for your arrest."

McKim smiles at her reassuringly. Speaks

CUT IN "And I am quite sure that he will not, for I am not a thief, not even a gentleman burglar, and I certainly am not Peter Kelly; furthermore, I love you so well that I have no other desire in life than that you trust me,—you must do so, Eudora,—until I am able to put into your hands evidence that will prove me honorable."

Eudora gazes deeply into the eyes of the Doctor. Speaks

CUT IN "I will trust you. And let's now join Mother; she is waiting for me."

SCENE 36. INTERIOR. Corridor of the Biltmore. News stand. Before the news-stand stands a man, the very spirit and image of Dr. McKim. Enter Mrs. Von Comp, walks toward the man, greets him with



CUT IN "Why Dr. McKim, what a surprise! I was to meet Eudora here."

As she speaks enter Eudora and Dr. McKim, who pause long enough to hear the man reply:

CUT IN "Mrs. Von Comp, I am not Paul, though I have been known as Peter McKim. To you, however, I was once Peter Kelly, Tramp."

Before Mrs. Von Comp is able to recover from the surprise, the doubles are staring at each other as if each were looking at himself in a mirror. McKim speaks with Kelly, gives him his card, registers eagerness to see him alone. CUT TO

SCENE 37. INTERIOR. Dr. McKim's Study.

McKim and Peter Kelly seated in interested conference. McKim speaks, after he seems to have finished a long recital,

CUT IN "And those are the facts as Detective McBirney recounted them to me."

Kelly registers interest, questions:

CUT IN "But how do you come by the name of McKim?"

McKim answers:

CUT IN "I was brought up in London by Dr. Emanuel McKim, though I was not his son. And you?"

Kelly replies:

CUT IN "I was reared in India by a Dr. George McKim, a chemist, but I was no child of his,—rather did he hate me."

McKim looks meditative for a while before he speaks

CUT IN "Since there are two of us identically built, and marked with the Hurlstone mark, let us leave the matter of decision as to the true claimant to the trustees of the Hurlstone estate. Are you willing to make the test?"



Kelly registers acquiescence as DIAPHRAM CLOSES.

LEADER THE HEIR OF HURLSTONE

SCENE 38. INTERIOR. A Room in Hurlstone Manor.

Reverend James March (very old) and Beaufort March, trustees of the Hurlstone millions and acres, are seated as if in expectation of some epoch-making visit. Mr. March speaks

CUT IN "Our appointment is with James Malcomb Hercroft, third Duke of Hurlstone, Beaufort. Do you suppose it is another imposter?"

Before Beaufort has time to make reply, the door opens and the Butler announces:

CUT IN "His Grace, the Duke of Hurlstone."

As the Butler speaks CUT IN enter Paul McKim and Peter Kelly, at whom the trustees gaze as though they were seeing double. McKim speaks

CUT IN "You are the grandfather and the uncle of one of us, gentlemen. Our desire is that you identify the son of the Duke of Hurlstone and of his Duchess Betty. We are in your hands."

The trustees confer, then Mr. March speaks

CUT IN "There is one unmistakable mark of identification that my daughter had placed upon the heir by a London surgeon, just after she learned that an illegitimate child of the late Duke bore the mark of the Hurlstones on his brow. The secret of this mark my daughter imparted to us on her deathbed. Will you gentlemen submit to a physical examination?"

SCENE 39 INTERIOR. A Bedroom of the Manor.

McKim and Kelly, bare to their waists, are undergoing a scrutiny of their backs through a magnifying glass.

CLOSE UP McKim's back, whereon, just below the right shoulder blade, appears a small cross, visible only through a magnifying glass.

BACK TO SCENE 39      The examination is over. Beaufort March brings his hand down upon McKim's uncovered shoulder, with a resounding smack; speaks

CUT IN      "Your grace Duke of Hurlstone, I am heartily glad to find my nephew at last."

McKim turns to greet his grandfather, Mr. March.  
FADE OUT.

SCENE 40      EXTERIOR. Deck of Steamer. Crossing Atlantic.  
McKim and Kelly sitting in steamer chairs side by side. McKim speaks

CUT IN      "After all, why should Paul McKim disappear in the Duke of Hurlstone. You and I, Peter, are doubles, our profession is the same. Suppose you assume my identity. You are my brother, and I know that you will never be guilty of any act unworthy of the house from which you sprang. Do you consent?"

With a grateful look Kelly places his hand within that of his half-brother as DIAPHRAGM CLOSES.

SCENE 40      INTERIOR. The Von Comp's Drawing room.  
Eudora in. Enter Butler with card, which he presents to his young mistress. Eudora reads

INSERT CARD      MR. JAMES MALCOMB HERCROFT

Eudora registers bewilderment, then indicates that she will receive the visitor. Exit Butler. After a moment enter Paul McKim. A glad look flashes from the man to the woman, and there is a rushing together of these two as DIAPHRAGM CLOSES.

SCENE 41      INTERIOR. Automobile returning from wedding of Paul McKim (James Malcomb Hercroft) and Eudora.  
Close up of Bride and Groom in wedding array. Paul puts his arm about the girl. Speaks

CUT IN      "I have a surprise for you, sweet. You think you are Mrs. James Malcomb Hercroft; but you are not."

Eudora's eyes widen with bewilderment, whereupon her husband hastens to reassure her with.

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CUT IN

“Oh, no; not that. You are not Mrs. Peter Kelly, —you’re only her Grace the Duchess of Hurlstone,— but always my queen.”

Like a happy child, Eudora nestles close to her husband’s heart as DIAPHRAGM GOES DOWN AND OUT.



# CHOCOLATE CHARLIE





## PRINCIPAL CHARACTERS

BIG CHIEF	.....	New York Department Store Secret Service
O'MALEY	.....	Retired Secret Service Man
JACQUES BENNAIRE	.....	Chemist
OLD JOE	.....	Barber
PIETRO	.....	Groceryman
DAGO MIKE	.....	Pietro's "Pal"
CHOCOLATE CHARLIE	.....	Street Vendor of Sweets
CINNAMON DAVIS	.....	Crook, another of Dago Mike's Pals
CHOCOLATE DUDE	.....	Son of Laz Morris, Receiver of Stolen Silver
MAX HILLMAN	.....	Stolen Silver Expert

And Others

O'Maley, old time Secret Service man, returns from Europe to New York on a temporary visit. Drops into the Secret Service headquarters to pay his respects. Finds Big Chief in a temper, raging because of the failure to solve some cases in hand, important of which is an East Side counterfeiting case. The Chief cordially greets O'Maley and invites him to take a hand in the case.

O'Maley declines to use the records of the case, but takes some of the coins, which appear to be smeared with some sticky substance.

The Chief expresses the opinion that this is due to the coins being issued to children of the East Side, where it is a common thing for the shopkeepers to give to them the so-called "suckers,"—a lump of candy on a stick. O'Maley notes the uniformity of the substance on the coins, but keeps this to himself.

He takes the coins to his old friend, Jacques Benaire, Chemist, has the substance removed and analyzed, and substantiates his belief that it is chocolate. Decides to take a superficial view of certain places of which he made notes from a list of suspects submitted to him by the Chief.

Calls upon his old negro barber, Joe, who doctors him up to resemble a Dago. Wearing a pair of new squeaky shoes, and carrying a package in a newspaper and a paper shoe-box, he goes to a place called "Pietro's Groceteria."

As he enters, children on the sidewalk jeer at him, imitate his walk, and the noise made by his shoes.

The front room of Pietro's place is a green grocery, and the rear room a small drinking place, with four small dirty tables. O'Maley buys from the woman in charge a package of cigarettes, tendering a dollar bill, and receiving the change in good money. Passes into the rear room, followed by the woman, who takes his order for a glass of Italian wine and a sandwich.

Three other men are seated at a table in the dining room, to whom he pays no attention. He recognizes one as Pietro, another as Dago Mike, whom he thought was in Sing Sing,—and a man whose face is familiar, but whom he cannot recall. O'Maley pays his score with a \$2 bill and finds in the change a spurious quarter.

He returns to the office of the Chemist, who at first fails to recognize him in his disguise.

The word "Chocolate" in the Chemist's report awakens O'Maley's memory and identifies the third man at Pietro's as a character he had previously known as a vendor of Chocolates, "Chocolate Charlie." For a long time Chocolate Charlie had made the practice of pushing his cart to the corner of Nassau Street and Maiden Lane and thence to Broadway, where he locked the top of his cart and went away.

On the following day at noon, disguised as before, O'Maley goes to Nassau Street and Maiden Lane and follows "Chocolate Charlie" during his hour, but he sees nothing suspicious. He only calls his wares: "Chocolates! Chocolates!" and at the stroke of one o'clock closes. O'Maley trails him to Pietro's.

O'Maley returns to Old Joe and removes his disguise. As he emerges from the barber shop, he espies one Cinnamon Davis, an old-time East-Side crook, and go between, just released from Sing Sing| Surprised at seeing Cinnamon at liberty, O'Maley follows him and sees him receive a small bag from a young dandy wearing a chocolate-colored suit. Deciding it would be easier to again locate Cinnamon, because he is a pal of Dago Mike, O'Maley shadows the young man as a new element in the case.

He trails him to the pawn-shop of old Laz Morritz on John Street, a notorious fence for stolen silver.

O'Maley slips into another nearby pawn-shop kept by Max Hillman, an expert on stolen silver, who greets him cordially as an old friend. Hillman tells him the young man is the son of Laz Morritz,

and is engaged in the dangerous business of disposing of a large quantity of silver in which is a strange alloy making it easy to identify and hazardous to sell. He admits having acted as the purchasing agent for Laz Morritz in the buying of the silver in question, without knowing its identity. He later learned it was the proceeds of the celebrated Sixty-Ninth street silver robbery by Cinnamon Davis. Laz Morritz melted the silver into ingots to disguise it, and the peculiar alloy tainted the lot.

Hillman is especially afraid of Cinnamon Davis. O'Maley promises to protect Hillman and to land the others on another charge, so that he will not be drawn into the case. Then Hillman gives O'Maley a sample of the silver which he later has analyzed, and he finds it identical with the metal in the spurious coins.

While in Hillman's shop, O'Maley sees him admit a man with a watch and chain for sale. Hillman pulls the movement out of the case and casts it into a box with many others; tests the case and the chain with file and acid, and hands the man some money. He then drops the case into a mortar and pounds it into an unrecognizable mass. A common method of disposing of spurious articles.

Upon leaving the pawn-shop, O'Maley sees the Chocolate Dude come out of his father's place and walk rapidly away, finally going to Pietro's place. Remaining on watch, O'Maley sees enter the place Dago Mike and Cinnamon Davis, and later Chocolate Charlie pushes his cart into a narrow area by the grocery, and himself enters.

O'Maley is greatly comforted that he has thus linked the principals, but he has not yet discovered the place where the coins are made, nor has he fully established the method of first distribution.

He sees Chocolate Charlie come out, take his cart, and push it toward the Ghetto. O'Maley trails him into a small house, where he pushes his cart into the rear, lifts out its contents, and carries them into the side door. He has a package wrapped in a newspaper, which O'Maley had not seen in his cart at the noon hour. This, he concludes, contains the new silver delivered to Cinnamon by the Chocolate Dude.

O'Maley also observes that the small ground-floor room of the adjoining building is occupied as a candy shop, the most conspicuous sign being "Chocolates."

The next morning O'Maley procures from the health officer an order to inspect candy shops in the Ghetto. Going to the place,



O'Maley waits until he sees Charlie push the cart away, then he enters the candy shop.

In the cellar he finds a door between the two buildings and other evidence of connection sufficient to justify the belief that he has located the place where the spurious coins are made.

After leaving the shop O'Maley watches and sees the woman in charge hastily close, lock the door, and rush away to Nassau Street and Maiden Lane to inform Chocolate Charlie, who also closes up his cart, and they both go directly to Pietro's place. O'Maley calls on the Big Chief, and asks for six outside men who have never been attached to the case.

Fear keeps Chocolate Charlie off the street for several days. On the fifth day he again makes his appearance, and O'Maley sees Dago Mike and Cinnamon Davis both buy boxes of chocolates, and he also observes that Charlie calls his wares differently. At a given point he calls: "Chocolates!" and ordinary sales are made. He then calls: "Chocolates! Fresh made Chocolates!" and Dago Mike and Cinnamon make their purchases.

O'Maley is now ready to draw in his net. On the following day he assembles his men, and they trail Chocolate Charlie in taxi-cabs.

They hear his call: "Chocolates" and see a bunch of girls buy "Wafers" which he picks up from a flat board with a candy shovel. At his next stop he calls: "Chocolates! Fresh made Chocolates!" and Dago Mike quickly steps to the cart and is handed a small box marked "Chocolate Wafers." He only walks a short distance down Maiden Lane, when two other pedestrians insist upon his riding with them. Shortly thereafter Cinnamon Davis receives a similar box, and is permitted to pass up Maiden Lane until he meets the Chocolate Dude. Before the Dude can transfer to him the small bag which he carries, they are both grabbed and caught with the goods on them.

O'Maley, acting as his own chauffeur, hooks his hub into the wheel of Charlie's cart and turns it topsy-turvy, giving the police officers an excuse to arrest both for disturbing the peace. They are all taken to the Chief's office. Charlie, Dago Mike, Cinnamon Davis and the Chocolate Dude are thus apprehended.

O'Maley sends two men to get Pietro, while he and his other men make a hurry call upon the lady of the candy shop, who is Charlie's wife. With the keys taken from Charlie's pocket, they open the door leading into the adjoining cellar, where they find



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coins, metals, molds, and two hundred spurious quarters freshly dipped in chocolate, converting them into chocolate wafers.

O'Maley takes all these together with the woman, leaves a guard at the place, and returns to the Chief's office. The push-cart, on being examined, is found to contain other boxes of "silver chocolate wafers." All the coins found are identical in metal with the sample of silver that O'Maley has had analyzed and with that found in the bag carried by the Chocolate Dude.

O'Maley reminds the Chief that there is also a reward for clearing up the silver robbery mystery, and is assured by the Chief that both rewards will be paid him, and there is sufficient evidence to convict without his being made conspicuous in the case.



## CONTINUITY

SUB-TITLE Two important cases had been bungled by operatives sent from Washington,—One an East-Side Counterfeiting Case and the other a Big Silver Robbery. The Secret Service Chief in New York, was in a rage and ready to quit his job.

SCENE I INTERIOR. Chief's office

Chief, sitting at desk. Worried and fretting over records before him. Arises, walks about office, gesticulating and talking to himself. Attention is attracted to telephone; hesitates, then impatiently picks up the receiver, saying:

CUT IN "Didn't I tell you I would see no one? Who? Oh! I'll see him."

Chief gently puts down the receiver with a smile of satisfaction.

SUB-TITLE O'MALEY RETIRED SECRET SERVICE MAN

Enter O'Maley,— a sturdy man of fifty, with well trimmed gray hair, stubby moustache, ruddy face with kindly eyes, but quite cool and self contained. He resembles a Middle-West business man. The Chief cordially greets him with

CUT IN "Come in O'Maley. I am so glad to see you I could hug you. Of all men you are the one I most desire to see."

The Chief invites O'Maley to a seat, and pushes a box of cigars toward him. O'Maley takes a cigar, and the Chief lights a match and holds it to the end of the cigar until lighted. They speak

CUT IN "What's this big noise all about, Chief?"

"First, is this a social call O'Maley, or have you something on your mind."

"Oh, I just thought I'd drop in and say howdy."

"Then there surely is something in telepathy, for I

have wanted you badly for twenty-four hours to help me in this infernal counterfeiting case. Read that!"

The Chief folds a letter to a clause that he desires O'Maley to read, and hands it to him.

INSERT  
LETTER

These coins are increasing in volume and are of so with a metal box partly filled with spurious coins, This cannot continue. The case has been pending for two years. If something is not done immediately, a rigid investigation must be made.

O'Maley reads the letter, hands it back to the Chief and nods his head. Chief says:

CUT IN

"Why, O'Maley, these coins come out as regularly as the morning newspapers, and I'm blimmed if I don't believe they are putting out an afternoon edition."

SEMI CLOSE  
UP

The Chief arises, goes to the office safe and returns perfect a character they have unchallenged circulation, which he places before O'Maley. O'maley runs his hand into the box, permitting the coins to slip through his fingers. He casts one down upon the desk to get the metallic ring. Speaks

CUT IN

"A pretty piece of work, Chief."

The Chief nods acquiescence. O'Maley runs his fingernail around the rim on the outer edge of a coin and picks at the milled edge; rubs it between thumb and finger, and smells of it, saying:

CUT IN

"How do you account for their being sticky and soiled, Chief?"

The Chief looks thoughtful, then replies:

CUT IN

"On the East Side, where they are put in circulation, it is a common practice for the shopkeeper to give to the children the so-called candy suckers and their change."

FLASH

A row of dirty kids each with a stick on the end of which is a lump of candy.

O'Maley with a lurking smile about his mouth, draws the box of coins closer to him. The Chief says:

CUT IN O'Maley, why don't you take this case and get the \$5000 reward offered? You can give up your play in Paris for a while."

O'Maley is selecting some of the coins from the box, and the Chief is intently watching him. O'Maley speaks

CUT IN "If I should take it, would you call off all the operatives now on the case?"

The Chief nods assent, rises, and begins to gather the records, pushing them toward O'Maley, saying:

CUT IN "Take these, and get a line on the case."

O'Maley pushes the papers away, and holds up a handful of the coins, intimating he wants to take them. The Chief nods, and O'Maley places them in an envelope and drops them in his pocket, saying:

CUT IN "May I see your list of suspects?"

The Chief hands him a sheet of paper, from which O'Maley makes notes. After a few moments' conversation, O'Maley arises, shakes hands with the Chief, and takes his departure.

After O'Maley leaves, the Chief is in a gleeful state of mind. Picking up the Washington letter, he strikes it with the back of his hand, saying:

CUT IN "I'll show you Washington fellows that you don't know it all yet."

SCENE 2 INTERIOR. Hallway of building, with stairway and door showing.

O'Maley mounting stairs; stops at door marked  
"Jacques Benaire, Chemist."

SCENE 3 INTERIOR. Laboratory of Benaire, Chemist.  
Benaire in, at work. O'Maley enters and is cordi-



ally greeted by the professional little man, with fierce moustache and pointed goatee, wearing a skull cap. O'Maley pours out upon the desk from the envelope the coins. They seat themselves and discuss them. The Chemist picks up a coin, weighs it first in his hand, then on a scales; examining it carefully, scrapes it with a small instrument, smells it, and looks at O'Maley. O'Maley picks up one coin after another, draws attention to the substance about the rim and in the milled edge of the coins. The Chemist picks up a sheet of paper and begins scraping the substance off the coins, letting it drop upon the paper, saying:

CUT IN            "Very uniform; hardly necessary to analyze it, but I suppose you want it official for future use? I will have a report for you at four o'clock."

O'Maley nods assent and arises; the chemist politely accompanying him to the door. OUT AND INTO.

SCENE 4.            EXTERIOR. Street showing barber shop.  
O'Maley passing down into a basement barber shop.  
CUT TO

SCENE 5            INTERIOR. Basement passageway.  
O'Maley stops at entrance and motions to an old grizzled negro barber, Old Joe, who comes to the door and throws up his hands in exaggerated surprise, saying:

CUT IN            "Lo-o'd o' Mussy! Mistah O'Maley, yo' shoah done sca'd dis niggah plum white. Whah yo'-all been?"

O'Maley whispers to old Joe, who looks mysterious and important, and motions toward a door in the rear which O'Maley enters, the barber soon following.

SCENE 6            INTERIOR. Roor in rear of Old Joe's barber shop.  
O'Maley and Old Joe in. Old Joe goes through the work of disguising O'Maley,-clips his hair close, colors his moustache and eyebrows, and stains his face, neck, and hands. He also calls the shop boy. O'Maley gives

him some money and he goes out, returning with a paper shoe-box in which there is a pair of shoes. O'Maley takes off his shoes and puts on the clumsy new ones, putting his old ones in the box. Old Joe rolls up a bundle of newspapers, and ties it with a cord. O'Maley heel-and-toes it around the room, both he and Old Joe laughing heartily at the clumsy new shoes, which squeak loudly. O'Maley speaks

CUT IN "They talk pretty loud, Joe."

Joe answers:

CUT IN "Yes'sa, but noboddy kin understan' what they is sayin'?"

Joe opens a door leading out into the hall, and obsequiously bids O'Maley good-bye, saying:

"Yoah own mammy wouldn't rec'nize y'u. I wish yo'all success."

SUB-TITLE AMID THE FLOTSAM AND JETSAM OF THE EAST SIDE,—A BLOT UPON CIVILIZATION.

SCENE 7 EXTERIOR. A street in the Ghetto.

O'Maley, with his packages beneath his arm, is seen trudging slowly along, picking his way through the throng of men, women, and children of every nationality.

SEMI CLOSE UP O'Maley steps in front of a shop with sign: "Pietro's Groceteria," and looks inquiringly at it. A squad of dirty children are trailing him, imitating his gait and the squeak of his shoes. He turns angrily toward them saying:

CUT IN "Oh, if shoes could talk, what they would say to you dirty brats."

CLOSE UP O'Maley enters the grocery.

SCENE 8 INTERIOR. The usual East-Side shop.

An Italian woman is serving customers. O'Maley awaits at a case containing smoking articles, shifts his

bundles and looks into the show-case. The woman glides behind the case, and pleasantly asks him what he wants. O'Maley looks into the the case, points, and she takes from the case a package of cigarettes and hands them to him. He tenders her a one-dollar bill, and she gives him change. He asks her a question and she points toward the rear of the store. The woman takes from a case a sandwich and pours from a bottle a half glass of red wine, then slyly places it under a spigot and fills it with water, and passes into the rear room. O'Maley also goes to rear room as DIAPHRAGM CLOSES.

## SCENE 9

INTERIOR. Dingy rear room of Pietro's shop, containing four small tables.

O'Maley enters the rear room from the grocery. At one table three typical East-Side characters are seated, with heads close together in confidential conversation. To them O'Maley pays no attention, but shuffles to another table, casts his package upon it, and seats himself. Draws from his pocket a large red handkerchief, mops his brow, and heaves a deep sigh of relief. The Italian woman, who has entered serves his order, and he hands to her a two-dollar bill. She takes from her pocket a handful of silver, and pokes about with her finger apparently to find the right coins for the change. One of the men at the other table is slyly watching her as she places the change upon the table. O'Maley looks up, smiles, thanks her, and indifferently places the change in his pocket.

## SUB-TITLE

O'MALEY'S ADAMS APPLE NEARLY JUMPED OUT OF HIS MOUTH AS HE OBSERVES A SPURIOUS QUARTER IN HIS CHANGE.

SEMI CLOSE  
UP

O'Maley drains his glass; pushes his chair away from the table; wipes his mouth with his red handkerchief; heaves a sigh of satisfaction; arises, picks up his bundles, and shuffles out, apparently arousing no suspicion.



SUB-TITLE O'MALEY HAD RECOGNIZED THE MEN IN THE ROOM AS PIETRO, DAGO MIKE, AND A FAMILIAR FACE THAT HE COULD NOT PLACE.

SCENE IO INTERIOR. Same as SCENE 3.

The Chemist at his desk. Raises his head as though in response to a knock at the door. O'Maley enters, and the Chemist appears greatly surprised, not recognizing him. O'Maley addresses the Chemist, who replies:

CUT IN "Rest? This is not a rest room. The sun parlor is on the roof. Take the elevator."

O'Maley in a roaring fit of laughter and the Chemist sheepishly gaping at him. He then recognizes O'Maley; who seats himself, and makes note in a small book, while the Chemist brings the coins and report.

Benaire returns to O'Maley, looks down at him, and hands him the coins in an envelope and a small sheet of paper. O'Maley takes the coins in one hand and the paper in the other and looks at it.

INSERT  
PAPER

CHOCOLATE

O'Maley wags his head. Suddenly he gives a start and stares intently at the paper, taps his head with the end of his finger and smiles. FLASH

CUT BACK Scene in rear room at Pietro's.

SUB-TITLE THE WORD "CHOCOLATE" REVIVES IN THE MEMORY OF O'MALEY A CHARACTER HE HAS PREVIOUSLY KNOWN, CHOCOLATE CHARLIE, VENDOR OF CHOCOLATES, PLYING BETWEEN NASSAU STREET AND MAIDEN LANE EACH NOON HOUR.

BACK TO SCENE IO O'Maley looks at his watch, arises, bids good-bye to Benaire, and departs.

SCENE II EXTERIOR. Corner Nassau Street and Maiden Lane, New York.

O'Maley, disguised as before, awaits appearance of Chocolate Charlie. Chocolate Charlie pushing a

covered cart. Arrives at corner and begins to solicit.  
Speaks

CUT IN "Chocolates! Chocolates!"

Charlie pushes his cart up Maiden Lane, from time to time stopping and crying his wares. O'Maley follows, watching him closely. Nothing suspicious occurs. O'Maley shows disappointment upon seeing Charlie close and lock his cart at Broadway, and push it back down Maiden Lane. He trails him as DIAPHRAGM CLOSES.

SUB-TITLE. AS O'MALEY EMERGED FROM OLD JOE'S BASEMENT HE RECOGNIZED ON THE STREET CINNAMON DAVIS, NOTORIOUS EAST-SIDE CROOK AND GO-BETWEEN-MAN, JUST OUT OF SING SING, A PAL OF DAGO MIKE'S AND PIETRO'S.

SCENE 12 EXTERIOR. Street, showing Broadway.

O'Maley trailing Cinnamon Davis, sees him duck into doorway, and come right out again with a small satchel in his hand. He observes young man from whom Cinnamon had received the satchel.

SUB-TITLE. O'MALEY DECIDES HE CAN LOCATE CINNAMON, THEREFORE DECIDES HE WILL TRAIL AND IDENTIFY THE NEW CHARACTER.

SCENE 13 EXTERIOR. Pawn shop. Another Pawnbroker's place in. On the winlow is the name "L. Morritz & Son."

O'Maley and the man he is trailing come along. Man enters Morritz Shop.

O'Maley passes up to another pawn-shop, on the window of which is the name "M. Hillman, Money Broker."

SCENE 14 INTERIOR. Pawn Shop of Hillman.

O'Maley enters. Bearded old man with large rimmed glasses standing behind showcase examining a watch. Observes O'Maley, comes from behind the case, greets him, shakes hands, saying:



CUT IN "Why, howd'y-do, Mr. O'Maley? You have been away a long time. I have more than once wished you were here to advise me, Mr. O'Maley."

Hillman goes to the street door and locks it, then leads the way and invites O'Maley into his rear office. Max declines.

They talk:

CUT IN "Anything special on your mind, Mr. O'Maley?"

"No-o, nothng in particular, but I was asked a question about that old Sixty-ninth street silver robbery, which I cannot answer. What became of the great quantity that was not recovered, Max?"

"Cinnamon Davis served time for stealing it after it was in the possession of the police."

"I saw Cinnamon to-day."

"He's out gunning for the man that betrayed him."

"And who is that?"

CLOSE UP The broker leans over and whispers something to O'Maley, who expresses surprise, then Hillman asks:

CUT IN "What kind of a looking chap is he?"

O'Maley smiles, and nods his head wisely. Hillman speaks

CUT IN "I bought the silver for old Laz Morritz without knowing its identity. Now, I'm at his mercy."

O'Maley looks seriously at Max, slowly nods his head, and compresses his lips as he asks:

CUT IN "How are they disposing of it?"

Max hesitates, then answers:

CUT IN "The son is doing something with it. There is a peculiar alloy in it that makes it dangerous to handle."

Hillman takes from a drawer a piece of metal that O'Maley examines carefully, speaks to Hillman, who nods acquiescence, then O'Maley places it in his pocket. Their attention is attracted toward the door.

O'Maley watches Hillman peep out, then open the door, admitting a typical thief who cautiously draws from his pocket a watch and chain and hands it to Hillman, who takes a pair of plyers and wrenches its movement from the case, casting it into a box among many others. He tests the case and chain by file and acid, and hands the man some money. The man hesitates about going, and Hillman quickly detaches the case from the chain, drops it into a mortar and pounds it into an unrecognizable mass, then lets the man out. Hillman returns to O'Maley, who is standing ready to go, says:

CUT IN "I'm afraid of Cinnamon Davis, Mr. O'Maley."

O'Maley reassures the broker, saying:

CUT IN "I'll take care of the whole bunch,—and I'll protect you."

O'Maley shakes hands with Hillman and bids him good-bye.

SCENE 15 EXTERIOR. Same as SCENE 13.

As O'Maley approaches the shop of L. Morritz & Son, he observes come out the young son whom he had followed. The son increases his gait, and O'Maley trails him as DIAPHRAGM SLOWLY CLOSES.

SCENE 16 EXTERIOR. Same as SCENE 7. Showing exterior Pietro's shop.

O'Maley in; takes a position to watch the place. Soon Dago Mike enters, then Cinnamon Davis. "Chocolate Charlie" pushes his cart into an areaway and also enters Pietro's place. Soon reappearing, Charlie removes a package from beneath his coat and places it in his cart and pushes the cart down the street.

O'Maley trailing him. FADE OUT AND INTO

SCENE 17 EXTERIOR. A rear door on a shabby street, showing the ground floor room of the adjoining house, a candy shop. On the window is lettered "Chocolates."

O'Maley trails Chocolate Charlie, who pushes his cart to rear door. Takes out contents, including package. IRIS OUT.

SCENE 18 INTERIOR. Office of the Health officer.  
Officer in. Enter O'Maley, they shake hands.  
O'Maley speaks

CUT IN "Doc, I want an order to inspect candy shops in the ghetto."

The Doctor answers:

CUT IN "Sure, O'Maley, Must be a sweet case you have."

O'Maley nodding his head; the doctor smiling and instructing clerk to make out the order. O'Maley receives the order and a badge, thanks the doctor, and passes out.

SCENE 19 Same as SCENE 15.

O'Maley waiting. Charlie comes out and pushes his cart up the street. O'Maley enters candy shop. CUT TO

SCENE 20 INTERIOR. Small candy shop.  
O'Maley enters store. Italian woman in charge. O'Maley shows her his badge, and she attempts to argue with him. He lifts movable end of counter and motions for her to lead the into a rear room. OUT AND INTO

SCENE 21. INTERIOR. Kitchen of Candy Shop.  
Woman and O'Maley enter. O'Maley points to a door leading to basement; the woman much worried and scared. O'Maley points to front, and the woman goes forward and locks the door, and returns. O'Maley draws a searchlight, points to cellarway and she leads the way down the stairs as DIAPHRAGM GOES DOWN.

SCENE 22 EXTERIOR. Basement piled with boxes and rubbish, with narrow way open leading to door between the two houses.

Woman and O'Maley enter. O'Maley questions her, examines the door, and they return to the upper floor. DIES OUT.

SCENE 23        Same as SCENE 14.

O'Maley at distance, watching the shop. Woman comes out of shop, locks the door and walks rapidly away. O'Maley trails her. FADE OUT.

SCENE 24        EXTERIOR. Same as SCENE 11

Chocolate Charlie pushing his cart on Maiden Lane. stops and calls:

CUT IN         "Chocolates! Chocolates!"

Woman approaches pretends to buy chocolates and talks to Charlie, then leaves. Charlie quickly closes his cart, turns about, and pushes it rapidly down the street, the woman again joining him. O'Maley trailing them.

SCENE 25        Same as SCENE 1.

O'Maley and Chief standing conversing. Six men are ushered in and introduced to O'Maley. After a brief talk, O'Maley leaves and the men, two at a time, pass out.

SCENE 26        EXTERIOR. Extended Street scene.

Several taxi-cabs in view. O'Maley, disguised as a Dago, is driving the first one. Chocolate Charlie is seen on Maiden Lane. Two big policemen are near by. Crowds passing along street. Charlie cries:

CUT IN         "Chocolates! Fresh Made Chocolates!"

Dago Mike enters, sidles up, buys a box of chocolates, and starts down the street. Two detectives seize Dago Mike and hustle him into a taxicab, and hurry away. Cinnamon Davis purchases a box of Chocolates and passes up Maiden Lane, where he meets the Chocolate Dude. Before the Dude can pass the satchel to Cinnamon they are both seized by officers, thrust into a taxi-cab, and whirled away.



O'Maley draws his cab close up to Chocolate Charlie's cart, hitches his hub into the cart-wheel, and turns it over. Great commotion. O'Maley and Charlie gesticulating and excitedly talking to each other; the police keeping the crowd away. Charlie and O'Maley's assistant gather up the scattered chocolates. The police arrest O'Maley and Chocolate Charlie.

SCENE 27      EXTERIOR. Front of public building.

The first taxi-cabs unloading their men before the others come.

The Police appear with O'Maley and Charlie, pushing the cart, and still angrily talking. They enter the building, lifting the cart inside.

SCENE 28      EXTERIOR. Same as SCENE 16.

Taxi-cab draws up in front of Pietro's place, two men enter and soon return with Pietro, angrily gesticulating. They thrust him in the cab and drive away.

SCENE 29      EXTERIOR. Same as SCENE 15.

Taxis draw up before candy shop. O'Maley and four men alight and enter the shop, one soon bringing out the woman in charge, then he remains on guard. O'Maley and the other three pass into the house. CUT TO

SCENE 30      INTERIOR. Same as Scene 21.

O'Maley and three other men enter, go to the partition door and open it with a key taken from Charlie. They pass into doorway.

SCENE 31      INTERIOR. Cellar room. A broad table with surface covered with chocolate wafers, a pot of chocolate, chocolate boxes, dies, moulds, electric furnaces, milling machine and raw silver ingots.

O'Maley and three men in. O'Maley places the chocolate wafers in boxes, makes a package of the silver, gathers up the dies, moulds and other articles. Goes out with men as DIAPHRAGM CLOSES.

SCENE 32      EXTERIOR. Public Building; Secret Service offices.  
O'Maley arriving at building in taxi; alights with

woman ; he and his men carrying packages. He pushes the woman before him as he enters the building. CUT TO

SCENE 33      INTERIOR. Same as SCENE I.

Big Chief in. O'Maley enters office with the packages, opens a box of chocolates, approaches the Chief, extends the box towards him saying:

CUT IN      "Have a fresh made chocolate wafer, Chief."

Chief bites into wafer and exhibits distress feeling of his teeth. He scrapes the chocolate off, and discovers inside a new silver quarter. Chief speaks:

CUT IN      "All right, old chap ; I'll see to it that you get the reward in both cases."

Chief congratulating O'Maley. FADE OUT.

THE DUMMY NECKLACE





## PRINCIPAL CHARACTERS

HORACE BINDLEY	.....Rich, Self-made Banker, in Love With Beautiful Opera Singer
CHANDLER BARSTOW	.....Bindley's Best Friend, Belonging to the Idle Rich Class
MADAME GRASSILLI	.....Popular Opera Star, Bindley's Lady Love
O'MALEY	.....A Retired Secret Service Man
JULIA	.....O'Maley's Fourteen-year-old daugh- ter
MARIE HELMIG	.....Chaperon to Julia
OTTO HELMIG	.....Brother to Marie
MORRIS BROSSARD	.....Gem Expert, New York
DAVID BROSSARD	.....Brother to Morris Brossard, Paris
CASPER	.....Club Attendant

## SYNOPSIS

Horace Bindley, a self-made, bachelor banker of forty-eight, decides to indulge himself in some secret entertainment. He addresses his attentions to Madame Grassilli, Grand Opera Star, singing at the Metropolitan Opera House in New York. He is deeply humiliated to find that his personality holds no charm for the lady and he determines to buy her favors. She banteringly declares that her price is an emerald necklace that she had seen displayed in the show window of a jeweler in Paris, the price of which in Paris is sixty thousand dollars. The necklace, once owned by a princess, has an historical value, which puts in dispute the valuation for customs duty to bring it into the United States, encumbering its sale to some rich American, the duty being estimated at forty thousand dollars. Horace Bindley secretly is willing to buy the necklace at the Paris price, but is unwilling to pay an extortionate duty. He seeks the advice of his best friend Chandler Barstow, who offers to procure and deliver to him the necklace for sixty thousand dollars, plus five thousand dollars for expenses. Horace Bindley accepts his friend's offer, and deposits to Barstow's order sixty-five thousand dollars. Chandler Barstow sends for the well-known gem expert, Morris Brossard, whom he consults regarding the necklace. Brossard informs him that his brother, David Brossard, in

Paris, is the owner of the necklace, and agrees to aid Barstow in bringing it over, advising him what course to pursue. Barstow sends for a retired Secret Service man, O'Maley, and proposes to pay the expenses of himself and daughter Julia O'Maley, on a trip to Paris, providing they chaperon his old maid aunt, Chesalie Barstow. O'Maley accepts the proposition. Chandler Barstow calls upon his friend Otto Helmig, to make a proposal that he permit his sister, Marie Helmig, to impersonate his Aunt Chesalie, and make this trip to Paris. Marie had long been a traveling companion to Barstow's Mother. Marie accepts the proposal.

Morris Brossard instructs his brother David to prepare a dummy necklace to display in his shop window while he is dismounting the real gems, and inserting them in forty specially made brass buttons, to be put on a red coat, which is to be purchased by Marie Helmig, as a present to Julia O'Maley, in Paris.

In the meantime Morris Brossard also prepares a dummy necklace, and delivers it to Chandler Barstow. After Morris Brossard receives and remounts the genuine gems, Barstow, on Morris Brossard's advice, delivers to Horace Bindley the dummy necklace.

Brossard knows that the custom's officials will miss the necklace, if wholly removed from the Paris window, and will immediately be informed upon their appearing on Madame Grassilli's neck. If they seize the dummy necklace and find it spurious, they will cable to Paris, and the agent will reply that the necklace is still on exhibition in David Brossard's window.

Barstow, delivers the dummy necklace to Horace Bindley, and sees him place it about Madame Grassilli's neck, both believing it to be genuine.

Bindley attends the opera that evening and gloats over Madame, who wears the dummy necklace. After the opera the Manager and officers, with an expert, call at Madame Grassilli's dressing room and demand to examine the necklace, pronouncing it a dummy made of glass.

Bindley had arranged a smart supper for the two after the opera, and he awaits Madame at the stage door.

Madame is in an indignant rage because of his having placed her in such a humiliating position, and sends him an insulting note declining to accompany him. He, not being aware of the cause of her anger, seeks the advice of his friend Chandler Barstow, who takes it upon himself to straighten out the trouble.

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Barstow first gets in touch with Brossard, then he calls upon Madame Grassilli at her apartment in the Metropolitan Annex. He assures her it is all a mistake, and persuades her to keep her supper engagement with Bindley, also assuring her that he will have a well-known gem expert come and determine whether she possesses a genuine or a dummy necklace. He accompanies her to where Bindley is waiting, then calls up Brossard, asking him to come.

Brossard comes, examines the necklace and offers sixty thousand dollars for it,—and peace prevails. He simply switched the genuine for the dummy, and not a living soul knew the truth but himself, his brother David, and Chandler Barstow.





## CONTINUITY

LEADER           HORACE BINDLEY, UNSUCCESSFUL IN HIS ATTENTIONS TO MADAME GRASSILLI, SEEKS THE ADVICE OF HIS BEST FRIEND.

SCENE I           INTERIOR. Club lounging room.

Chandler Barstow seated in secluded corner, reading magazine. His lanky legs are crossed, and he is dangling his big spatted foot up and down. Screwed in his eye is a monocle attached to a cord. Enter Horace Bindley, pompous, self-important, debilitated, and personally unattractive. Looking about the room he espies the dangling foot, hastily approaches his friend, makes an impatient gesture, and exclaims:

CUT IN            "For goodness sake, Chandler, put down that foot! You make me nervous."

CLOSE UP          Chandler looks up, brings down his foot, his monocle drops out of his eye, and he speaks

CUT IN            "My word! You need a nerve specialist, old chap."

Pushes button. Casper, club attendant, appears. Chandler gives order. Motions Bindler to the adjoining seat. Chandler leans toward him and asks question:

CUT IN            "Indigestion or love?"

Bindley looks embarrassed, pulls at his collar, adjusts his cuffs, twists his head, and makes grimaces with face. Chandler screws monocle in eye, looks critically at Bindley and says:

CUT IN            "My word! if you were pinched as a suspect, and cut such capers, you would be booked as a habitual criminal."

Bindley places his hands upon the arms of his chair, looks startled, and asks:

CUT IN            "What do you mean?"



Chandler leans his elbow down upon his knee, points his long finger at Bindley, and says:

CUT IN "Ask any criminologist, and he will tell you that the criminal always makes faces, plays with his collar, and tries to swallow his Adam's apple."

Bindley drops back in his chair and says:

CUT IN "Great heavens! Has it come to that? You suspect me of being a gentleman burglar?"

Chandler seriously replies:

CUT IN "You can't be both; and a gentleman does not do what you were doing."

Bindley assumes an attitude of vexation, asking:

CUT IN "What have I done, pray, that I should be put through this third degree?"

Chandler meets Bindley with equal earnestness, saying:

CUT IN "That's what I should like to know. I judge by your embarrassment you contemplate confessing the crime. Out with it. Is it money or a woman?"

Bindley relaxes, drops back into his chair, laughs heartily, and answers:

CUT IN "Chan, you're a mind-reader, it's a woman,—Madame Grassilli,— and she spurns me."

Chandler leans forward, again inserts his monocle, and asks:

CUT IN "Do you want to marry her?"

Bindley picks at a spot on the arm of his chair, looks sheepish, and replies:

CUT IN "I don't know much about her antecedents; but I am very fond of her."

Chandler permits his monocle to drop out of his eye, wags his head, snaps his fingers, and says:

CUT IN "Puh! then buy her. Every woman has her price." Bindley arouses himself and shows spirit in addressing Chandler with,—

CUT IN "Be serious, Chandler. I'll blow up if I don't tell you, I did ask her her price, and she named it."

Chandler suddenly straightens up, puckers his lips, whistles, and speaks

CUT IN "Now you interest me. And what is her price?"

Bindley presses button and Casper comes, to whom he gives order, Casper leaves them. Leaning close to Chandler Bindley says:

CUT IN "She is only bantering, but I should like to call her bluff. She wants a sixty thousand dollar emerald necklace, which she saw displayed in Paris."

Chandler exhibits astonishment, whistles, then asks:

CUT IN "Cheap, to a man of your wealth. Of course you will give her the necklace."

Bindley assumes a more cautious and confidential attitude.

CUT IN "I'm willing to buy the necklace at the price, but there is estimated an inconsistent duty of forty thousand dollars. I won't pay this."

Chandler slaps his hand on Bindley's knee, and says:

CUT IN "I'll bring you the necklace for sixty-five thousand dollars."

Bindley brightens up, showing great excitement. Slapping Chandler on the shoulder, he exclaims:

CUT IN "You will? I accept your proposition. Tomorrow morning I will deposit to your order this amount."

Casper enters with the drink, and Bindley and Chandler arrange the details of the deal, Chandler saying:

CUT IN "I'll hand you the necklace, if it can be had at that price, in forty days from this date."

CLOSE UP Each makes memorandum in his pocket diary. Bindley arises, bids his friend adieu, and leaves the room, Chandler watching him earnestly as he passes out. Then Chandler pushes a button, Casper Comes, with his usual exaggerated eagerness, bowing and scraping and holding his hands. Chandler screws the eyeglass in place, looks him over, and exclaims:

CUT IN "My word! Casper, what do you use to keep your old body so limber? I need some of it."

Casper smiles and continues his obsequious actions, saying:

CUT IN "Is it one of your jokes, Mr. Barstow?"

Chandler points to the wall, and Casper brings a telephone, attaches it, and directly retires, while Chandler calls a number. Speaks

CUT IN "Is this Morris Brossard? Can you run up to my Club for a minute, Morris? All right, Casper will bring you to me."

SUB-TITLE HALF HOUR LATER

Casper ushers Morris Brossard to where Chandler is sitting. Brossard is the typical, well-to-do Hebrew jewelry broker. They confidentially put their heads together. Chandler speaks

CUT IN "Morris, what do you know about the Hinsburg Emerald Necklace?"

"Morris looks up in surprise. Speaks

CUT IN "Why, Mr. Barstow, I know all about it. My brother David in Paris owns it."

Chandler starts, but checks himself, and asks:

INSERT "At what price does he value it?"

CONVER- "Sixty thousand dollars in Paris."

- SATION            "Have you a cypher code?"  
                   "Yes."  
                   "If I buy the necklace for sixty thousand, would your brother assist me to bring it in duty free?"  
                   "Yes."
- They arrange the details of the purchase as DIAPHRAGM CLOSES.
- SCENE 2            INTERIOR. Small French restaurant with stalls on side.
- LEADER            O'MALEY OF THE SECRET SERVICE.
- O'Maley seated in booth, awaiting Chandler. Chandler arrives, and O'Maley arises and cordially greets him. They order luncheon and talk as they eat. Chandler speaks
- CUT IN            O'Maley, you need a rest. How old is your daughter Julia?"
- O'Maley pauses with his cup in the air, looks surprised. They talk.
- INSERT  
 CONVER-  
 SATION            "Must have something funny in your mind, if it involves both me and my daughter."  
                   "Well, I have an old maid Aunt, O'Maley, who will murder me if I don't soon send her to look over 'Gay Paree.' I want you and your daughter to chaperon her."  
                   "My daughter is at school, Mr. Barstow."  
                   "And my Aunt is a Vermont school teacher,—that will enable you to procure a vacation for your daughter. I'll allow you ample means for the trip."  
                   "That sounds good to me."
- They complete arrangements, pay the check and leave the restaurant, smiling and satisfied.
- SCENE 3            EXTERIOR. Broadway and Union Square, New York. Office building in foreground.  
                   Chandler among the pedestrians passing the building. He enters. CUT TO
- SCENE 4            INTERIOR. Office of Otto Helmig.



Helmig in. Chandler enters, shakes hands with Helmig, and asks:

CUT IN "Where may I find your sister Marie right quick, Helmig?"

Helmig smiles, points to the telephone booth, out of which Marie appears. Chandler arises and greets her, and they all sit at Helmig's desk. Marie is a chubby, good-natured woman, with happy, animated face, and snowwhite hair. Chandler speaks

CUT IN "Marie, how would you like to chaperon a fourteen-year-old girl and a sixty-year-old man to 'Gay Paree'?"

Marie laughs, saying:

CUT IN "Quit your kidding, Chandler. If I could I would walk across the Atlantic and carry them on my back,—just to see Paris!"

Helmig reassures her with:

CUT IN "You won't have to walk. Besides Mother says you're a poor walker."

Then Chandler speaks

CUT IN "I'll explain. Are you willing to impersonate my old maid Aunt?"

Marie replies:

CUT IN "Sure I will. I know I'll go crazy, but I'll go, even if I have to pose as your mother."

Chandler explains the arrangements he has made with O'Maley, adding:

CUT IN "You will have nothing to do but to look happy, carry out my simple instructions, stick close to O'Maley, and ask no questions."

After brief talk Chandler leaves the office. OUT AND INTO

LEADER

## THE JOYS OF "GAY PAREE"

SCENE 5

INTERIOR. Shop scene.

Marie and Julia enter. Saleswoman shows coats trying them on Julia. Marie enthuses over coat put on Julia, who calls attention to the many buttons on the coat. Marie pays for the coat and Julia wears it as they leave the shop. CUT TO

SCENE 6

EXTERIOR. Street in Paris, shopping thoroughfare.

Marie and Julie emerge from the shop; they pause at the adjoining show window and admire the display of jewelry, Julia pointing to an emerald necklace in a gorgeous plush case. A well-dressed man pauses at the window and listens to their conversation.

LEADER

## A FEW DAYS LATER

SCENE 6

EXTERIOR. Pier at Cherbourg. Ocean liner about to sail.

O'Maley, Marie, and Julia going aboard ship for New York.

SCENE 7

INTERIOR. State-room on Steamer.

Marie and Julia examining the many buttons on the coat. Marie places the coat in her own steamer trunk, saying:

CUT IN

"I'll have new buttons put on the coat, dear."

SCENE 8

EXTERIOR. Pier in New York. Piles of luggage, landing scene.

O'Maley lands. Custom's official recognizes O'Maley, shakes hands with him, asks him a question. O'Maley points to luggage, the official OK's it and passes it. Porters take the luggage and put it on the top of a cab and they are driven away, as DIAPHRAGM CLOSES.

SCENE 9

EXTERIOR. Home of Chandler's mother on Madison Avenue.

Cab drives up. Marie alights; her baggage is lifted down; she shakes hands with O'Maley and Julia

and they are driven away. Marie enters the house, the servants bringing in the baggage.

LEADER

## THE FOLLOWING DAY

SCENE 10      EXTERIOR. A small shop on lower Sixth Avenue. Marie comes along street, enters, carrying with her a flat box. OUT AND INTO

SCENE 11      EXTERIOR. Small second-hand clothing shop.. Marie enters, is greeted by an elderly Hebrew woman. She takes from the box the coat with many buttons and discusses it for a while, Marie referring especially to the buttons. The woman speaks

CUT IN          "I can use these buttons, select others and I will make the exchange without charge. Call for it tomorrow morning."

SCENE 12      EXTERIOR. Same as SCENE 10. Showing jeweler's shop next to door Marie enters. Marie leaving, observes that the adjoining shop is the jeweler's shop of Morris Brossard. CUT TO

SCENE 13      INTERIOR. Jeweler's shop. Morris Brossard, sitting at desk in rear of shop, counting a handful of buttons. DIAPHRAGM DOWN.

SCENE 14      INTERIOR. Same as SCENE 1. Chandler and Bindley seated in friendly conversation. Bindley speaks

CUT IN          "Do you know, old chap, this is the fortieth day, when you were to deliver the necklace to me?"

Chandler looks cautiously about, saying:

CUT IN          "I will slip you a package which I advise you to keep under cover until you place it on the neck of your lady love."

Cautiously passes to Bindley a flat package containing the necklace. Bindley joyously receives it and shakes Chandler's hand gratefully, saying:

CUT IN "You shall be present this evening when I present it, Chan, but three will be a crowd at supper."

SCENE 15 INTERIOR. Private dining room.  
Bindley, Chandler, and Madame Grassilli in. Madame and Barstow converse thus:

INSERT "I'm jealous of you, Mr. Barstow."  
CONVER- "Pray, why do I deserve such favors Madame  
SATION Grassilli?"

"Every time I want Horace I find him with you."  
"Then you are to be congratulated for finding him out. If he prefers my poor company to that of so charming a woman, he is an unworthy suitor."

Bindley grins and, fumbling with the case containing the necklace, he arises, steps behind Madame Grassilli's chair, saying:

CUT IN "Close your eyes and make a wish."

Madame smiles, and Bindley clasps the necklace about her neck. She places her hands up to her neck, feels of the necklace, arises hastily and goes to a mirror and examines her reflection. Claspng her hands in ecstasy, she rushes to Bindley, throws her arms about him, and kisses his cheek. She reseats herself, attempts to remove the necklace, says something to Bindley, who quickly arises, removes the necklace, and kisses her cheek as he places it in her hands. FADE OUT.

SCENE 16 INTERIOR. Behind the stage scenery.  
Four men earnestly talking as others flit about in performance of their respective duties.

SCENE 17 INTERIOR. Opera house stage; part of orchestra and box or so visible.  
Madame Grassilli singing on the stage. Bindley above in box, applauding as she finishes her aria.

SCENE 18 INTERIOR. Dressing room of Madame Grassilli.  
Madame is dressed for the evening. Four men enter. She is indignant at the intrusion. One of the



men picks up the necklace from the dressing table, and three of them examine it. while the fourth seems to be apologizing and explaining. Suddenly both the Manager (who is explaining that these are customs officials) and Madame Grassilli turn toward the other men in surprise, she showing great indignation. She cries:

CUT IN "Dummy! Glass!"

Madame tosses her head; makes a grimace, and turns away from them. They replace the necklace upon the table; apologizing to her, back, and retire. The Manager also sheepishly follows. She seizes some paper and pen, and hastily writes a note, seals it, and has her maid deliver it to a page.

SCENE 19 EXTERIOR. Stage door; automobile in waiting.

Bindley waiting in auto; boy approaches, handing Bindley the note. He opens and reads:

INSERT  
NOTE

You brute! You cheap person! I might have known it. I never want to see you or speak to you again.

GRASSILLI.

Bindley standing spellbound. Crushes the note in his hand, hardly knowing what to do, then registering humiliation, he turns and walks away dejectedly.

SCENE 20 INTERIOR. Hotel telephone booth.  
Bindley at phone, speaks

CUT IN "That you Chandler?. . . . Will you come to the Bateman at once? I'm in trouble. . . Thank you"

SCENE 21 INTERIOR. Hotel Smoking-room.

Chandler enters hotel smoking room. Bindley seated in corner. Bindley arises on Chandler's reaching him, shakes his hand, and pulls him down by his side on the lounge. He thrusts the note into Chandler's hand, saying:

CUT IN "Read that and tell me what it means."

Chandler screws in his eyeglass, reads the note, arises hastily, saying:

CUT IN "My word! Excuse me a moment."

SCENE 22 INTERIOR. Hotel telephone booth.  
Chandler in, talking:

CUT IN "Madame Grassilli? . . . Don't ring me off, Madame, till I speak. It is most important. This is Mr. Barstow . . . I'm not speaking for him, but for you and myself . . . Thank you, Madame, I will be there in fifteen minutes."

SCENE 23 INTERIOR. Same as SCENE 21.  
Chandler returns to where Bindley is seated, and hurriedly gives him some instructions, saying:

CUT IN "Remain there till I return."

Bindley attempts to talk, but Chandler waves him away, and hurries out.

SCENE 24 EXTERIOR. Metropolitan Annex.  
Chandler alights from taxi-cab and enters the Metropolitan Annex.

SCENE 25 INTERIOR. Madame Grassilli's apartment.  
Madame in. Chandler enters.  
She reservedly meets Chandler, who greets her with half concealed amusement on his face. He speaks

CUT IN "Madame, my friend is heartbroken. Will you frankly tell me what occurred?"

Madame replies:

CUT IN "He is unworthy of any woman's respect. He has placed me in a most degrading position. I cannot forgive him."

Chandler questions:

CUT IN "And the nature of his offense, Madame?"

Madame Grassilli steps into the adjoining room, returns and hands the necklace to Chandler, who

takes it, looks it over, then looks at her questioningly. She draws herself up, glares at him, and points to the necklace, saying:

CUT IN "It's a dummy necklace!"

Chandler looks astonished, screws his glass into his eye, examines the necklace closely, and exclaims:

CUT IN "Impossible! Not with his knowledge, Madame."

Madame then explains the visit of the customs officials, pantomiming her humiliation and anger. Chandler listens, nodding his head and showing sympathy for her. She asks:

CUT IN "Now what would you have me do?"

Chandler replies:

CUT IN "Madame, if you will keep your supper engagement with my friend, I will accompany you there, and call the best gem expert in New York. On his decision you may rest your judgement. I stake my reputation that your necklace is genuine."

Madame hastily prepares to accompany him, saying:

CUT IN "I will go; I want to know the truth."

Chandler escorts her to door as DIAPHRAGM CLOSES.

SCENE 26 Same as SCENE 15.

Bindley pacing the private dining-room. Door opens and Madame Grassilli and Chandler enter. Bindley's face lights up and he attempts a cordial greeting, but she coldly checks him. Chandler gives some instructions to the waiter, and the three seat themselves. The supper is served, the waiter retires, and Bindley looks inquiringly at Madame, who opens a small package containing the case in which is the necklace. She hands the case to Bindley, who is struck with astonishment, looking with alarm, first at the box, then at Madame. His whole attitude is a question mark. Madame, pointing at it, speaks:

CUT IN "Experts have declared it a dummy necklace."

Bindley arises with wrath in his face, and with hands clinched. Leaning forward, he glares at Chandler, and then at Madame, who seems frightened at his angry attitude, saying:

CUT IN "And you insulted me by having an expert examine this to-night?"

Menacingly approaching Chandler, he continues:

CUT IN "And you call yourself my friend! What have you to say?"

Chandler sits coolly swinging his eyeglass, looking first at one then the other; shrugs his shoulders, saying:

CUT IN "I think both of you act like children. Wait a moment."

Chandler takes up telephone and calls a number. Then speaks

CUT IN "Morris Brossard? This is Chandler Barstow . . . Can you come immediately to the Bateman? . . . Yes, very important . . . Ask to be directed to private dining room number sixteen."

Chandler returns to the table, laughing, as he says:

CUT IN "Now, you fighting Irish, go on and eat your supper. You'll either be pulling hair or kissing in a few minutes."

Door to private dining room opens and the head waiter ushers in Morris Brossard, scraping, bowing, and smiling. Bindley and Chandler arise. Chandler introduces Bindley and Madame Grassilli to Brossard who extends his hand and Bindley gives him the case containing the necklace. Chandler opens the case, and hands it to Brossard, saying:

CUT IN "There is a doubt regarding the genuineness of this necklace. Will you examine it?"



Brossard takes from his pocket a jeweler's glass, takes the case across the room where a drop-light rests upon a pedestal, and carefully examines the stones. He returns, holds the case to Bindley, and says:

CUT IN "I will pay sixty thousand dollars for the necklace, and take it now."

CLOSE UP Bindley sits straight up, Madame Grassilli looks surprised, and stares first at Bindley then at Brossard. Chandler adjusts his eyeglass and looks upon the group with a bantering smile upon his face, saying to the jeweler:

CUT IN "This is no place for us, Brossard, come!"

Bindley reaches out his hand toward Chandler, and Madame Grassilli also pleads with him to stay, but he only pushes Brossard, and follows laughingly.

SCENE 27 EXTERIOR. Street. Night. Automobile and taxicab in waiting.

Chandler standing on sidewalk, lighting a cigarette as Brossard steps toward his taxicab. Chandler speaks

CUT IN "Good night, Morris. Keep the dummy, you might have occasion to use it again."

SCENE 28 INTERIOR. Same as SCENE 26.

Bindley standing over Madame Grassilli, placing about her neck the emeralds, kisses her. FADE OUT.

MAKING A MOVIE STAR OF MOTHER



# MAKING A MOVIE STAR OF MOTHER

## CHARACTERS

DICK SWIFT .....Managing Editor  
BENNY COLLINS .....His Movie Man  
POLLY COLLINS .....Ben's Sister  
MOTHER COLLINS .....Their Mother  
CLAUDE HUNKER .....Movie Man  
MRS. MURPHY .....The Collins' Neighbor





## CONTINUITY

- SCENE 1            INTERIOR. Office of Managing Editor.  
Dick Swift pulling his hair and yelling. Enter Benny Collins and Claude Hunker. Swift yells:
- CUT IN            "What the h-h—Here, take these assignments and jump. Read them as you run. Get out!"
- Shoves into their hands crumpled papers containing their instructions. Benny grabs his movie camera and hurries out. FADE TO
- SCENE 2            EXTERIOR. The sidewalk. Benny looks at the paper, reads:
- INSERT            Take best set of pictures you can of your mother, PAPER            and turn into developing department by three o'clock.
- Benny stares at the paper, looks back at the office, hesitates, then plunges for a street car.
- SCENE 3            EXTERIOR. Benny Collins' home.  
Polly is standing at the gate. Benny puts down his case, pulls the instructions and shows them to Polly, and scratches his head. Polly looks questioningly at Benny, but he only shakes his head. Suddenly Polly motions for Benny to come into the house.
- SCENE 4            INTERIOR. Back room of Collins' home.  
Benny and Polly peeping out of rear door.
- SCENE 5            EXTERIOR. The Collins' back yard.  
Mrs. Collins in. A woman weighing two hundred and fifty pounds, leaning over a washtub, washing.
- SCENE 6            INTERIOR. Same as Scene 4.  
Polly and Benny still looking out of door. Benny exclaims:
- CUT IN            "Gee, Polly, Maw's surely a target for a battle-ship."
- Polly laughs and holds up her finger, saying:
- CUT IN            "Let's make a movie star out of mother."

Benny catches the idea and quickly sets up his machine, and begins to photograph Mother washing. He runs out of the room and returns with a sling-shot, shows Polly how to operate the machine; takes careful aim. CUT TO

SCENE 7            EXTERIOR. Same as SCENE 5.

Mrs. Collin leaps into the air, slaps her wounded tender spot, whirls about, and glares at her neighbor's yard and says something ugly, shaking her fist. Slowly, but full of anger, she draws a sheet from her tub, stands up, and glares again at the neighbor's home, and puts the sheet through the wringer. She stoops over to get another piece and Benny scores another bulls-eye. Again mother claws the air, slaps her hands where it hurt, glares first at her neighbor's house, and then looks at her own house. She studies a moment, then throws up her head and calls:

CUT IN            "P-o-l-l-y!"

Polly comes rushing. Answers, and runs around by the side of the house and to where mother is standing. She seriously listens to her mother, and they furtively look towards the neighboring yard, Polly goes to the dividing fence, and peeps over into the adjoining yard. Mrs. Collins again leans over the tub and gets a crack that nearly stands her on her head. In her anger, she accidentally places her hand on the edge of the tub, upsets it, and sits down hard upon the ground, the contents of the tub deluging her back. Polly runs to her and helps her to arise. In a rage Mrs. Collins makes a dash for the back gate and rushes through the back gate into her neighbor's yard.

SCENE 8            EXTERIOR. The Murphys' back yard.

Mrs. Collins hammers on door. Mrs. Murphy comes to the door (a big, rawboned, red headed Irish woman). Mrs. Collins shakes her fist in Mrs. Murphy's face, saying:

CUT IN "If your boy Johnny don't stop teasing me, I'll have the law on you."

Mrs. Murphy looks at Mrs. Collins in astonishment.  
Speaks

CUT IN "G'on! What's y'u given me? Johnny's in school."

Mrs. Collins explains pantomiming what has happened. Mrs. Murphy puts her hands on her hips and laughs boisterously. Mrs. Collins grabs her, and they go down together. They pull hair and pummel each other, as they roll about the yard. Polly stands at the fence screaming. Suddenly a bull-dog rushes upon the scene and grabs a mouthful of Mrs. Collins' dress, and half strips her. Mrs. Collins tears the outer garments off Mrs. Murphy, and they stand glaring at each other half nude. Mrs. Murphy looks down at her plight turns and rushes into her house. Mrs. Collins returns to her own back gate where Polly awaits her, winding a sheet about her as she enters.

They enter the house.

LEADER FIVE O'CLOCK THAT EVENING

SCENE 9 INTERIOR. Same as SCENE I.

Dick Swift in. Benny enters. Dick Swift jerks his head and speaks to Benny. Pushes a button and arises, saying:

CUT IN "Come on, let's see what you got. The films are done. Some of the big guns will see the picture."

Benny looks startled and pulls Dick's arm, asks:

CUT IN "Oh, I say, what are you going to do with that picture?"

Dick looks sharply at Benny.

CUT IN "I'm going to feature it, of course."

Benny grabs him by the arm as they enter the screen room, and speaks

CUT IN "The hell you are! Who told you you could do that, and why did you give me such an assignment. That's what I'd like to know?"

Dick looks at Benny in amazement, then savagely pushes him away, as he says:

CUT IN "Fade away! What's eatin' you?"

SCENE IO INTERIOR. Room fitted for projecting moving pictures.

Several moving picture magnates are present. Dick Swift comes in, looks about, and motions to Claude Hunker, asking:

CUT IN "Why didn't you turn in your pictures, Claude?"

Claude looks at Dick in surprise, saying:

CUT IN "Why there was no wreck at Jellico Pass. A hand car ran over a pig and killed it. They both have a still picture of the harrowing scene up in the developing room."

The movie people listen and laugh. Dick chews the end of his cigar viciously. Cocks his head up at Claude, asking:

CUT IN "What the hell you talkin about? What's your mother's dahlia garden got to do with that reported wreck?"

Turning to Benny, he yells:

CUT IN "Come here, kid! Let me see that sheet I gave you."

Benny produces the assignment. Dick nearly swallows his cigar, scratches his head, looks covertly at the bunch of movie men, studies a moment, and throws up his hands saying:

CUT IN "Let her go!"

CUT BACK Flash of SCENES 5, 7, 8.

The movie man laughs uproariously. Benny stands sullenly looking on. A man comes up to him, saying:



CUT IN "They tell me this fat woman is your mother, Benny. Take this, and jump. Don't stop to read it until you get home. Never mind orders from Dick"

Benny hurries out of room.

SCENE II INTERIOR. The Collins' Kitchen.  
Mother and Polly sitting in kitchen, peeling potatoes. Benny comes in. Draws from his pocket a large envelope. Mother, this is a letter to you. They open the letter and find a check inside for fifty dollars.

INSERT  
LETTER

DEAR MADAM:

The enclosed contract offers you fifty dollars a week to hold yourself subject to our first call on your services as a moving picture character. If you accept and sign the contract the enclosed check for fifty dollars you may retain as a bonus.

Very respectfully.

BINZO MOVING PICTURE Co.

SCENE 12 EXTERIOR. Same as SCENE 5.  
Mrs. Murphy at washtub in Mrs. Collins back yard. Mrs. Collins standing in her back door bedecked in fine clothes. Mrs. Collins speaks

CUT IN "Mrs. Murphy, you may go home when you're through. I must go to the studio."

She draws on her long kid gloves and turns majestically away as DIAPHRAGM GOES DOWN.



LOVE AND THE LAW



## PRINCIPAL CAST

CONRAD ALDERSON .....Hermit Miner: Male Lead  
LEONA MATSON .....Daughter of George Matson: Female Lead  
WILBUR MATSON . } Brokers 'The Heavy  
GEORGE MATSON . } His Brother  
WILLIAM ALDERSON .....Father of Conrad: Character Rôle  
DAVID ALDERSON .....William's Brother  
Detectives, Porter, Hotel Proprietor,  
etc., etc.

## SYNOPSIS

Conrad Alderson on way to mysterious mine owned by his father,—located in Saw-Tooth Mountains of Idaho,—riding horse-back, trailing pack horse and accompanied by collie dog, jack, at night.....He arrives at small valley deep in the Saw-Tooth mountains. Lake filled with wild ducks. Green sward. Small pine growth. Sheltering cliff protects abandoned cabin. He relocates his father's mine, repairs the cabin and prepares to winter there.

Alderson's comforts have greatly increased; Two years later he has accumulated rich gold ore, and has made two annual trips out for supplies. He is preparing for the coming winter, which begins with terrific storm. As he stands in doorway watching storm, Jack exhibits great excitement and attracts his master's attention to the trail leading down from the mountains. Alderson puts on slicker and investigates. He finds a woman lying in the trail unconscious and half submerged in a stream of water running down from mountain-side; carries her to cabin, removes her clothing, wraps her in blanket, and places her in a bear-skin chair at fireplace,—with her feet in a basin of hot water,—and gives her stimulant.

She revives and is indignant to find Conrad has removed her clothing, whereupon he explains that it was a choice between that and pneumonia.



Conrad treats her kindly and wins her confidence; she tells him she is in great distress because her father is also lost and wandering about in the storm.

Conrad opens door and shows her the blinding snow half-covering the doorway, declaring that no animal could go out in it and live. She is astonished that she will not be able to leave the next morning. Conrad tells her that the snow will not cease falling until the cabin is completely covered, and that they are prisoners for six months. But they are amply supplied with all comforts and will be kept occupied extracting the gold from the accumulated ore. The house is supplied with running hot and cold water from springs beneath the cliff. Conrad has constructed a snug hot plunge. Hay and feed for his horses are all under cover, and the winter's supply of wood.

The woman becomes reconciled to her fate. Conrad treats her with the greatest respect. She tells him to call her Leona. He confides his story and true name to her:

His father was confidential accountant for the Matson brothers. His mother being very ill, his father got leave of absence to bring her to the West, where she dies. His father accidentally discovers a rich gold deposit and returns to New York. Wilbur Matson attempts to bulldoze him into giving him and his brother an interest in the mine. In a violent quarrel, Matson accuses Conrad's father of being \$30,000 short in his accounts. In a rage of resentment William Alderson vows that his son Conrad will make Wilbur Matson eat his words, and leaves the Matson office, going to his room at a hotel. Conrad comes there, and his father tells him of the quarrel and about the mine, and how he may find his way to it.

Conrad leaves the room and when he returns he finds his father and Wilbur Matson in deadly combat. Matson has his father bent over a table, choking him. The father strikes Matson over the head, killing him. His father thrusts all the papers into Conrad's hands and pushes him out of the room, saying he will take care of himself. Conrad, not knowing that Matson is dead, leaves the room. The next morning he reads in the newspaper of a double tragedy in which Matson and his father both were killed, his father having died of heart failure after Conrad had left the room. On the advice of his Uncle, Conrad at once leaves for the West. Matson's brother George held the belief that Conrad had killed his brother.

---

Upon telling Leona this story Conrad is surprised to see her weep. Then she tells him that Wilbur Matson was her Uncle, and that her father with two detectives and herself had come to the West in vengeful search of him,—Conrad.

Conrad's Uncle was aware that Wilbur Matson was bankrupt and had induced his son, a clerk in the same bank, to help him overdraw his account \$160,000.

Leona's father made this good, and it broke him.

Necessarily, her father and the two detectives lost their lives in the same storm that had overtaken her. She had been separated from them and was lost.

For six months Conrad and Leona live a clean, decent life together in the little cabin, and are very happy.

In the spring they find themselves very much in love with each other, and plan their marriage and future happiness.

Their life and common interests while thus confined give opportunity for some smart and dramatic scenes, neither prudish nor too suggestive.



## CONTINUITY

LEADER

THE FIRST LAW OF NATURE BIDS ALL LIVING CREATURES TO LOVE AND MATE, GIVING THEM THE PERSONAL RIGHT TO MAINTAIN AND PROTECT THE OBJECT LOVED.

THE COMMUNITY LAWS OF MEN TAKE AWAY THEIR GOD-GIVEN RIGHTS, MAKING OF LOVE AND MARRIAGE OBJECTS OF COMMERCE AND SUSPENDING THE RIGHT OF SELF-PROTECTION. HENCE, WHEN HARD PRESSED, MEN AGAIN SEEK THE PROTECTIVE GOD OF NATURE IN THE WILDS, WHERE THE EVER VENGEFUL LAWS OF MEN CANNOT REACH.

CONRAD ALDERSON WAS HARD PRESSED, AND HE AVAILED HIMSELF OF THIS PRIVILEGE.

SCENE I

EXTERIOR. An old Indian trail leading into the heart of the Saw-Tooth mountains.

Conrad, a lone horseman, trails his pack horse as he toils up the mountain. Reaching the divide, pauses for a temporary rest of his animals and he views the magnificent prospect before him.

SUB-TITLE.

THERE GRIM AND IMPERIOUS, LEANING AGAINST THE WESTERN SKY, WERE THE JAGGED WALLS OF LIMESTONE, GRANITE, AND PORPHYRY, SEEMINGLY SO NEAR HE MIGHT REST HIS FOOT UPON THEM—YET SO FAR AWAY HE MUST DOLE OUT HIS ENERGY UNIT BY UNIT TO REACH THEM ALIVE.

SCENE 2

EXTERIOR. View of the region from the divide.

Conrad sits upon a stone while his horses have their breathing spell. His fine collie dog, Jack, comes and pushes his head up under his arm and rests it upon his knee. His master drops his arm down over his coat and tickles him in the ribs, looks down at him affectionately, speaks

CUT IN

“You are getting mighty skinny, Jack, but we’ll have a good mess of fat squirrels to-night, so cheer up.”



The grateful dog expresses his pleasure at being thus addressed. Conrad arises, reaches down upon a shelving spot and plucks several bunches of Buffalo grass which he feeds to his animals from his hands, pats their faces and necks, mounts and starts on the descent into the valley below.

LEADER           NATURE VAMPS US LIKE A PRETTY WOMAN WHEN WE ARE HUNGRY, BE IT FOR LOVE OR SOMETHING TO STAY OUR HUNGER AND HOLD SOUL, AND BODY TOGETHER. SHE HELD OUT TO CONRAD THE HOPE OF FINDING WATER AND GRASS IN THE LITTLE VALLEY BELOW, BY WAIVING AT HIM THE PLUMES OF THE WILLOWS AND GIGGLING LEAVES OF THE QUAKING ASP, BECKONING HIM TO COME.

SCENE 3           EXTERIOR. A trail leading out of the large timber into an almost level flat. Standing in the open, staring with wondering eyes, are two small cotten-tail deer.

Conrad quickly draws his rifle from its scabbard and shoots one of them. The other bounds away. Jack runs forward and examines the little animal before Conrad reaches it. Conrad looks down upon the deer and sadly shakes his head, then looks in the direction taken by the mate, speaks

CUT IN            "I hated to do it, Jack, but we must provide ourselves with food."

Throwing the animal across his own saddle, Conrad walks and leads the horses toward the willows.

SCENE 4           EXTERIOR. A sheltered place among the willows, beside a tiny stream.

Conrad selects a spot to make the camp for the night. Removing all but their halters, he leads the horses to the plentiful stream, and gives them water. While they are drinking, he dips a tin cup into the mountain water, and himself drinks. Leading the horses back to the packs, he uncoils two long ropes, takes the horses where there is plenty of grass, and stakes them out for the night. He gathers



wood and starts a fire, puts on a kettle for hot water, and adjusts a wire holder over the fire for holding his coffee-pot. Taking the rifle, he and Jack step across the stream and he brings down two squirrels, and they return and Conrad prepares the supper. He begins to dress the deer, hanging long strips of the flesh over the smoke to cure it for future use. He broils certain parts over the coals, also the squirrels for Jack. And then they dine. Afterward he erects about the body of a pine tree a light tent, cuts some soft pine branches for a bed, places his rifle and pistols within convenient reach, stands out in the open and looks up at the sky. Darkness comes quickly and he enters his tent, with Jack lying at the flap.

LEADER

OF ALL HUMAN EXPERIENCES THERE IS NOTHING MORE SOLEMN AND AWE-INSPIRING THAN TO BE ALONE IN THE GREAT PINE-CLAD REGIONS OF THE ROCKY MOUNTAINS AT NIGHT.

IN MIDSUMMER, WITH THE SETTING OF THE SUN COMES THE SIGHING OF THE WINDS THROUGH THE PINES; THE SHARPER SNAP OF TWIGS BROKEN UNDER THE FEET OF PROWLING ANIMALS; THE HOWL OF THE WOLF OR COYOTE,—AND UTTER LONELINESS.

IT REQUIRES A CLEAR CONSCIENCE AND A STRONG HEART TO SLEEP SOUNDLY THERE.

Early morn,—a glorious rising sun. Conrad waters his horses, prepares a quick breakfast, breaks camp, packs his horses, and rides away as DIAPHRAGM SLOWLY CLOSES.

SUB-TITLE

ONE WEEK LATER

SCENE 5

EXTERIOR. A small flat, very deep down in a valley surrounded with high, jagged peaks. A raging torrent is tearing its way through a gorge and leveling itself into a marsh and small lake in the flat. The surface of the lake is covered with wild ducks.

Conrad stands on a ledge leading gradually to an open green spot covered with grass and fringed with small pine trees. He drops the bridle reins upon the

ground, takes Jack by the collar and cautiously creeps down the narrow trail to the level ground. DIAPHRAGM DOWN AND INTO

SCENE 6      EXTERIOR. A small cabin built of pine logs. There are no signs of life about the cabin, which is sheltered by an overhanging cliff.

Conrad approaches slowly and cautiously until he reaches the door, and finds it secured by a padlock. He examines the lock, shakes it, then takes from his pocket a bunch of keys, finding one that fits. He peers within, and sends Jack inside. Before entering, he goes back and returns with the horses. Then he enters the cabin.

SCENE 7      INTERIOR. A cabin without a floor. There are some crude chairs, now broken down with age. A rude table. A comfortable fire-place made of stone. Some rusty cooking utensils; some gold pans, picks and shovels, two rusty axes and a bunk filled with dry pine boughs and a tattered blanket.

Conrad enters, goes to a square window covered with boards, which he pulls off. He sees a door leading directly into a long extension filled with wood for the fireplace. In the midst of this wood, evidently intended for warm shelter, were three horse stalls, with a heavy door closing this snug stable. Conrad goes out.

SCENE 8      EXTERIOR. Back of cabin shown in SCENE 6. A cliff in background. Up under the cliff was a fall of mountain water and an old broken flume, indicating that the water had formerly been brought into the cabin.

Conrad comes out of cabin, examines his surroundings. Goes out, returns, and begins to unpack his horses. IRIS OUT.

LEADER      IT WOULD SEEM THAT NATURE PLANTS THESE BEAUTIFUL SPOTS, DEEP DOWN IN THE MOUNTAINS, TO PROVIDE A RESTING-PLACE FOR ANIMAL LIFE AND SOFTEN THE FROWNS OF THE SURROUNDING WALLS.

CONRAD WAS AMAZED TO FIND NEAR HIS CABIN ONE OF THOSE MOUNTAIN HOT SPRINGS,—FREQUENTLY FOUND IN THE MOST UNEXPECTED PLACES,—WHICH ASSURED PERMANENT WARMTH.

SCENE 9            EXTERIOR. A lake, its margin covered with wild rice, and its bosom with wild ducks. Waterfalls above the lake.

Enter Conrad and Jock. Conrad with rifle, pistol, hunting knife and prospector's pick, examines the tall grass, seeks for a trail leading up into one of the gulches. FADE OUT AND INTO

SCENE 10          EXTERIOR. A gulch.

Conrad in. Finds an overhanging cliff, examines the walls, and exhibits great joy, picking off samples with the prospector's pick, and placing them in his pocket.

LEADER

TWO MONTHS LATER

SCENE 11          EXTERIOR. Same as SCENE 6. With view of lake.

Conrad pushes a crude boat up to an improvised landing and lifts out small bags of wild rice and several large bundles of rice hay. Jack meets him; Conrad speaks

CUT IN            "Some wild rice for Johnny cakes for you and me, and some hay for the horses this winter, Jack."

Stacked near the house is a quantity of dried grass for the winter horse feed. Hanging upon a long slender pole is jerked venison and smoke-cured squirrels and ducks. Two big deer-skins, and coyote skins are fastened upon the outside cabin walls.

SCENE 12          INTERIOR. Same as SCENE 7.

A floor of round poles is now in the cabin. The fire-place is improved, and shelves and cabinets are on the walls. Two large comfortable chairs, each covered with a bearskin, are near the big fireplace, and coyote skins are on the floor and walls. The bunk has given way to a large frame bed covered with bear and coyote skins. In a neat willow cage is a magpie.



In a coop made of willow twigs are a dozen half-grown wild ducks.

Conrad in. He is wearing skin clothing, including moccasins and bearskin cap.

LEADER

ONE MUST BE A TRUE LOVER OF NATURE TO OVERCOME THE LONGING FOR THE OUTSIDE AND CHOOSE TO LIVE IN THE SOLITARY MOUNTAINS FOR TWO YEARS. CONRAD MADE TWO ANNUAL TRIPS FOR SUPPLIES AND COMFORTS DURING THAT TIME. IT WAS OCTOBER, WINTER WAS A MONTH LATE. ONE MORNING HE FOUND NOT A DUCK UPON THE LAKE AND ITS EDGES JAGGED WITH ICE.

SCENE 14

EXTERIOR. Same as SCENE 8.

Conrad in, covering the pipe-line from his hot spring with soil and pine boughs.

SUB-TITLE

CONRAD HAS PREVIOUSLY SURROUNDED HIS CABIN WITH CORD WOOD AND LEANING PINE TREES. HE HAS ALSO ADDED A SMALL ANNEX FOR A HOT WATER PLUNGE.

SCENE 15

EXTERIOR. Same as SCENE 6. Night approaches, and dark, heavy clouds are hanging low, enhancing the gloom.

Jack close at his master's heels, whining. The horses have ceased grazing and are excited. Conrad takes them into their stable and securely fastens the doors. Now he stands at the door waiting for the crash to come. Looking down at Jack and pointing to the sky, he speaks

CUT IN

"She'll be a hummer, Jack. We're prisoners for six months, old chap."

The storm is on; the wind begins to howl, the trees to nod, and streaks of lightening to flash, followed by crashing thunder. Conrad stands in his door, watching the raging elements. The rain begins to fall in torrents. The protecting cliff shields the cabin. Jack stands near his master, whining and afraid of the crashes of thunder and the flashing lightning.

Suddenly Jack darts out of the door snarling and looking toward the up-mountain trail. Conrad listens, looks at Jack, and then toward the trail, asking:

CUT IN "What is it, Jack?"

The dog is frantic, seemingly trying to induce Conrad to follow him toward the trail. He refuses to obey Conrad's command to come inside. The rain is coming down in torrents. Conrad steps inside, and returns in rubber boots and slicker hat, slicker coat, and with his pistol. To his amazement Jack darts away toward the trail. Conrad follows.

SCENE 16 EXTERIOR. A point on the mountain trail. Storm. Conrad turning the angle, finds Jack tugging at the clothing of someone lying unconscious in the trail, almost submerged in the stream of water pouring down from the mountain side. He finds it is a woman (Leona) in khaki riding habit and boots. She is hatless and her hair is matted about her face. Quickly picking her up he carries her away as DIAPHRAGM CLOSES.

SCENE 17 INTERIOR. SAME AS SCENE 12. Conrad enters, carrying Leona. He snatches his blanket off his bed and spreads it over the bearskin on one of the big chairs. He then begins removing her clothing. He draws off her boots, then her coat and divided skirt. DIAPHRAGM DOWN AND OPEN AGAIN TO

SCENE 18 INTERIOR. Same as 17. Leona is resting in the big chair, swathed in the blanket. Her feet are in a basin of hot water, and Conrad is insisting upon her drinking from a cup which he holds to her lips. Her head is bound up in a bath towel.

She looks at her clothing hanging near the fire drying and then at Conrad questioningly. Conrad speaks

CUT IN "Ask me no questions, and I'll tell you no lies."



She half starts up, looking angrily at Conrad, and pointing to her stockings, speaks

CUT IN "How dare you take such liberties?"

Conrad looks smilingly down upon her, and removes her bare feet from the basin, wiping them with a towel and slipping them into moccasins, as he says:

CUT IN "It was that or pneumonia. If you prefer the latter it is not too late yet. You're the boss."

She subsides, places her hands to her temples, and sighs. Conrad puts upon the small table near by a teapot and other things and moves it to the side of her chair. She begins to eat ravenously. Conrad speaks

CUT IN "Let us not quarrel until you are stronger. You may thank that good beast, and make the best of it."

He points toward the dog. Jack raises his head, the woman looks at him with grateful eyes, and extends her left hand toward him. The dog comes quickly to her and puts his paws upon the arm of her chair and permits her to stroke his head. Conrad observes there are no rings upon her fingers. The blanket falls back, revealing her beautiful arm, which she attempts to cover with the folds of the blanket. Conrad steps to a crude chiffonier, opens a drawer, and takes therefrom an undergarment. Stepping behind her, he says:

CUT IN "As long as you are in this hospital you will obey orders. Hold up your hands."

Turning and seeing the garment, she laughingly obeys, and Conrad pulls it down over her head and shoulders, helping her to get her hands through the sleeves. She looks up into his face uncertain as to her position, speaks

CUT IN "You are charmingly informal, and you seem to be a gentleman."

Conrad laughs and points to the things on the table. She begins to eat. Conrad, after a moment's silence, speaks

CUT IN "I need a hair cut, but you are as safe here as you would be in your own home, wherever that may be, as long as you act sensible and natural."

As if this has brought her to her senses, she half rises from the chair, and clasping her hands excitedly, exclaims:

CUT IN "Oh! My father, where is he? He must be wandering out there in the mountains in this awful storm!"

Conrad springs to his feet. She continues to talk. Conrad goes to the door and opens it. It is now snowing heavily. He closes the door and places a strong bar across it. He returns to where she sits looking inquiringly at him. He shakes his head and looks thoughtful into the fire, saying:

CUT IN "I am sorry. No animal can go out in that snow-storm and live. By morning this cabin will be snowed under. We are prisoners for six months."

She springs to her feet, forgetting she is wrapped in the blanket. Conrad hastily readjusts her wrap, and warns her, pressing her back into the chair. She asks:

CUT IN "Do you mean I cannot leave here tomorrow morning?"

Conrad hangs his head and picks at the table; speaks

CUT IN "No one invited you to come here; no one will detain you if you desire to leave,—but you will find it a physical impossibility."

She drops back in hopeless despair, as she asks:

CUT IN "And my poor father, where is he?"

Conrad sits in the other chair, staring into the fire. Thus they sit in silence. Jack rises, and comes softly

and places his head upon Conrad's knee. Conrad looks down at him, suddenly starts, and quickly arises, saying:

CUT IN "Oh, yes, old chap; I nearly forgot, we must dine."

The woman looks at him and at the intelligent dog. She says:

CUT IN "You must forgive me, but I'm almost crazy. I'll try to give you little trouble."

Conrad gets a bowl from his cupboard, goes to a boiling pot, fills it, and sets it upon the table, with a spoon in it. She obediently begins eating the thick porridge. She looks smilingly up at Conrad, and points to Jack. Conrad laughs, gets a large basin, fishes out Jack's mess, and puts it to cool. Jack watches him with hungry eyes. Then he prepares his own, and they both eat. He pours coffee for both. They sit and look into the fire, and she tells her story. Conrad leans forward to listen as she talks. FADE OUT INTO

SCENE 19 EXTERIOR. Railway station. Train entering, stops. Leona and Wilbur Matson alight from train, enter an automobile, with hand baggage, and are driven off.

SCENE 20 INTERIOR. Hotel office.  
Enter Leona and Wilbur Matson. They are met by two men, entering into a conference with them. The chief porter is called and they question him. The porter shakes his head dubiously, steps to the wall, and puts his finger on the date of September 23 on a calendar. The men seem impatient and the porter walks away. They recall him and give him some instructions, and he hurries away.

SCENE 21 EXTERIOR. Hotel entrance with automobile waiting. Leona, Matson, and the two other men enter an automobile with their traveling bags. They are driven away from the hotel.

SCENE 22 EXTERIOR. A deserted mining town; an old wooden hotel,—sheriff's office opposite.



Enter Leona, Matson and the other two men. Leona enters the hotel, while the three men walk to Sheriff's office and enter.

SUB-TITLE

NEXT MORNING

Four horses are brought to the front of the hotel.

The three men and Leona stand in a group. The Proprietor is talking to them as though warning them, but they mount the horses and ride away. FADE OUT AND INTO

SCENE 23

EXTERIOR. A point on the mountain trail. Night-fall. Leona, Matson, and the two men are clumsily attempting to make camp and prepare a meal. DIAPHRAGM DOWN.

LEADER

SEVERAL DAYS LATER THEY REALIZE THEY ARE LOST

SCENE 24

EXTERIOR. Another part of the mountain trail.

The same characters as in SCENE 23 straggling along ride apart, Leona in rear. She arouses herself to find the men have disappeared behind a projecting cliff. IRIS OUT.

SCENE 25

EXTERIOR. Another part of trail.

Leona furiously riding alone. She stops, places her hand to her mouth, and shouts, then rides on, showing by her actions that she is lost. The trail becomes more rugged. The sky is overcast and darkness comes. She dismounts, leads her horse a distance, then sits down in despair. IRIS OUT.

SCENE 26

EXTERIOR. Another point in the mountains.

Leona standing, frantically looking down upon her horse, which has fallen into a gulch. She cannot reach him. The sky begins to lower and darken. The lightning streaks the sky. The wind begins to blow. Her hat is lifted and carried away on the gale. She staggers down into a ravine following a narrow path. The storm breaks in all its fury. She has no shelter, and clings close to the side of the cliff. The rain comes down in sheets, drenching her. Her wet clothing trips

her, and is wrapped about her, preventing her walking. She clasps her hands, falls face down on the trail with the water swirling about her. FADE OUT AND INTO

SCENE 27            INTERIOR. The same as SCENE 18.  
Leona still telling story, speaks

CUT IN            "After three days of mental and physical torture I fell where you found me."

She is now silently weeping. Conrad sits staring into the flames. Jack comes to her and places his head in her lap. She looks at him in surprise, then takes his head in her two hands, saying:

CUT IN            "Surely you are human, you dear animal!"

Conrad rises, stands for a moment, then passes to the bed and examines it. Returning to her he speaks. She looks up at him questioningly and glances at the bed. He gently helps her to her feet, gathers bear-skin and blanket about her, leads her to the bed, places her snugly in it, draws the robes about her, returns to the fire, and makes himself comfortable in one of the big chairs.

LEADER

### THE NEXT MORNING

Conrad softly goes about preparing breakfast. When it is ready he takes down the woman's clothes, smooths them out, and holds them before the fire. The woman peeps at him from beneath the robes. As he turns toward the bed she pretends to sleep. He comes to the bed with the clothing on his arm, hesitates, and softly places them upon the bed. She peeps out and laughs at him. In his embarrassment he runs, taking the clothing with him. She speaks

CUT IN            "Don't take away my clothes. I'm hungry."

He comes back, laughing, and places the clothes upon the bed, then backs away, saying:

CUT IN            "Breakfast is ready. I won't look."



He fools about the fire, while she slips on her clothing. She comes smilingly forward, and finds a clean basin of warm water and a clean towel ready for her. She vigorously rolls up the sleeves of the undergarment which he had put on her, speaks

CUT IN "Good-morning. You are a good housemaid."

Conrad and Jack both cordially greet her and all begin to eat their breakfast. Conrad, arising, goes to the door, removes the heavy bar and cautiously opens the door, showing it solidly packed to the top with snow. He speaks

CUT IN "We are snowbound. It may be forty feet deep before it stops. We are well supplied with all the comforts of home."

The young woman looks with popping eyes at Conrad. He says:

CUT IN "While I am sorry for your plight, imagine how kind Fate has been to me. We are, accidentally, companion prisoners. I will do all in my power to make you comfortable till we are released."

She looks at him with a kindly smile, extends her hand, and remarks:

CUT IN "I have much to thank you for, we shall be good friends. I am not naturally gloomy. For the time being you may call me 'Leona'."

They arise from breakfast. Conrad puts his big bearskin coat on her, and opens the rear door leading into the stable. He shows her their store of wood and hay. He has extended the running water into both the cabin and the stable. He gives the horses water and hay. As they return Leona stops and looks down at a large pile of ore, then at Conrad, who tells her:

CUT IN "To extract the gold from that is our winter's work."

Conrad opens a small door and points to the plunge, saying:

CUT IN

“There is your bath room, with running water.”

They close the doors of the cabin, and Conrad replenishes the fire, opens a wall cabinet, points to a row of books, then goes to a corner and brings out a pack of coyote-skins and shows them to Leona pointing to his own clothing made of them. He brings a box containing large needles, thread and deerskin thongs. She examines them with childish interest, motioning with her hands that she will make herself a coat like his. He gets bearskin cap and puts it on her head, points to the wall to a small square mirror. She goes to it and views herself, adjusting the cap and laughing. Conrad arranges the big bear rug in the chair, invites her to be seated. Then he takes from a cabinet a violin. She looks much pleased and surprised. He stands and plays for her, and she applauds. Jack is frantic with delight. Conrad calls attention to this, and begins to play and they watch Jack, who exhibits the greatest emotion. He comes and places his head upon Leona's lap. She pets and makes much over him. Conrad returns the violin to its case. He brings a mortar and pestle, seats himself upon a low stool, and begins to crush gold ore. Leona stoops over the mortar interestedly. She looks covertly at Conrad, as she leans back in the big chair. She speaks

CUT IN

“You have not told me your name. What shall I call you?”

Conrad looks up at her amusedly, asks:

CUT IN

“Do you want to know my real name?”

Leona nods. Conrad replies:

CUT IN

“It is only fair that I tell you the truth now. My name is Conrad Alderson. You may call me ‘Conrad’.”

Leona clasps her hands. He does not notice her shrink back deep in her chair and stare at him. He places the mortar against the wall, leans with his arms across his knees, and stares into the fire, while he begins to tell her the story. FADE OUT AND INTO

SCENE 28      INTERIOR. A sumptuous office.

William Alderson and the two Matsons in. One seems to be very angry with Alderson, pounding upon the table while addressing him. Wilbur Matson speaks

CUT IN      "I say it is damned meanness on your part, Alderson, that you do not let us in on this mining proposition. When you left our employ it was with the excuse that your wife was dying of consumption. Now you come back here with a rich mine on your hands. Where do we come in?"

Alderson looks down at them with puzzled and embarrassed stare; speaks

CUT IN      "Mr. Matson, I am puzzled to understand your attitude toward me. My poor wife died. It was by the merest good fortune that I struck a rich vein of gold ore. You in no manner contributed to this. I have a right to reserve this for my son Conrad, who has just finished his engineering course."

Wilbur Matson arises, shakes his finger in Alderson's face, saying:

CUT IN      "You were in our employ for twenty years. Does that give us no right to consideration. Well, then, your accounts were short thirty thousand dollars. Make good."

Alderson expresses sudden rage, speaks

CUT IN      "That is a damned lie, and my son will make you eat your slanderous words. You, yourself, are a thief and embezzler."

Alderson picks up his hat and leaves the office. One of the Matsons shakes his head and scolds his brother, who now exhibits alarm.

SCENE 29      INTERIOR. Small room in hotel.

Alderson and his son Conrad looking over map spread upon the table. Alderson is talking to Conrad, Alderson speaks

CUT IN "My son, it is perhaps the richest piece of gold property in the Sunset range. I am too old to attempt to go there again. I give it to you. These papers are not recorded. You must have them recorded, to protect the mine."

They converse, Alderson replaces the papers in his pocket, and Conrad leaves the room. Enter Wilbur Matson. He pulls a chair to the table and begins to talk to Alderson, who waves him away angrily. Matson arises and grasps Alderson by the collar. Alderson strikes him in the face. Matson presses him down upon the table, choking him. The door opens, and Conrad enters. He looks with astonishment at what is happening. Breaking away from Matson's grasp, the father seizes a chair, and fells him. Matson drops to the floor as though dead. Alderson takes the papers from his pocket, thrusts them into Conrad's hands, and pushes him toward the door, saying:

CUT IN "Go, my son, I will take care of myself. Don't argue, go!"

SCENE 30 INTERIOR. A small restaurant.  
Conrad Alderson in. Opens morning paper. reads.  
SCARE HEAD

INSERT STRANGE TRAGEDY  
SCARE-HEAD DEAD BODIES OF WILLIAM ALDERSON AND  
WILBUR MATSON  
FOUND IN HOTEL ROOM  
EVIDENCES OF A STRUGGLE, WHICH RESULTED IN DEATH  
TO BOTH

Conrad, in great excitement leaves restaurant. CUT TO

SCENE 31 INTERIOR. Office of George Matson.  
Enter David Alderson, who says:

CUT IN "I am the brother of William Alderson."



Matson springs to his feet, speaks

CUT IN "And I'll hang that son of his for the murder of my brother."

Alderson replies:

CUT IN "Your brother's son is confidential clerk in a bank where I also am employed. He has permitted your brother to overdraw his account one hundred and sixty thousand dollars. He is bankrupt. Are you going to prosecute my nephew?"

Matson stares at David Alderson in amazement, drops into a chair and places his arms upon the table; looking at Alderson he speaks

CUT IN "I am sorry. I will make good my nephew's shortage. I was fearful of this. I shall let the matter drop."

David Alderson starts to leave as SCENE FADES INTO

SCENE 32 INTERIOR. Same as SCENE 27.

Conrad and Leona sit staring into the fire. Conrad speaks

CUT IN "I went to my Uncle and told him the truth. He advised me to come West. I do not feel that I have been wholly alone. My mother's grave is up there under the cliff, where the snow never falls."

Leona is deep down in her chair. Conrad leans over and looks into her face. She is weeping. Conrad comes to her side, places his hand on her shoulder, speaks

CUT IN "Why do you weep, Leona?"

She covers her face with her hands and sobs. Conrad stands, looking down upon her. She at length speaks

CUT IN "Wilbur Matson was my uncle."

Conrad takes her hand in his and stands staring into the flames. He turns to her and speaks

CUT IN           “Leona, my conscience is clear. I in no manner contributed to his death. My uncle, too, has subsequently died. I am happier here with my mother.”

She does not withdraw her hand. Leaning earnestly forward, she speaks

CUT IN           “I have no blame for you, but father always believed that you killed his brother. He made good the loss to the bank and it also bankrupted him. We came here with two detectives, searching for you.”

Conrad looks startled. He turns sharply and looks down upon her, asking:

CUT IN           “And do you believe me a murderer at heart?”

Leona arises, places her hand on Conrad’s shoulder, and replies:

CUT IN           “Conrad, I have found you a man. I have good reasons for believing you would not do a criminal act. I do not share in my father’s hate. I fear he has lost his life seeking you. If so, I am alone and homeless, Conrad, I am at your mercy. Punish me for my father’s sins against you.”

Conrad takes her by the shoulders and looks steadfastly into her face. He gently places her again in the chair, goes to a cabinet, brings a photograph and hands it to her, then he speaks

CUT IN           “Leona, do you think that good woman would have a son who would purposely do crime? This is my mother.”

Hands photograph to Leona, who looks at it;

INSERT           Photograph of a good-faced elderly woman.

Leona gazes earnestly at the picture, and presses it to her bosom. Conrad speaks

CUT IN           “Let us forget our sorrows, Leona. We are beginning our new life. Let us see if we have contributed to each other’s peace and happiness.”

LEADER           NATURAL RETRIBUTION IS MORE JUST THAN THE REWARDS AND PUNISHMENTS OF THE LAW, BECAUSE THE GREAT JUDGE OF ALL MAY NOT BE BRIBED OR COERCED IN RENDERING HIS DECISIONS. HIS JUDGMENT WAS CONFIRMED BY WEEKS AND MONTHS OF HAPPINESS.

SCENE 33.       INTERIOR. Same as SCENE 27.

Conrad as usual going about preparing the morning meal. When it ready he slips to the bedside and stands looking down upon Leona, who is sleeping peacefully. He leans over her and pinches her cheek. She reaches up her hands and pulls his ears. He pretends as though he would pull the robes off her, and she holds them tight. He speaks

CUT IN           “Wake up sleepy-head,—spring is coming. I hear a robin’s call.”

She sits up and makes a face at him. He laughs and returns to his task. Leona swings her feet out of the bed, and slips them into deep, warm moccasins. She speaks

CUT IN           “I don’t care if spring never comes.”

Conrad is leaning over the coals, frying bacon. He raises up and looks over his shoulder, saying:

CUT IN           “Watch your step, there. This is the last of the bacon.”

Leona scampers to the fireplace and holds out her hands towards the fire. Conrad flops a piece of bacon in the pan, and the hot grease spatters on to Leona’s hands. She snatches them away and rubs them. Conrad sets the pan aside, seizes her hands and examines them, then kisses them, holding them fast in his own. She looks up sheepishly and hangs her head. He drops her hands, picks up the pan, and places it on the table. She watches him covertly. He reaches for the coffee pot. Leona reaches out her hand and grasps his and pulls him back, saying:

CUT IN           “Conrad, you are a good housekeeper, but a bashful lover. Why did you kiss my hands?”

Conrad looks up, grins sheepishly, then speaks  
 CUT IN "Oh that's a good old home remedy for hurts."

She puts her hands on his shoulders, squares him around facing her, and says:

CUT IN "And I know a good old home remedy for bashfulness."

She clasps her arms about his neck, and they tussle until she kisses him on the lips. Like two happy, teasing children they eat their breakfast.

LEADER SPRINGTIME IS MATING TIME,—ALL NATURE RESPONDS

As they sit opposite each other at table, Conrad says:

CUT IN "You are the first person daring to break into my privacy here. I am the law. I dislike to punish you, but you deserve it. I give you the chance to plead guilty."

Leona looks questioningly at Conrad, saying:

CUT IN "Yes, I am guilty of your charge. I throw myself upon your mercy, Judge."

Conrad comes to her and bids her stand up and receive sentence, speaks

CUT IN "Then I sentence you to spend the balance of your life as my wife,—sentence to begin as soon as we can dig out and find a preacher. Do you wish to appeal the case?"

Leona, glowing with joy, replies:

CUT IN "No, I'll take my punishment like a woman, but what I want to know is,—why you have not made love to me so I could hold something against you?"

They embrace and kiss. Conrad passes to the door, gently removes the bar, and opens the door. The snow



is almost melted away. The sun floods the room. The robins are warbling in the pines. Conrad speaks

CUT IN           Your prison door is open. It will snow no more. Do you want your freedom?"

Leona springs at him and in mock anguish hanging about his neck, pleading to stay, with;

CUT IN           Drive me not out good jailer,—I love your bacon and beans, and Jack—and—and you!"

Conrad takes her in his arms and kisses her. They take long-handled shovels and dig away the snow, opening a wide path in front of the door. IRIS OUT.

SCENE 34           EXTERIOR. Same as SCENE 6.

The doors and windows of the cabin are open. The snow has left the flat, exposing a green sod. The water is seen in the lake, and the fall is now a torrent. The squirrels are in the trees. Robins are flitting about. The hungry magpies are squawking about the cabin. The horses are grazing.

Conrad and Leona stand at the door, with gun, pick, shovel and sack. Jack is capering about them. Conrad speaks

CUT IN           "Spring is here, sweetheart. Isn't it glorious?"

Leona throws a kiss at the sun and they walk up into the gulch, as DIAPHRAGM CLOSES. .

SCENE 35           EXTERIOR. Same as SCENE 10.

Leona and Conrad in. They pick off the ore, fill the bag, and Conrad places it upon his back. Leona carries the gun and the pick and Conrad carries the shovel, as they start on their way to the cabin. CUT TO

SCENE 36           INTERIOR. Same as SCENE 27.

Conrad and Leona in. Conrad speaks

CUT IN           "I have sixty thousand dollars in Bank at Boise, and we will take out with us forty thousand more. I will record the claims, and we will return here for the summer."

Leona cocks her head, looks at him, and asks:

CUT IN "And our winters?"

Conrad puts down the bag, puts his arms about Leona, speaks

CUT IN "Mr. and Mrs. Conrad Alderson have taken a bungalow for the winter in Los Angeles, to escape the rigorous winter of the Saw-Tooth Mountains."

They embrace as DIAPHRAGM GOES DOWN AND OUT.

THE BRAND OF CAIN





## PRINCIPAL CHARACTERS

MARTIN LAKE	.....	President, N. D. & T.
DAVID BLANTON	.....	General Manager, N. D. & T. Heavy
ELBERT GEOFFRY	.....	Largest Stockholder
GEORGE GEOFFRY	.....	Son of Elbert Geoffry: Male Lead
DAVID BLANTON, JR.	.....	Son of the General Manager, Sec- ond Heavy
MISS KATES	.....	David Blanton's Secretary
SENATOR HORACE BRAILEY	....	David Blanton's Agent
JUDGE JOHN HOLCOMB	.....	Elbert Geoffry's Lawyer
JIM HAVEN	.....	Elbert Geoffry's Confidential Clerk
BESSIE LAKE	.....	Martin Lake's Daughter, Female Lead
MRS. LAKE	.....	Bessie's Mother
JUDGE AVERY	.....	Elbert Geoffry's Attorney Mine Boss, Coroner, Detectives, etc., etc.

## SYNOPSIS

The extension of the N. D. and T. Railway to the town of Dent brings about remarkable things.

The Dent Agency is tendered to David Blanton, Jr. His father objects. Elbert Geoffry desires the position for his son George, who is appointed instead of Dave Jr. The new branch opens up large business opportunities. There is an agreement between the promoters of the road that no one of them will seek personally to profit or benefit by such opportunities.

Geoffry learns that Blanton is secretly attempting to get options on large tracts of coal lands tapped. Blanton entrusts the option forms to his wayward son, Dave Jr., to take them to his agent at Dent, Senator Horace Brailey. Dave Jr. prevails upon George Geoffry to go to Dent for him, in order that he himself may keep a dinner engagement with chorus girls.

Geoffry mentions this to his father, who in his rage reveals to George the duplicity of Blanton. They tamper with the docu-

ments and delay their delivery until George and Jim Haven, his confidential clerk, can go to Dent and with the aid of Judge Avery secure the options sought by Blanton.

The options are taken in Jim Haven's name and endorsed over to the N. D. & T. Senator Brailey advises Blanton that options are recorded in Haven's name. Blanton upon learning this goes to Geoffry's office in anger, and demands that the Haven options be turned over to him. They quarrel. George upon his return informs his father that they can live very comfortably at Dent. And they arrange to go there.

Dave Jr. is sweet on Bessie, so is George, in a less aggressive way. They all meet in Martin Lake's office, and George invites Mrs. Lake and Bessie to join him and his mother on a drive to Dent.

Dave Jr. inadvertently admits in the presence of his father that he did not go to Dent with the papers for Senator Brailey. His father orders him to his office, and they have serious quarrel.

After road is completed to Dent, and George is located there, a party is made up to pay him a surprise visit, the party includes President Lake, Mrs. Lake, Bessie, and both the Blantons.

Upon arrival there David Blanton, Sr. disappears without greeting George. His actions are so mysterious that Martin Lake and George go to see what he is up to. They find him at a small coal mine, which is being opened up under the supervision of Elbert Geoffry. They cannot find Mr. Geoffry, therefore, calling the mine boss, they have him draw up a hand hoist and they find Mr. Geoffry's dead body, still warm, lying across the hoist.

They send for the Coroner and the body is removed to the town. Blanton's actions are so suspicious that George insists that he be detained in Dent until after the Coroner's verdict, but Blanton returns to New York by auto.

George employs experts and detectives and they clearly demonstrate a murder, with suspicion pointing to Blanton. President Lake takes offense at George's attitude, quarrels with him, and takes Mrs. Lake and Bessie back to New York, leaving George's mother alone.

The Coroner renders verdict of murder, turns over evidence to Grand Jury, and a secret indictment is rendered against Blanton. Blanton and Lake consult, and in the midst of his grief, George is ordered to report at the New York office to resign his agency.

A meeting of the Board of Directors is in session. Judge Avery, of Dent, and the prosecuting attorney appear, and demanding a hearing an exciting scene before the Board ensues.

The Sheriff and deputies are called in, and Blanton is put under arrest. Morning papers filled with scare-heads about the murder of rich financier by prominent railroad official who escapes custody and disappears.

Lake sends for George, makes humble apology, states that he has been made a member of the Board of Directors and elected General Manager of the N. D. & T., instead of Blanton.

He shows to George a letter from Blanton that says:

It is hard to step out into darkness with the brand of Cain upon my forehead at any time of life. I have done wrong. God bless you and good-bye."

DAVID BLANTON.

Mr. Lake reminds George that his mother is at his house, where they will dine that evening, and that Bessie wants to see him.

The usual pretty agreement between the male and female leads.





## CONTINUITY

SUB-TITLE "AND THE LORD SET A MARK UPON CAIN, LEST ANY FINDING HIM SHOULD KILL HIM."

LEADER THE VILLAGE OF DENT WAS AS CLEAN AND PRETTY AS AN OLD MAID'S BONNET. ITS PEOPLE WERE PEACE-LOVING AND HAPPY. MARRIAGES, BIRTHS, AND FUNERALS WERE THE MOST EXCITING EVENTS HAPPENING IN THE COMMUNITY. THE ONLY CRIME WORTH MENTIONING THST HAD EVER HAPPENED IN THE VILLAGE WAS THE ROBBING OF THE POST-OFFICE, IN WHICH THIRTY-SEVEN DOLLARS WORTH OF STAMPS WERE STOLEN. THEREFORE, THE RUMOR THAT A BRANCH OF THE N. D. AND T. WAS TO BE BUILT INTO DENT CREATED A SENSATION.

SCENE I INTERIOR. Office of the President of the N. D. & T., New York.

SUB-TITLE MARTIN LAKE, PRESIDENT OF THE N. D. & T.

Lake seated at desk in conversation with David Blanton, General Manager of the road, and Elbert Geoffry, largest stockholder. Blanton shows irritation and nervousness. Suddenly arises, speaks

CUT IN "Well, Martin, I prefer to resign as General Manager rather than have it appear that I oppose your plans; but I will not bury my boy in that graveyard. I have planned bigger things for him."

The President looks good naturedly at the Manager, makes a wry face, and laughs, saying:

CUT IN "Why, Dave, you talk like a drunken sailor: you and I built this road. If one of us left it, the other would go crazy. We can find a way out of this without quarreling."

Mr. Lake extends his hand, and Blanton reluctantly takes it. Mr. Geoffry had been twisting a piece of paper between his fingers and listening. He tosses the paper wad into the waste basket, looks up at Mr. Lake, and speaks



CUT IN "I don't want to butt into your love-fest, but I want to remark that the position of Station Agent at Dent is going to be important, and no mistake should be made in selecting a man."

The President looks interested. Blanton looks at Geoffry covertly, and waits for the President to speak. Lake says:

CUT IN "What's the big idea, Elbert?"

Geoffry slowly arises, faces the other two men and forcefully addresses them with

CUT IN "The dead will arise in that graveyard some day, and the town will expand with bells on. I wish the same opportunity were offered to my son George."

Mr. Lake bounds to his feet, and slaps Geoffry on the back crying:

CUT IN "By Jove! Elbert, you've solved the problem. I'll propose George's name to the directors this afternoon."

Blanton frowns, and looks sullenly at Lake, saying:

CUT IN "It seems to me you are hasty about this Dent matter. It'll be a month before we will need an agent there. In the meantime something might change our minds."

Blanton reaches for his brief-case. Mr. Lake and Mr. Geoffry look sharply at him as he passes out of the door, then they sit down. Geoffry speaks

CUT IN "Martin, I was the original promoter of this road. I am the largest individual stockholder, Therefore I feel I have a right to express my opinion freely."

Mr. Lake registers surprise, leans toward Mr. Geoffry and very earnestly addresses him with

CUT IN "No one has a better right, Elbert."

Geoffry is emphatic in replying:

CUT IN "Well, Martin, I know that Blanton has openly opposed this Dent extension, while he has secretly expressed great elation that it is projected, and has agents busy looking over the surrounding lands,—I believe, for personal ends."

Martin looks disturbed, drums his fingers upon the table, and asks:

CUT IN "Is there anything serious in that, Elbert?"

Mr. Geoffry rises, saying:

CUT IN "You surely have not forgotten our agreement that none of us would privately seek to profit by the operations of this road?"

Mr. Lake also arises, looks thoughtful, attempts to pacify Mr. Geoffry, and speaks

CUT IN "I think your suspicions are ungrounded. I have confidence in Dave."

They walk to the door conversing as DIAPHRAGM CLOSES.

SUB-TITLE DAVID BLANTON, JR.

SCENE 2 INTERIOR. Office of Manager of Road, David Blanton.

David Jr. in. Leaning over pretty young typist, attempting to caress her. She repulses him. Door opens and the father enters. Dave Jr. observes his father's frowning face and quickly stops his love-making, approaches his father, speaks

CUT IN "Hello, Gov. Why don't you knock before entering. You made me bite my tongue."

Blanton sullenly takes his seat at his desk, and Dave winks at the girl and makes a face. Blanton speaks

CUT IN "Sit down here, Dave. I want to talk to you. Miss Kates, you are excused till I ring. Don't let anyone disturb me."

Miss Kates leaves the room. Dave seats himself, opens a drawer, takes out a cigar and lights it. Blanton goes to a safe, unlocks a drawer, takes out some papers, returns, seats himself at the desk and asks:

CUT IN "Were you ever in a little town called Dent, Dave?"

Dave knocks the ashes off his cigar, looks suspiciously at his father, who is examining the papers, and answers:

CUT IN "Never heard of it."

The father spreads a map upon the table, speaks

CUT IN "Well, I want you to drive out there to-day. This map will show you the roads. It is a five-hour drive, if you are not pinched for speeding."

Dave frowns, looks disgusted, and stares at the end of his cigar, as he answers:

CUT IN "That's pretty hard, Dad, I've an important engagement on for to-night."

Blanton makes an impatient gesture, speaks

CUT IN "Forget your engagement. This is urgent business. You must deliver these papers to Senator Horace Brailey to-day."

Dave dashes his cigar away, looks at his wrist watch, takes up his hat, and stands by the desk while his father paces the papers in an envelope and seals it. Blanton hands him the packet, folds up the map, and gives it to him. Dave takes them and places them in his pocket, asking:

CUT IN "Is that all?"

Blanton thinks a moment, then says:

CUT IN "Yes, that's all, the enclosed letter will explain to Senator Brailey."

He places his hand upon Dave's shoulder, and accompanies him to the door, speaks

CUT IN "Be careful, son."

SCENE 3 INTERIOR. Lobby of Same Building. Elevator door showing.

SUB-TITLE GEORGE GEOFFRY.

George standing waiting for elevator. Elevator door opens, Dave steps out, sees George. He pushes him back, crying:

CUT IN "Hello, George! Say, old top, you're an inspiration! Do me a favor I'll do something for you."

He jostles George about, to his great discomfort. George speaks

CUT IN "Oh, wait a minute, Dave, get your breath! What's troubling you?"

Dave continues to shuffle about and pull George's coat lapel, speaks

CUT IN "It's this, old chap, Dad wants me to drive to some place called Dent and take some papers to- to--"

Fumbles in his pocket and brings out the papers, continues:

CUT IN "—To Senator Brailey, and I've got a dinner on to-night with the dearest bunch of chickens. Oh, gee! boy, I can't disappoint them."

George smiles broadly, saying:

CUT IN "Oh, I see,—you want me to keep your dinner engagement and see that the chickens get to roost."

Dave throws up his hands, crying:

CUT IN "No! No! I want you to drive to Dent for me. It's only five hours' drive."

Dave thrusts the papers into George's hands, shows him the map, speaks

CUT IN "Here's the road on this map. You'll do this for me, I know."



George looks at his watch, speaks

CUT IN "I can't get back to-night. Is there a decent place to stay overnight."

Dave pats George on the back, saying:

CUT IN "Bully little hotel there!—fine little town!"

George looks amusedly at Dave, and replies:

CUT IN "All right, Dave, I'll do this for you. But what are your instructions?"

Dave takes George's hand in both his own, shakes it hard, and speaks

CUT IN "Thanks, old top. Just deliver the letter to Senator Brailey. He doesn't know either of us. You needn't put him wise,—see? Good-bye."

Dave rushes out of the building and George looks after him laughing. IRIS OUT.

SCENE 4 INTERIOR. Elbert Geoffery's Office

Geoffry sitting at desk. George enters, and is cordially greeted by his father.

CUT IN "George, I have something important to say to you. You know we are building an extension of the N. D. & T. to Dent."

George looks surprised and nods. Geoffrey continues:

CUT IN "How would you like to be a country agent for a while,— with something big back of the job?"

George cocks his head to one side, smiles, and speaks

CUT IN "Dad, if you give me the job, I'll ask no questions. Dent is only five hours' drive from here. I'm going to run down there this afternoon."

Geoffry looks up, startled, adjusts his glasses, stares at George and exclaims:

CUT IN "Eh? you are going to Dent! What for?"

George notes the surprise registered on his father's face, and he draws the packet from his pocket, which he places before his father upon the desk, as he talks.

BACK TO To illustrate George's words, Dave giving George  
SCENE 3 the package. FADE BACK TO SCENE 4.

Mr. Geoffry examines the packet, starts with astonishment, clinches his hand, looks at his son, stares at the packet again, and speaks

CUT IN "George, if ever fate favored me, it is now. You do not know the importance of this strange coincidence; listen

BACK TO As Geoffry relates what occurred at time that the  
SCENE 1 Dent agency was declined by Dave's father. FADE OUT as Geoffry speaks

CUT IN "Now, George, there is something crooked going on. I'm going to know the contents of this envelope before you deliver it."

George looks startled, saying:

CUT IN "Why, Father, wouldn't that be betraying a confidence?"

The father looks at his son, smiles, and replies:

CUT IN "I'm glad to have you say that, George; but if that confidence means a betrayal of a greater trust and great loss to our company, would you think it wrong to know the truth?"

George shakes his head. Geoffry opens the envelope and withdraws the contents. He takes the letter addressed to Senator Brailey and hands it to George.

INSERT MY DEAR SENATOR:

LETTER That old skinflint Geoffry is forcing our hand. I am afraid to hold off longer. The showing of coal is sufficient, I think, to justify our taking six months' option.

I am enclosing plats of the four tracts and properly draw options. Close the deal at once, at the lowest cost, and advise me.

Yours truly,

DAVID BLANTON.

Geoffry and George sit looking at each other. The father's face registers deep anger. The son is much surprised. The father examines the papers and laughs. The son leans over and is interested. The father reaches for the telephone and puts in a call, then speaks

CUT IN

“Judge Holcomb? This is Geoffry. Can you run over to my office for a few minutes. It's very important?”

Geoffry hangs up receiver, and rubs his hands,—pushes a button. His secretary enters. He hands her four sheets of paper with instructions. He and George examine the plat and make memoranda. Door is quickly opened. Enter Judge John Holcomb,—Geoffry's private lawyer. They converse together,—Geoffry showing to Judge Holcomb the envelope addressed to Senator Brailey and the papers, pointing to George as he talks. The Judge falls back in his chair and laughs heartily. The Secretary comes in and hands options to Mr. Geoffry, who hands them, one at a time, to Judge Holcomb. The Judge wags his head as he examines them, and says:

CUT IN

“These options are transferrable. I'll give George a letter to Judge Avery of Dent. Take the options in Jim Haven's name.”

Geoffry pushes a button. Haven enters.

SUB TITLE

JIM HAVEN

A tall, soldierly cadaver with white hair and big-rimmed nose-glasses attached to a wide tape. Stands erect and bows. Judge Holcomb looks at him, laughs, and says:

CUT IN

"Jim, you rogue, you look like ye old-time Baptist preacher. You exactly fit the job in hand."

Jim bows stiffly like a butler. The Judge begins to write a note. Geoffry explains to Jim, who listens intently, looking at George as Mr. Geoffry emphasizes his reference to him by pointing his finger. Jim bows and hurries out of the office. The Judge hands the note to Geoffry, who reads it and passes it to George who hands it back to his father, who places it in an envelope. Geoffry replaces the original papers in the Brailey cover, and carefully re-seals it. He picks up the options and hands all to George who quickly looks them over and places them in his pocket, and arises. Geoffry arises, places his hand on George's shoulder, saying:

CUT IN

"Get your options first, then deliver the papers to Senator Brailey by messenger."

George leaves the room. The Judge has arisen. He and Geoffry stand and talk as DIAPHRAGM CLOSES.

SUB TITLE

THE NEXT AFTERNOON

SCENE 5

INTERIOR. Same as SCENE 4.

Elbert Geoffry seated at desk. George and Jim Haven enter. George places the options on the desk. Geoffry gleefully shakes both their hands. After a few moments' talk Jim retires. George speaks

CUT IN

"Dent isn't such a bad place, Dad; I can be very comfortable there."

Geoffry laughs, saying:

CUT IN

"You needn't let that worry you, my boy, you'll have an understudy to do your work while you are developing the town. You'd better go get some rest now."

SUB TITLE

MRS. MARTIN LAKE AND MISS BESSIE LAKE

SCENE 6

INTERIOR. Same as SCENE 1.



Mrs. Lake and Bessie,—handsome elderly lady and young lady,—seated in conversation. Clerk enters, speaks

CUT IN “Mr. Lake will come in a few minutes; the board meeting is about ended.”

Clerk retires. Enter Mr. Lake, Mr. Blanton, and Mr. Geoffry. Geoffry greets the ladies cordially. Mr. Lake takes his chair at his desk, and Bessie stands by him, Lake asks:

CUT IN “Bess, did you ever meet a real country-town station agent?”

Bessie looks surprisedly at her father, and shakes her head. Lake speaks

CUT IN “We’ve just selected one for our new station at Dent. I’ll introduce him.”

Enter George Geoffry and Dave Blanton. Dave rushes over to Mrs. Dent and shakes hands, then turns to Bessie, who greets him rather stiffly. Lake takes hold of George’s arm, and leads him forward, saying:

CUT IN “Ladies, allow me to present Mr. George Geoffry, our station agent at Dent.”

Manager Blanton smiles disdainfully, and makes a grimace. Bessie holds her breath and makes a funny face, saying:

CUT IN “Why, George, you disappoint me! I thought father was going to introduce a real hayseed.”

George greets both Bessie and her mother cordially,—both congratulating him. Dave shows impatience because they seem to neglect him for George. Dave speaks

CUT IN “He’ll be hayseed enough when he gets to hustling beans down in that hole.”

Mr. Lake turns upon Dave, asks:

CUT IN "What do you know about Dent? Were you ever there, Dave."

Dave acts like a spoiled boy, as he replies:

CUT IN "No, and I hope I never shall see the place. Little old New York is good enough for me."

Blanton perceptibly starts, stares at Dave, looks confused and nervous, speaks

CUT IN "I must get to my office, Martin. Dave, come with me. I want to see you before you go uptown."

Dave and Blanton pass out of office. Lake and Geoffry examine some papers. George turns to Mrs. Lake, saying:

CUT IN "Mother and I are going to run down to Dent and locate a place for us to live. Why can't you and Bessie join us? It's a fine all-day drive there and back."

Bessie goes into ecstasies, and urges Mrs. Lake to accept. Mrs. Lake speaks to Mr. Lake. He and Mr. Geoffry pause and listen to her. Mr. Geoffry smiles, and Mr. Lake bows his approval. IRIS OUT.

SCENE 7 INTERIOR. Same as SCENE 2.

Enter Blanton and Dave.

Blanton closes door and looks at Dave. Dave looks alarmed at his father's actions. Blanton speaks:

CUT IN "Dave, I don't know whether you are a fool or very wise."

Dave looks at his father with surprise, Blanton asks:

CUT IN "What did you mean by saying you have never been in Dent. Didn't you deliver that letter to Senator Brailey?"

Dave manifests guilty alarm at this grave situation. Hangs his head and does not reply. Blanton savagely seizes him by the arm and shakes him, commanding:

CUT IN "Speak, you fool!"

With great embarrassment Dave attempts to explain, speaking

CUT IN "Well, Dad, you see I'd have been socially ruined had I flunked my dinner engagement that night. I met George Geoffry, who was going that way, and I asked him to deliver the letter to the Senator."

Blanton throws up his hands, clenches his fists over Dave's head, and Dave steps back in alarm. Blanton cries:

CUT IN "Why was I cursed with such an offspring? You have probably delivered me into the hands of my enemies."

Dave suddenly braces up, showing anger. Pointing his finger at his father, he takes a resentful stand, saying:

CUT IN "Who made me a fool? You are my father. You let me run wild. You never confided in me.. You never taught me anything about business. I'm no mind-reader. Why didn't you tell me how important this was? Think it over."

Dave thrusts his hat upon his head and leaves office. Blanton seats himself at desk. Clerk enters with letters. Manager Blanton looks over letters, selects one, opens, and reads it.

INSERT  
LETTER

DAVID BLANTON, ESQ.,  
GEN. MGR. N. D. T. R. R.  
NEW YORK, N. Y.

Dear Sir:

"I have made every effort to carry out your instructions regarding the options. I have been unable to get any hearing with any of the parties. Judge Avery is the attorney for all of their interests. I suspect someone has anticipated us. A report is in

circulation here that a second large coal strike has been made on one of the properties.

"I await your further advice.

Very truly,

HORACE BRAILEY.

Blanton slowly lays the letter upon the table and assumes an attitude of dejection. Clerk enters and hands him a telegram. Blanton opens telegram and reads it.

INSERT  
TELEGRAM

DAVID BLANTON,  
NEW YORK, N. Y.

"Options on all properties recorded in name of James Haven to-day.

H. B.

Blanton springs to his feet, seizes his hat and leaves office.

SCENE 8

INTERIOR. Same as SCENE 4.

Geoffery seated at desk with papers. Clerk brings in card. Geoffry smiles, nods to Clark. Enter David Blanton, who tosses his hat upon a desk and comes over to Geoffry's desk. Blanton's face exhibits suppressed anger. He speaks

CUT IN

"Mr. Geoffry, you have a man in your employ named James Haven?"

Geoffry nods, and tosses his glasses up and down as he calmly surveys Blanton. Blanton, still standing, nods his head toward the outer office. Geoffry presses a button. Jim Haven comes in, stands up like a soldier, with his big eyeglasses on his nose. Blanton hands telegram to Geoffry. FLASH TELEGRAM FROM BRAILEY.

Geoffry reads telegram, looks at Blanton, then winks at Jim and hands him the telegram, Blanton glares at Jim, points his finger at him, saying:

CUT IN

"I want you to explain the meaning of that."

Jim coolly removes his glasses, elevates his eyebrows, stands erect, and speaks



CUT IN "How can my private transactions possibly concern you, Mr. Blanton."

Blanton in suppressed rage utters:

CUT IN "This does concern me. I had oral options on these properties and you butt into my affairs. Now, I want you to produce these options."

Geoffry quietly listens. Jim replaces his glasses, hands the telegram back to Geoffry, and half turns to leave the office, saying:

CUT IN "It appears to me, Mr. Blanton, that you are overstepping the bounds of propriety. I do not care to discuss with you my business, which concerns you not in the least."

Jim leaves the room. Geoffry looks at Blanton, and then asks:

CUT IN "What's it all about, Dave?"

Blanton, unappeased, looks earnestly at Geoffry and hesitates. Geoffry continues:

CUT IN "Spit it out, Dave, what is it?"

CUT IN "Has Jim endorsed over to you these options on certain tracts of land down at Dent?"

Geoffry, springs forward, half arising from his chair. Registers anger, speaks

CUT IN "What, You sit there and tell me you have been taking options on lands at Dent, and now question me about the same thing! This requires extraordinary nerve, Dave."

Blanton does not answer but arises, takes up his hat, speaks

CUT IN "I'll place this before the Board of Directors tomorrow."

Geoffry laughs, saying:

CUT IN "Yes, I think I would, Dave, if I were you."

Geoffry turns to the papers on his desk. Blanton hesitates, then turns and leaves office. CUT TO

SCENE 9           EXTERIOR. View of Martin Lake's City Residence. Automobile draws up to front. George Geoffry alights. His mother, in car, remains seated. The house door opens and Bessie Lake comes running to the car. Her mother follows,—a servant brings a basket. Bessie points to the basket, saying:

CUT IN            "We'll picnic on the way."

Mrs. Lake takes seat in rear with Mrs. Geoffery. George helps Bessie to the seat with him. They drive away as DIAPHRAGM SLOWLY CLOSES.

SCENE 10          EXTERIOR. Scene on Country Road  
George, with Bessie and Mrs. Lake, drives automobile into open field to the shade of a spreading tree. All alight and begin to prepare for luncheon. After George and Bessie stroll away, George showing only the courtesies of a gallant, but tenderly watching over her. They sit by a brook and watch it. Bessie is filled with joy. George speaks

CUT IN            "Bessie, this is the first real party we have ever had, and I feel like a boy playing hookey."

Bessie laughs and looks pleased, as she replies:

CUT IN            "It's rather nice to be out here alone! Don't you think so, George?"

George casts a stone into the brook, then looks at Bessie through the corner of his eye, speaks

CUT IN            "I should say yes. It wouldn't be so bad out there at Dent, if I could see you every day. Gee,—but that would be nice!"

George kicks his heels into the ground, watching the stone roll into the brook. Bessie bashfully eyes him. George springs to his feet, crying:

CUT IN            "Hully gee! We are forgetting we have mothers, we'd better get back."

He helps Bessie to her feet, and they hasten back to where the mothers are seated. They have repacked the basket. George places it in the automobile. They take their seats and drive away.

SUB-TITLE

SIX MONTHS LATER

SCENE I I

EXTERIOR. A new railway station at Dent. A train draws up at the station. A party alights: President Lake, General-Manager Blanton, Mrs. Lake, Bessie, and Dave. President Lake, Mrs. Lake and Bessie hasten inside the station. Blanton draws Dave to one side and whispers something to him; Dave nods then passes inside and his father steps into an automobile and is driven away.

SCENE I 2

INTERIOR. Railway Station at Dent.

Dave enters, following Lake, Mrs. Lake, and Bessie, where they are greeted in great surprise by George, already in. George turns to shake hands with Dave, and asks:

CUT IN

“Where is your father, Dave?”

Dave hesitates, looks toward the door, and answers:

CUT IN

“Dad? Oh, he grabbed a jitney and went up to the bank.”

George looks surprised, then speaks

CUT IN

“Why, there’s the only bank in town,—right across the street.”

George excuses himself and goes to the telephone, motions to Mr. Lake and says something to him. Mr. Lake looks surprised, walks over to Mrs. Lake, and speaks with her. She and Bessie hurriedly go out. George and Mr. Lake converse. Dave stands aloof. Dave turns toward them, and says:

CUT IN

“If you gentlemen don’t need me, I’ll go out and see the town.”

They nod, and Dave leaves the station. As soon as he is gone the others pass out of the station.

SCENE 13      INTERIOR. Dent Bank.

Enter Mr. Lake and George. George asks for the cashier. Cashier meets them at railing, shakes hands, opens gate and invites them in. They decline. Lake asks:

CUT IN      "Is Mr. Blanton here?"

Cashier looks surprised and shakes his head. Lake and George thank cashier and go out of bank.

SCENE 14      EXTERIOR. A small frame building with "Office" printed over door. Nearby stands automobile.

George draws up automobile in front of office. The chauffeur of the waiting machine is in his seat reading a paper. He nods at the driver of George's machine as it drives up. Mr. Lake and George alight and pass into the office.

SCENE 15      INTERIOR. Office at Dent; Mine shaft at rear.

Blanton and the mine boss are standing talking near the shaft at the rear of the office. The boss nods and approaches George, who with Mr. Lake comes out of rear door. The boss asks:

CUT IN      "Did you meet your father as you came out."

Lake has walked over to Blanton, and turns to listen to the boss's question. The boss looks puzzled, glancing from one to the other, rings a bell, and begins to wind the hand windlass drawing a cage to the top of the shaft. Horror is registered on all faces as the basket comes in sight. Hanging across the upper framework is a body.

George springs forward and looks at the face, crying:

CUT IN      "It's Father!"

The boss and Mr. Lake lift the body off the cage, and bring it into the foreground. Blanton leans over



to view the face. George drops by the side of the body in great distress. Suddenly he looks up, crying:

CUT IN           “Why, the body is still warm!”

Lake places his hand upon the chest of the body, rises, and shakes his head. He looks sharply at Blanton, who stands staring at the corpse. Lake tries to comfort George. Lake speaks

CUT IN           “‘This is a matter for the Coroner, George.’”

Blanton starts, and registers fear; looks about the floor, goes and looks in and about cage. Lake goes to telephone, speaks

CUT IN           “‘Judge Avery? This is Martin Lake. Get the Coroner, and come out to the mine at once.’”

He hangs up the receiver.

SUB-TITLE

LATER

Judge Avery and the Coroner enter office. The group of men are standing about the body of Geoffry. The Coroner and the Judge look in open-mouthed wonder when they recognize Geoffry. The Coroner places his hand beneath Gregory's arm and looks up amazed. He takes a stethoscope from his case and examines the heart, shakes his head, then asks:

CUT IN           “‘Who saw the accident? It must have occurred within the past half-hour.’”

The boss is greatly worried. He looks at Blanton. Blanton raises his head, saying:

CUT IN           “‘I came into the office, and finding no one here, went out for the boss. We came back to where you found us. He must have fallen just previous to my coming.’”

The Coroner takes a statement of the facts, and while writing Blanton says something. Lake looks sternly at Blanton, and speaks

CUT IN "It appears to me, Dave, that you owe Mr. Geoffry the respect to remain and accompany his body back to town."

Blanton scowls, and doggedly continues toward the door, saying:

CUT IN "I'm so upset, I can be of no assistance."

Blanton passes out of the office. Judge Avery looks wisely at George, who starts, and then stares at the Judge, who averts his eyes. CUT TO.

SCENE 16 EXTERIOR. Same as SCENE 14.

The Coroner's car is brought to the office door, and the body is placed in it.

The Coroner and Judge Avery put a chain upon the shaft cage, and padlock it, then lock the office and keep the key. Blanton's car is gone. As Judge Avery places his foot upon the step of the car he turns to Lake, and speaks

CUT IN "I advise that you prevent Blanton leaving town until after the inquest."

Lake expresses offended surprise; he stares at the Judge then doggedly enters the other car with George saying:

CUT IN "George, I haven't the heart,—you must break it to your mother. Judge, will you look after the legal matters?"

The Judge nods. IRIS OUT.

SCENE 17 EXTERIOR. Geoffery home.

George arrives and slowly walks to door. Hesitates, then enters.

SCENE 18 INTERIOR. Drawing-room of Geoffery home.

Mrs Geoffry knitting, Mrs Lake sewing, and Bessie playing piano. Enter George, who stops and looks embarrassed, his actions indicating great mental distress. Bessie stops playing, turns about on the piano stool, and stares in open-mouthed wonder. Mrs Lake

drops her work in her lap. Mrs. Geoffry places her knitting upon the table, slowly arises with staring eyes, and extends her hands toward George, asking:

CUT IN "George! What is the matter?"

George comes quickly to her, places his arms about her. Mrs. Lake and Bessie come close and look with alarm at George's emotion. George at length speaks

CUT IN "Mother! something dreadful has happened at the mine."

He buries his face upon Mrs. Geoffry's shoulder. She holds him by the shoulders, and exclaims:

CUT IN "God be merciful!—your father?"

She tries to hold George away, so she can see his face. Mrs. Lake is now wringing her hands, and Bessie is clinging to her mother. George raises his head, takes Mrs. Geoffry's face in his two hands, and says:

CUT IN "Be brave, Mother. Father was killed at the mine."

Mrs. Geoffry slips down in a heap upon the floor. Mrs. Lake covers her face with her hands and Bessie clings to her in affright. George gently lifts his mother,—places her upon the couch and summons the maid. The maid and Mrs. Lake now apply themselves to bringing Mrs. Geoffry out of her swoon. George stands over them. Bessie looks at her affectionately, and pats her on the head. They are startled, and listen, looking toward the window. A voice from without calls:

CUT IN "Extra! Extra! Mr. Geoffry killed at coal mine! Extra!"

Telephone rings. George goes to telephone and motions to Mrs. Lake. Mrs. Lake takes 'phone, speaks

CUT IN "All right, Martin,—I know how you feel. You

remain at the hotel. Bessie and I will stay here and comfort Mrs. Geoffry."

SUB TITLE

THE NEXT MORNING.

SCENE 19

INTERIOR. Judge Avery's office.

Judge Avery and Lake in conversation. Enter George. The two older men arise and are solicitous in offering their sympathy. George is in a scowling mood and does not seek sympathy. When all are seated Lake turns to George, and says:

CUT IN

"George, we have just come from the Coroner's office. He will render a verdict of accidental death this afternoon."

George looks up with a startled face, he speaks

CUT IN

"I think the Coroner is hasty. There are some peculiar things which I think should be cleared up before a verdict is announced."

Lake looks surprised and Judge Avery looks inquiringly at George, asking:

CUT IN

"Why, George, do you suspect foul play?"

George leans forward and earnestly addresses them **with**

CUT IN

"Where are the Blantons?"

Lake is aroused. He speaks

CUT IN

"Great God! You don't couple them with your suspicions?"

George strikes the table with his fist, replying:

CUT IN

"I most emphatically do, and when I place the facts before Judge Avery, he will justify my attitude. Dr. Snell will arrive here at noon, and I want you to see to it that a close inspection of my father's body is made."



Lake makes an impatient gesture and arises. Makes a turn across the room, picks up his hat, turns to George, and says:

CUT IN "George, this is most unfortunate, but I cannot be of assistance to you if it is your purpose to accuse Dave Blanton of murder."

He speaks a few words to Judge Avery, bows to George, and leaves the office. George arises and speaks

CUT IN "Judge, will you go with me to see the Coroner and arrange for Dr. Snell to inspect the body?"

Judge Avery takes his hat, and they leave the office.

SUB-TITLE

LATER

SCENE 20 Same as SCENE 19.

Judge Avery, Doctor Snell, George, and two detectives enter. The Doctor places his hat on the table, seats himself, and writes a report which he hands to George. George excitedly reads it, seizes his hat, motions to the detectives and the Coroner and they all hurry out of the office. DIAPHRAM OUT.

SCENE 21 EXTERIOR. Same as SCENE 14.

The mine boss is standing at the door of office. George, the two detectives, and the Coroner drive up in automobile and alight. George introduces the strangers to the boss; the Coroner unlocks the office door and they all pass in.

SCENE 22 INTERIOR. Same as SCENE 15.

George, the boss, Coroner, and detectives in. The cage is carefully examined as the boss explains:

CUT IN "This is only a temporary hand-hoist. I can send two down at a time."

George and one detective enter the cage and are sent down the shaft. The other detective and the Coroner question the boss. After a while the boss looks down the shaft, then he brings the cage up with George and the detective in it. They bring up with

them a short, heavy board with two protruding spikes in the end of it, and a crunched piece of paper. They place these upon the office table. The Coroner looks surprisedly at George. The detectives closely inspect the board. One of them points to some hairs clinging to the nails. George examines the piece of paper and measures the distance between the nails and end of board, then he speaks

CUT IN "Coroner, this is important,—this is gray hair, and the board is spattered with blood."

George spreads the paper upon the table.

NOTE. The fragment shows the words "opton," "James Haven," etc.

George turns to Coroner, speaks

CUT IN "This paper is eloquent of a struggle."

The Coroner shakes his head as though puzzled, says:

CUT IN "I'll not be in a hurry to render a verdict in this case."

George calling the boss into the room, says:

CUT IN "Henry, where do you recollect seeing this board last?"

The boss scratches his head as he looks at the board, steps to the rear door and looks toward the shaft, then turns in surprise, and answers:

CUT IN "Why, that was nailed on the shaft post. I hadn't noticed it was gone."

All confer as DIAPHRAGM SLOWLY CLOSES.

SCENE 23 INTERIOR. Same as SCENE 19.

Judge Avery and Dr. Snell seated, talking. Enter George, the Coroner, and the detectives. George speaks

CUT IN "It is important to have Mr. Lake here."

Judge Avery looks startled and confused, speaks

CUT IN "Er-huh - Mr. Lake just telephones that he, Mrs. Lake, and his daughter have decided to return to New York by automobile and have just left your home."

George excitedly arises, exhibiting mental distress, cries:

CUT IN "What, gone! and left my poor mother alone in her distress?"

Then he points to the board and paper, saying:

CUT IN "We have sufficient evidence to turn the case over to the prosecuting attorney, Judge. This is a matter for the grand jury."

The Judge's attention is called to the telephone; he answers, registers excitement, speaks

CUT IN What's that! Why - er- wait, Joe, I'll come right over. Oh, you come here. All right,—bring it with you."

He hangs up the receiver, looks thoughtfully at the others for a moment, fiddles with his glasses, then says:

CUT IN "This is getting serious. The Recorder has just stated that a mail request has just reached him to restore a mutilated option in the name of Jim Haven."

The door opens and a man enters. Judge Avery introduces him, and he hands a mutilated paper to the Judge. The Judge reaches his hand toward George, who gives him the paper found in the shaft. The Judge fits them together and looks wisely at the others. He reaches for the telephone, saying:

CUT IN "We will go to the prosecutor's office at once."

SUB-TITLE THAT EVENING

SCENE 24 INTERIOR. Same as SCENE 18.

Mrs. Geoffry sitting dejectedly looking out of the window and weeping. Enter George. She springs up, and he places his arm about her. She asks:

CUT IN "What did you do, George, to make Mr. Lake so angry? Why did they leave me now?"

George pats her affectionately.

CUT IN "There, Mother dear, we must brace up and be strong. Mr. Lake will apologize to you for this."

His mother goes to a table and picks up a letter and hands it to him. George hastily opens the note, reads it, and hands it to his mother, who also reads:

INSERT MY POOR DEAR GEORGE:

LETTER "I did not want to leave your mother in her grief, but Father insisted. You have my greatest sympathy. I have confidence in you, and shall remain your friend.

Sympathetically,

BESSIE.

Mrs. Geoffry and George look at each other pleased. The maid appears with a telegram. George takes it and they read it together.

INSERT GEORGE GEOFFRY,  
TELEGRAM STATION AGENT,  
DENT, N. Y.

After a conference with President Lake, you are instructed to report at the general offices at the earliest date consistent with your present engagements.

DAVID BLANTON

G. M.

Mrs. Geoffry gasps. George looks at the telegram in astonishment, then laughs as he speaks

CUT IN "Mother, this is intended as a mean insult to us. Just watch me make this viper eat dust for the balance of his life. He murdered my father."

Mrs. Geoffry gasps and clings to him, crying:

CUT IN "George! What are you saying?"

George holds her away, speaks



CUT IN "I am saying the truth, and he will be arrested tomorrow. We have the evidence."

Mrs Geoffry drops into chair and covers her face with her hands. George comforts her as DIAPHRAGM SLOWLY CLOSES.

SCENE 25 INTERIOR. Directors' Room N. D. T. Ry.

Board in session. President Lake presiding. Clerk enters with card, presents it to Lake. Lake says a few words to the Board. All nod assent. David Blanton appears to be restless and uneasy. Lake nods to the Clerk, who retires. Enter Judge Avery, the Recorder, and the Prosecuting Attorney from Dent. They are introduced, and all are seated. Judge Avery arises, speaks

CUT IN "Gentlemen, Mr. Geoffry having been summoned before the Board for some unknown reason, I wish to ask that you postpone action on this case until you have considered a much more urgent matter. What action have you taken regarding the death of Mr. Geoffry's father?"

The Directors stare at each other. Blanton leans toward Judge Avery, and asks:

CUT IN "What action do you think should be taken in a case of accidental death?"

Judge Avery impressively addresses Blanton:

CUT IN "By what authority do you assert his death to be accidental?"

Blanton, in confusion, answers:

CUT IN "Why-er-why, the New York newspapers all announced it an accident. I suppose the Coroner had so rendered his verdict."

Judge Avery looks coldly into Blanton's face, speaks

CUT IN "This is a strange statement for you to make, Mr. Blanton, in view of the fact that someone from your

office made inquiry of the Coroner last night, and was informed that no verdict had been rendered."

Blanton arises to his feet and glares at Judge Avery, crying:

CUT IN "Someone from my office! That is not true."

Judge Avery pays no further attention to Blanton, but addresses the Board with:

CUT IN "The Prosecuting Attorney is here, gentlemen, to inform you that Mr. Geoffry's death is a clear case of brutal murder."

The Board look startled, and stare at one another. Lake frowns, and draws Judge Avery's attention, then speaks

CUT IN "Judge, why do you bring this gruesome thing before this board?"

Judge Avery draws himself up and points his finger at Blanton, as he replies:

CUT IN "Because the grand jury has indicted a member of this board for murder in the first degree, and the Prosecutor holds a warrant for his arrest."

Great consternation ensues, some arise, all stare at Blanton. Blanton bounds to his feet, questioning:

"Do you mean that I am the man accused?"

CUT IN Judge Avery points to the Prosecutor, speaks

CUT IN "He will answer your question. I have something else to say, gentleman."

All cease their excited comments to listen. Judge Avery dramatically points his finger at Blanton, saying:

CUT IN "This man is also a forger and a swindler. I have here the evidence. This coal land was originally endorsed over to the N. D. T., by James Haven. It was turned over with three others to this man, Blanton, as the property of the N. D. & T. Ry. This

one was held out, and an attempt to have it recorded in young Dave Blanton's name has been made. It was this option that caused the murder of Mr. Geoffry."

The Directors look at one another. Lake speaks

CUT IN "I do not exactly get you, Judge."

The Judge reaches over to the desk and picks up a large magnifying glass, and asks Lake to examine the endorsement on the option. Lake looks up in surprise, saying:

CUT IN "Why, this option originally endorsed over to this company, now is endorsed to Elbert Geoffry."

Judge Avery nods.

CUT IN "Exactly so, and Blanton was attempting to blackmail Mr. Geoffry with this clumsy forgery, and killed him in his anger. The other evidence is conclusive."

Judge Avery nods to the prosecutor, who speaks to Lake, who touches a button, and two men enter. The prosecutor nods toward Blanton. Blanton is put under arrest. Judge Avery picks up his hat and bows to the Board as he passes out, saying:

CUT IN "Gentlemen, you know your duty."

The Board sits silently staring at one another.  
FADE OUT.

INSERT  
NEWSPAPER  
SCARE HEAD

SUPPOSED ACCIDENT IS MURDER  
PROMINENT RAILROAD OFFICIAL  
ACCUSED OF MURDER OF ELBERT GEOFFRY  
ESCAPES CUSTODY AND DISAPPEARS

SCENE 26 INTERIOR. Same as SCENE I.

Lake sits with head bowed, and holds a letter in his hand. Clerk enters and speaks to him. He nods and clerk retires. George Geoffry enters. Lake arises and cordially greets him, motions him to a seat, and says:

CUT IN "George, I owe you and your mother a humble apology. I will make proper amends. But I want to talk business now."

George exhibits surprise and pleasure, shakes Lake's

CUT IN "The board has elected you General Manager of the N. D. & T. Ry. Co. You are now the largest stockholder, and I will gladly retire as President in your favor when you feel competent to take my place."

George exhibits surprise and pleasure, shakes Lake's hand, and starts to leave. Lake presses him back, saying:

CUT IN "Wait, there's something else. I'll tell your mother this evening. You are to dine with us. Read this."

He hands to George a letter.

INSERT  
LETTER MY DEAR MARTIN:

It is hard to step out into the darkness with the brand of Cain on my forehead at my time of life. I have done wrong. I can only say: "God bless you and good-bye."

DAVE.

Both men sit silently, looking at the floor. Lake arises, takes George by the shoulder, and hurries him out, saying:

CUT IN "Now, you run along! You will find your mother at my house. Bessie wants to congratulate you."

SCENE 27 EXTERIOR. Garden of Martin Lake's home.

George and Bessie sitting on garden bench, watching swans in pool. George puts his arms around Bessie and kisses her. DIAPHRAGM BACK TO

SCENE 27 EXTERIOR. Same as SCENE 10.

A vision of the first trip to Dent, where Bessie and George are sitting on the bank of the brook. DIAPHRAGM DOWN AND OUT.





# PASSING THROUGH PURGATORY



# PASSING THROUGH PURGATORY

## PRINCIPAL CAST

DR. HUGO CUNLIFF	.....	Scientific Investigator: Male Lead.
MADAME Z.	.....	Authority in Psychology: Female Lead
HENRI JANESET	.....	Artist
ALBARD DE LAVELLE	.....	Artist
PROFESSOR PLONCTON	.....	Of the Sorbonne
MADMOISELLE BRASSE	.....	An Artist's Model
KATHLYN	.....	Madame Z's Companion And Others

## SYNOPSIS

Dr. Cunliff, experimenting in the study of the soul, conceives the idea that subjective mind may be brought under control by a chemically induced clairvoyance. He goes to Paris to extend his investigations at the Sorbonne. Professor Ploncton of the Sorbonne visits Cunliff at his laboratory, and Dr. Cunliff assures the Professor he is near his goal. The Professor leaves the laboratory and Cunliff locks himself in, takes a potion, lies upon a lounge and dreams the following story:

He is at work in his laboratory. Henri and Albard enter and invite him to visit the Palais du Luxembourg, where Henri has been awarded the Grand Prix for his masterpiece. As they are about to leave, Professor Ploncton enters the laboratory with Madame Z. The new arrivals are also invited to view the picture.

They go to the Luxembourg. Picture is a perfect woman in the nude. Hugo declares this picture is alive. Madame Z. warns Cunliff that he will be disappointed when he views the living model.

While the Professor and Madame withdraw to return to the Sorbonne, Cunliff and his friends go to a cafe to drink wine.

Cunliff asks when he is to see the model. Henri invites him to reception at his studio, where he exhibits the living model to his friends, and where he is introduced to the model, Mademoiselle Brasse.

Cunliff attends a lecture at the Sorbonne by Madame Z. Madame Z. converses with him on the subject of the soul.



She reminds him that he was disappointed with the living model, and makes appointment to meet Cunliff at the laboratory, where he accuses her of casting a spell over him. She declares she has come to help him. She tells him Madame Z. is but a *nom de guerre*.

They discuss the effects upon the mind of some poison, and agree that they must find an antidote for some poison in order to complete their experiments. Madame Z. asks if he will pass with her through a living purgatory, to solve the great problem. He agrees to her proposal. She declares that they will magnify the soul through the control of the subjective mind, so that it may be visioned, photographed, and thrown upon the screen. Dreams, she says, are living pictures constructed by the subjective mind.

They agree to go to the South Sea Islands in search of the antidote for some poisoning, the conditions being that he shall not mingle love-making with the business in hand, and that she shall not tempt him as Eve did Adam.

Henri and Albard at breakfast read of Cunliff's departure with Madame Z.

The yacht arrives at a tropical island, where they locate. They greatly enjoy fishing and bathing in the surf and the Island life.

Madame Z. is a beautiful woman, and upon Cunliff's first seeing her in a bathing suit he accuses her of vamping him and breaking their agreement.

Cunliff experiments with frogs and rabbits, and discovers by accident a small quantity of the antidote. He becomes much enamored of Madame Z. She orders their return to Paris, as they are unable to determine the source of the antidote.

Henri and Albard again at breakfast in Henri's studio read of the return of Cunliff, who calls on them.

Madame Z. secretly enters Cunliff's laboratory and tampers with his vials. He visits her at her apartment and she asks him if he wishes to withdraw from further experimentation. He declares that he will go through hell, if she will be his paradise at the end.

They discuss the workings of the soul. The soul must be purged of evil pictures; she tells Hugo that he must be purged, and he will review the evil pictures. She places him in a seat and administer what she believes to be a portion of some poison, then hypnotizes him with a bright metal ball.

Cunliff's sleep is but a half-hour. He awakens, and Madame Z. is standing over him attempting to administer the antidote. He

takes it, and becomes temporarily imbecilic, exhibiting the mind of a child. Madame Z. shows great grief and alarm, weeps, and attempts to bring him back to his normal senses. She observes him look at the metal ball, and she realizes that he is under a hypnotic spell. By the use of the ball she brings him out of the spell and he becomes himself. He declares that he has seen all the crimes of the world. He asks if he is dead or alive. Madame Z. weeps for joy, and permits Cunliff to caress her. She says she thought the antidote had failed to act. Hugo is amazed, saying he had accidentally broken the vial containing both the somo poison, and the antidote. She exclaims that hypnotism is the power they seek, and she would prove it. He declares that he passed through purgatory. and he claims her as his reward. She bids him wait for three days.

Cunliff visits Madame's apartment. They are seated, and view the pictures of his hypnotic dreams.

(See Continuity for several horrible scenes that are visible to them on the screen.)

After this exhibit they arise.

Madame Z. says: "This is the material of which dreams are made. Though transmission may be visionized."

Cunliff places his arm about Madame Z., saying: And you, my good angel, are you, too, a dream."

Madame replies: "Yes, Hugo, I am but a vision of your subconscious mind,—your soul," as she slowly fades away.

Cunliff is seen casting off the covering and bounding from the lounge in his laboratory. He rubs his eyes, looks at his wrist watch, and says: "It's true, after Purgatory comes Hell. They are both human inventions."



## CONTINUITY

LEADER

THE SOUL DOES NOT SLEEP; WHEN THE BODY SLEEPS IT CONSTRUCTS DREAM PICTURES THROUGH THE AGENCY OF THE SUBJECTIVE MIND; DURING OUR WAKING HOURS IT HAS ITS FREEDOM THROUGH THE HUMAN IMAGINATION. THE PHYSICAL BODY ALONE SUFFERS THE PENALTY OF SOUL ERRORS, BECAUSE THE HUMAN IMAGINATION CANNOT CONSTRUCT ENDURING PHYSICAL FORMS, BUT BY MENTAL SUGGESTION IMAGINATIVE IDEAS TAKE POSSESSION OF, AND MANIFEST THEMSELVES THROUGH OUR PHYSICAL BODIES; HENCE, THE ACTS AND TRAITS OF THE BODY BETRAY THE SINS OF THE SOUL.

HUGO CUNLIFF CONCEIVES THE IDEA OF STUDYING THE WORKINGS OF THE SOUL BY A CHEMICALLY INDUCED AND CONTROLLED CLAIRVOYANCE. HE GOES TO PARIS AND ENTERS THE FAMOUS SORBONNE INSTITUTE MORE FULLY TO ELABORATE HIS IDEA.

SCENE I

INTERIOR. Chemical laboratory.

SUB-TITLE

DR. HUGO CUNLIFF

Cunliff in,—a handsome, joyous-looking man, resembling more the artist than the scientist,—conversing with Professor Ploncton, speaks

CUT IN

“I feel that I am near my goal, Professor. I will keep you closely advised.”

Bows the Professor out, and closes and locks the laboratory door; goes to a cabinet, takes out a vial, drops a single drop into a glass of water, holds it up in the light, thinks a moment, then swallows it. He puts a tabouret near a lounge, and places thereon a tablet of paper and a pencil, then looks about as if considering whether he had forgotten anything. Placing himself upon his back upon the lounge, looks at his wrist watch, with hands at 3 o'clock.

CLOSE UP

Cunliff draws over his entire person, including face and hands, a covering. FADE INTO



- SCENE 2            INTERIOR. Same as SCENE I.  
Cunliff examining test tube. He turns toward the door, which is flung wide open.
- SUB-TITLE        HENRI JANESET AND ALBARD DE LAVELLE.  
Two rollicking young dandies enter. Cunliff greets them most cordially, saying:
- CUT IN            “*Comment allez-vous*, my dear friends? You have saved my life. I was just expiring of *ennui*.”  
Albard bows low and waves his hand toward Henri, saying:
- CUT IN            “And you, dear Hugo, may reciprocate. The Luxembourg comité has honoured Henri with one *Médaille d'honneur* but he cannot with good conscience accept till you, his best friend, approve his masterpiece. Will you accompany with us to the Palais?”  
Hugo quickly divests himself of his laboratory frock, speaks
- CUT IN            “In the language of my sainted President, de-light-ed.”  
He passes behind a screen and soon emerges, fashionably attired in frock coat, high hat, walking stick, gloves and spatted shoes. Henri dramatically bows remarking:
- CUT IN            “See, ze Beaubrummel!”  
They all are in a laughing, rollicking mood as they approach the door to leave the laboratory. The door opens, and Professor Ploncton bows low and ushers into the room a beautiful though dignified woman. Professor speaks
- CUT IN            “*Permettez moi, messieurs to introduir ze charming Madame Z. Madame, zees ees Monsieur Hugo Conleef, of our institute, and zeze Messieurs Henri Janeset and Albard de Lavelle.*”  
The three acknowledge the introduction with profound bows. Madame Z. raises her lorgnette and

smilingly looks the young men over, as she acknowledges the introduction. Turning to the Professor, she speaks

CUT IN "We are intruding, Professor. Monsieur is going out."

Cunliff seems embarrassed, hesitates, and bows to Madame, saying:

CUT IN "We shall await your pleasure, Madame." Madame smiles sweetly, speaks

CUT IN "I desire to speak with you, Monsieur Cunliff, if you will name a future time."

Cunliff looks at Henri, and Henri looks at Albard. Hugo politely addresses Madame with

CUT IN "Monsieur Janeset has invited me to view his picture which has just been honoured with the *Grand Prix* in the Palais du Luxembourg; perhaps Madame and Professor Ploncton would be pleased to accompany us."

Madame looks at the Professor, who bows and looks at Madame. Ploncton speaks

CUT IN "Eef eet eez ze plaisir of Madame."

Madame nods assent. They all leave the laboratory.  
CUT TO

SCENE 3 EXTERIOR. Entrance to the Palais du Luxembourg. Cunliff, the Professor, Madame Henri, and Albard entering.

SCENE 4 INTERIOR. Palais du Luxembourg.

Cunliff slowly wending his way through the grand exhibit of marble to the salon in which Henri's picture is resting upon a flower-bedecked easel, a life-size picture, in the nude, of a woman of dazzling beauty. They stand before the picture enraptured. Madame Z. examines it very critically. She observes that Cunliff is extraordinarily interested, his face

aglow with the admiration he feels for the magnificent female form. Madame cautiously draws back and catches the Professor's eye. A committee of three men rush to Henri and enthusiastically congratulate him. Henri introduces them to the others. Madame and the Professor draws aside, still watching Cunliff, who seems loath to withdraw his gaze from the lovely picture. Turning, he observes them and joins them, saying:

CUT IN            "Truly it is a masterpiece. Do you not think so Madame?"

Madame Z. raises her lorgnette, looks earnestly into Cunliff's face, then shaking her lorgnette at him, speaks

CUT IN            "Monsieur Cunliff, you are doomed to be much disappointed when you view the living model. This is a mental picture built about a human framework. Few women are born so perfect, and they are not models."

Cunliff looks at Madame in surprise, saying:

CUT IN            "Madame is a mindreader. I was hoping to meet the original."

Madame shrugs her shoulders, speaks

CUT IN            "And, like Aphrodite,, you will find her a myth."

The Professor speaks

CUT IN            "Monsieur ees meestake. Madame ees ze soul-readare."

Cunliff looks startled and casts his eyes toward Madame Z, who is now looking at another picture. Professor Ploncton, placing his hand upon Cunliff's arm, says:

CUT IN            "Eef Monsieur will excuse, ze Madame has ze *leçon* to prepare at ze *institut*. You, Monsieur, must come tomorrow morning."

Cunliff exhibits pleasure at the invitation, speaks

CUT IN

“Madame lectures? On what subject?”

The Professor is profuse in his praise, replying:

CUT IN

“Madame ees ze great *autorité* on ze psychology,—ze soul.”

Cunliff walks slowly to where Madame Z. is standing, and seems to be critically scrutinizing her when the Professor draws her attention, and they go to where Henri and his friends are in animated conversation. Madame and the Professor bid them adieu and take their departure. Cunliff speaks to the others and they all look interestedly after them, Madame and the Professor as DIAPHRAGM SLOWLY CLOSSES.

SCENE 5

EXTERIOR. Street in Paris.

Cunliff, Henri, and Albard swinging down the Boulevard St. Michel. Turning into the Rue del' École, they stop at a restaurant with tables upon the sidewalk. They choose a table and order wine. Albard pays, and they converse. Cunliff finishes his glass and arises. The others protest. Cunliff stoops and says something to Henri. Henri looks up at Cunliff, shrugs his shoulders, cocks his head to one side, and looks in his glass, saying

CUT IN

“Monsieur Hugo, my *modèle* is not so beautiful as my creation. She is but the inspiration.”

Cunliff nods and moves away. Henri touches him, speaks

CUT IN

“Nevertheless, I celebrate to-night. You will be present. You will see my *modèle*.”

Cunliff salutes and leaves them. Stopping a passing cab, he enters and is driven away.

SCENE 6

EXTERIOR. Entrance to the Studio Building.

Cunliff in evening clothes, alights from cab, enters studio building.

SCENE 7

INTERIOR. Henri's studio.



An assembly of artists and their models are reveling, drinking and dancing. Cunliff enters. Henri sees him, rushes to him, and cordially greets him. Many others raise their hands and nod at him, and soon he is in the midst of the joy-making. Henri brings Cunliff to a small party of men in eager conversation with a handsome, vivacious woman. Henri apologizes and draws her aside, the men dispersing. Henry speaks

CUT IN "Mademoiselle, I desire that you meet my dear friend, Monsieur Hugo Cunliffe."

Mademoiselle Brasse cordially acknowledges the introduction but Cunliff's face plainly registers disappointment.

Turning to Hugo he smiles, and whispers:

CUT IN "The beautiful *modèle*."

Mademoiselle Brasse acknowledges the introduction, but Cunliff's face plainly registers disappointment.

They join in the revel, he from time to time seemingly surveying the model, as DIAPHRAGM GOES DOWN.

SUB TITLE THE FOLLOWING MORNING

SCENE 8 INTERIOR. Lecture room at the Sorbonne.

Persons coming in and taking seats. Cunliff enters seeks a place near the rostrum, and takes out note book and pencil. Professor Ploncton appears with Madame Z., introduces her, and retires. Madame Z. observes Cunliff and smiles; he registers confusion. Madame lectures. After the lecture the people gather about Madame Z to congratulate her. Cunliff stands, examining his notes,

INSERT NOTE BOOK Eternal physical labor is not a natural inheritance of men, but is a crime against nature.

The coercive power of greed unbalances the creative design.

Humanity is physically enslaved, and mentally distorted, to erect hideous artificial things for fools to worship.

Feed the soul with ugly pictures, and it builds up an ugly body.

Physical beauty is the greatest desideratum of Nature.

Madame Z. observes Cunliff, and slowly works her way through the crowd to where he is standing. She smiles, leans toward him, and speaks

CUT IN "Were you disappointed in the beautiful model?"  
Cunliff is shocked at this question, and visibly starts.

He still holds in his hand the note book and points to it, saying:

CUT IN "You have given me better food for thought,  
Madame"

Madame smiles sweetly, replying:

CUT IN "I will see you in your laboratory at noon."

SCENE 9 INTERIOR Same as SCENE I.

Cunliff is idling, and impatiently awaiting Madame Z. He looked toward the door, bounding to it, and open it. Madame Z. enters. He bows profoundly.

She adjusts her lorgnette and looks at him critically, walks about the room, examining it, Then speaks

CUT IN "Why are you not at work, Monsieur Cunliff?"

He hangs his head and is much embarrassed. Suddenly he straightens up and looks seriously at Madame, saying:

CUT IN "Madame Z., you puzzle me. You are casting a  
strange spell over me. Will you explain?"

Madame Z. looks coolly at him. There is no indication of the frivolous.

CUT IN "Perfectly natural. Your soul needs help; but your  
fear will soon disappear. I have serious things to  
discuss with you."

He directs her to a seat, and he also takes a seat His brow is knitted, and he shows increasing nervousness. She says:

CUT IN           “Doctor, you must know I am an American, and Madame Z. is merely a *nom de guerre*. I have come to this graveyard of young ambitions to help you.”

He raises his hand in remonstrance, and looks earnestly into the calm face, speaks

CUT IN           “But, Madame, I have asked for no help.”

Madame Z. smiles as she says:

CUT IN           “It does not follow that your subconscious self has not asked for help.”

Cunliff leans eagerly toward Madame Z.

CUT IN           “I should be everlastingly grateful to you, Madame, for no one here seems to be interested in my work.”  
Madame shrugs her shoulders, speaks

CUT IN           “‘The French people are not imaginative. They only applaud accomplished facts; but they understand beauty.’”

Madame Z arises, looks about the laboratory, looks out of the window, as though thinking deeply, then returns to Cunliff, saying:

CUT IN           “Dr. Cunliff, it takes a brave heart to pass through what I propose. It means passing through a living purgatory, but it is the only manner by which we can solve this great problem.”

His face registers the greatest consternation. He reaches out his hand toward her and gasps, unable to speak. Madame continues

CUT IN           “‘I am perfectly sane, Dr. Cunliff. Did you ever experiment with the *somo* poison?’”

Cunliff nods, replying:

CUT IN           “‘Yes, it superinduces peculiar forms of hallucination, usually terminating in death.’”

Madame leans eagerly forward, as she asks:

CUT IN "Did you attempt to find its antidote? Every poison has its antidote."

Cunliff gasps and shakes his head. Madame Z. earnestly continues:

CUT IN "Together we will find the antidote, and we will magnify the soul as the microscope magnifies material things. The workings of the human soul will become as visible as the workings of the human body."

Cunliff bounds to his feet, reaches forth his hands, and earnestly exclaims:

CUT IN "Madame! That is my dream!"

Madame nods her head approvingly, speaks;—

CUT IN "You have spoken more wisely than you know. Imagination dreams and constructs instantaneous living pictures, which we may, by mental exaltation, magnify and put into visible forms before they disintegrate. This is revelation, Doctor."

Cunliff exhibits great agitation, and stands before Madame with clasped hands, asking:

CUT IN "And what has some poison to do with this, Madame?"

Madame Z. earnestly explains:

CUT IN "It increases the assembling power of the imagination a thousand-fold as the microscope magnifies into visibility invisible things."

Cunliff exhibits the greatest pleasure. They converse for some moments. Madame Z. places her finger upon her lips and cautions him, saying:

CUT IN "Not a living soul but ourselves knows of this. We must search the earth for the antidote."

Cunliff looks thoughtfully at the floor, speaks

CUT IN "And you think I should leave off my experimentation here and go in search of this?"



Madame Z. arises, saying:

CUT IN "At your discretion, Dr. Cunliff. It is the only way to solve the problem."

Cunliff stands looking thoughtfully at the floor. Madame Z. swings her lorgnette by its cord and awaits his decision. He looks up, as he says:

CUT IN "And you, Madame?"

Madame smiling, replies:

CUT IN "I will work with you on one condition, going to the end of the earth if necessary."

Cunliff starts, opens his mouth in eager surprise, half extends his hands toward Madame. She comes closer to him, looks him squarely in the face, and punctuates her remarks with her lorgnette, saying:

CUT IN "You will not attempt to mingle love-making with our experimentation."

Cunliff laughs heartily, as he answers:

CUT IN "You are a hard task-master, Madame, but I will agree on one condition."

Madame looks surprised, and suspiciously eyes him. He smilingly and half playfully punctuates his remarks with his fingers, as he speaks

CUT IN "That you do not tempt me, and make of me a second Adam."

They both laugh and shake hands, as they part, she saying:

CUT IN "We both have ample means and are time-free. We shall share equally all expenses."

Hugo bows. IRIS OUT.

SCENE 10 INTERIOR. Same as SCENE 7.

Henri and Albard seated at breakfast in Henri's studio. Albard excitedly calls attention to an item in the morning paper. They both eagerly examine it.

INSERT  
NEWS ITEM

SCIENTIFIC EXPEDITION  
TO THE SOUTH SEA ISLES.  
DR. HUGO CUNLIFF TO MAKE A STUDY  
OF FLORA AND FAUNA OF UNEXPLORED  
REGIONS

They pore over article as DIAPHRAGM SLOWLY  
CLOSES.

SCENE 11

EXTERIOR. A tropical island.

Small boats landing party and supplies from yacht. Cunliff directing the work. Madame Z. and raw-boned Irishwoman helping. The goods are carried to a higher spot and deposited. Madame Z. unpacks and sets up moving-picture camera and takes picture of scene. Yells at Hugo:

CUT IN

"Look pleasant, there, boss!"

Hugo waves his hand, poses, and laughs.

SCENE 12

EXTERIOR. Another view of island and ocean. Yacht at anchor in small harbor. Improvised pier at shore.

Cunliff and two men landing from small boat. Large turtle is thrown upon pier, fishes and oysters are also handed out. At edge of beach, beneath palms, is a row of tents. Madame Z. runs out to meet the men, exhibiting childish joy. The Irishwoman, with sleeves rolled up, brings a pan, into which Hugo places large fish. One of the men spills the oysters upon the ground, and they stand looking at them. The other man brings the turtle, and Madame Z. makes much over it. Cunliff watches her with admiring eyes. The servants carry the catch away, and Cunliff and Madame Z. walk to Madame Z.'s tent. He speaks

CUT IN

"You are violating your agreement with me, Madame."

Madame looks questioningly at him; he looks into her face and smiles, saying:

CUT IN "You are a temptation every new moment I am with you."

Madame places her hands upon her lips, draws herself up, puckers her lips, and indignantly walks into her tent. Cunliff laughs heartily, and passes into his own tent.

SCENE 13 INTERIOR. Mess tent.

Cunliff, Madame, and her companion seated at table. Cunliff says something, goes out of tent, returns with bottle, makes three drinks, and passes them about. Negro cook enters with tray containing abalone shells filled with soup. Madame puts her hand together like a child. Cunliff eyes her affectionately. She speaks

CUT IN "Isn't that nice? Real oyster soup in these beautiful abalone shells."

Negro cook enters with large platter on which is a fish. They eat and converse. Cunliff keeps mopping his brow and looking about, speaks

CUT IN "Gee, but it is hot!"

Madame goes to her traveling bag, draws forth a bathing suit, and holds it up. Cunliff slaps his thigh, saying:

CUT IN "By Jove! Madame, you are inspired. After we have digested our food, we'll try the surf, eh?"

Madame nods assent.

SCENE 14 EXTERIOR. On the beach.

Madame Z. and Cunliff in bathing suits. Irish-woman standing watching them. Slips behind a scrub palmetto, and starts moving picture camera. Cunliff starts to walk away from Madame. She turns and looks toward him, asking:

CUT IN "Where are you going, boss?"

He turns, makes a motion, and answers:

CUT IN "I'm going far enough away, so that you can't accuse me of violating my agreement."

Madame looks down at her scant bathing suit, makes a face, and runs into the water. He runs back and plunges in the waves with her. They frolic, then come out of the water, sit in the sand, and talk. He digs in the sand doggedly. Madame asks :

CUT IN "What's the matter with you, Hugo? You act like a bashful boy."

He begins to cover up her legs with sand, replying :

CUT IN "No use; I'm going back. I can't keep my agreement. But you deceived me."

Madame sits up straight, and stares at him.. Cunliff sits up and points his finger at her and half scrambles out of her reach, laughing as he says :

CUT IN "Didn't you tell me that Nature does not make human beings as beautiful as Henri's picture?"

Madame bounds to her feet and runs to the tents. He bounds to his feet and runs after her, crying :

CUT IN "Hey! What's your hurry?"

He is close behind her as she reaches the door of her tent. She turns toward him and makes a face, speaks

CUT IN "You brute!"

SCENE 15 INTERIOR. Madame's tent.

Madame is lying upon an improvised couch, reading. Cunliff rushes in with a vial in his hand and a rabbit under his arm, acting like a crazy man, as he cries :

CUT IN "Eureka! I have found it!"

Madame quickly arises to a sitting position upon the side of her couch in surprise, asking :

CUT IN "What is it, Hugo?"



He places the rabbit upon the table, as he says:

CUT IN "See, I've taken all the run out of the rabbit. He's as tame as a cat."

The rabbit sits up, smells about the table, and makes no effort to escape. Madame takes him off the table, and places him upon the ground. He still makes no effort to go. She feeds him from her fingers while Cunliff stands with clasped hands in an exalted ecstasy and watches her. Madame Z. looks at him questioningly. He replies:

CUT IN "I administered one drop of somo. He went crazy, keeled over in spasms, and died. I injected this into the spine at the base of the brain, and in ten minutes he was as you see him now."

Madame points at the vial. Hugo hangs his head, shaking it.

CUT IN "I don't know, but it's the antidote for somo poisoning. It is an accident."

They stand looking at the rabbit. IRIS OUT.

SCENE 16 INTERIOR. Cunliff's tent  
Cunliff is seated in great dejection. He throws up his hands, Madame enters. He speaks

CUT IN "It's no use. I can't identify it. I've killed thirty rabbits and a hundred frogs."

Madame stands by him sympathetically, trying to comfort him. She asks a question. He picks up a vial, holds it up, and shakes his head saying:

CUT IN "That is all. It's worth its weight in radium."

They stand thoughtfully looking at the table littered with chemical paraphernalia. Madame Z. places her hand upon Cunliff's arm, speaks

CUT IN "I believe that is sufficient for our experiment, Hugo. Science must provide."

He takes her hand and gently removes it from his arm, saying:

CUT IN "You are violating our agreement, Madame."

Madame Z. smiles, hangs her head, and picks up a book from the table. He looks covertly at her, and suddenly attempts to put his hand on her shoulder, saying:

CUT IN "Madame, have we not played this farce long enough? Why not be human?"

He holds out his hand toward her. She shrinks away indignantly, protesting:

CUT IN "You call our mission here a farce?"

He still pleads:

CUT IN "No! No! Not our mission, but this foolish restraint."

Madame looks at him sternly, speaks

CUT IN "I know the animal in you is growling. I could neither love nor marry the beast. You purge the rabbit of its beastly nature. Until you purge yourself, I cannot listen to you. We must return to Paris."

Madame leaves the tent.

SCENE 17 INTERIOR. Same as SCENE 7.

Henri and Albard at breakfast. Henri bounds to his feet, and thrusts a newspaper before Albard, crying:

CUT IN "See! Hugo is return!"

They both exhibit great joy. They are attracted by the telephone. Henri takes the receiver, and cuts funny capers, then hangs up, speaks

CUT IN "That is sweet news. He is coming at once."

Enter Cunliff. They both embrace him, and kiss him on both cheeks. They converse animatedly, as  
DIAPHRAGM CLOSES.

SCENE 18 INTERIOR. Same as SCENE 1.

Madame Z. enters and locks door. She opens a cabinet and takes therefrom a case filled with vials. She removes two vials from the case, and inserts two others in their place. She restores the case, closes the cabinet and hurriedly leaves the laboratory.

SUB TITLE THE NEXT DAY

SCENE 19 INTERIOR. Apartment of Madame Z.

Maid goes to door, receives Cunliff, ushers him into reception-room and leaves him. Madame Z. enters, and graciously greets him. He takes both her hands, and looks at her admiringly, saying:

CUT IN "You surely do not resemble a South Sea Islander now."

Madame smiles, making a deprecatory gesture, asks him to be seated, and assuming a serious air, says:

CUT IN "Hugo do you desire to withdraw your promise to pass through purgatory with me?"

He looks earnestly at her, saying:

CUT IN "If you tell me that you will be my paradise at the other end, I'll go through hell for you."

Madame starts, places her finger tips upon her lips, thinks deeply for a moment, throws up her head, and earnestly speaks

CUT IN "Be patient, Hugo. Our agreement terminates when our experiment is completed."

He tragically clasps his hands and rolls his eyes, saying:

CUT IN "*Dum spiro spero.*"

Madame takes from a bookcase a manuscript and places it upon the table, and they stand looking over it. Madame places her finger upon a clause, saying:

CUT IN "Hugo, the soul never grows old. It feeds upon that which experience offers it, and constructs from these elements the human body through which to manifest

itself. When the soul food is so vile that the body becomes hideous, and its acts offensive to nature, it abandons the body in disgust; that is physical death."

Cunliff listens intently, and asks:

CUT IN "And what becomes of the soul, Madame?"

Madame places her hand on his arm, seriously looks into his face, and answers:

CUT IN "The soul is made of dream stuff, Hugo, and, like dreams, it, too, disintegrates and fades into the great Infinite Mind. I am going to demonstrate the necessity for this wise provision in our final experiment."

Cunliff looks deeply concerned, as he asks:

CUT IN "Then, the soul assimilates, as its food, the good or evil thoughts brought to it by the physical sense organs, hence it, too, is temporal?"

He waits the answer anxiously. Madame at length speaks

CUT IN "Yes, physical perfection is the greatest desideratum of nature, hence pure and beautiful thought pictures are as essential to the soul as pure and wholesome food is to the body. The soul digests and dissolves thought as the body does solid food. There is a material body and there is a spiritual body.' "

Cunliff is enthralled, and exhibits great excitement. Madame, too, registers extraordinary enthusiasm. He seizes her hand and kisses it, as he cries:

CUT IN "Madame Z, only purge me, that I may be worthy of your own sweet, beautiful self. I am ready."

Madame shows agitation, looks about the room, then folds up the manuscript hurriedly, saying:

CUT IN "We shall now have a view of the things that are daily administered to humanity as soul food."

Cunliff bows his head and remains standing, as though doomed. Madame Z. leads him to a seat, places



in his hand a bright metal globe, and then hands to him a glass containing a fluid, which he swallows. She closely watches his face, removes the ball from his hand and draws a curtain, revealing a dazzling silver screen. Then she disappears behind another curtain.

DIAPHRAGM SLOWLY GOES DOWN THEN UP TO SHOW

Madame standing over Cunliff with a glass in her hand. He shows great irritation and excitement, seemingly trying to fight away some horrible vision.

Madame Z. places her arm about his neck and insists upon his swallowing the contents of the glass. She succeeds in persuading him to swallow it. She places the glass upon the table and softly steps behind him, sinks into a chair, covers her face with her hands, and weeps,—then wrings her hands as though in great mental anguish. He slowly raises his head, brushes his hands across his eyes, and looks about himself, then about the room. Madame quickly arises and glides to his side.

CUT IN           “Why, Hugo, you must have had a hard night last night, to drop asleep the moment I leave you.”

Hugo looks at her in astonishment, does not recognize her, speaks

CUT IN           “Sleep! My God! How long did I sleep? I reviewed the crimes of the world. I saw things in my dreams too horrible to relate. Let me move about.”

He arises and walks across the floor, and comes back to Madame Z. He stares at her stupidly and laughs, all the while apparently shrinking from some invisible person, motioning him away with his hand. He speaks

CUT IN           “That is strange! I have seen you somewhere, but to save my soul I cannot remember.”

Madame Z's eyes nearly pop out of her head. She shrivels up, places her closed hand over her mouth, and stares wildly at him. He seems to be trying to collect his senses, and his thinking powers seem to be fading away. Madame cries:

CUT IN "Hugo! O Hugo! You know me!"

He approaches and reaches forth his hand in a childish way, smiling sweetly at Madame. She takes his hand and pats it. She draws him to a lounge, and seats him by her side. He places his hand upon her shoulder. She attempts to soothe him. Suddenly he raises his head, looks earnestly at her and laughs, crying:

CUT IN "Oh, I know, you're Polly."

Madame begins to weep. Cunliff queries:

CUT IN "Why do you weep, Polly dear?"

She permits him to place his arms about her. He strokes her hair, and in a childish manner comforts her. She sees him staring at the metal ball. She arises, picks it up and holds it before him, saying:

CUT IN "Look! Now, Hugo, I'm going to wake you up. When you cannot see the ball you will be yourself again. Sit quiet and watch the ball."

She slowly backs away from him to the full length of the room, then she conceals the ball, and comes quickly forward and gives him a sharp slap on the cheek, commanding:

CUT IN "Hugo! Wake up. Why do you sleep?"

Hugo throws up his head, looks about, and seeing her, laughs, puckers his mouth, and whistles, as he asks:

CUT IN "Am I alive, or dead? That was some experience. How long did it last?"

Madame Z rushes to him drops upon her knees in front of him, and buries her face in his lap and weeps. He raises her face and looks at her. And a look of great joy comes over his face, as he questions:

CUT IN "Why do you weep, Madame?"

He gently lifts her up, and standing, places his arms about her. She still weeps, and he comforts her. She looks up and places her hand upon his shoulders. She permits him to kiss and caress her, crying:

CUT IN            "O Hugo, I am so glad. I thought something serious had happened. You did not respond quickly to the antidote."

Hugo looks astonished, then speaks

CUT IN            "Antidote? Why, I didn't have the opportunity to tell you that I accidentally crushed the vials containing both the somo poison and the antidote in unpacking."

Madam hangs her head, then slowly raises it and stares in guilty surprise, saying:

CUT IN            "We have made a great discovery, Hugo. Hypnotism is the balancing power. We have demonstrated the creative trinity. Surely nature provides. The subconscious mind is the true soul."

Cunliff takes her by the two shoulders, and looks earnestly into her face.

CUT IN            "Madame, I have just passed through Purgatory. Will you pay me my promised reward?"

Madame draws back, but permits him to hold her hands, saying:

CUT IN            "I am not quite ready to answer you, Hugo. Come here three days hence, and I will give you my answer."

SUB TITLE

THREE DAYS LATER

SCENE 20

INTERIOR. Same as SCENE 19.

Madame in great good humor. The big Irishwoman is standing with her, and they are earnestly discussing the arrangements of the room. Madame passes to a door at the extreme end of the room and draws a curtain, concealing it from view. She draws a cord and a circular opening is made in the curtain. The Irishwoman places two chairs and Madame nods.

Madame passes to the curtain at the other end of the room, drapes it and nods approval, saying

CUT IN "I will place my right hand upon my head, Kathlyn."

Kathlyn passes to the concealed door behind the curtain and disappears from sight. The door opens and the maid speaks to Madame, who nods. Cunliff enters, and Madame greets him kindly, but prevents his display of affection by holding up her finger. She guides him to one of the chairs and she seats herself in the other. She looks him over critically, asking:

CUT IN "Have you felt any bad effects from yesterday's experience, Hugo?"

He seems elated and extraordinarily vivacious, shakes his head. She smiles up into his happy face, saying:

CUT IN "And your bad dreams?"

He throws up his hands and makes a wry face.

CUT IN "They are fading. I'll soon forget them, but I am seeing more pleasing mental pictures, for instance"

He turns and describes them to her.

CUT BACK The picture of their being in bathing at their South Sea Island and of their life there.

Madame hangs her head and seems sad. Suddenly she places her hand upon his arm.

CUT IN "Hugo, if the soul is given only beautiful materials, it will paint only beautiful mental pictures. These pictures are as real in their world as our visible bodies are in the material world."

He looks startled, asks:

CUT IN "Do you mean that the horrible things that I saw in my visions yesterday were real?"

Madame earnestly replies:

CUT IN "Could they be photographed were they not real? They are hourly occurrences."



Hugo looks puzzled. Madame puts her hand on her head. Slowly the curtain rolls back, displaying the dazzling silver screen, upon which pictures begin to appear. Cunliff starts up but Madame holds him in his chair, where he sits staring and spellbound.

SCENE 21            INTERIOR. Cunliff's library.

Cunliff seated in easy chair by fireside, wearing smoking jacket, and smoking a pipe. Has book in hand. Boccaccio's "Decameron Tales." Butler enters and places a tray with liquor on table. Cunliff nods, continues to read, and sips his drink. A horrible looking creature enters. A cringing, uncouth man with shaggy unkempt hair, and a stubby growth of beard. His hands are like claws; his shuffling feet keep moving as do his hands; he twists his hat and rolls his eyes as he speaks to Cunliff, who slowly arises, lays down his book, knocks the ashes out of his pipe, and looks keenly at the visitor. He motions for him to advance and speak. He listens to him and nods. Rings, and butler enters with undercoat and long rain-coat. Cunliff takes hold of rain-coat and looks questioningly at the butler, who nods, and helps him into both coats. Cunliff looks at Stranger, steps over and places hand on his arm, looks him up and down and motions to the butler, who hurriedly leaves room returning with another rain-coat, which, to his surprise, he insists upon putting on the Stranger. Butler offers Cunliff his hat, which he pushes aside, drawing from his rain-coat a cap, which he draws down upon his head. He places in his pocket a medicine case, and motions for the Stranger to pass out.

SCENE 22            EXTERIOR. Street.

Hugo and Stranger trudging in downpour of rain through narrow dark street.

SCENE 23            INTERIOR. A dark, ugly room with rickety table and chairs.

Enter Cunliff and the Stranger. The Stranger straightens up, removes a wig, takes a towel and wipes his face, removes his ragged clothes, puts on a long

lounging robe, lights a pipe, goes to a cupboard, and brings out a bottle and one glass. Suddenly Cunliff starts up, stares at the man, and recognizes himself in the figure. The man seems not to see nor notice him. The man takes several drinks, looks sullenly at Cunliff arises and motions for him to follow. They arise, the Stranger opens a low, narrow door leading into a narrow, dark passageway, and they go out and into

SCENE 24      INTERIOR. A large square room, bare of all furnishings.

Enter Cunliff and his double, who presses button and turns on a flood of light. Cunliff starts back in terror, clenches his hands, and stares at the walls. Crude wood crosses are placed around the entire wall, and bound to each cross by cords is a Hugo Cunliff. Beneath the feet of each figure is a plate on which is a date and the word "Crucified." On the wall is scrawled.

INSERT      "I die daily!"

INSCRIPTION      Cunliff's eyes pop out of his head, as he contemplates this awful sight, and sees each face come to life and look appealingly at him. He casts his arm over his face, and the stranger pushes him forward. FADE INTO

SCENE 25      INTERIOR. A large room with a great pit in the center.

Enter Cunliff and the stranger, who points into the pit and Hugo sees himself there, helpless to scale the deep smooth walls, and writhing in a state of terror. The man reaches a chain and draws open a flood-gate in the side of the pit, and a flood of living, writhing serpents stream into the pit, filling it almost to the top. He watches the hopeless fight of the prisoner, until he is entirely submerged. FADE INTO

SCENE 26      INTERIOR. A low dive.

Enter Cunliff led by the stranger. Many rough, uncouth people, gambling, drinking, and dancing are in. As Cunliff and his guide enter, a man casts a

woman behind him, draws a long knife, and rushes upon another man, and stabs him to death. As the murderer stands, Cunliff recognizes himself. FADE INTO

SCENE 27            INTERIOR. An opium joint.

Cunliff and Stranger enter. Cunliff sees faces peering at him from every side. To his horror they are all his own. He puts his hands over his face to hide it and he and his guide pass out. FADE INTO

SCENE 28            INTERIOR. A squalid room, littered with filth. A ragged bed, a cook stove, broken dishes, and rickety table and chairs.

As Cunliff and Stranger enter, a cradle containing a baby is upset, and the child lies squalling near it. Four other dirty ragged children are peering from hiding places, while an enraged man, with a broken chair in his hand, stands over a prostrate woman. He glares about the room, and as the disfiguring lines in his face relax, Cunliff recognizes himself, and staggers back, with his hands shielding his face from the awful sight. The Stranger looks at him and laughs. FADE INTO

SCENE 29            INTERIOR. Another squalid room.

Enter Cunliff and his guide. A young woman is upon her knees, pleading. A brutal form stands over her. He grasps her clothing and tears her garments from her body and picks her up and throws her upon a bed. He turns, and Cunliff again sees his own face. He throws up his hands and rebels against more, and insists upon being taken out. The Stranger laughs and leads him to a door, opens it, and pushes him out. CUT TO

SCENE 30            EXTERIOR. A street on a stormy night.

Cunliff pushed into the street from doorway. A large brutal police officer is standing near. He seizes Cunliff, jerks off his cap, strikes him over the head with his club, and he falls senseless to the sidewalk. OUT AND BACK INTO



## SCENE 31

INTERIOR. Same as SCENE 21.

Cunliff in, still in his smoking jacket. His book is on the floor, and his pipe lying in his lap. He starts up, looks about, picks up his pipe, which had slipped to the floor, and his book, places them upon the table, jumps to his feet, shakes himself, and exhibits all the symptoms of dazed amazement. He walks the floor, with his left hand behind his back and his chin in his right. He stops, picks up the book, and looks at the title. He picks up the glass in which he had his drink, and smells of it. He pours out some liquor and starts to drink it, but suddenly replaces it upon the tray.  
FADE INTO

## SCENE 32

INTERIOR. Same as SCENE 19. The curtain has been drawn, concealing the screen.

Madame Z. and Cunliff sit silently, looking at one another; he speaks

## CUT IN

“Madame Z., that was my vision of yesterday. What does it mean? I am none of these characters.”

Madame Z. looks affectionately at Hugo, then answers:

## CUT IN

“These are the materials of which dreams are made. Would you have these vile pictures mingle in the constructive thought of Nature? No! Hence the soul, too, disintegrates, and is released pure and undefiled. Hugo, the whole of humanity is being inoculated with this virus of wrong thinking. It is daily feasting on this some poison.”

They arise, Cunliff draws Madame toward him, speaks

## CUT IN

“Madame Z., I realize how trivial my personal desires are compared with this tremendous work.”

Madame nods and replies:

## CUT IN

“Yes, Hugo, thought transmission and the visualizing of thought pictures will make practical evil impossible.”



Hugo places his arm about Madame, and looks lovingly into her face, saying:

CUT IN            "And you, my good angel, are you too, but a dream?"

Madame, slowly releasing herself, and beginning to fade away, speaks

CUT IN            "Yes, Hugo, I, too, am but a vision of the subconscious mind,—the soul."

She fades away. IRIS OUT.

SCENE 33            INTERIOR. Same as SCENE I.

Cunliff in, same as at close of SCENE I. He stirs, casts off his covering, arises from his couch, suddenly bounds to his feet, rubs his eyes, looks about in a startled manner, picks up his note pad, looks at it, and tosses it on the table. Looks at his wrist watch. Its hands point to 3:30. Cunliff registers bewilderment, then speaks

CUT IN            "It's true,—after Purgatory comes Hell. Both are human inventions."

# INVISIBLE JIM



## INVISIBLE JIM

INVISIBLE JIM ..... Gentleman Burglar

### SYNOPSIS

The mother of Jim was left destitute while he was yet a baby. She adopts dressmaking as means of support. In consequence, Jim's discipline and moral training are neglected.

Jim very early begins to shift for himself. He is hungry, and purloins the neighbors' pies; he is lonesome; his mother cannot afford to buy him toys, therefore, he pilfers the toys of neighbors' children.

The ease with which he does these things without discovery impresses his mind at the most critical constructive period of his life, and he begins to think and reason. He realizes that he cannot share his spoils with his mother without confessing his guilt; thus, the impression of wrongdoing is emphasized. He condones this by convincing his conscience that it is unfair that he and his mother, whom he loves dearly, should actually want for food, while all the neighbors about them have more than plenty, and while other children are provided with toys and playthings, and he has none.

At length, at the age of sixteen, he has resolved to lead a secret criminal life, leaving his mother in the village and going to the city, ostensibly to procure a position.

In two years he has become so proficient as a burglar that he is a sensation, being called "Invisible Jim." No one could explain how it happened that his professional name was Jim. He was never caught.

He leads his mother to believe that he is engaged in the jewelry brokerage business, sending her money regularly.

One Sunday evening, being attracted by the music, he enters church. He observes the elders return the collection baskets to the pastor, who empties them into a tin box, placing the receptacle in a cabinet on the wall, back of the pulpit. Jim overhears a conversation that hastily calls the pastor to the bedside of a dying member of his congregation, to perform a marriage ceremony. The pastor carelessly draws down a window, leaving it unfastened, and goes out of the church.



Jim goes through the window, and steals the box supposedly containing the money. Upon reaching his room, and opening the box, he finds that he has taken the wrong box, the contents of which cause him great mental distress. Remorse compels him to return his loot to the church.

In restoring the box, in his haste to leave the church, upon some one entering, he falls and severely injures his spine, causing temporary paralysis of his lower limbs. In great agony he reaches his room where he experiences great mental anguish because of his inability to conceal the evidences of his criminal life.

Fortunately, his mother is first to reach him, finding him in a semi-delirious state, which causes him to reveal to her his secret. She nurses him to a point where he is able to return with her to their village home. The mother gathers all of his things together and brings them to the cottage, where she conceals them in the garret, making no reference to them to Jim.

When Jim is practically recovered, he cautiously asks his mother if she has brought his "kit of motor-cycle tools," with a forlorn hope that she might not recognize the character of the tools.

The mother replies that the tools are in his bag in the garret, which at once causes him to realize that his mother has been made wise to his secret criminal life, filling him with shame.

On the following day his mother goes on a visit to a neighbor. Jim goes to the garret and brings down the bag. On the top are his telltale masks and loot-bags, and beneath, his burglar tools. Overcome with shame and remorse, he is grief-stricken and resolves to reform immediately. He burns the masks and bags in the kitchen stove, and carrying his tools and keys to the old swimming-pool of his boyhood days, he casts them into the water, where they sink into the mud.

Returning to the cottage, he is ashamed to face his mother, writing her a brief note explaining that he has determined to go away and in future live a perfect life, assuring her of his great love, and that he would soon send for her to join him.

## CONTINUITY

- SUB-TITLE       HEREDITY PROVIDES THE SOIL FOR CRIME.  
 ENVIRONMENT, CIRCUMSTANCE, AND TEMPTATION  
 SOW THE SEEDS OF CRIME.  
 DESIRE, NECESSITY, AND OPPORTUNITY DEVELOP THE  
 CROP.  
 LAW AND FATE DETERMINE THE END OF THE CRIMI-  
 NAL.
- JIM'S MOTHER WAS LEFT IN DESTITUTE CONDITION  
 BY THE DEATH OF HER HUSBAND, WHILE JIM WAS YET  
 A BABY. SHE TAKES UP DRESSMAKING FOR A LIVILI-  
 HOOD, HENCE, JIM'S DISCIPLINE AND MORAL TRAIN-  
 ING WERE WEAK BECAUSE OF LACK OF PROPER ATTENT-  
 ION DURING THE FORMATIVE PERIOD.
- SUB-TITLE       JIM
- CLOSE UP       Jim as a young man, with a pleasing yet cunning  
 face, alert eyes, and the attitude of self-assurance and  
 confidence.
- SUB-TITLE       JIM'S BEGINNING.
- SCENE 1       EXTERIOR. Village cottage with child playing on  
 steps.
- CLOSE UP       Jim at age of five years, good looking boy, with  
 dirty, mischievous face.
- SUB-TITLE       JIM'S FIRST GREAT TEMPTATION.
- SCENE 2       EXTERIOR. Cottage, showing window-sill, with pies  
 cooling.  
 Jim at age of eight years confiscating one of a row  
 of pies from the neighboring window-sill, and seeking  
 a safe place of concealment.
- SUB-TITLE       JIM'S FIRST LESSON IN THE PENALTY OF CRIME. HE  
 REGRETS HE CANNOT SHARE HIS LOOT WITH HIS  
 MOTHER, BUT DARES NOT THUS BETRAY HIMSELF.
- CLOSE UP       Jim, in a snug place, eating his pie, with the  
 sparrows fluttering about, awaiting the crumbs.

SUB-TITLE        JIM HEARS THE NEIGHBOR COMPLAINING TO HIS MOTHER REGARDING THE LOSS OF THE PIE AND HIS MOTHER'S RESPONSE THAT TEMPTATION IS HALF THE CAUSE OF CRIME. JIM EXPERIENCES THE GREAT FEAR OF DISCOVERY.

SCENE 3        EXTERIOR. Fence between Jim's Mother's house and neighbor's.

Jim listening to the conversation through the back fence; suddenly realizes the possibility of examination by his mother, closely looks over his clothing, brushes off all crumbs, and wipes his face with both sleeves.

SCENE 4        INTERIOR. Sitting-room of Jim's Mother's home.

Jim in, his face portraying the development of cunning and self-consciousness. He has slipped into the house, seizes a picturebook, and pretends to be studiously copying pictures on a piece of paper, all the while casting furtive glances at the door. IRIS OUT

SUB-TITLE        LACK OF COMPANIONSHIP AND DESIRE FOR ENTERTAINMENT BEGET CRIMINAL THOUGHTS, WHICH DEVELOP INTO ACTIONS.

SCENE 5        EXTERIOR. Fence between two yards, showing both yards.

Jim on the back fence with fish-rod and bent wire, fishing the childrens toys from the adjoining yard. Securing small automobile and other toys, sneaks away. FADE OUT AND INTO

SCENE 6        INTERIOR. Garret of Jim's home.

Jim in, examining the proceeds of his haul. Hides them under rubbish. IRIS OUT.

SUB-TITLE        JIM, AT AGE OF SIXTEEN, DECIDES TO GO TO THE CITY FOR THE BROADER APPLICATION OF A TALENT NOT SUITED TO A SMALL VILLAGE.

SCENE 7        EXTERIOR. Jim's cottage.

Jim coming out of front door with suitcase and bag. Places the bag on the step and holds door partly open, as though conversing with someone within. Closes door, picks up bag, passes out through the gate and



down the street, from time to time looking back to cottage. Once places the suit case on side walk, waves hand, switches bag and passes on. IRIS OUT.

SUB-TITLE        JIM ARRIVES IN CITY, FINDS A LODGING-PLACE FOR THE NIGHT. OVERHEARS A CONVERSATION BETWEEN TOUGHS IN WHICH IT IS AGREED THAT CRIMINALS ARE NEVER REFORMED BY DRASTIC PUNISHMENT. ALSO HE DISCOVERS THAT THE WEAKEST POINTS IN ALL CRIMINALS ARE LOVE OF MOTHER, LOVE OF SWEETHEART, AND LOVE OF SELF.

SCENE 8        EXTERIOR. Park scene, bench in foreground. Jim sitting on bench reading newspaper.

INSERT        Room to let, to moral young man, in private family.

ADVERTISE-        Jim smiles, hastily folds up the paper and walks  
MENT            away. IRIS OUT.

SCENE 9        EXTERIOR. Modest house.  
Jim mounts steps with bags, rings bell, door partly opens, and his actions indicate a conversation with someone within. The door is opened wide and Jim enters.

SCENE 10        INTERIOR. Room in lodging house.  
Jim looking about his room, opens his bag, examines lock on door, opens, and looks into closet. Examines lock on closet door, tries the key, goes to window, looks out, tries shade, and appears satisfied. Seats himself and writes mother a brief letter.

INSERT        DEAR MOTHER:  
LETTER                I arrived safe, have found nice, cheap room in private family. Will look for a job to-morrow. Take good care of yourself. I will soon be sending you money, so you won't have to work so hard.

Affectionately,  
JIM.

Seals letter, places small bag in closet, locks door, places the key in his pocket and leaves room.



SUB-TITLE        TWO YEARS PASS AND THE NEWSPAPERS ARE FEATUR-  
ING THE EXPLOITS OF ONE "INVISIBLE JIM, GENTLEMAN  
BURGLAR." NO ONE HAS EVER SEEN HIM, AND ONLY  
BY THE TRACK OF A "CLASSY" SHOE IS IT ASSUMED  
THAT HE IS A GENTLEMAN. NO ONE CAN EXPLAIN WHY  
HE IS CALLED JIM.

SCENE II        INTERIOR. Same as SCENE IO.

Jim enters room; removes long top-coat, casts it upon the bed. Opens his coat and unbuckles a belt, to which are attached two pockets or bags. From one pocket he removes a compact case, opens it, revealing bright steel tools. These he examines, then, going to the closet, he unlocks it and brings out the leather bag, placing the tools in it, together with a mask that he draws from an inner pocket. From the second bag he removes a handkerchief tied into a bundle. He unties the handkerchief and opens it upon the table, revealing money and jewels. Placing the belt and pocket into the bag, he carefully locks it, and returns it to the closet, then locks the door. He now removes his coat, lights a cigarette, seats himself at the table, and examines the loot. In all this acting there must be no show of excitement or fear, his every facial expression being that of a self-contained person, sure of his safety. He neither gloats nor shows undue pleasure or excitement, only a calm, satisfied smile and occasional shrug of his shoulders indicate any special emotion. DIAPHRAGM CLOSES SLOWLY AS JIM COUNTS MONEY.

SUB-TITLE        SUNDAY. JIM WRITES HIS MOTHER A LETTER.

INSERT         DEAR MOTHER:

LETTER           Am doing well in the jewelry bro-  
kerage business; have saved some money. . . . I  
enclose you an extra check for your birthday.  
May your future ones be happier. I am very  
well and getting stouter.

Much love,  
JIM.



INSERT                    Picture of a fifteen-year-old boy, scratched on the  
DAGUERREO-            margin is the name: Daniel Bryson.  
TYPE

He examines another picture.

INSERT                    A comely woman of thirty. On margin is inscribed:  
PICTURE                "From Mary to her beloved husband Daniel. On  
the reverse side is written "Departed this life April  
6th, 1889, and my heart is in the grave with her."

Jim examines a small Bible.

INSERT                    Inscription on fly leaf: To Daniel and Mary Bryson,  
BIBLE                    from Mother.

Jim picks up letters and some trinkets, which he merely fumbles and pushes aside, then he drops into a reverie. Depicted in Jim's face are all the symptoms of mortification, humiliation, regret, as DIAPHRAM CLOSES.

SUB TITLE                A BLOW TO THE CONSCIENCE WILL DO MORE TO BRING  
A CRIMINAL TO A REALIZATION OF HIS SHAMEFULL POSI-  
TION THAN THE MOST DRASTIC PUNISHMENT.

Jim confusedly arises, turns foolishly about the room once or twice, then eagerly and hastily, and with tender care, returns the contents to the box, locks it, restores all the other things to their former hiding places, wraps the box in a newspaper, and leaves room.

SCENE 15                EXTERIOR. Rear of church.

Jim skulking in the shrubbery back of the church. Approaches window, listens, softly raises the window, and climbs within.

SCENE 16                INTERIOR. Small church. Night.

Jim groping with lighted match to restore box to its place in the closet on the wall. Front door of church opens, letting in light. Jim quickly closes closet door and bounds through the window.

SCENE 17                EXTERIOR. Same as SCENE 15 .Showing window  
at back of church.



Jim appears in window, slips, falls heavily to the ground beneath. He arises, places his hands to the back of his head, and writhing in agony, staggers away into the shrubbery, with every indication of being badly injured. Terrible struggle to make his way from scene.

## SCENE 18

INTERIOR. Same as SCENE 11.

Jim staggers in, closes the door, and falls heavily upon the floor, rolling about in great agony, his eyes constantly turning to the closet where his burglar kit and other evidence of his calling are concealed. Speaks

## CUT IN

“O Mother! If I am spared the strength to conceal my shame, I will send for you.”

He drags himself across the floor, showing paralysis of the lower limbs. He attempts to reach the closet door-knob, but cannot raise himself, dropping helpless to the floor. He manages to reach the button and turn out the light.

## SUB TITLE

JIMS MOTHER CAME AND NURSED HIM BACK TO SUFFICIENT STRENGTH TO ENABLE HIM TO RETURN HOME WITH HER.

## SCENE 19

INTERIOR. Same as SCENE 4.

Jim a convalescent sitting in the old home. Mother, invisible, in rear room. Jim indicates he is conversing with her through open door.

## CUT IN

“Mother, did you bring my motor-cycle tool kit home with us?”

“Yes, son, they are in your bag in the garret.”

Jim raises up in his chair and looks scared, staring toward the other room. Shakes his head despairingly and drops into meditative attitude.

## SUB-TITLE

JIM'S MOTHER GOES FOR AN AFTERNOON VISIT TO ONE OF HER NEIGHBORS.

## SCENE 20

INTERIOR. Same as SCENE 4.

Jim peers out of window, fastens all the doors, and goes hastily out. FADE OUT AND INTO



SCENE 21 INTERIOR. Same as SCENE 6.

Jim climbs ladder, finds kit bag. He hastily examines the contents. First he takes out three masks, then two large pouches or pockets, then a number of tools such as house burglars use, including bunch of keys, all the while indicating great mental distress. For a moment he drops his head upon his arms. Suddenly arising, he casts the bag into the closet, wraps the tools in a newspaper, goes out.

SCENE 22 INTERIOR. Kitchen of Jim's cottage.

Jim enters, burns the bags and masks in the kitchen stove. Slipping cautiously out of the rear kitchen door. FADE TO

SCENE 23 EXTERIOR. The old swimming pond.

Jim comes up, sits upon the bank, and one by one he casts the tools into the pond, then scatters the keys broadcast over its surface as DIAPHRAGM SLOWLY CLOSES.

SCENE 24 INTERIOR. Same as SCENE 4.

Jim enters living room and goes to a small desk, writes a note to his mother:

INSERT DEAR MOTHER:

NOTE

Do not feel hurt that I go without bidding you good-bye. You need not worry. I love you more than ever. You will have no reason to feel ashamed of me in the future. I have learned my lesson. Just as soon as I am established in a respectable position I will come for you. I will also write to you often.

My best love is always yours.

Most affectionately,

JIM

Jim puts note on table. IRIS OUT.

JIM IS DRUNK AGAIN



## PRINCIPAL CHARACTERS

### CAST

JUDGE JIM HOLCOMB ..... A Jovial Soul  
MRS. JIM HOLCOMB ..... His Wife  
DR. JOHN PURDY ..... A Prohibitionist  
MRS. DR. JOHN PURDY ..... The Doctor's Wife





## CONTINUITY

LEADER

Behind the visible trend of our so-called human progress, as behind a screen, lurks a real psychological power, which seizes upon very important opportunity to physically manifest itself. It knows neither good nor evil, neither is it any respecter of persons,—prince or pauper, priest or laymen, one is as good an agent as another. In the final discard they all go the same way.—*Judge Jim Holcomb.*

SCENE I

INTERIOR. Office of Judge James Holcomb.

SUB TITLE

JUDGE JIM HOLCOMB.

A competent man, with savage visage, large nose, keen, sharp, shifting eyes, pudgy hands and strong self-assertion. He is seated at his desk looking over the newspaper, shifting the pages about nerviously. Suddenly he springs to his feet, slams the paper upon the desk, glares savagely at it, and exclaims:

CUT IN

“To hell with such blather! To press this prohibition movement to such extremes will flood the country with justifiable crime.”

He is standing with his back toward his office door. As he slams the paper down, the door opens and a man stands listening to his speech. Enter Dr. John Purdy, saying:

CUT IN

“There you are, Jim. If you cannot find anyone else to fight, you fight yourself.”

The Judge turns sharply, and seeing Dr. Purdy, raises his hand, speaks

CUT IN

“Come in, Doc, you damned old hypocrite. I’m in a humor to say things to you. Sit down there.”

He shoves a chair to the doctor, seats himself, and at once begins wagging his finger in the Doctor’s face.

CUT IN

“So you doctors have joined the barkeepers union, have you? Do you think I’m going to ask you every time I want a drink? Not on your life.”

The Doctor sits up and listens in astonishment, asks :

CUT IN "What's it all about, Jim?"

Jim pounds the desk and roars :

CUT IN "Do you mean you don't know that the only way a man can get liquor hereafter is to pay some quack doctor to prescribe it?"

The Doctor looks confused. The Judge continues to wag his finger at the Doctor, then demands :

CUT IN "Am I a drunkard? Did you ever see me drunk?"

The Doctor shakes his head. Jim speaks

CUT IN "Then why must I come to you and tell a lie to get a drink, if I want it, or hide it like a thief, because one man out of fifty thousand gets drunk?"

The Doctor looks at Jim. Jim continues :

CUT IN "No, sir, there's something crooked somewhere. Your damned hypocrites are preaching that all alcoholic drinks are poison, and you fellows are going to tell a man that he needs poison, and reap a fortune by prescribing it."

The Doctor appears outraged ; speaks

CUT IN "Jim, I'm surprised. Why, the whole Christian world is in favor of prohibition."

Jim bounds to his feet, cries

CUT IN "You talk like a fool, Doc, the clergy and the doctors are the only ones provided for. There are hundreds of passages throughout the Bible recommending wine. Every great character in the Bible was a wine drinker, including Christ himself."

The Doctor throws up his hands, makes an impatient gesture, and suddenly turns to Jim, asking :

CUT IN "What is this I hear about your resigning, Jim? Anything to it?"

Jim doggedly pushes a letter toward the Doctor, who carefully reads it and looks sharply at Jim. Jim hammers the desk, saying :

CUT IN "Do you think I'm going to stultify myself by aiding such an ungodly assault upon human rights?"

The Doctor straightens up, looks coldly at Jim, and says:

CUT IN "Jim, we have been friends for thirty years, but here is where we part."

Jim bounds to his feet, glares at the Doctor, and points to the door, shouting:

CUT IN "Good-bye!"

SCENE 2 INTERIOR. Dr. Purdy's Study.

The Doctor with his hands behind his back is pacing back and forth across the floor. Mrs. Purdy is sitting at table with pursed lips and impatiently tossing her lorgnette. She raises her head, and the Doctor pauses. She speaks

CUT IN "John, at the club to-night, I'm going to make an example of Judge Holcomb. Such arguments as his are blasphemous."

The Doctor shrugs his shoulders, and replies:

CUT IN "Nevertheless, they are unanswerable."

Mrs. Purdy indignantly arises, flaunts her skirts, and leaves the room. The Doctor seats himself and writes a letter, then leans back in his chair and reads it.

INSERT MY DEAR MRS. HOLCOMB:

LETTER

Jim and I had a little disagreement to-day, but I beg that you do not take the matter seriously, should he mention it. I should feel greatly grieved should it disrupt the long friendship between Fanny and you. I shall always hold you in highest regard.

Sincerely yours,  
JOHN PURDY.

SCENE 3 INTERIOR. Sitting-room of Judge Holcomb's home.



Mrs. Holcomb, a sweet-faced, patient woman sits knitting. She looks up and see Jim enter the hall, arises, and greets him, helping him off with his top coat. The Judge kisses her cheek, places his arm about her, and they pass back into the sitting-room and take seats. The Judgt half smiles, draws a newspaper from his pocket, and pretends to read it, but exposes to Mrs. Holcomb a newspaper scare-head.

INSERT  
NEWSPAPER  
SCARE-HEAD

JUDGE JAMES HOLCOMB RESIGNS  
SAYS WILL NOT STULTIFY HIMSELF  
BY SUPPORTING PROHIBITION LAWS

Mrs. Holcomb quietly lays down her knitting, speaks

CUT IN "Jim, have you resigned?"

The Judge leans back in his chair and laughs heartily, turns the paper over and points to the heading.

CUT IN "Did you see it?"

Mrs. Holcomb sits thoughtfully for a moment, gathers up her knitting, and begins to knit, saying:

CUT IN "I guess you know best, Jim."

Jim leans forward and pushes her knitting down into her lap, asking:

CUT IN "Are you disappointed, honey?"

Mrs. Holcomb laughs, as she replies:

CUT IN "Not at all, Jim, we have all we need to make us comfortable, and I should like to see you devote the balance of your life to your psychological work."

The Judge arises, kisses her cheek, strokes her hair, and says:

CUT IN "You are a real wife, Jane, I want your assistance in an important experiment."

His wife looks up inquiringly, and their attention is drawn to the door. Mrs. Holcomb arises and goes

to the door. A messenger enters, delivers a note. Mrs. Holcomb returns to the Judge, opens the letter, reads it, and hands it to him. The Judge reads it and laughs heartily. He leans close to her, and earnestly explains something to her; speaks

CUT IN "And listen, Jane. I'm going to make a horrible example of this egotist, and you must play your part."

The Judge now talks earnestly, emphasizing his remarks with gesture. Mrs. Holcomb laughs as he lays down his plan. Jim catches her by the arm and they both laugh as DIAPHRAGM CLOSES.

SUB-TITLE MONDAY, ONE WEEK LATER

SCENE 4 INTERIOR. Same as SCENE 3.

Mrs. Holcomb at telephone, speaking:

CUT IN "I don't like to ask you, Doctor, but Jim is drunk. I can't call anyone else. Please come right over."

SCENE 5 INTERIOR. Doctor Purdy's Office

Dr. Purdy at telephone receiving Mrs. Holcomb's message. Looks startled, nods, grins. Hangs up receiver. Pauses and crushes his fist in hand, looks puzzled, says:

CUT IN "The old brute! I'll catch him redhanded."

He hurriedly prepares, takes his medicine case, and leaves office. CUT TO .

SCENE 6 INTERIOR. Same as SCENE 4.

Mrs. Holcomb watching out of window, hurriedly goes through rehearsal before mirror, clasping her hands and distorting her face as though in great mental distress. She opens the door, and admits Doctor Purdy. Places her finger upon her lips and points toward the ceiling and they stand and listen. The Doctor jumps as though hearing noises above. Mrs. Holcomb hurriedly makes some explanation, leads the Doctor to a cupboard in the dining-room, opens the door and exposes an array of liquors. The Doctor strokes his chin, shakes his head, and says:

CUT IN "He may murder me, but I'll go up, Jane."

A voice from the head of the stairway roars:

CUT IN "Hey! Do I get some tea or not?"

SCENE 7 INTERIOR. Hallway in Holcomb house, showing stairway.

The Doctor and Mrs. Holcomb appear in the hall and look up at Jim, who stands at the head of the stairs, soppo drunk. Jim brushes his hand across his eyes and looks down at them, asking:

CUT IN "Who th' 'ell is in my house?"

He attempts to start down stairs. Mrs. Holcomb, in a state of terror, hurriedly says:

CUT IN "Why, it's Dr. Purdy making a call, Jim."

Jim sways at the top of the stair a moment then laughs, saying:

CUT IN "Huh! Come t' 'pol'gize eh? I thought so. Come up, you old rogue. You'r jes in time for tea. Iced tea, hear, Jane?"

The Doctor goes up the stairway. Jim is standing, swaying back and forth, at the head of the stair. He has on a long lounging gown and big cloth slippers. His hair looks like a mop, standing out in all directions. He is unshaven, and generally untidy. As the Doctor approaches him he grins, half drags him into his den, grins, and winks.

SCENE 8 INTERIOR. Jim Holcomb's Den.

Jim enters, dragging the Doctor. Jim speaks

CUT IN "Can't get it without a prescription, eh? I'm a little fussed up, but don't tell Jane. Wouldn't have her know it for the world."

Jim is so funny the Doctor is compelled to laugh. Jim looks over himself questioningly. Then he looks savagely at the doctor, asking:

CUT IN Aren't laughin' at me, are you?"



The Doctor catches himself, answers :

CUT IN

“No, Jim, I was laughing at your hair. Look in the glass.”

The Doctor picks up a square mirror from the table and holds it up before Jim's face. Jim snatches it out of his hand and places it in its former position, then pushes the Doctor down into a chair. Mrs. Holcomb enters with a glass pitcher, filled with iced tea, and two tall drinking-glasses. She pours each glass full to the top and retires, taking the pitcher with her. The Doctor raises his tumbler and motions towards Jim, speaks

CUT IN

“Well, here's to you, Jim.”

Jim starts to raise his glass, hesitates, and places it down upon the table, saying :

CUT IN

“No! dam' if I drink to any quack doctor! Drink to yourself.”

And he motions toward the mirror. The mirror is standing directly in front of the Doctor. He notices his reflection, and waves his glass toward it, remarking :

CUT IN

“All right, Jim. I'll have to drink to myself.”

They talk, Jim apparently growing drowsy. Finally the Doctor arises, offers his hand to Jim, and says :

CUT IN

“That's the best tea I ever tasted. I'll come over every day, Jim, if you are going to be at home.”

Jim laboriously gets to his feet, heaves a deep sigh, shakes hands with the Doctor, and says :

CUT IN

“Sure, Doc, you damned old hypocrite. Come over twice a day. I'll make a drunkard of you.”

He settles back in his seat and his head drops upon his chest as the Doctor passes out.

SCENE 9

INTERIOR. Same as SCENE 7.

Mrs. Holcomb stands at the foot of the stair with troubled face. The doctor shakes his head and looks dolefully at the floor saying :



CUT IN "How long has he been in this condition?"

Mrs. Holcomb wrings her hands, speaks

CUT IN "It's been getting worse each day for three days, Doctor."

The Doctor takes a vial from his case, and says:

CUT IN "Put three drops in his coffee three times a day. I'll run over every day at this time."

Mrs. Holcomb lets the doctor out, steps to the stairway, and whistles. Jim appears, laughing, and speaks

CUT IN "I'll be down in a minute, honey."

He comes downstairs properly dressed, takes his wife by the shoulders, and they both laugh heartily. Jim speaks

CUT IN "I tell you, Jane, this thing will work,—sure. It'll make 'em sit up and take notice."

LEADER TUESDAY

SCENE 10 INTERIOR. Same as SCENE 3.

Mrs. Holcomb knitting, Jim reading. Mrs. Holcomb picks up telephone receiver, speaks

CUT IN "Oh, it's you, Doctor. . . . Seems better this morning. . . . You will come right over? Thank you."

Jim lays down his book grinning, and says:

CUT IN "Bring the large pitcher, sufficient for four glasses of tea,—not too cold."

He turns and passes out. After a brief wait the Doctor enters. He speaks

CUT IN "Glad to see you looking more cheerful, Mrs. Holcomb. How's Jim?"

Mrs. Holcomb goes to door, calls:

CUT IN "O Jim, the Doctor is here."

From somewhere above comes:

CUT IN "Send him up."

SCENE II Same as SCENE 8.

Jim is standing at the table with his hand on open book lying as though he had just placed it there, and does not want to lose the page. The Doctor, stiff and dignified, appears in doorway. Jim glares at him, saying:

CUT IN "Come in, you old saint. Cravin' som'more of Jane's good tea, eh?"

The Doctor doggedly enters.

CUT IN "You don't think I'm coming to see you, do you?"

Jim winces, looks up, growls, and motions to the chair opposite the mirror. The Doctor slouches into the chair, and looks sullenly at Jim, saying:

CUT IN "You don't mind my asking what you're reading?"

Jim places a thin paper-knife to mark the page, and hands the book to the Doctor, then steps to his bookcase as though looking for a book. The Doctor covertly examines the pages marked by the paper-knife. Observes underscored phrases:

INSERT *As a story is memorized by constantly impressing it upon the objective mind, by vision or sound, so is suggestion to the subjective mind strengthened by constant visible duplication.*

PAGE OF  
BOOK

The Doctor quietly places the book upon the table and Jim returns and takes his seat. The Doctor asks:

CUT IN "Jim, have you any objection to discussing the psychology of intoxication?"

Jim looks sharply and with suspicious eyes at the doctor, and slowly shakes his head. They are interrupted by the entrance of Mrs. Holcomb bringing their tea. She pours the glasses full of tea, leaves the pitcher standing on the table near Jim, and retires. The Doctor leans toward Jim, asking:

CUT IN "What gets drunk,—the mind or the body?"

Jim looks at him with sharp, questioning eyes. Studies a moment, and answers:

CUT IN "The mind gets drunk and loses control of the body."

The Doctor looks concerned, then asks:

CUT IN "Can you demonstrate that?"

Jim leans impressively forward and with his hands spread out upon his book, replies:

CUT IN "Doc, this is Tuesday. On Saturday evening I want you and Fannie to come over here. I will demonstrate to your satisfaction that the mind gets drunk and loses confidence in itself."

The Doctor smiles and nods assent. They sip their tea as they converse. Jim especially observes the Doctor making signs at himself in the mirror in front of him. He quietly refills the Doctor's glass and partially refills his own. The Doctor drinks his tea with great relish, then asks:

CUT IN "If it is a fair question, Jim, what quantity is necessary to produce intoxication?"

Jim looks at him with alert, suspicious eyes, as he replies:

CUT IN "You can't gauge it by quantity. It depends upon mental condition. I can get drunk every day on a single drink, if left by myself."

The Doctor quickly exclaims:

CUT IN "Now, you've said something. Jim, will you allow me to arrange with Jane to supply you with one drink a day till Saturday. And on your word of honor you will take no more?"

Jim chuckles, answering:

CUT IN "That goes."

They shake hands and the Doctor passes downstairs.

LEADER

WEDNESDAY MORNING

SCENE 12

INTERIOR. Same as SCENE 2.

The Doctor and Mrs. Purdy talking. Attention drawn to telephone. The Doctor listens and dashes down the receiver. Mrs. Purdy looks up inquiringly.

The Doctor shakes his head, speaks

CUT IN

"Jim's drunk again." IRIS OUT.

SCENE 13

INTERIOR. Same as SCENE 7. Showing front door.

Mrs. Holcomb nervously waiting. She opens door, and Dr. Purdy enters. She places finger on lips and points up stairway. Dr. Purdy asks:

CUT IN

"Are you sure he only had one drink?"

Mrs. Holcomb nods. The Doctor puckers his lips, looks thoughtfully at the floor, shakes his head and looks up the stairway, nods to Mrs. Holcomb, and goes up the stairs. CUT TO

SCENE 14

INTERIOR. Same as SCENE 8.

Jim is seated, leaning on table, his face in his arms as though asleep. The Doctor approaches and looks down at him in disgust. Picks up book lying open with a marked passage.

INSERT  
PAGE OF  
BOOK

Water is as potent as alcohol to induce intoxication, if the mind is properly prepared by cumulative suggestion.

The Doctor places the book upon the table and his hand upon Jim's shoulder. Jim attempts to brush it off. At length he raises his shaggy head and stares at the Doctor, asking:

CUT IN

"Huh, ain't you gone yet?"

Mrs. Holcomb brings a pitcher of cold tea, Slyly nods at the Doctor and places it on the table. The Doctor fills a glass and offers it to Jim, who rudely pushes it away saying:

CUT IN

"I won't drink with a damned quack doctor."



The Doctor sits down, looks in the mirror, holds up the glass of tea, and salutes his reflection, with

CUT IN "Hello, Doc! Old rubber face refuses to drink with me, I'll drink with you."

Jim raises up and laughs boisterously, hammers on the table and pokes the Doctor in the ribs, crying:

CUT IN "Ha! Ha! that's right,—you quacks stick together. You're gitten yours."

The Doctor drinks the tea and turns to talk to Jim, who seems to arouse from his torpor. Jim speaks

CUT IN "Say, Doc. I have something to tell you, but not till Saturday. You'll sure come here Saturday evening"

He takes the pitcher, pours out two glasses of cold tea, pushes one to the Doctor, and holds one himself. They drink the tea and Jim perceptibly sobers up. The Doctor points to the mirror,—now a three-piece duplicating mirror, which has replaced the previous mirror,—saying:

CUT IN "I can now drink to myself three times instead of one."

Jim suddenly draws his arm across the table and knocks a book to the floor. They both scramble to pick it up, and remain standing. The Doctor walks out and Jim waves him good-bye.

SCENE 15 INTERIOR. Same as SCENE 7.

At the foot of the stairs the Doctor is met by Mrs. Holcomb. He places his finger upon his lips and looks up the stairway, speaks

CUT IN "I'll run over at three as usual. Leave him alone."

LEADER

SATURDAY EVENING

SCENE 16 INTERIOR. Same as SCENE 8.

Jim and Mrs. Holcomb are arranging the den. Mrs. Holcomb polishes off the triple mirror,—Jim places his

books just so, also the chairs. He and his wife look about and laugh. They place upon the reading lamp a shade and Jim places the lamp in a manner to cast its light into the mirrors. He lifts up the mirror and Mrs. Holcomb places a cloth beneath it. Jim laughs, saying:

CUT IN           “Look at the strange effect of blending the long red ray with the short violet ray, as reflected in the mirrors.”

Mrs. Holcomb looks into the mirror and expresses her amazement. Jim continues:

CUT IN           “‘This will tip him over, and he will see snakes.’”

SCENE 17           INTERIOR. Same as SCENE 7.

Jim and Mrs. Holcomb in. Dr. and Mrs. Purdy enter. Mrs. Purdy rather stiff and distant. After the greetings, the Judge and the doctor excuse themselves and go upstairs as DIAPHRAGM CLOSES.

SCENE 18           INTERIOR. Same as SCENE 8 with arrangement in SCENE 16.

Jim seats the Doctor in his usual chair, opens a book, and begins to look for a passage. He picks up an empty tumbler between them, and places it so that it is reflected by the three mirrors. The Doctor spends most of his time fingering this glass and looking into first one mirror and then another. Jim places two additional chairs, steps to the door and calls. Returns and takes his seat. Mrs. Holcomb and Mrs. Purdy enter den, Mrs. Holcomb brings a large glass pitcher filled with iced tea. She pours out a glass for each man and she and Mrs. Purdy seat themselves. All converse. Suddenly, unbidden, Dr. Purdy reaches for the pitcher and refills his glass, a little later Jim refills it for him. The Doctor stares at the table. A little snakelike worm is seen creeping across the table. Jim pushes his elbow against some books and they fall to the floor. The Doctor hurriedly picks them up. He leans over to Jim, looks at the table, puts his fin-

gers against his body, and looks down in his lap and asks:

CUT IN "Did you see anything?"

Jim purses his lips, looks much surprised, stares about the table and upon the floor, and shakes his head. The Doctor leans back in his chair and laughs uproariously. Mrs. Purdy stares; Jim laughs at him in amazement. A little tea remains in the pitcher; the Doctor reaches for it, pours it into his glass, gulps it down, and smacks his lips. As he looks at the table a small lizard runs across it and disappears among the books. The Doctor bounds to his feet, looks with horror at the table and among the books. Jim rises and stares at him, as do the ladies. The Doctor points at the table, saying:

CUT IN "Did you see it?"

Jim looks at the ladies, and shakes his head as though puzzled. Mrs. Purdy comes to the Doctor's side, and asks:

CUT IN "Why, John, what ails you?"

He looks foolishly at her, puts his hand up to his head, saying:

CUT IN "I think we'll go home. I don't feel just right."

Jim and Mrs. Holcomb are solicitous regarding the Doctor. They start to leave the room. The Doctor bursts into laughter and begins to talk rapidly as they prepare to leave. As they stand ready to go the Doctor pokes his finger into Jim's ribs, and cuts a boyish caper, speaks

CUT IN "You old rogue, you!"

When they are gone Jim and Mrs. Holcomb stand looking at each other. The Judge makes a face, and they both laugh as DIAPHRAGM CLOSES.

LEADER

SUNDAY

SCENE 19

INTERIOR. Same as SCENE 3

Jim and Mrs. Holcomb seated reading. Mrs. Holcomb picks up the telephone receiver, starts, stares at Jim and listens, her eyes are protuding. speaks

CUT IN

"John has delirium tremens, and is yelling for tea."

Jim bounds to his feet and exhibits great astonishment, crying:

CUT IN

"Great God! Suggestion is more powerful than alcohol."

Mrs. Holcomb holds up her hands and looks at him, as he continues:

CUT IN

"Why, Doc is just a common drunkard from drinking. He is a 'tea-toper'. He's on an habitual jag."

Mrs. Holcomb looks anxiously at Jim, saying:

CUT IN

"Why, he surely couldn't become that here!"

The Judge explains:

CUT IN

"It's this way. Jane: I multiplied his tea threefold by the use of the mirrors. He became a drunkard by suggestive vision. He hypnotized himself into a tea-toper."

Mrs. Holcomb stands with mouth open, and eyes staring; speaks

CUT IN

"What will you do, Jim?"

Jim raises himself up, exhibits great anger, speaks

CUT IN

"Do! Why, damn him, I'm going to exhibit him as a horrible example, and propose the prohibition of tea-drinking."





# THE TALE OF A RED SHIRT



## PRINCIPAL CAST

JOHN ROSCOE .....	Young Mountaineer
JANE MINTER .....	His Young Wife
WHITE JIM .....	} Male Lead
RED JIM .....	
REV. SILAS WOOD .....	Village Clergyman
DOC. MELFORD .....	Village Doctor
HEZ TAYLOR .....	Village Storekeeper.
LEM HIERS .....	} Village Store-loafers
CAL TAIT .....	
SUSIE DANA .....	} Female Lead
BETTY DANA .....	
MIKE MURPHY .....	} Heavies
BOB DANA .....	
TONY MIX .....	Sheriff.

To John and Jane Roscoe are born twins,—two very fat babies. Doc. Melford leaves the sick room, kids John as he passes out. He goes to the village store where a stirring scene of banter and wit ensues. Doc declares the kids came into the world fighting, and one had a black eye.

The twins split the town. At the age of four months they had to be separated,—John buying the only other cradle in Hez Taylor's store. The only way they could be differentiated was by a red cord, which the mother tied about the wrist of one. This cord had several times come off, hence they were hopelessly mixed. They were getting fatter daily. Jane at last adopted the scheme of keeping a red shirt on one boy and a white shirt on the other, which caused them to be named Red Jim and White Jim.

At the age of seven the twins are rollicking boys. White Jim makes it a practice to steal Red Jim's shirt when he wants to pull off something, or avoid doing something. This was due to the fact that Jane had taken to Red Jim and John to White Jim. Their change of shirts gives rise to numerous strange and stirring situations.



The mother, Jane, had developed an instinctive means of identifying the boys at the age of fourteen, and began to anticipate White Jim and put upon him harder tasks when he confiscated Red Jim's shirt. This developed amazing situations.

At the age of twenty-one both boys are in love with Susie Dana and many trying situations arise, finally culminating in the comedy that puts Cedarville on the map, and marries the boys to Susie and Betty Dana.

Mike Murphy, the town bum, is found loaded on moonshine wmskey by White Jim, who conspires with him and Bob Dana to pretend to be running a moonshine whiskey still up in the mountains, with the view of getting Red Jim up in the hills, getting him drunk, and disgracing him. The two boys now weigh about two hundred and fifty pounds each. The conspirators succeed so far that Red Jim confides to their father his fears that White Jim has fallen from grace, and he and his father consult Sheriff Tony Mix. The Sheriff deputizes Red to go bring White Jim in. He provides him with pistol and handcuffs, and Red rides up into the mountains in quest of his fat brother.

Red is captured by Mike Murphy and Bob Dana who put on masks and waylay him near where White awaits him. They take him before White, and Red asks White if he will return with him without resistance. This enrages White and they engage in a desperate fight in which their shirts are reduced to shreds. Mike and Bob divide up the white and red shirts, putting half white and half red on each. Place them on two horses handcuff them together, and parade them through the town, putting the town in an uproar. They induce the boys to make up and shake hands.

White Jim and Red Jim take arms and start to walk to their home. They meet their mother and Susie Dana and at once begin to squabble.

Red secretly makes an engagement with Susie to go to the minister's and get married. After it is too late White guesses what is going on. There had long been an understanding that the first boy bringing home a wife should remain there and the other boy should find some place else to live, to avoid mixups and errors. White seeks Betty and they also rush off to the minister's and are married.

Red and Susie stop in at Hez Taylor's store and White and Betty hurry home.

When Red and Susie reach home, they find White in a white shirt, Betty, John, and Jane all seated on the porch.

White introduces Betty as his new wife and asks Red where he and Mrs. Roscoe are living. As Red leaves, White goes inside, gets one of Red's shirts and throws it at him, saying he will have no further use for it himself.

## CONTINUITY

LEADER

EPISODE ONE—AGE, ONE HOUR

SNUGGLED DOWN IN THE FOOTHILLS OF A CERTAIN RANGE OF VIRGINIA MOUNTAINS, IS A STRANGE AND SILENT LITTLE VILLAGE, SWINGING, LIKE A CROW'S NEST, BETWEEN CIVILIZATION AND THE WILDERNESS.

ITS OLDEST INHABITANT, SAD POWELL, WHO DOES THE OFFICIAL TALKING FOR THE TOWN, MENTIONS TO CASUAL STRANGERS THE PHENOMENAL GROWTH OF CEDARVILLE. IN 1868, IT HAD EIGHT INHABITANTS; IN 1878, IT HAD FORTY; AND IN 1892, IT WAS CRAMPED WITH FOUR HUNDRED SOULS, AND THERE IT HUNG FIRE.

ANOTHER PHENOMENON ALSO DISTINGUISHES CEDARVILLE,—BUT THAT IS OUR STORY.

SUB-TITLE

THE MARRIAGE OF JOHN ROSCOE TO JANE WINTER

INTRO-  
DUCTION

John is a tall, skinny, leathery young man dressed in the clothing and mannerisms of the earlier Virginia period,— tight fitting, home-spun, with sleeves and trousers a few inches shy. Being of the mountaineer clans, John is modest and bashful. Jane is a sweet young thing, plump and pretty; becomingly shy: dressed in gingham, and has a heart a yard wide.

SCENE 1

INTERIOR. Village Church.

Present: Reverend Silas Wood, John, Jane, and Jane's father and mother. Rev. Wood performs the ceremony and John and Jane, followed by others, pass out of the church.

SCENE 2

EXTERIOR. Outside of Church. John and Jane enter buggy.

Jane's mother kisses her, and John places her in the buggy, shakes hands with the others, climbs into the buggy, and drives away. The others stand in a group looking after them. IRIS OUT

SCENE 3            EXTERIOR. A pretty cottage with picket fence, vines, and flowers, stable at rear, but in sight.  
John's aged mother, a kindly-faced woman, is standing at the gate. Buggy with John and Jane drives up. John gallantly lifts Jane from the buggy, takes her to the gate, where his aged mother takes her in her arms and pats her on the shoulder. John places his arms about both, kisses them, climbs into the buggy, and drives it to the stable in the rear of the house. Jane and the mother enter the house.

LEADER

ONE YEAR LATER

ACCIDENTS WILL HAPPEN IN THE BEST REGULATED  
FAMILIES

SCENE 4            INTERIOR. Living-room in John's House.  
John is standing thoughtfully staring out of the window and displaying some nervousness. Old Doc. Melford, bespectacled, long coated, country doctor, tall, slightly stooped, and with a sprout of whiskers at a right angle with his chin, comes on. He is vigorously chewing tobacco, his whiskers wobbling about like those of a billy-goat. He picks up his hat, and begins to look John up and down, as though trying to solve some puzzle. Finally he clucks, wags his head toward the back room, pats John on the shoulder, laughs, and goes out of the cottage. IRIS OUT

SCENE 5            INTERIOR. Village Store.

Usual gathering of store loafers, chewing, spitting, whittling and laughing at one another's jokes. Lem Hiers starts to replemish the old-fashioned stove with wood. Hez Taylor, the proprietor, leans over the counter and points his finger at Lem, speaks

CUT IN            "Be sparin' o' thet wood, Lem Hiers, th' winter'll be long an' cold."



Doc. Melford falls into the store all excited. He pulls a large quid of tobacco from his cheek, throws it at the stove, spits, and asks Lem for a "chaw," then looks over the top of his spectacles in a mysterious manner. The others are in a state of suspended animation. Lem's poker is suspended in midair. Cal Tait pauses in his whittling and is holding his knife and stick like a snare-drummer waiting for his cue.

The Rev. Silas Wood enters, and observes the strained attitude. Taylor speaks

CUT IN "For God's sake, speak, Doc, afore we blow up! Don't stan' th're like a tin Lizzy out'n gas. Is it a boy 're a gal?"

Doc Melford leans forward, craftily looks about, and says:

CUT IN "Twins!"

There is a moment of silence as those present look at another, then Taylor speaks

CUT IN "God help us!"

All crowd about Doc to get the particulars. Lem Hiers asks:

CUT IN "Boys or girls, Doc?"

The Rev. Silas Wood draws near the group, speaks

CUT IN "Did you say 'brother Roscoe has been blessed with twins, Doctor?"

Doc Melford looks at the preacher, turns and spits on the stove, chews briskly, and replies:

CUT IN "Blessed or cussed, he's got 'em,— two big boys. An' believe me, they come into the world a-fightin', an' one o' 'em was born with a black eye!"

Doc pauses to let this sink in. Then Hez Taylor cries:

CUT IN "Me f'r th' kid that landed!"



All laugh. The preacher folds his hands, looks upward, and hurriedly leaves the store. Lem Hiers asks;

CUT IN "How is John?"

Laughter,—all looking at Doc. who answers:

CUT IN "John's a-sittin' up takin' nourishment now, but the blow nearly killed him. And that blessed Jane, why, she could do the family wash to-day."

LEADER

FOUR MONTHS LATER

SUB-TITLE

THE TOWN WAS DIVIDED BY THESE TWO BIG, CHICKEN LOBSTERS, AS ALIKE AS TWO BERKSHIRE PIGS. ONE COULD NOT BE DISTINGUISHED FROM THE OTHER EXCEPT BY A RED CORD TIED ABOUT THE WRIST OF ONE. THIS CORD HAD COME OFF TWICE, HENCE, THEY WERE FOREVER MIXED. IT WAS DECIDED TO CALL THEM BOTH JIM UNTIL NATURE DIFFERENTIATED THEM.

SCENE 6

INTERIOR. John Roscoe's Home.

Large cradle containing the two big, fat babies,—fighting and yelling. Jane, their mother, rushes into the room. John enters the front door. Jane picks up one baby, and John the other. Jane looks at the wrist of her baby, drops it in the cradle and grabs for the one John is holding, then looks at its wrist, opens the chubby fist, draws out a cord, and throws up her hands. John laughs. They stand and stare at each other. Jane speaks:

CUT IN

"John, we must name these babies and mark them, or they'll make me crazy. We can't always call both of them Jim. And you must get another crib, for they are always fighting."

IRIS OUT

SCENE 7

INTERIOR. Same as SCENE 5.

Present, the usual crowd. John enters. All yell at him.

CUT IN

"How's the fightin' kids, John?"

John merely waves his hand, leans upon the counter, and talks with Hez. Hez adjusts his spectacles, looks across the store, and nods to John. John again waives to the crowd and leaves the store.

Hez watches John till he is gone, then he slaps his thigh and laughs. All look at him inquiringly. He speaks

CUT IN           “Well, I’ll be derved! if them kids ain’t a-fightin’ so they have to be sep’rated. John jes bo’t t’other cradle.”

They all laugh heartily. Hez shakes his head soberly, says :

CUT IN           I’m wonderin’ if this town is a-goin’ to be big ’nough to hold ’em when they grow up.”

SUB-TITLE           EPISODE TWO—AGE SEVEN YEARS

LEADER           WHEN THE TWINS ARRIVED AT THE AGE OF SEVEN YEARS, POOR JANE FOUND A GRAY HAIR IN THE BUTTER, AND INSISTED THAT IT WAS FROM HER OWN HEAD,—HER CARES HAVING INCREASED SEVENFOLD. NATURE HAD PLAYED HER A MEAN TRICK,—OH, MY! SHE ATTEMPTED TO IDENTIFY THEM BY PUTTING UPON ONE A RED SHIRT AND UPON THE OTHER A WHITE SHIRT, BUT THEY SWITCHED THEM AT WILL. THEY WERE NICKNAMED “RED JIM” AND “WHITE JIM.”

SCENE 8           EXTERIOR. Front Porch of John’s Cottage, and Lawn.

Jane and John’s mother sewing. Two big fat boys romping about the lawn, alike as two peas, with the exception of the red and white shirts. The boys come and speak to their mother who answers, admonishing them with her finger. Jane speaks,

CUT IN           “Yes, you may play in the woods, but don’t you dare go in the water.”

SCENE 9           EXTERIOR. Woodland Back of House

The two Jims teasing an old horse. They leave the horse and run to the bank of the brook flowing through

the woodland. They are both barefooted. They sit upon the bank and throw pebbles in the brook. The boy with the red shirt goes and paddles his feet in the brook. The boy in the white shirt soon follows. They cautiously climb to the top of the bank and peer back toward the house, evidently planning to disobey their mother. The one slips back down the bank and pulls off his red shirt. The other pulls off his white shirt. Red Jim slips out of his breeches and jumps into the brook. White Jim is about to follow but stops and listens. Jane's voice speaks

CUT IN "Chil-l-dren!"

White Jim cautiously seizes the red shirt, pulls it over his head, and runs quickly away, leaving the white shirt on the bank. Jane is seen coming across the lot. He runs to her.

LEADER FAVORITISM, NO MATTER WHERE IT IS FOUND, MEANS ANTAGONISM. IT BEGETS TROUBLE. JANE AS NEARLY AS SHE COULD LISTINGUISH BETWEEN THEM, HAD ADOPTED RED JIM, WHILE JOHN HAD FAVORED WHITE JIM. THE BOYS WERE WISE TO THIS FACT AND MADE GOOD OR BAD USE OF IT WHEN SEEKING FAVOR. BUT NEITHER EVER COMPLAINED OF THE OTHER. JOHN SAID THEY WERE GAME SPORTS.

Jane and Jim in the red shirt running to the brook. The other Jim is sitting on the ground, trying to pull his breeches onto his wet legs. The boys glare at each other. Jane looks puzzled. She helps the brother on with his wet clothes, and chases them back home. DIAPHRAGM DOWN.

SCENE 10 EXTERIOR. Same as SCENE 18.

Jane on porch. Boys playing in yard. John enters gate, comes on porch and sits talking to Jane. They covertly watch the boys. John laughs. Jane seriously shakes her head, saying:

CUT IN "I'm as sure as I'm living that White Jim put one over on Red to-day."

Jane pantomimes what had occurred, finishing with:

CUT IN "And when I got to them he had put Red's shirt on wrong-side-out. You can look for yourself."

John chuckles heartily; speaks

CUT IN "I hate to disfigure them. Durned if I know what to do. Let's wait a while."

They arise, call to the boys, and pass into the house.  
CUT TO

SUB-TITLE EPISODE THREE—AGE FOURTEEN

LEADER A TOWN DIVIDED IS AFRAID TO CELEBRATE FOURTH OF JULY,— SOMEBODY MIGHT GET SHOT. THE TWO JIMS HAD SPLIT CEDARVILLE WIDE OPEN. THEY WERE HALF THE CONVERSATION OF HEZ TAYLOR'S STORE, AND THE CHURCH CONGREGATION HAD MADE THE MIDDLE AISLE THE DIVIDING LINE, AND GLARED AT ONE ANOTHER MORE THAN THEY LISTENED TO THE REV. SILAS WOOD'S SERMONS. WHEN THE TWINS CAME IN ON SUNDAY MORNING THERE WAS A RIOT.

SCENE 11 EXTERIOR. EARLY NIGHT. Same as SCENE 8.

A mid-winter scene,— ground and trees covered with snow, snow falling. John trudges up to porch with packages.

SCENE 12 INTERIOR. Dining-room of Roscoe home.

Grandmother sitting in dining-room knitting. The twins are sitting at the table, looking at picture book. Enter John covered with snow. Places packages on table, beats snow from his clothing, shakes it from his hat onto the boys, then uncoils a long muffler from his neck and ties it around them. All in a happy, laughing mood. Jane enters from kitchen, looks at the packages, and on the floor, speaks

CUT IN "Why, where's the kerosene, John?"

John looks surprised and slaps his hand on his coat, saying:

CUT IN "There, by hokey! I thought I forgot somethin'."



Jane picks up the packages, and says:

CUT IN "Never mind, John, it's too cold to go back. I'll send White Jim for it early in the morning."

The boys covertly look at each other. Red Jim pokes White Jim in the ribs. White Jim looks sullen and leaves the table. IRIS OUT.

SCENE 13 INTERIOR. Boys' small bedroom.

White Jim slips out of bed and puts on the red shirt, again sneaks into the bed, squeezes himself between Red Jim and the wall. Red Jim does not awaken, but simply rolls over. Jane enters and cautiously looks at them. She raises the blanket and sees the red shirt. She then tells them to get up, and she leaves the room. Red Jim raises up, stretches, rubs his eyes, looks with surprise at White Jim in his place, bounds out of bed, and looks for his red shirt. Not finding it, he snatches the blanket off the bed, and points at his shirt on White Jim, crying:

CUT IN "You thief, get out and take off my shirt!"

White Jim only reaches for the blankets and covers himself,—head and all. Red Jim puts on the white shirt, and leaves the room. Jane comes to the room, looks in, comes to the bed, turns down the blanket, asking:

CUT IN "Why, Red, did you sleep in your shirt last night?"

White Jim looks foolish, then replies:

CUT IN "Uh, hu. It's so cold, I was afraid White 'u'd git up early an' put it on an' make me go to th' store, an' put one over on me."

Jane looks sharply at him and leaves the room. White Jim gets up, puts on his clothes, and passes out.

SCENE 14 INTERIOR. Kitchen of Roscoe home.

White Jim comes in with Red's shirt on. Jane gives him a basin of cold water, and makes him wash his face and hands, saying:

CUT IN "Now you run out in the yard and put all that wood in the wood-shed, then you can eat your breakfast with your brother."

SCENE 15 EXTERIOR. Back yard, with pile of snow-covered wood.

White Jim stands over the woodpile. He looks disgustedly at the kitchen door, plucks angrily at the red shirt beneath his coat, and savagely begins to toss the wood. Kitchen door opens, and Red comes out and stands upon steps and laughs. DIAPHRAGM DOWN.

SCENE 16 INTERIOR. Same as SCENE 14.

John and Jane looking out at the boys from the window. John looks at Jane questioningly. Jane speaks

CUT IN "You see, I'm going to watch the red shirt. When I catch White Jim putting one over on Red, I'll have a little meaner task for White."

John laughs, saying:

CUT IN "That's bully! Let's see how it works. I'll admit White hatches more deviltry than Red, but Red is game not to squeal. IRIS OUT

SUB-TITLE EPISODE FOUR—AGE TWENTY-ONE

LEADER IT WAS SUNDAY,—THE DAY ON WHICH THE TWINS WENT SPARKING. THEY WERE PAYING THEIR ATTENTION TO SUSIE AND BETTY DANA, BUT BOTH WERE A LITTLE SWEETER ON SUSIE, AND SUSIE WAS SWEETEST ON THE RED SHIRT, WHICH SIGNIFIED RED JIM.

SCENE 17 INTERIOR. Same as SCENE 14.

Jane in. Red Jim enters, saying:

CUT IN "Maw where is my clean Sunday shirt? I can't find it anywhere."

Red enters, hears what White has said, grins, and says:

CUT IN "Maw, may I go out with Susie to-day?"

Jane looks surprised, and says:

CUT IN "Why, to be sure you may, Red."

Red passes out door of house. CUT TO

SCENE 18 EXTERIOR. Village street, with Roscoe house in.

Red sees a buggy coming down the street and hides in the shrubbery. White Jim is driving the buggy, and stops before reaching the gate. He runs to the gate, enters, and passes into the house. Red Jim rushes out the gate and to the buggy and bounds in, turns the horse about, and drives furiously away.

SCENE 19 EXTERIOR. Front of Dana Cottage.

Susie is standing at the gate. As Red drives up she bounds into the buggy and they drive away. CUT TO

SCENE 20 EXTERIOR. Same as SCENE 18.

White Jim coming out of his house. Looks toward where he had left the buggy. Sees it is gone. He runs to the street, looks up and down, and returns to the house. His mother is standing on the porch. He, in Red Jim's shirt, speaks:

CUT IN "Where's White, Maw?"

His mother looks at him laughingly, and answers:

CUT IN "I don't know. He went out only a few minutes ago."

White Jim shakes his head and pounds his fat fist in his palm. He looks up and down the street, then walks away.

SCENE 21 EXTERIOR. Same as SCENE 19.

Betty Dana standing at her gate. White walks slowly to her. Betty asks:

CUT IN "Why, where's Susie, Red?"

White pushes at the top of the gate post, looks sulky, says:

CUT IN "Susie? Why, White stole both Susie and the buggy. I'm goin' to have him pinched for horse stealin' and kidnappin'."

Betty looks at him in surprise and questions him with:

CUT IN "Well, y'u see, I drove home and went in to put on my Sunday shirt. Maw hung my shirt out on the line and durned if White didn't grab it and beat me to the buggy."

Betty laughs uproarously, opens the gate and pulls him in, saying:

CUT IN "Come in, poor White! You can fool 'em all but me."

Betty and White enter the house.

SUB-TITLE SOME WEEKS LATER

LEADER LOVE, TO ATTAIN OR DEFEND ITS OBJECT, WILL COMMIT CRIME AS QUICKLY AS HATE,—THE DEGREE DEPENDING WHOLLY UPON ITS URGENCY.

SCENE 20 EXTERIOR. Village Street.

Mike Murphy, a town bum coming down street staggering drunk. Meets White Jim, who stops him. White Jim speaks

CUT IN "Whoa! Mike. You're overloaded."

Mike waves his arms and cuts drunken capers. He holds in his hand an empty moonshine bottle, sings:

CUT IN "Nothin' doin'. Empty is the bottle, Boozie's gone."

White leads Mike to an empty lot, and they sit down upon a pile of boards. Speaks

CUT IN "Say, Mike, tell me where you get this stuff. I want some myself."

Mike pretends to slap him away with his hand. speaks

CUT IN "G'w'an y'u're kiddin. Y'u'll have 'em puiled."

They earnestly talk, and Mike nods his head. They arise. White takes Mike's arm and the empty bottle,



and together they go rolling down the street toward White's house. Red is standing at the gate and looking at them in amazement. They come lolling up to Red and begin to muss him up. Red speaks

CUT IN "White! What does this mean? Where did you get that poison?"

White chucks Mike with his elbow, and winks. Then he places his finger upon his lips and looks cautiously about, saying:

CUT IN "She-eh we're makin' it up in th' mount'ns."

Before Red can recover from his surprise, Mike and White roll off down the street. At a point down the street White stands and talks with Mike then goes quickly away, as DIAPHRAGM CLOSES.

SCENE 21 EXTERIOR. Same as SCENE 8.

CLOSE UP John and Red Jim sitting on porch in earnest conversation, Red speaks

CUT IN "For a week he has slipped away every day, and comes home smelling like a distillery. He'll get caught, sure."

John looks deeply concerned. They converse for a while then leave the house. OUT AND INTO

SCENE 22 INTERIOR. Sheriff's office.

Sheriff sitting with his feet upon desk, asleep. Enter John and Red. Sheriff hastily straightens himself up and greets them. They sit and earnestly converse. The Sheriff knocks the ashes out of his pipe, loads and lights it, then says:

CUT IN "Now, see here, John. This town don't want no bad reptation. And you'all don't want y'r boy to get mixed up with them fed'rl officers, nuther. 'F we kin scare th' tar out'n White he'll quit an' we'll break it up."

Both John and Red nod approval. John speaks

CUT IN "What do you suggest, Tony?"

The Sheriff straightens himself up in his chair, spits, leans toward them and measures off his words with his fingers in his palm, as he speaks

CUT IN "We must'nt do anything official, see? I'll deputize Red, there, to carry a letter to White and catch him up thar. That'll scare him. Red can carry my gun and handcuffs f'r a bluff,—see?—like he's goin' to bring him in."

John and Red approve. The Sheriff turns to his desk and writes letter and hands it to John to read.

INSERT  
LETTER

TO WHITE JIM ROSCOE,  
MOUNTAIN MOONSHINER,

Dear Sir:

You will report forthwith to my office. I am sendin this by yer brother for the sake of your family.

TONY MIX.

SHERIFF.

John and Red speak with each other, and Red nods. The Sheriff reaches upon the wall, takes down a pistol and buckles the belt about Red's body. He opens drawer, takes out a pair of handcuffs, hands them to Red, who slips them into his pocket. They all pass out of the back door of the Sheriff's office as DIAPHRAGM GOES DOWN.

SCENE 23 EXTERIOR. Narrow, rough mountain trail.

Red on horseback, picking his way slowly up into the gulch. He reaches a point where the trail forks and pauses. Two masked men confront him with pointed shot-guns. They order him to dismount. They take his pistol and handcuffs away from him and find in his pocket the Sheriff's letter. They direct him to lead his horse and go forward.

SCENE 24 EXTERIOR. A point on trail; a small shack in foreground.

White is standing in the door, apparently sullen drunk. He comes out into the open and the men hand

him the Sheriff's note. He reads it, looks sullenly at Red, makes an ugly face, shrugs his shoulders and addresses Red with

CUT IN            "Like hell, I will! Why didn't the Sheriff come after me?"

Red drops the bridle rein and comes close to White, saying:

CUT IN            "Are you going to come without trouble?"

White looks at Red in surprise, and before Red can guess what he is going to do, White grabs his red shirt, and pulls it half over his head. Red takes his two hands full of White's shirt and strips it from his body, leaving only the sleeves and tatters hanging upon him. Red breaks away from White, but White takes a handful of red shirt with him. The other two men look on with laughter. The fat boys are now mad and they go at it, hammer and tongs, first one is on top, and then the other. They pommel each other, tear each other's hair and roll each other about till, both exhausted, they can only lie and glare at each other. The other two men consult, then attempt to separate them. Both Jims have black eyes, bloody noses, and touseled hair, and they are both shirtless. They sit up and glare at each other. The other men gather up the scraps of shirt and place one red sleeve and one white sleeve upon each; they then tie half each of the red and white strips about their bodies, and while one stands by, the other goes to the rear of the shack and brings three horses. They compel the two brothers to mount, then they handcuff them together as a team, and all ride out of the gulch. The two men draw off their masks and cast them into the bushes, revealing the brother of Susie and Betty, and Mike Murphy.

SCENE 24            EXTERIOR. Main Street of Cedarville.

Despite the protests of the two Jims, they are led through the heart of Cedarville, past Taylor's store where all the loafers are standing, laughing uproariously, and to the Sheriff's office where they stopped. John,

who had seen them coming down the street, comes running to the Sheriff's office. Upon seeing their plight John bursts into hilarious laughter. Sheriff Mix looks at them in amazement. Half the town now surrounds them. Some of the town women stand looking anxiously at the silent masses, sitting like statues upon their horses. Bob Dana speaks

CUT IN "Sheriff, we found them in a bear fight up the road. The bear got away."

The Sheriff looks puzzled. The crowd begins to titter, shouting

CUT IN "How did they get their shirts mixed?"

Everybody laughs. Bob Dana explains:

CUT IN "Oh, that's blood."

Everybody roaring with laughter. John asks:

CUT IN "Why are they handcuffed together?"

The crowd jostles to look at the handcuffed wrists. Bob replies:

CUT IN "Well, Murphy got tired holding them on their horses, so we handcuffed 'em so they could embrace each other."

Even White Jim and Red Jim grin. With the aid of bystanders they are helped to the ground. They stand looking at each other, grin, and shake hands. Then, locking arms, they walk away together the crowd standing laughing and joking about them.

SCENE 25 EXTERIOR. Another part of street.

As the two Jims come near home they meet their mother and Susie Dana. Susie rushes to them. First seeing White with a part of the red shirt on she rushes to him and leans against his arm. Red shakes a handful of red shirt at them, saying:

CUT IN "Don't go near that brute, Susie, he stole half my shirt."



White places his arm about Susie, and speaks

CUT IN "Pay no attention to him, Susie, he's drunk. I just brought him down out of the mountains."

White leans down close to Susie and whispers to her. Susie nods and runs away. White laughs and waves his hand after her. FADE OUT.

SCENE 26 INTERIOR. Same as SCENE 14.

Red has moved quietly on and hurries into the kitchen and cleans up. Before White is through washing, Red is dressed and slips out of the house.

SCENE 27 INTERIOR. Minister's house.

Red, Susie, Minister, and witnesses in. Susie and Red being married. FADE OUT.

SCENE 28 EXTERIOR. Street in front of Taylor's store.

Susie and Red, just married, meet White. Red laughs and shows White Susie's hand with the wedding ring on it. Red speaks

CUT IN "Too late, you fat lobster. You can steal my shirt, but you can't steal my girl. We're going to live at home, and you'll have to find another roost. Go home and take off my shirt."

White looks sorrowfully at Susie. Then he shakes hands with both of them, and walks away. On the street he meets Betty Dana.

LEADER A HALF AN HOUR LATER

SCENE 29 INTERIOR. Same as SCENE 27.

White and Betty Dana enter and make known their desire to be wedded. The clergyman looks amazed, speaks

CUT IN "But I married you only an hour ago."

They explain and they, too, are married. White speaks

CUT IN "Now, duck, Betty. Mother has always said that, the first one bringing a wife home should live with her. You heard what that brother of mine said."

SCENE 30

EXTERIOR. Same as SCENE 8.

John, Jane, White and Betty seated. Jane and Betty are sewing. White has on a white shirt and slippers. Arrive Red and Susie with packages. They look surprised as they come onto the porch. White arises and greets them. White speaks

CUT IN

"I'm so glad to have you call so soon. Allow me to present my wife."

Betty arises and meets Susie, who stands staring with eyes and mouth open. Then White asks:

CUT IN

"Where are you living now, Red? We shall return your call soon.

John and Jane standing, laughing. White standing with his arms about Betty. Red and Susie going out of the gate with their bundles. White calls after them:

CUT IN

"Wait a moment, Red."

He rushes into the house and comes out with a red shirt in his hand, saying:

CUT IN

"Here's your Sunday shirt; I won't need it any more."

He hands red shirt to Red as DIAPHRAGM GOES DOWN AND OUT.



# THE COPPER QUEEN





## PRINCIPAL CAST

JED TANNER .....	Pioneer Westerner:	Second Male Lead
MANDY TANNER .....	}	Jed's Wife
AMANDA TOLLIVER .....		The Copper Queen: Female Lead
BETTY TANNER .....		Ingenué Lead
ROBERT BELDEN .....		First Male Lead
COLONEL MAXWELL .....		First Heavy, or Scoundrel
DAL MCPHERSON .....		Second Heavy, or Villan
OLD JAKE TOLLIVER .....		Mandy's Drunken Father
CHIN FU .....		Maxwell's Chinese Cook
DAVE .....		Mail Carrier
MR. COLBY .....		Tenderfoot Mine Owner
ARTHUR COLBY .....	}	Sons of Mr. Colby
BARRY COLBY .....		
MARVIN TANNER .....		Jed Tanner's Brother
MRS. MARVIN TANNER .....		His Wife
MR. PORTER .....		Bob's Friend
Dance-hall Crowds, etc., etc.		

## SYNOPSIS

Jed and Mandy Tanner are of the Western pioneer type. They have a small placer, near their squatting place, which is named Red Bluff,—a crude resting-place for occasional travellers. He has a postoffice, of which he is the postmaster; he keeps a small stock of general merchandise, and has a sign across the front of his building, "Tanner House." Jed, his wife Mandy, and their daughter Betty are the sole population of Red Bluff, with the exception that nearby is a small mill for reducing ore, and a little red brick building occupied by one Colonel Maxwell, his alleged mining engineer, Robert Belden, and his Chinese cook, Chin Fu.

There exists a deadly feud between the two sections of Red Bluff: Jed had warned the Colonel that he will shoot anyone crossing a dead line which he has established. Jed spends most of his time up in Cherry Valley, where his placer mine is located, and Mandy and Betty are left alone. They are both utterly illiterate.

Young Belden is a new arrival and does not appreciate the danger of calling on Mandy. She runs him away at the point of a pistol. He is struck with the beauty of Betty, and determines to see her again. He sends an apologetic note to Betty by Chin Fu. Mandy fills Chin Fu's trousers full of shot, but Betty gets the note.

Dave, the mail carrier, from Livingston, Montana, arrives with the occasional mail. He always brings magazines to Betty. On a certain trip he brings a letter for Jed Tanner from Mr. Colby, who is backing Colonel Maxwell financially in a fake mine. Colby requests that he, his wife, and two sons spend a time at the Tanner House.

Betty is a beautiful little wild animal, but almost illiterate. She takes to movie and theatrical stories and characters. She selects a picturesque spot up in the gulch back of the Tanner House as a play place, to which she goes alone, dances, sings, and plays her conceptions of what she reads. She paddles her naked feet in the big pool of water, drapes her clothing, and does many cute things becoming an ingenue. Bob goes up into the gulch and discovers her, and becomes greatly enamored. He has brought to the West with him (upon graduating from Yale) his boxing gloves, also a blue velvet carnival suit, and the mandolin of a strolling musician.

Betty has never seen a half-dozen young men in her life, and she never has heard a note of music. She always appeals to her "Prince o' the Blue," an imaginary person hidden upon the highest mountain peak. She pleads for him to come down to her. Robert conceives the idea of impersonating this Prince and surprising Betty. He puts on the costume, takes his mandolin, and secretes himself near Betty's playground. When she calls upon her prince, Bob plays upon his mandolin and sings and comes down the mountain side toward Betty, whereupon an interesting scene ensues, with splendid opportunity for some good acting.

On his way to meet Betty one day Bob secretly observes a stranger approaching the Tanner House,—his actions indicating a hostile purpose. Bob follows the stranger, arriving in time to catch him in a death struggle with Mandy. He was choking her, when Bob rescues her. A terrific fight ensues. The stranger is badly worsted until he gets his hand on a cheese knife and is ready to kill Bob, when Betty strikes the stranger with a pick-handle. He is then beaten, disarmed and driven away.

Mandy is grateful to Bob, raises the ban against his coming to

the house, but asks him to leave her and Betty alone,—she has something to tell Betty:

She was Amandy Tolliver, living in a rough mining town, Cook City, Wyoming. Her old father, Jake Tolliver, was a common town drunk. He sold her to one Dal McPherson, who ran a dance hall and saloon there. On the opening night, Jake was to deliver her to McPherson. One night young Jed Tanner and two companions enter the place and are introduced to McPherson. As they converse, old Tolliver, drunk, dashes open the door and drags Amanda into the crowded saloon. Jed Tanner and McPherson rush to the door, where the old man is cursing and abusing Amanda. Jed recognizes Amanda and attempts to protect her, knocking her father through the saloon door and into the street. McPherson interferes, saying he has a contract for the girl's service. Jed asks her age. She is eighteen. They have an argument. Jed tears up the contract and McPherson attempts to draw, but is covered by Jed's men. They take Amanda, procure a horse for her, and they conduct her to Bozeman, Montana, where Jed leaves her in the care of his mother. McPherson and Tolliver discover her refuge, and steal her away. McPherson sells out at Cook City, and goes to the mining town Idaho City, Idaho, taking Amanda with him. He holds her a slave, moving from one camp to another, for twelve years. Amanda develops into a beautiful woman and an attractive dancer, which makes her extremely profitable. Jed Tanner, in the meanwhile, becomes a Wyoming sheriff, the terror to evil-doers. He learns that McPherson has opened the Blue Bell Café, at Butte, Montana, with the bronze-haired Amanda as his chief attraction, billing her as the "Copper Queen." He goes to Butte alone to rescue Amanda. Interesting things occur in the Blue Bell Café, which he practically holds up. He drops McPherson on the road afoot, and proceeds with Amanda to Logan, Montana, where they are married. Jed takes his bride to the spot which he names Red Bluff, and a year later Betty is born. McPherson has learned the truth and sends word to Mandy Tanner that, when Betty is eighteen years old he is coming after her.

The fight in which Bob gave him a beating is the fulfillment of this promised visit.

The Colbys come,—Mr. and Mrs. Colby and two sons just graduated from college. Bob has now been Betty's tutor for several weeks, greatly improving her English. He has safely won her affection.



Jealousy as once springs up between him and the wild-eyed Colby boys, with numerous interesting scenes. Bob and Arthur fight three rounds with boxing gloves, both being expert boxers. Bob puts Arthur out. Mr. Colby has a quarrel with Colonel Maxwell. Bob also gives the Colonel a beating, and exposes his rascality. He also attempts to drown Chin Fu in the flume. The Colonel attempts to blow up the mine, with Mr. Colby and Bob in the tunnel, but they catch him red-handed.

Mandy secretly sends Betty away and will not tell Bob where she is. Five years pass by. She intercepts Betty's letters. Then Mandy Tanner dies.

Jed Tanner sells his placer and goes to Los Angeles, where his brother Mervin Tanner resides.

They have been educating Betty, giving her a musical education, with a three years' finishing course in Europe. Bob Belden has become a great oil engineering expert in the Government employ. Arthur Colby is a lawyer. Both are sent to Los Angeles on Business. Mr. Preston, Bob's friend, invites them to go to the opera to hear a beautiful young Los Angeles woman sing. Bob is overjoyed to discover it is Betty, and at once makes himself solid.

Usual happy culmination.

## CONTINUITY

LEADER

OUT THERE IN THE MOUNTAIN WILDS IN THE PIONEER DAYS, WHEN LIFE WAS JUST ONE TRAGEDY AFTER ANOTHER, MEN WERE ROUGH AND BRUTAL FROM NECESSITY, AND WOMEN WERE AT THEIR MERCY.

FROM THE VANTAGE POINT OF CIVILIZATION, WE VIEW THAT STRENUOUS PERIOD WITH BOTH AWE AND ADMIRATION, FOR IT LAID THE FOUNDATIONS OF THE MIGHTY WEST, AND BLAZED THE HIGHWAY INTO WONDERLANDS.

JED AND MANDY TANNER ARE TYPICAL CHARACTERS OF THAT PERIOD.

RED BLUFF, MONTANA, IS A POSTOFFICE, BUT NOT A TOWN. IT IS THE HOME OF JED AND MANDY TANNER.

THE "TANNER HOUSE" IS A RESTING-PLACE FOR OCCASIONAL TRAVELERS.

NEARBY IS THE PROPERTY OF A SMALL MINING OUTFIT.

SUB-TITLE

RED BLUFF

SCENE I

EXTERIOR. Deep valley—mountains rising high on all sides. In small triangular flat are the Tanner structures,—a double building—one side marked "Store" and the other "Tanner House." A platform extends full front of building. In rear are a stable, a smithy, a corral for animals, and a truck garden. Fronting the main building, and across the road, which is both street and public highway, is a small structure labeled: "Post Office—Jed Tanner, Post Master." Beyond the Post-Office, a sudden drop in the ground conceals all but the roofs of a small mill and a cottage.

SCENE 2

INTERIOR. Kitchen of Tanner House. Usual outfit.

Mandy Tanner and her seventeen-year-old daughter, Betty, washing dishes. Mandy, a hard-visaged, West-

ern woman of pioneer type, alert and keen of eye, supple of body, and about fifty years of age, hair reddish gray. Betty, plump and rosy, of medium height, robust, healthy, and quick of motion, like her mother. Two heavy plaits of bronze-red hair hang over her shoulders. She is seventeen. Betty is just a beautiful, sleek, wild animal. Both women are dressed in clean, well-fitting gingham house dresses. On the wall of the kitchen hang Mandy's pistol and cartridge belt. Mandy is washing the dishes, and Betty is drying them and placing them in a china-closet on the wall. The two appear to be in cordial good humor. Betty speaks

CUT IN "Maw, if I wus edikated, I'd go on th' stage."

Mandy pauses and looks at Betty in surprise, begins her work again, turns toward the kitchen stove, looks over her shoulder, and suddenly turns about with her elbow akimbo, speaks

CUT IN "Huh! Why, Betty, if th' schoolhouse war right on t'other side o 'th' road, y'u c'u'ln't fin' y'u way tu it. God nev'r 'tended y'u tu have a ederkashun, child. But why du y'u say that?"

Betty is standing with her back toward her mother. She turns a serious face toward her mother, saying:

CUT IN "I've been feelin' th' 'spiration a-comin' on me a long time."

Betty reaches high up to place a dish in the china-closet. Her mother looks at her with pitying eyes; shakes her head; wipes her mouth on her apron; comes around the table to where Betty is standing, places he rtwo hands on her shoulders, speaks

CUT IN "Betty, I do'no what y'u mean, but I want tu warn y'u, if y'u don't quit squallin' y'u lungs out up thar in th' gulch som'thin'll git y'u some day."

Betty looks at her mother in mock astonishment, a mischievious smile plays about her face, speaks

CUT IN "Why, Maw, y'u s'prise me! Y'u shorely don't 'preciate gran' opera. I'm a-singin, I ain't squawkin'. Y'u hain't a mus'cl min'."

Betty stands fronting her mother with a bantering smile. Mandy assumes an attitude of good-natured resentment, arms akimbo, and head tossed high. Mandy speaks

CUT IN "Y'u nev'r hearn a note o' music in y'u hul life. Y'u might think differ'nt if y'u jes know'd wat my 'sper'nce wuz on th' stage."

Mandy suddenly turns away, and gets very busy about the stove. Betty's face becomes very serious and registers earnest surprise. She cocks her head on one side, rests her hand on the corner of the table for a moment, then slowly goes to her mother and insists upon seeing her face. Mandy stands up stiff and straight, and looks down upon Betty, who says:

CUT IN "Y'u on the stage, Maw? Do tell! Why, I nev'r afore hearn o' y'u bein' on no stage."

Mandy puckers up her mouth, pushes a piece of wood into the stove chuckles, then speaks

CUT IN "Why shore I wuz on th' stage, a-comin' up frum Livin'ston."

Betty makes a motion of impatience, picks up a dish, and hastens to put it in the china-closet. Speaks

CUT IN "Go on, Maw,—quit y'u foolin!"

They both pass into an adjoining room.

LEADER RED BLUFF IS LOCATED ON THE FRINGE OF PARADISE, SNOW-CLAD IN WINTER AND ROSE-CLAD IN SUMMER, AND EVER CARESSED BY THE GENTLE CHINOOK WINDS. LIFE WELLS FROM THE ROCK-RIBBED VALLEY LIKE FRESH, SWEET WATER FROM A VIRGIN SPRING. ITS OZONE-TEMPERED ATMOSPHERE MAKES THE TENDER-FOOT DRUNK WITH A NEW AND STRANGE DESIRE.



## INTRODUCTION

BOB BELDEN

SCENE 3            INTERIOR. Bob's cottage bedroom.

Bob, a handsome young man with serious face and of strong athletic person,—the newly arrived engineer, down at the mill, which is a part of the questionable outfit of one Colonel Maxwell, who "represents" a Philadelphia capitalist, is in his little room at the cottage, primping up before starting on an inspection tour of Red Bluff. He passes out of his room.

SCENE 4            INTERIOR. Office of Colonel Maxwell.

Colonel Maxwell pompous, puffy, vain, self-important, is seated at his desk, writing. Bob enters. The Colonel looks up from his work, leans back in his chair and eyes Bob critically, speaks

CUT IN            "Why the dolling up? Going out calling?"

Bob looks down at his clothes, raises himself up in mock importance, places his left hand upon his hip, pretends to pinch a mustache,—which he has not,—speaks

CUT IN            "I'm going to present my credentials to Madame Tanner."

The Colonel whirls his swivel chair around and faces Bob, with anger in his face, and fiercely punctuates his remarks by pounding the desk, saying:

CUT IN            "Look here, young man, I'm not going to be responsible for your safety, if you go prowling beyond that road up there, which is Jed Tanner's dead-line. He has sworn he will shoot anyone from this place who crosses it and, you take my word, he'll do it, too."

Bob spreads out his hands, saying;

CUT IN            "I'm not interested in Jed Tanner. I want to take a look at Mandy."

The Colonel makes a motion of disgust, rises, places his hands behind his back, and paces across the floor. Turning quickly, he looks sullenly at Bob, saying:

CUT IN "I am more afraid of Mandy than I am of Jed, I guess, though its the girl you are interested in. God help you if Mandy catches you fooling around her."

Bob is gaping wide-mouthed at the Colonel. He suddenly becomes more serious, as he says:

CUT IN "A girl! What is she like? I never knew they had a daughter. I guess, yes, I'll go look her over."

The Colonel makes a grimace, wags his head, and goes to his desk. Bob passes out of the cottage. The moment he closes the door, the Colonel quickly arises, puts on his hat as though going out also. He changes his mind, passes to a window, and watches Bob out of sight in the direction of the Tanner House.

SCENE 5 EXTERIOR. Tanner House.

Bob trudges up the path and sees Mandy Tanner and Betty standing near the Post Office, shooting at a small piece of paper attached to a post some forty feet away. He observes that every shot goes straight to the mark. He approaches them. Betty calls her mother's attention to him and bashfully steps behind Mandy. Mandy turns quickly, with her pistol ready for action. Bob laughingly takes off his hat and holds his hands high above his head. He speaks

CUT IN "Good morning, Mrs. Tanner."

Mandy returns:

CUT IN "Who mought y'u be?"

Bob bows and smiles, replying:

CUT IN "I'm the new mining engineer for Colonel Maxwell."

Mandy assumes a savage aspect, approaches Bob, with her pistol pointing directly at him. Betty's actions indicate to Bob that his life is in danger. Bob straightens up and looks serious. Mandy speaks

CUT IN "So y'r a part o' that swindlin' outfit? What du y'u want?"

Bob slowly retreats, still holding his hands above his head, his face showing genuine alarm, as he replies :

CUT IN "Nothing."

Mandy shakes her pistol and points toward the mill, speaks

CUT IN "Then, git!"

Bob does not wait for a second invitation, but "gits".

SCENE 6 INTERIOR. Same as SCENE 4.

The Colonel is watching him through the window. As he observes Bob's haste, he laughs heartily, takes off his hat, seats himself at his desk, and appears to be absorbed. Bob enters. The Colonel looks up inquiringly. Bob looks cautiously at the Colonel; lights a cigarette; casts away the match; puffs a cloud of smoke up into the air; places his right elbow into his left hand; spreads his feet wide apart, and rocks back and forth, looking quizzically at the Colonel, the Colonel bursts into uproarious laughter, and says;

CUT IN "Well what do you think of Mandy?"

Bob knocks the ashes from his cigarette, looks at the end of it, and replies :

CUT IN "Mandy? Oh, she's a hell-cat, but that doesn't count."

The Colonel leans forward with his hands upon his desk, looks savagely at Bob, asks :

CUT IN "What do you mean by 'she doesn't count'?"

Bob throws his leg over the corner of the desk, looks down at the Colonel, and speaks

CUT IN "I saw the most beautiful wild animal in all the world."

The Colonel starts in surprise, asks :

CUT IN "Wild animal! Where?"

Bob swings his foot and waves his hand toward the Tanner House, answering:

CUT IN "Up there with Mandy."

The Colonel arises and indignantly points his finger in Bib's face, speaks

CUT IN "Now, I warn you to leave that girl Betty Tanner alone, or I'll be sending your carcass home to your father."

The Colonel seizes his hat and leaves the room. Bob remains as he is, wagging his foot and thoughtfully blowing out long streamers of smoke. At length he seats himself at the Colonel's desk, and writes note.

INSERT  
NOTE

MISS BETTY TANNER,

I desire to apologize for my intrusion. I did not know there was ill feeling between your parents and Colonel Maxwell.

Respectfully,  
ROBERT BELDEN.

Bob calls Chin Fu, the Colonel's Chinese cook:

CUT IN "Chin Fu."

Chin Fu enters and bows. Bob taps the table with the note while giving the servant instructions about delivering it. Chin Fu leaves room with note. Bob removes his coat, rolls up his sleeves, and begins to examine some ore samples. Colonel Maxwell enters, and they both look at the specimens. Suddenly they both register alarm and rush toward the window.  
IRIS OUT.

SCENE 7 EXTERIOR. Road, and front of Post Office.

Chin Fu trudging up path toward Post Office. As he reaches the corner of the building Betty comes out of the door. Chin Fu hands her the note, and says:

CUT IN "Misha Blob, he sen."

Betty slips note in the pocket of her dress as Mandy comes to door and see Chin Fu. Mandy speaks

CUT IN "Well, y'u rat-eatin' varment, y'u!"



She rushes back into the room and comes out again with a shot-gun which she discharges at Chin Fu as he runs down the path. Chin Fu claps his hands on the seat of his trousers and leaps into the air. Mandy fire again and again; Chin Fu bounds into the air, holding his hands on his seat, and running frantically toward the cottage.

Mandy holds the shot-gun under her right arm and shakes her fist at the fleeing Chinaman. IRIS OUT.

SCENE 8            INTERIOR. Same as SCENE 4.

Colonel Maxwell and Bob in. Chin Fu rushes in, falls upon the floor, screaming:

CUT IN            "Me shloot um! Me shloot um dead! Oh! Oh!"

The Colonel looks down upon the writhing Chin Fu and looks inquiringly at Bob, Colonel speaks

CUT IN            "I sent a note of apology to Betty Tanner."

The Colonel makes a grimace of disgust, saying:

CUT IN            "You go pick the lead out of the Chink. It's your doings."

SCENE 9            EXTERIOR. Colonel's mill and cottage, and Tanner buildings.

The Colonel goes over to the mill, and Bob carries the Chinaman up and throws him into the flume, souses him, and throws him down like a drowned rat. Chin Fu arises and describes to Bob his experience. Mandy and Betty walking toward the Tanner House. Mandy enters. Betty passes around the corner and laboriously reads Bob's note, then she presses it to her bosom and again conceals it. IRIS OUT.

LEADER            FATE CONJURS STRANGE METHODS FOR CASTING HER NET ABOUT THOSE WHOM SHE WOULD MAKE OR BREAK. IN THE PURE AND UNTAMED BETTY SHE DISCOVERS THE VIRGIN MATERIAL AND LATENT TALENT FOR A GREAT WORK, AND SHE SAFELY GUIDES HER ALONG THE MYSTIC PATHS THAT LEAD HER TO INTRANSIC LOVE, FAME, AND FORTUNE. BETTY HAD NEVER HEARD A MUSICAL NOTE

EXCEPT FROM THE LURE OF NATURE. ALL SHE KNEW OF THE OUTSIDE WORLD SHE HAD GLEANED FROM PICTURES WHICH SHE FOUND IN THE STORY MAGAZINES FATE SENT TO THE TANNER HOUSE.

SCENE 10 INTERIOR. Tanner House dining room.

Betty sweeping. Mandy standing in kitchen door wiping a dish and talking to Betty. Voice from without speaks

CUT IN "Hoo-hoo!"

Betty leaves her broom in the corner and responds:

CUT IN "Hoo-hoo! It's Dave."

Rushes out.

SCENE 11 EXTERIOR. Post Office, Tanner House.

Betty, in an ecstasy, rushes from the front door and to the platform, where she greets Dave, who is riding.

LEADER DAVE, THE MAIL-CARRIER.

Dave dismounts from his horse and lifts his mail pouch off his saddle as Betty comes to the door. He speaks

CUT IN "Hello, Betty!"

Betty speaks

CUT IN "Hello, Dave."

Mandy appears at the door, wiping her hands on her apron. Dave speaks

CUT IN "Howdy, Mandy."

Mandy greets him with

"Howdy, Dave, y'r a day late; seems like a week."

Dave knocks the dust from his clothes. Suddenly he straightens up and looks at Betty, speaks

CUT IN "Gol dern, Betty, but you're gettin' purtier every day. Ef I warn't so old and hadn't a wife and five kids, derned if I w'dn't marry ye."

Mandy laughs, and Betty snuggles up under Dave's arm, as he picks up his mail pouch and all three enter the house.

SCENE 12      INTERIOR. Same as SCENE 10.

Enter Dave, Betty, and Mandy. Dave speaks

CUT IN      "Come all th' way up from Sprague's ranch to bring y'u one letter, Mandy. Ain't thet worth a cup o' hot coffee?"

Mandy answers:

CUT IN      "I've got somethin' bet'rn that, Dave"

Mandy passes back into the kitchen. Betty helps Dave empty his bag. He speaks

CUT IN      "Them's f'r y'u, honey."

Dave hands a number of magazines to Betty, who hugs them to her bosom in delight. Mandy's voice, without, speaks

CUT IN      "Be-t-t-ta!"

Betty bounds away, enters the kitchen, and returns with a big coffee-pot and cup, which she places upon the table and pours coffee for Dave. Mandy enters with another tea cup, stirring it with a spoon, places it in front of Dave. She speaks

CUT IN      "There, Dave; That hot Scotch 'ill run th' bugs out'n y'r system."

Dave rubs his hands on his chest and exhibits satisfaction with his drink. With his cup in his left hand, he picks up a letter and tosses it to Mandy, saying:

CUT IN      "That's for you, Mandy."

Mandy takes the letter and looks it over, and Betty leans over her shoulder. Mandy picks up a table knife and cuts the letter open, and reads it, then says:

CUT IN      "Huh! Wha't du think o' that?"

Betty peeps over Mandy's shoulder, and Dave leans over to see the letter.

INSERT  
PART OF  
LETTER

I believe he is deceiving me. If you can provide accommodations I should like to bring Mrs. Colby and my two sons with me and spend a part of our vacation at Red Bluff, that I may investigate the work.

Write me at once, and keep my coming confidential. I shall arrange to arrive on August twenty-first.

Mandy lays the letter down and exclaims:

CUT IN

"Now, w'u'd y'u lis'n tu thet? I no'd it all th' time. Shore he's been swindlin' Mr. Colby. Jed ort a tol' him lon'go."

Dave and Mandy looking seriously at each other. Betty claps her hands on Mandy's shoulder, pleading:

CUT IN

"Oh, le's axe 'em tu, come, maw."

Mandy pays no attention to Betty. Dave shakes his head dubiously and says:

CUT IN

"Mandy, somethin' shore is goin' tu happen. I've been watin' a year for th' blow up in that bull-quartz mine. There's more o' thet fool's-gold' in sight in that tunnel than in all th' balance o' Montana. Them Easter'n fellers jes go plum crazy, when they carry a candle thru thet blaze o' shinin' iron-pyrites."

Mandy listens in an attitude of deep thought, drumming the table with her fingers. With a start she arouses herself and asks:

CUT IN

"Ar' y'u goin up tu Logan, Dave?"

Dave takes to drinking his coffee hurriedly, answering:

CUT IN

"No, Mandy, I've got tu git back, right quick."

Mandy arises, speaks

CUT IN

"I'm thinkin' I mus' speak with Jed."

Dave excitedly arises, looks at Betty, and exclaims:



CUT IN "Are the cayuses here?"

Betty claps her hands and begins to cut capers, speaks

CUT IN "Yes, Dave, they're in th' stable."

Dave pushes his mail-pouch under the table, speaks

CUT IN "Let's take th' spring wagon and th' cayuses and drive up tu th' placer an' see Jed." FADE TO

SCENE 13 Same as SCENE 12.

Dave, Mandy, and Betty in. All preparing to go. Mandy begins to fasten doors and windows.

SCENE 14 EXTERIOR. Same as SCENE 11. Dave and Betty come out to the platform. Dave takes his horse to the stable in the rear. Dave and Betty disappear in stable. Mandy comes out, wearing sun-bonnet and with a large basket by her side, Stands on platform as around the corner of the house from the stable and into the road come a pair of white cayuse horses, rearing and plunging. They are attached to a light spring wagon. Betty is on the seat, holding the reins, while Dave is holding fast a heavy rope drawn through the rings of their bridles. The brutes are crazy to run. Dave shouts:

CUT IN "Jump in quick, Mandy."

Betty pulls the horses up hard, Mandy mounts the wagon, and Dave bounds onto the platform, slowly and cautiously draws the rope through the rings, suddenly gives it a jerk, then bounds into the wagon, standing back of the seat on which Mandy and Betty are seated.

LEADER DID YOU EVER TRAVEL BACK OF A PAIR OF WILD, FLATFOOTED UNSHOD CAYUSES? DID YOU EVER EXPERIENCE THE HORRORS OF SEEING SUCH A CRAZY TEAM COMING TOWARD YOU LIKE AN UNTETHERED CYCLONE ON A NARROW MOUNTAIN ROAD? NO? WELL YOU HAVE ONE HAIR-RAISING NIGHTMARE COMING TO YOU.

SCENE 14      EXTERIOR. LONG SHOT. The mountain road leading away from Tanner's.

With a vicious shake of their heads the wild animals, with Dave, Mandy, and Betty seated behind them, bound into the air and start away in a break-neck gallop, the wagon swinging from side to side, and everything within bounding up and down. Dave is anxiously advising Betty who has her feet braced against the front of the wagon and is half standing, as she saws their bits and holds them down. Bob, near mill, with shovel in hand, mending water ditch. Sees the wild team pass, with Betty driving. Thinks the team is running away. Throws down his shovel and runs frantically toward the road. Sees them disappear. IRIS OUT.

SCENE 15      EXTERIOR. Mountain Road.

The team of cayuses tearing along a mountain road, with Betty yanking the beasts into submission. IRIS OUT

LEADER      NATURE PROVIDES. THE THINGS THAT ARE LACKING IN THE LIVES OF THE TANNERS ARE COMPENSATED BY THE THINGS THAT ARE GRANTED. JED TANNER'S LITTLE PLACER MINE WAS LOCATED IN CHERRY VALLEY. IN MID-SUMMER THE ROADWAY FOR MILES WAS LINED WITH CHOKE-CHERRIES AND WILD ROSES.

BY THE TIME BETTY'S WILD DRIVE IS ENDED, THE WAGON IS FILLED TO THE TOP WITH FRAGRANT ROSE-LEAVES AND GLITTERING RED CHERRIES.

SUB-TITLE      JED TANNER

CLOSE UP      A square-built, grizzled and bearded man of sixty, in large flume box, through which water is flowing. Raises up to listen.

CUT IN      "Hoo-hoo!"

SCENE 16      EXTERIOR. LONG SHOT. Jed Tanner's Cabin and the flume.

Betty coming into sight in wagon, with Mandy and Dave, and pulling the cayuses to a stop in front of

Jed's cabin, Jed climbs out of flume, waves his hand and responds:

CUT IN "Hoo-hoo!"

SEMI- Dave at head of horses.

CLOSE UP Mandy alights and Betty hands down the basket, then springs to the ground. Jed comes up, greets Mandy and Betty, then shakes hands with Dave. Jed and Dave fasten the heads of the horses to a post with the heavy rope and all pass inside Jed's cabin.

SCENE 17 INTERIOR. Jed Tanner's Cabin.

Betty goes poking about the cabin. Mandy begins unpacking the basket. Jed brings a black bottle and two battered tin cups, and pours out two drinks and places the bottle back upon a shelf. Looks up and sees Betty examining something. Jed goes to a cabinet, takes out a small bottle, shakes it, and hands it to Betty, who exclaims:

CUT IN "Oh, the big almondines! These are good, Dad."

Jed nods, returns to table, pushes a cup toward Dave, sits down, and he and Dave drink. Mandy seats herself with them and produces the letter from her pocket, and hands it to Jed. Mandy speaks

CUT IN "Tho't we'd better tend tu this right quick, Jed."

CLOSE UP Jed adjusts his glasses and reads the letter. Jed drums his fingers on the table thoughtfully. Suddenly Jed looks at Betty, speaks

CUT IN "Girl, did y'u drive them fire-eating devils all the way yourself?"

All look surprised. Betty speaks

CUT IN "I shore did, Dad."

Jed turns and points out the door, saying:

CUT IN "Then go out there on the pine log an' you'll find a salt bag full o' fine garnets,—they're yo'rn, I never seen so many as we're gittin' now."

Mandy, Jed, and Dave discussing the business in hand. Jed arises chuckling:

CUT IN "Guess I'd better stick aroun' when ole man Colby comes, might need somebody to do some shootin'."

All laugh. Dave points to the big pistol carried by Mandy, speaks

CUT IN "If y'ur'e too busy, Mandy kin 'tend to that."

Jed laughs heartily, speaks

CUT IN "Any woman who will shoot a poor innocent Chink shorly would shoot a skunk."

They arise and pass out of the cabin.

SCENE 18 EXTERIOR. Jed Tanner's Cabin.

Jed, Mandy, and Dave come out of cabin. Betty approaches, holding up her bag of garnets. All standing near the team of cayuses. Jed turns to Betty, speaks

CUT IN "Betty, are y'u goin' to chase these critters back home?"

Betty holding her bag of garnets, jingles them, saying:

CUT IN "I shore am, Dad. It's lots o' fun."

Jed takes her by the arm, shakes her good naturedly, saying:

CUT IN "You shu'd a been a man, Betty."

All laugh, but Betty swings her bag and says:

CUT IN "O, no; I'm glad I'm not, mebbly Dave'll be a widerer and then I'll marry him."

All laughing at Betty's proposal. Jed slaps one of the cayuses on the face and spits at him, speaks

CUT IN "You'll find it harder holdin' 'em goin' down, Betty. Be careful."



Dave, holding the rope in hand, as Betty and Mandy climb into wagon, says to Jed:

CUT IN "That four-mile drive up-hill shorely would take th' starch out'n a white man's shirt, and th' run out'n a pair o' cayuses."

As they drive away Jed salutes and says:

CUT IN "Give the Colonel a good cussin' for me, Mandy."

SCENE 19 EXTERIOR. Same as SCENE 11.

Betty draws the cayuses up to the platform at the Tanner home, Dave holds their heads, while Mandy climbs out, and Betty fills a bag with the rose leaves. Then she and Dave take the team to the stable and bring Dave's horse to the platform.

SCENE 20 INTERIOR. Same as SCENE 10.

Mandy has ready for Dave another pinch of Scotch and is writing a letter to Mr. Colby which Dave is to mail for her. Dave speaks

CUT IN "If y'e don't shoo me away frum here, Mandy, I shore will get loaded. Three shots a day is mor'n I'm use to."

Mandy laughs, hands him the letter and Dave goes out. IRIS OUT.

SCENE 21 INTERIOR. Same as SCENE 10.

Mandy and Betty clearing up dining room table, Betty speaks

CUT IN "Maw, when will th' Colbys come?"

Mandy pauses, looks slyly at Betty and asks:

CUT IN "Who said anything about th' Colbys a comin'?"

Betty pouting, says:

CUT IN "Oh, I 'node what y'u men't when y'u told Dave y'u'd have everything ready in six weeks. Is that th' time they're comin'?"

Mandy heaves a sigh and hands to Betty the cups to be carried to the kitchen, speaks

CUT IN "Well, yes, child, tha'l cum in six weeks, but what's ailin' y'e?"

Mandy looks sharply at Betty, who stands bashfully turning and twisting her body and looking at the floor. Betty speaks

CUT IN "Hain't they got two boys, Maw?"

Mandy gasps, half chokes and sputters, as she brushes the table with her apron. Speaks

CUT IN "Thet's what he said."

Betty turns and passes into the kitchen. Mandy looks troubled as she cautiously watches Betty go out.

LEADER

THE NEXT MORNING

SCENE 22 EXTERIOR. Same as SCENE 9, with view of road and mountains.

Bob standing in the doorway of Colonel Maxwell's cottage. Looks up at the mountains back of the Tanner House, stretches his arms high in the air, then walks along the course of the flume, past the mill and across the road at a bend which conceals him from view. Slowly climbs the incline of the gulch until he reaches a point overlooking the Tanner home.

SCENE 23 EXTERIOR. An ampitheatre in the mountains. Here is a beautiful spot with a pool of clear water, fed from a rippling fall above.

Bob slips in, then concealing himself, he contemplates the restful quiet and surrounding grandeur. He espies some one approaching. Betty Tanner comes tripping into the ampitheater. She bows to the rows of stones which she has arranged here in her playplace. She waves her hand to all the surrounding rocks, throws a kiss to the highest visible peak, and then proceeds to prepare for some mysterious rite, first removing from her waist the belt in which she carries her ready

pistol. Placing upon a flat rock the new magazines that Dave has brought, she opens one and examines it for some moments. She opens the collar of her dress and tucks it in about the top, and rolls her sleeves above her elbows, giving the appearance of a semi-decollete gown. She coils the two heavy plaits of bronze hair in a pyramid on top of her head, and plucks a bunch of holly and places it in the coil. She goes to the pool, leans over a rock, and surveys herself. Returning to the brook she again examines it, and begins to drape her gingham skirt. She is stockingless, and wears upon her feet a pair of Indian moccasins. She tucks her shirt high up on her hips, revealing strong round and beautiful limbs. Going to the pool, she removes her moccasins, and daintily paddles in the cold water. Suddenly she replaces her moccasins, bounds to her feet, and begins a wild and weird dance, beautiful but without theme,—merely the graceful antics of the wild animals,—all the while humming and singing a strain in keeping with the dance and throwing kisses to a certain high mountain peak. Taking up one of the magazines, she holds it open in one hand and begins declaiming to the highest peak visible where she stands. Speaks

CUT IN            “My prince dwells there; when he comes I will love him and fly away into th’ blue sky. Come, my Prince o’ th’ Blue.”

She rearranges her dress, buckles on her pistol belt, gathers her belongings, and departs for her home. Bob looks after her, amazement and sympathy registered on his face. Slowly he passes back to the road.

SCENE 24            Same as SCENE 9.

Enter Bob. At the door he pauses, looks toward the Tanner House, crushes his fist into the palm of his hand, sighs, and is about to pass into the house when he is confronted by Colonel Maxwell, who says:

CUT IN            “Well, you seem to be flirting with death. If I find your carcass up there in the gulch, I’ll not send for the Coroner.”



Bob looks at him, laughs, shrugs his shoulders, and passes inside, the Colonel going to the mill.

LEADER

THERE WAS NO RELIGION IN EITHER JED TANNER'S HEART OR HOME. BETTY HAD NEVER SEEN A BIBLE NOR HEARD A SERMON. SHE HAD NO KNOWLEDGE OF A GOD, AND ALL SHE KNEW ABOUT ANGELS AND FAIRIES AND GOBLINS SHE HAD LEARNED FROM THE SCANT LITERATURE DRIFTING INTO HER NARROW ENVIRONMENT. SHE HAD BARELY LEARNED TO READ BY LONG AND IRKSOME EFFORT. SHE HAD ADOPTED PLAY ACTORS FOR HER ANGELS, TRIED TO KNOW THEM, PICTURED THEM AT HOME IN SOME PLACE IN THE VAST BLUE BEYOND HER KEN, AND SHE WORSHIPPED THEM IN HER LITTLE THEATRE UP IN THE GORGE.

SCENE 25

INTERIOR. Bob's room at the cottage.

Bob in. Takes from his steamer trunk a mandolin and the blue velvet suit of a strolling musician, white stockings, and pumps with large silver buckles, and a blue cap with long plume. He spreads them upon the bed and pushes his hands deep in his pockets, laughs, speaking

CUT IN

"Ha! ha! I wonder if I would make as successful a Romeo to Betty as I did at Yale."

He makes a package of the clothes, picks up the mandolin, peeps out of his door and leaves the cottage.

SCENE 26

EXTERIOR. Same as SCENE 23.

Bob makes his way to the spot where on the previous day he had seen Betty going through her theatricals. Concealing himself, he changes his clothes, slips a mask over his face, and awaits Betty's coming. She soon comes to the pool in the gorge, where she goes through the same routine as before, to the point of calling upon her Prince o' the Blue, whereupon Bob strikes a chord on his mandolin. Betty is standing with her arms high in the air appealing to her Prince. She slowly lowers her hands and listens. Again Bob thrums his instrument. Suddenly Betty



drops in a heap upon the ground, and remains there. Bob cautiously arises and peers at her, becoming alarmed that she does not move. At length she stirs, crouching like a wild animal, scared, and trying to conceal itself by blending with the gray earth. Bob, now standing erect upon a rock, again strikes his instrument and sings:

CUT IN           “Come, dearest heart, 'mid the flowers of June,  
                  Come out in my garden so gay,  
I've roses, bright roses of every hue,  
                  And sunshine for the whole day.”

(A human voice should sing these lines.)

As the music comes ringing down through the valley, Betty slowly arises, hesitates for a moment, looks up and sees Bob and then she starts to flee, but stops, for Bob fearing to frighten her away, ceases his singing, and watches her. Betty in her excitement forgets her pistol and makes no attempt to rearrange her clothing, but stands looking bashfully at the figure on the rock, then she slowly returns toward the pool, stopping occasionally to listen to the music, which Bob now plays. Bob slowly comes down toward the pool, thrumming his mandolin. Standing on a rock directly overlooking the pool, at the edge of which Betty has paused Bob sings:

CUT IN           “Give me your smile, the lovelight in your eyes,  
                  Life would not hold a fairer paradise,  
Give me the right to love you all the while,  
                  I want forever the sunshine of your smile.”

Betty in semi-hysterical state, presses her hand tightly over her bosom and with staring eyes watches Bob approach her. She seems to be hypnotized and unable to move. It was evident to Bob she was awaiting his coming. As he comes within a few feet of her she in trembling voice says:

CUT IN           “Oh, is it true, are you my Prince o' th' Blue,—come  
                  fur me?”

Betty drops in a heap upon the ground, covering her face with her hands, and trembling as in great terror. Bob stoops over her, takes her arm, and says:

CUT IN "Don't be afraid, little Betty, I will gladly be your Prince."

Betty looks up, Bob removes the mask, and she recognizes him. She does not know whether to laugh or cry.

LEADER MUSIC HATH CHARMS TO SOOTH THE SAVAGE BREAST.

Bob leans against a rock and softly plays his mandolin, and Betty's fear is drowned in ecstasy. Betty still abashed, but Bob's friendly smile, as he plays soft music to sooth her, wins her confidence and Bob talks to her, saying:

CUT IN "This is the last place on earth one would expect to find a stage rehearsal like this,— isn't it, Betty?"

Betty bashfully nods her head, and the two coils of hair flap down about her shoulders like live serpents.

LEADER IF BOB HAD SUGGESTED THAT THE CLEAR SKY WAS RAINING HONEY, SHE WOULD HAVE NODDED JUST THE SAME

Bob reaches out his hand and helps Betty to arise, speaks

CUT IN "Did I frighten you, Betty?"

Betty looks up into his face and bashfully says:

CUT IN "Yes, I tho't you'd come down from som'ere up in the mou—mount'ns."

They take a seat on a rock, and Bob explains how he had seen Betty on the previous day. He points at her pistol, saying:

CUT IN "So I decided to take chances of being shot full of big jagged holes and apply for the job of being your Prince o' the Blue."

Then they both laugh. Suddenly Betty realizes that she has not readjusted her dress, and hastily does so, while Bob laughingly assists her. Bob speaks

CUT IN "You look good in a décolleté gown, Betty."

Betty makes a face at him, buckles on her pistol, and gathers up her magazines. Bob helps her to get them together shakes her hand, watches her go down the trail toward her home, throws her a kiss, and says:

CUT IN "Tomorrow, Betty."

LEADER A MOTHER'S INSTINCT IS LIKE AN X-RAY IN  
LOOKING INTO HER DAUGHTER'S HEART, AND  
LOVE AND GOOD LUCK ARE PLAYMATES

SCENE 24 INTERIOR. Kitchen of Tanner House.

Mandy in, suspiciously eyeing Betty, who hurries through the kitchen, deposits her magazines in the living room, takes off her pistol belt, and returns to the kitchen, asking:

CUT IN "Well, maw, what kin I do?"

Her mother points to the broom, and Betty seizes it, and passes into the dining room, Mandy watching her and shaking her head.

SUB-TITLE SEVERAL DAYS LATER

SCENE 25 EXTERIOR. LONG SHOT. Country about Tanner House.

Bob taking his course up to the gulch. He reclines upon the ground to rest, the surrounding rocks concealing him. In the distance a man on horseback approaches. Bob remains hidden, waiting for the horseman to pass. Before making the turn in the road, which brings in view the houses, the horseman dismounts, draws a carbine from his holster swinging from his saddle, fills the magazine with cartridges, examines his pistol, remounts, and rides to the Tanner House. Bob hurries to the rear of the Tanner house, after watching the man enter the store.



SCENE 26

INTERIOR. Tanner's Store.

Mandy in. Enter man, speaks

CUT IN

"Well, Mandy, I've kept my promise. I've come for the gal. Don't draw Mandy, or I'll have to shoot you."

Bob enters store room. Large man with heavy mustache and bushy hair has Mandy bent over the counter, twisting her pistol out of her hand. Betty standing in the door leading into the living house, wringing her hands. Stepping close up Bob lands a heavy blow on the man's neck, sending him sprawling to the floor, Mandy's pistol flying across the store, Bob takes pistol from the intruder's holster as he rises, the man quickly knocking it out of his hand. They clinch, the man, being much heavier than Bob, holds him, preventing him from delivering a telling blow. Bob uppercuts him and brings him to his knees. He seizes Bob about the legs and tosses him sprawling upon the floor. Bob kicks him in the face as he goes over. They both arise together. Bob gets in a savage blow that staggers the man, who runs several steps backward, to keep from falling. His hand encounters a large cheese upon the counter in which is thrust a butcher knife. He grasps the knife and lunges at Bob before Bob can seize a weapon. Bob grasps his wrist as the knife descends, and tries to hold him off but the man overwhelms him. Mandy frantically tries to get to her pistol, but cannot evade their struggles. Betty rushes forward, seizes a heavy pick-handle and brings it down upon the man's head, rendering him temporarily helpless, enabling Bob to land a knockout blow, which sends the intruder upon his back unconscious. Panting and bleeding, Bob stands over him, saying:

CUT IN

"That about finishes him, Mrs. Tanner. Get his pistol and carbine."

Mandy picks up the two pistols, and Betty runs outside, soon bringing in the carbine. From beneath the



man's left arm Bob takes another pistol, which he had repeatedly tried to draw. The man partially rolls over and attempts to rise whereupon Bob gives him a vicious kick. This brings the man on his haunches, and he glares about savagely. Seeing Mandy, he began swearing at her. Bob kicks him in the face. The man slowly staggers to his feet. Bob shoves him toward the door, picks up his hat, thrusts it upon his head, and pushes him out upon the platform, speaks

CUT IN "Get on your horse and go before I kill you."

SCENE 27 EXTERIOR. Same as SCENE 11.

The man painfully mounts his horse. Mandy and Betty peer through the door. Man shakes his fist at Bob on platform. Man speaks

CUT IN "I don't know who you are, young feller; but I'll git you for this."

Man rides away. They watch him till he is out of sight.

SCENE 28 INTERIOR. Same as SCENE 26.

Bob enters store-room. Mandy comes to him and puts her hands on his shoulders, speaks

CUT IN "You saved us, young man. You are always welcome in this house."

Then Mandy begins to cry. Betty sets about her. Bob also attempts to quiet her. Mandy looks up at Bob saying:

CUT IN "Young man, leave us alone awhile. I've got sumthin' to say tu Betty. Y'u kin come up an' eat supper with us tonight."

Bob bows, passes out. Mandy puts her arm about Betty and kisses her cheek, saying:

CUT IN "Betty, I saw y'u up thar with him, but y'u seemed so happy I didn't heve th' heart to kill him. Now its different. I'm glad. I'm a goin' to tell y'u sumthin' w'at y'u ought to know afore this young man

goes too fur. When I was a young gal.....”  
As Mandy talks FADE OUT AND INTO

SCENE 29      EXTERIOR. Mining Town. Small Cottage in Fore-ground.

A young girl (Mandy) is standing at gate of small cottage. A large, sporty man approaches, leans upon the gate and talks to her. An older man approaches, drunk. They all enter house.

SCENE 30      INTERIOR. Poor cottage.

The two men in Scene 29 sit down and talk. The sporting man has the older man sign a paper, and gives him a flask of liquor. The older man calls. The young girl enters room, as her father points to the paper in the other man's hand, he says:

CUT IN      “Mandy, you're goin' to work for Mr. Dal McPherson.”

The young girl shrinks away in horror. The younger man arises, saying:

CUT IN      “Have her at my place by eight o'clock tonight, Jake.”

SUB-TITLE      DAL MCPHERSON'S EMPORIUM  
COOK CITY, WYOMING

SCENE 31      EXTERIOR. Street scene in Cook City, Wyoming, showing exterior public dance hall, with sign over door. “Dal McPherson's Emporium.”

Three men ride to the front, alight, secure their horses to the rail, and enter the place.

SCENE 32      INTERIOR. McPherson's Emporium. Typical setting.

The three men in SCENE 31 enter, look about, then pass to the bar. Several men greet them cordially. Dal McPherson, standing at the end of the long busy bar, is called forward and introduced to the strangers. He orders drinks, and says to the more important looking of the strangers:

CUT IN "Glad to see you on our opening night, Mr. Tanner."

CLOSE UP Tanner leans on the bar, looking about the room. Tanner coldly acknowledges the salutation of McPherson and tosses down his drink, saying:

CUT IN "How!"

CLOSE UP McPherson waves the three men to the table. Tanner orders liquor, and they sit down, drinking and watching the animated crowd drinking, gambling, and dancing. McPherson keeps eyeing the clock over the bar. The hands point to the hour of eight. Confusion at the door. Several persons run to the door and look out, they quickly scatter, as an enraged drunkard shashes his way into the room, half dragging a woman into the place. The whole place is on edge and on tiptoe. Tanner and his men, with hands on weapons, stand up. Dal McPherson stands for a moment, staring.

CLOSE UP Slamming the young woman upon the floor, the liquor-crazed man stands over the girl, wildly gesticulating, speaks

CUT IN "You will dishonor Jake Tolliver's name, eh; I made a bargain with Dal McPherson, an' I'm goin' tu make good."

Looking about, he espies McPherson, throws up his arm and yells:

CUT IN "Here's the gal. Come and git her."

As McPherson starts forward, Tanner and his two companions also go forward with him.

CLOSE UP Tanner stoops to raise the girl up from the floor. Tolliver roughly shoves him away. Tanner knocks Tolliver through the door and Tanner's two men stand by him with pistols drawn. As the girl is placed upon her feet, Tanner starts back and exclaims:

CUT IN "Why, it's little Amanda Tolliver!"

Tanner looks at McPherson and then at Amanda, who hangs her head in shame. McPherson speaks

CUT IN "I contracted with Tolliver for the services of his daughter, and the old fool gets drunk and makes a muss of it."

Stepping forward, McPherson attempts to lead Amanda away. Tanner places his hand upon McPherson's arm, saying:

CUT IN "Wait a minute."

McPherson places his hand in his inner coat pocket, and is instantly covered by the pistols of Tanner's men. Drawing out a piece of paper, he shakes it at Tanner, crying:

CUT IN "Why do you interfere with my business? Here is my contract for this girl."

Tanner pushes the paper away, saying:

CUT IN "I'll ask the girl one question. What is your age Amanda?"

Amanda, sobbing, raises her head, and answers:

CUT IN "I tol' father he had no leg'l right tu do this. I was eighteen in June."

Dal McPherson roughly steps between Tanner and the girl, demanding:

CUT IN "By what authority do you butt into this?"

Tanner quickly flashes both his guns. His two men cover the crowd back of McPherson. Tanner keeps his guns moving, as he speaks

CUT IN "By this authority. Amanda, step behind me. Now, Mr. McPherson, I'll thank you for that contract."

Tanner returns the left pistol to its holder, and extends his hand. McPherson gives him the paper. Tanner speaks



CUT IN "Keep your hands up and turn your back."  
McPherson turns his back with hands high up in the air. Tanner removes McPherson's pistol from its holster, turns to Amanda, and hands the pistol and contract to her, saying:

CUT IN "Amanda, your honor is better than all the gold in the world. Destroy this worthless paper, and shoot the man who attempts to wrong you. Even if it is your own father."

As he leads Amanda out of the door, his men cover their retreat. Old Jake Tolliver is propped against the wall in a drunken sleep. No one follows them out of the dance hall.

SCENE 33 EXTERIOR. Same as SCENE 29.

Tanner, his two friends and Amanda stand in consultation. One of Tanner's men mounts and rides away. Amanda hurriedly enters the house. Tanner and the other man wait. The first man returns with an extra horse. Amanda comes out of house carrying a canvas war bag and is wearing strong riding skirt, boots and sombrero hat. About her waist is a belt filled with cartridges, and in the holster are two pistols. All mount and ride away.

LEADER

TWO YEARS LATER

SCENE 34 INTERIOR. Same as SCENE 32.

McPherson seated at table in discussion. He points to the walls decorated with trophies, to the bar, waving his hand to cover the whole outfit, then says:

CUT IN "The whole thing goes, I'm goin' to cut in at the new diggins down in Idaho. They say that place, Idaho City, is the heart of the West."

Man enters front door, looks about, sees McPherson, and jerks his head toward the end of the bar. McPherson excuses himself and joins the stranger. They converse in low tones. McPherson is in gleeful state, pounds the bar and shakes hands with the man,

who remains at the bar conversing with the bar-keeper. McPherson rejoins the man at table. McPherson goes to the desk, brings paper, pen and ink and they all sign. The men produce bags of money and pass them to McPherson. They all arise, go to the Bar, and drink. The stranger speaks

CUT IN "She is living with Tanner's mother at Bozeman. I saw her there myself."

McPherson brings his fist down upon the bar, speaks

CUT IN "By God, she shall make good on her father's contract! I'll go git her."

SCENE 35 EXTERIOR. NIGHT. A small cottage in near distance. Three heavily-armed men, leading an extra horse, stop in front of a cottage. McPherson and Tolliver dismount. The third one holds the horses. Tolliver goes to the door and knocks. Amanda appears in door. Tolliver throws blanket over her head, puts her in the saddle, and all dash away.

BACK TO Mandy is walking the floor. Betty looking tear-  
SCENE 28 fully up ather speaks

CUT IN "Betty, for ten years I danced from Cook City to Mexico City, and back. Listen." FADE OUT while Mandy talks.

SUB-TITLE BUTTE, MONTANA, WAS NOW THE HUB OF THE COPPER UNIVERSE. COPPER WAS QUEEN. DAL MCPHERSON'S BLUE BELL CAFÉ WAS THE MOST EXCITING PLACE IN THE GREAT CAMP.

SCENE 36 EXTERIOR. Night. Great arched front, with name in large letters "Blue Bell Café." On the bulletin board is the picture of a woman dancing, and these words:

INSERT THE COPPER QUEEN  
BOARD MOST BEAUTIFUL DANCER IN THE WEST.

A single horseman, leading two extra horses, alights near the Blue Bell Café. He hitches his horse to a

ring in a post, and casts the reins of the other horse over the pommel of his saddle. Steps between them, and carefully examines his pistols, and slowly approaches the entrance to the café, examining it closely, especially the bulletin board. He looks at the windows on the side of the building, passes to the other side, which runs along a narrow alley or street. Returning to the front, he boldly enters.

## SCENE 37

INTERIOR. Blue Bell Café. No dancing is in progress, but every gaming table is filled and the drinking tables well filled. At the long bar groups of two and three stand drinking and conversing. The stranger walks the full length of the room. Many smile at the newcomer, taking him for a well-dressed tenderfoot. Old-timers knit their brows and look wise. Going to the end of the bar, with his back well protected, the stranger orders a drink. The barkeeper looks critically at him, as he serves. The stranger tosses down his whiskey, leans over the bar, and asks a question of the barkeeper, who points at the clock. The stranger nods, takes another drink, and pays his score, keeping his eye on the clock. The pianist begins playing. There is a general rustling over the room and a switching of chairs for better views of the stage. Suddenly, from the wing of the stage, a beautiful woman with copper bronze hair trips forth and begins a weird dance, full of grace and beauty. The stranger turns away from the end of the bar, strides boldly to the stage, draws from his pocket a buckskin bag, and leaning his elbow upon the edge of the platform begins tossing gold nuggets before the dancer, who gracefully stoops and picks them up. It is noticeable that he coaxes her nearer and nearer to him, and that she is softly conversing with him. He finally tosses the bag at her feet, smiles, and as she retires, he turns back to the bar.

## LEADER

THIS MAN HAD COMMITTED AN UNPARDONABLE OFFENCE, AND ALL THOSE PRESENT AWAITED THE COMING OF DAL MCPHERSON.



Dal McPherson enters door and the nearest bar-keeper motions for him. He informs the proprietor of what has happened. The crowd sits breathless. McPherson approaches the stranger, who half conceals his face with his hands. McPherson speaks

CUT IN "I am Dal McPherson."

The stranger throws up his head and speaks loud enough for all to hear:

CUT IN "I am Jed Tanner. Glad to meet you."

With a sardonic grin, Tanner points to a table, which they slowly approach and take seats, Tanner sitting with his back to the wall, McPherson facing him, his face registering uncertainty and pent-up anger. Speaks

CUT IN "Well?"

Half the people in the room are standing, some quietly slip out; all the games are suspended. A bar-keeper leans forward and says to one of his patrons:

CUT IN "My God! Something will happen sure. This Jed Tanner is Sheriff Tanner of Wyoming, the most dangerous man in this part of the country. Now you watch,— I'll bet he takes the 'Copper Queen'."

CLOSE UP Tanner leans toward McPherson and speaks. McPherson places his hand upon the table. Tanner speaks

CUT IN "Send for Mandy."

CLOSE UP McPherson clenches his fists, and anger is registered in his face. Tanner slowly pushes his chair back from the table. McPherson subsides, looks at Tanner's eyes, and calls a woman from a nearby table. Says something to her and jerks his head toward the stage platform. The woman passes through a side-door and returns, accompanied by Mandy. At the sight of Mandy, dressed in a corduray riding habit, with a big pair of pistols dangling on her hips, McPherson arises



and attempts to draw his own weapon, but Tanner had him covered.

CUT IN "Turn your back."

McPherson turns around, and Tanner takes his pistol out of his holster, and pushes it down into his own belt, then switches him for other weapons. Mandy is close to Tanner, who asks her a question. She nods her head toward the stage door. Tanner says something to McPherson, who turns with his hands high in the air, and as Mandy opens the door, McPherson passes through. Tanner pauses at the door, calling back:

CUT IN "Resume your pleasure, gentlemen."

Tanner passes out and closes door.

SCENE 38 INTERIOR. Minister's house.  
Preacher uniting in marriage Jed Tanner and Amanda Tolliver.

LEADER ONE YEAR LATER

SCENE 39 INTERIOR. Jed Tanner's cabin.  
Mandy sitting up in crude bed. An old Indian woman standing by. A new baby is by Mandy's side. Tanner enters. Laughs as he sees Mandy sitting up. Delivers package to squaw and seats himself by Mandy, places arms about her and caresses her. They both peep at the baby and are glad. The squaw comes with medicine and food, and they arrange it as Tanner passes outside. FADE TO

BACK TO Mandy and Betty sitting in dejected attitude. Mandy  
SCENE 28 speaks

CUT IN "McPherson has waited all these ye'rs, Betty, for his revenge. One ye'r ago' he sent me warnin he'd cum f'r y'u when y'u was eighteen. Y'u see, he keeps his promise."

Betty puts her arms about her mother, who sits with her chin in her hands and pats her feet on the floor nervously. Mandy speaks

CUT IN "Y'u ain't fit fur this young man, Betty, but I'll make y'u fit. Don't let him make love tu y'u till y'u know more. Ef y'u like him later, well an' good, but not now. But I never want you to dance. Betty, it's pizen to young wimen." IRIS OUT.

LEADER SIX WEEK'S LATER

SCENE 40 INTERIOR. Front room of Tanner House.  
Bob and Betty sitting together. Betty reciting lesson. Mandy enters smiling. Bob looks up and says:

CUT IN "Mother Tanner, you've a bright daughter. In five weeks she speaks as good English as I can. She's getting along finely."

As Bob turns away from Mandy, she quietly shakes her finger in disapproval of Betty's close proximity to her teacher. Betty slowly and bashfully withdraws from her close position. IRIS OUT.

SCENE 41 EXTERIOR. Same as SCENE 23.  
Betty seated on rock up in gulch. Bob by her side, leaning over her, earnestly talking. Bob speaks

CUT IN "Of course, I will not tell the Colonel. You say you don't know how old the boys are. Suppose they are handsome young men, Betty?"

Betty looks up, smiles, and places her hand upon his, and asks:

CUT IN "What if they are?"

Bob slips down close beside her, takes his hand in his and says:

CUT IN "I'll be awfully jealous, Betty, for I want you all for my own. I don't see how any man could help loving you."

Betty looks frightened, but does not withdraw her hand. She looks long and earnestly at him, speaks

CUT IN "You promised to be my Prince, and I promised to be your Princess."

Betty leans close to him and he places his arms about her, speaks

CUT IN I love you more than anyone else ever will, Betty, and I could marry you to-day and educate you my way, but for the promise you made to your mother."

Bob holds Betty close in his arms and kisses her repeatedly. Betty reciprocates eagerly. They arise.  
Bob speaks

CUT IN "Promise me, Betty, you will not permit any man to make love to you or caress you till your mother releases you to me."

Betty places her hands on Bob's breast, saying:

CUT IN "I promise you, my Prince, I will always be true to you, for I love you so much."

They embrace and kiss. IRIS OUT.

SCENE 42 EXTERIOR. Same as SCENE 1.

Four-horse stage-coach drives up to the platform of the Tanner House with a flourish. Arthur Colby driving while Barry is on the seat with him. Mr. Colby alights and assists Mrs. Colby to step out upon the platform. The two young men clamber down from their seat. Mandy and Betty are helping with the baggage. Barry nudges his brother, saying:

CUT IN "O-o-o sa-ay! Look at the broiler, Arthur."

Both boys ogle Betty. Arthur speaks

CUT IN "Forget it, Barry, I saw her first!"

CLOSE UP Mandy greets the Colby's cordially. They introduce their sons, and Mandy introduces Betty. Arthur at once becomes very attentive to Betty. Mandy in-

vites Mr. and Mrs. Colby to enter and they help to carry the luggage inside. Betty points the way and Arthur mounts the seat and drives the coach around to the stable yard,—Betty and Barry following.

SCENE 43      INTERIOR. Front room of Tanner House. The place is piled high with bags overcoats, linen dusters, and an endless variety of other things.

Mandy and the Colbys are standing helplessly discussing living arrangements. Betty enters and looks at the mess in amazement and exclaims:

CUT IN            "What on earth is all this f'r?"

CLOSE UP        Motherly Mrs. Colby smiles and Mr. Colby frowns. Mandy gives some instructions to Betty and she and Mr. Colby begin to carry the stuff up a narrow stair to second floor rooms. Mr. Colby comes down, brushing his hands together vigorously, and dusting off his clothes. Voice outside speaks;—

CUT IN            "Hoo-hoo!"

Mandy arises quickly, and starts for the door, exclaiming:

CUT IN            "Oh, ther's Jed."

SCENE 44        EXTERIOR. Same as SCENE I.

Betty and Mandy rush out. Barry and Arthur come around the corner of the house and stand to meet Bob who comes up with Jed. Mandy walks to the end of the platform, leans over and introduces the boys; speaks

CUT IN            "Bob, these are Mr. Colby's boys. Boys, this is th' engineer down at y'r father's mine."

Bob shakes hands with the two young men. Both Mandy and Betty beam their satisfaction to see Bob spick and span in a freshly pressed brown tweed suit. They knew it was a compliment to them. Arthur impertinently looks Bob over and says:

CUT IN            "Do all mining engineers crease their trousers?"



Bob looks at him in surprise, and answers:

CUT IN "Yes, Mr. Colby, and sometimes other people's trousers, to teach them some manners."

Barry slaps his brother on the back and laughs heartily. The others smile. Bob comes upon the platform and acknowledges the introduction to the others. Mr. Colby calls Jed and Bob aside and converses with them. Arthur runs up steps to platform and begins his attentions to Betty. Bob, eyeing him secretly, catches a smile from Betty and secretly returns it. Mr. Colby takes Bob by the arm, turns to Jed, and says:

CUT IN "Who is this young man you say is with Colonel Maxwell, Tanner?"

Bob turns to Mr. Colby and says:

CUT IN "Let me tell you, Mr. Colby. My father met this Colonel Maxwell casually on a train between New York and Cleveland last June, and asked that I be sent out here and he would give me some practical experience. After my graduation from Yale, I came here in July. I am greatly disappointed."

Colby perceptibly warms up. Slapping Bob on the shoulder with his left hand, he grasps Bob's hand and shakes it heartily, saying:

CUT IN "Oh, you're a college-bred man! Good! You say Colonel Maxwell was in Cleveland in June? That is news to me. But why are you disappointed?"

Bob looks Mr. Colby squarely in the face, saying:

CUT IN "Because, Mr. Colby, I know you are financing this foolish enterprise; you are being deceived. It is nothing but a streak of rainbow pyrites."

Mr. Colby seems much surprised, saying:

CUT IN "Goodness gracious! Young man, do you know what you are saying? Is there no gold in this?"

Colby takes from his pocket a piece of quartz and hands it to Bob. Bob takes a magnifying glass from

his pocket, and examines the specimen, and returns it, and says:

CUT IN           “A beautiful specimen of gold-bearing quartz! Where did you get it?”

Colby holds the specimen in his hand, turning it over and over, looking first at it and then at Bob. Speaks

CUT IN           “The Colonel sent me this specimen saying he had struck a large vein, and asking for money with which to buy machinery.”

CLOSE UP       Bob straightens up points over to the mountain side beyond the mill, and speaks

CUT IN           “‘There is no such rock in that tunnel over there. I know every inch of it.’”

Jed speaks:

CUT IN           “Mr. Colby, this Colonel Maxwell is just an ordinary mining shark. I know of two other cases similar to yours in which he is interested. I have warned him I will shoot him if he crosses that road on my property.”

CLOSE UP       Colby stands thoughtfully, tossing the piece of ore in his hand. He turns to Bob and asks:

CUT IN           “Where is the Colonel now?”

Bob scans the side of the mountain closely, and answers:

CUT IN           “He said he was going up to the tunnel.”

CLOSE UP       Colby looks earnestly at both Jed and Bob; speaks

CUT IN           “Mr. Tanner, I’ll hold you in reserve, because of this bad feeling between you and the Colonel, but, Mr. Belden, you’ll go up to the tunnel with me?”

Bob laughs, spreads his feet, puts his hands in his pockets, and remarks:

CUT IN "I may have to lick the Colonel to do that, for I don't believe he will let me go into the tunnel with you!"

Colby nods his head, speaks

CUT IN "I'll attend to that. I ask of both of you to say nothing to my young inexperienced boys about my being swindled."

CLOSE UP They all turn in great surprise and looks towards the mill. Bob, pointing, exclaims:

CUT IN "Why the Colonel must know you are here; he has started the mill for the first time since I came here."

Colby compresses his lips and nods his head, saying:

CUT IN "That's suspicious. Belden, you go back and see what's doing. Say nothing to the Colonel except that I am here. The boys and I will stroll down directly."

IRIS OUT.

SCENE 45 INTERIOR. Kitchen of Colonel's cottage.

The Colonel is lying on the floor with a blackened eye and a bleeding nose. Bob is holding Chin Fu, the Chinese Cook, in the big flume, trying to drown him.

Mr. Colby pulls the enraged Bob off Chin Fu, and the boys pull him out of the flume. Bob stands like an enraged tiger. Mr. Colby asks:

CUT IN "What's the trouble, young man?"

Bob points at the Chinaman, saying:

CUT IN "The damned Chink blabbed that I knew you were coming here and did not tell the Colonel. The Colonel called me a liar."

CLOSE UP The Colonel slowly arises, dazedly wipes his face with his shirt sleeve, and begins to knock the dust off his clothes. Colby looks at him.

CUT IN "Well! Well! Is this your western pastime, Colonel?"

The Colonel viciously points at Bob, saying:

CUT IN "This ungrateful pup has repaid what I have done for him in the manner you see!"

Bob, having regained his composure, laughs; speaks

CUT IN You explain to Mr. Colby what I have to be grateful for. Call me some more names, and I'll give you another beating."

Chin Fu ducks outside. The boys, admiringly, stand by Bob. IRIS OUT.

SCENE 46 INTERIOR. Mill.

Mr. Colby and Colonel Maxwell in. Mr. Colby speaks

CUT IN "This difficulty with your assistant it too bad, Colonel. Who is this independent young man?"

The Colonel places his hand on his sore nose, and answers:

CUT IN "He is the son of my old friend, Judge Belden, of Cleveland, who urgently requested me to take the boy and give him some real mining experience. He knows nothing of assaying, and I have had to check all of his work. That ore runs eighty-two dollars to the ton, yet he finds nothing in it."

The Colonel points to some bags of ore. He takes from a bag a piece of ore and hands it to Mr. Colby. Colby examines it closely and asks a question. Colonel speaks:

CUT IN "Yes, this is the first sample mill-run I have taken out of the tunnel."

Colby jabs his foot up against the pile of bags, and asks:

CUT IN "What kind of a showing have you?"

The Colonel looks suspiciously about, leans close to Colby, and answers:



- CUT IN "It's the main body I've been driving for; I've locked up the tunnel, and shall go to Bozeman to-morrow. I'm out of quick to vaporize in the cylinder. Upon my return I will go up and look it over."
- CLOSE UP Colby nods, looks at his watch and they leave the mill.
- SCENE 47 INTERIOR. Same as SCENE 4.  
Bob standing in Colonel's office. Colonel briskly enters, and gruffly addresses him with
- CUT IN "You will go with me to Bozeman to-morrow!"  
Bob looks up quickly, and answers:
- CUT IN "Like Hell I will!"  
The Colonel whirls upon Bob, and shakes his finger in his face, saying:
- CUT IN "You may take your choice; go with me, or get to hell out of here."  
Bob steps menacingly toward the Colonel, and the Colonel draws a drawer partially open. Bob speaks:
- CUT IN "I'll do neither. I've had some experience here. Now, I want pay for every day I have been here."  
The Colonel passes out and viciously slams the door.
- SCENE 48 EXTERIOR. Road near Tanner House.  
Colby and Bob meet. Colby asks:
- CUT IN "Belden, has Maxwell been paying you a regular salary?"
- CLOSE UP Bob stops and faces Colby, who looks earnestly in his face, then Bob answers:
- CUT IN "He has not paid me one cent."  
Colby and Bob part. FADE OUT.
- SCENE 49 INTERIOR. Same as SCENE 4.  
CLOSE UP Colby in room, looking over a sheaf of reports.

Runs his finger down a page, shrugs his shoulder, and ponders the items. Reads page on which appears

INSERT  
PAGE OF  
LEDGER

Robert Belden, in full to August 1st. \$230.

Chin Fu, in full to August 1st. \$110

Colby shakes his head, pulls out the sheet, and places it in his pocket.

LEADER

NEXT MORNING.

SCENE 50

EXTERIOR. Same as SCENE 1.

Colonel Maxwell rides up trail to road and gallops away for Bozeman. Arthur drives the four horse stage coach to the platform. Mrs. Colby, Betty, and Barry enter coach, and Arthur drives away. Mandy and Mr. Colby wave them good-bye. Mandy speaks to Mr. Colby:

CUT IN

"Jes' a good drive tu Logan an' back by four o'clock."

Colby walks down to the cottage, where Bob is waiting.

SCENE 51

EXTERIOR. Entrance to tunnel with view of trail.

Bob and Colby arrive at mouth of tunnel and find it boarded up, a rough door being fastened with padlock. Chin Fu is sneaking behind them. Bob picks up a crowbar and pries out the staple. He stops and listens, picks up a handful of rocks, and begins throwing them down through the shrubbery. Colby looks at him in astonishment. Bob runs along the cliff and laughingly points. Chin Fu is seen running down in the valley below. Bob speaks:

CUT IN

"I thought I smelled that human squash following us."

Mr. Colby holding his sides laughing.

They open the door, light miner's lamp, and pass into the tunnel. The return to the mouth, placing specimens of ore in bag, restore the staple. DIA-PHRAG DOWN AND OUT.

SCENE 52

Same as SCENE 1.

Stage coach seen coming. Bob, Mandy and Mr. Colby standing on platform, waiting. Betty is driving the four-in-hand, and Arthur is sitting on the driver's seat with her. Mrs. Colby and Barry are sitting in seat back of them.

Betty puts her foot upon the brake, and pulls the horses to a sudden stop. Bob steps close to her, saying:

CUT IN "Good for Betty! Done like an old-timer."

Arthur points to the horses, addressing himself to Bob, says:

CUT IN "Go to their heads."

Bob only laughs and holds out his hand to lift Betty down, saying:

CUT IN "Call your hostler, I'm busy."

Betty forces the lines into Arthur's hands, and reaches her arms out to Bob, who lifts her down with a palpable hug. IRIS OUT.

SCENE 52 INTERIOR. Bob's room.

Bob in, giving his laundry to Chin Fu. Arthur and Barry Colby enter. Arthur slaps Bob on the back, exclaiming:

CUT IN "Hello, old top! Doing the family washing?"

Bob straightens up, looks Arthur over from head to feet, steps close up to him, and asks:

CUT IN "Your actions towards me have been insulting since we first met. What's teasing you?"

Arthur spreads out his feet, rams his fists deep into his pockets, grins, and says:

CUT IN "Mr. Tanner says the road is the dead-line between his house and this outfit, why don't you stay on your side?"

Bob is surprised, looks at Barry, then at Arthur, speaks:

CUT IN "Your father is the head of this outfit,—why doesn't he come down here and stay?"

A little taken aback, Arthur retorts:

CUT IN "My father can do as he pleases here."

Bob starts toward Arthur, saying:

CUT IN "Yes, but his darling baby boy cannot."

Barry steps between them. Arthur points to a set of boxing gloves hanging on the wall, saying:

CUT IN "Maybe you'd like to settle our differences by Queensbury rules."

Bob takes the gloves off the wall, throws them upon the table, saying:

CUT IN "Take your choice."

Arthur picks up the gloves, weighs them in his hands and selects one pair, and turns to Bob with:

CUT IN "For the girl?"

Bob glares at Arthur as he picks up the other pair of gloves, and says:

CUT IN "I consider that an insult to Miss Tanner, and I'll give you a beating for it."

Arthur winks at Barry, and they pass out.

SCENE 53 EXTERIOR. Rear of Mill.

Barry, Bob and Arthur. Barry calls Bob to one side, and says:

CUT IN "I don't think it fair to let you do this without telling you that my brother was one of the best middle-weight boxers at Harvard."

Bob makes a grimace, saying:

CUT IN "Forget it! I'll teach him to box."

Bob and Arthur lay off their coats and put on the gloves. Arthur asks:



CUT IN "Do we hit in clinches?"

Bob looks at Barry, and says:

CUT IN "You are the referee; anything goes with me."

Barry nods and says:

CUT IN "Hitting in clinches is fair, and the bout is three rounds for points."

The boys begin the bout. Bob and Arthur are well matched in size and weight. Arthur assumes a crouching position. Bob stands erect. Barry calls "time." They begin to spar.

Arthur tears into Bob who boxes, keeping him away. Bob reaches Arthur's nose, drawing blood. Arthur is vicious and attempts to batter down Bob's guard. Bob begins to uppercut, to make him stand up. He lands a right and left on Arthur's jaws, staggering him. Arthur swings hard, hitting Bob a terrific blow on the side of the head, spinning him around, but fails to follow it up. Bob comes back, boxes, and sends in a right on Arthur's mouth. Arthur gets Bob on the jaw, staggering him. Barry calls "time." Both boys lean against the side of the mill, panting. Barry calls "time." They go at it again,—both eager, but cautious. Bob feints and draws Arthur on, giving him a terrific uppercut as he comes to him. Arthur is dazed. Bob sends a straight left to Arthur's face; plants a hard right in the solar plexus, and drives a right to the jaw, and Arthur goes down for the count. Barry counts him out. Arthur soon comes around and slowly arises. Barry shakes hands with Bob, laughing, speaks:

CUT IN "You are some boxer! Where did you get it?"

Bob gathers up the gloves, laughing:

CUT IN "I was for two years' champion lightweight at Yale."

Both Arthur and Barry look at him in surprise, asking:

- CUT IN "What! You are not Bob Belden of Yale?"
- Bob laughingly nods, Arthur grins and they shake hands. Bob speaks:
- CUT IN "You'll leave Betty alone?"
- Arthur nods assent. IRIS OUT.
- SCENE 54 EXTERIOR. Trail up to the gulch.  
Bob walking along trail. Betty is seen hurrying along her usual path to her play place. FADE OUT AND INTO
- SCENE 55 EXTERIOR. A secluded nook.  
Bob greets Betty, who asks:
- CUT IN "Why did y'u lick Arthur Colby?"
- Bob smiles, answering:
- CUT IN "Because he insulted my sweetheart."
- Betty looks surprised, hangs her head, speaks:
- CUT IN "It's right, a Prince always fights for his lady love."
- They seat themselves upon a rock. Bob places his arm about Betty and takes her hand, saying:
- CUT IN "You said you had something to tell me, Betty."
- Betty starts, looks up into his face and puts her hands on his arm, as she answers:
- CUT IN "Bob, I'm scared somethin's going to sep'rate us. I don't know what,—but somethin'."
- Bob draws her close to him. Speaks
- CUT IN "Why, Betty, what do you mean?"
- They arise and Bob takes her in his arms, saying:
- CUT IN "Betty, I love you so much, I don't know what I would do if they took you away from me."
- Betty places her arms about Bob's neck; speaks

CUT IN "You will always be my Prince, I'll wait for you, dead or alive, forever."

They sit down and converse. Betty speaks

CUT IN "Maw is afraid about that man. I don't know what she is goin' to do. When Dave comes, maybe we'll know then."

Bob presses her close to him, saying:

CUT IN "Promise me, Betty, if you should be sent away from here, you will write me. If you get no letter from me, you will know I have not received yours. Be true to me till you find out why, for I will be true to you till I find you."

Betty kisses him, and answers:

CUT IN "You will always be my Prince. I will love no other man, dear Bob."

SCENE 56 EXTERIOR. Same as SCENE 9.

Colonel Maxwell alights from his horse, and takes a war-bag into the mill. Bob watching him through cottage window. Colonel leads his horse to a small stable. Bob hastens into mill and peeps into the war-bag and hurries back to the cottage. Mr. Colby meets the Colonel at the cottage door and they enter his office together.

SCENE 57 INTERIOR. Same as SCENE 4

Enter Mr. Colby and the Colonel, who places his gloves upon the table, and removes his coat. Mr. Colby speaks to him and the Colonel goes to his desk, unlocks it, takes out a book, examines it and answers Mr. Colby's question with:

CUT IN "Have you their receipts?"

The Colonel closes the book and leans back in his chair and says:

CUT IN "I have not made it a practice to require receipts."

Mr. Colby turns toward the door, in which Bob appears, and says:

CUT IN "Belden, you and Chin Fu come in here."

CLOSE UP Bob turns and motions. Chin Fu appears. Colby speaks

CUT IN "I want you to give receipts for money the Colonel has paid you up to date.

Bob laughs and looks at Chin Fu, who also grins.  
Bob speaks

CUT IN "Mr. Colby, the Colonel has not paid either of us a dollar since I came here.

The Colonel springs to his feet, pounds his fist upon the desk, and addresses Bob with:

CUT IN "You damned liar, do you think you can pull that trick on me?"

Bob starts around the desk, but Mr. Colby takes him by the arm, and speaks

CUT IN "Wait, Belden, let me handle this. Colonel, I request that you give me your account books for examination."

The Colonel now turns to Mr. Colby, saying:

CUT IN "Do you doubt my word?"

Colby responds:

CUT IN "I'll answer that after I have verified your accounts. Are you ready to look through the tunnel with me?"

The Colonel looks first at Colby, then at Bob, slams his book into the drawer, and locks it, saying:

CUT IN "No, I can't go to the tunnel until I do some work in the mill."

Colby winks at Bob, and speaks

CUT IN "All right, Colonel, Bob and I will go up to the tunnel."

The Colonel looks startled and confused, then turns





He begins to run wildly about, and Barry rushes onto the heap, to examine it. Motions to the others, and begins to remove the stones. The Colonel only throws up his hands, saying:

CUT IN "It's useless,—we cannot open the tunnel this way in a week."

Bob and Colby slip out of hiding and stand watching the others. They stand a moment, then they approach. Colby clinches his hands and glares at the Colonel, saying:

CUT IN "You murderous scoundrel!"

The Colonel indignantly draws himself up, and asks:

CUT IN "What do you mean, sir?"

Colby points at him. Speaks

CUT IN "I mean that it would be simple justice for us to string you up right here. We watched you blow up the tunnel."

The Colonel explodes, clinches his hands, and exclaims:

CUT IN "That's a damned lie!"

The Colby boys bound forward, but Bob pushes them back and, with pistol in hand, motions for the Colonel to put up his hands. He searches the Colonel and takes a pistol from his rear pocket, then motions for him to go down the path. They all move away.  
IRIS OUT.

SCENE 60 INTERIOR. Same as SCENE 4.

Bob and Barry guard the Colonel while Colby sits at the Colonel's desk and writes. Colby arises, and says:

CUT IN "Colonel, this is a statement of your conduct here. Sign it, or we shall take you to Logan, and hand you over to the law."

The Colonel signs. FADE OUT AND INTO

SCENE 61

INTERIOR. Same as SCENE 40.

Bob enters. Mandy enters from the dining room.  
Bob asks:

CUT IN

"Where is Betty, Mrs. Tanner?"

Mandy looks guilty, and hesitatingly says:

CUT IN

"I sent Betty away, Bob."

Bob, greatly excited, clinches his hands, and in a pleading manner exclaims:

CUT IN

"Mrs. Tanner! And you did not even let me say good-bye."

They both stand dejectedly. At length Bob asks:

CUT IN

"Are you going to tell me where she is, so I may correspond with her?"

Mandy turns savagely upon him.

CUT IN

"No, she ain't fit to marry y'u, Mr. Belden. I'm goin' tu make her fit, ef she still loves y'u, and y'u her, y'u kin easy find her. I hain't done it tu hurt y'u."

Mandy leaves the room. FADE OUT.

CLOSE UP

EXTERIOR. Cottage with wagon before it.

Dave lifts Betty out of road wagon. A motherly woman comes to gate and meets them, kissing Betty. Dave hands Betty a letter. Dave drives away and Betty and the woman enter.

SCENE 62

INTERIOR. Cottage.

Woman and Betty in. Woman pats Betty on shoulder, points to chair, and leaves room. Betty sits down and opens the letter. Reads letter and cries.

INSERT  
LETTER

BETTY:

Mr. and Mrs. Scanland are goin to California and have agreed tu take yu tu yur Uncle Marvin Tanner. Yur Uncle knows yur cumin'. Be a good girl an write. I can't tell you my feelins Betty, but I want y'u to be edikated.

MOTHER.

Betty softly crying. Mrs. Scanland enters, soothes her, and takes her to her room. IRIS OUT.

SCENE 63 INTERIOR. Pullman car.

Mr. and Mrs. Scanland and Betty in, preparing to leave. Pullman Conductor puts head in car, calls:

CUT IN "Los Angeles! All out for Los Angeles!"

They leave train and are met at the head of the concourse in the station by Betty's Uncle Marvin, and taken to a large automobile waiting outside. FADE OUT.

SCENE 64 INTERIOR. Same as SCENE 10.

Mandy sitting alone at dining-room table. Opens one letter, reads it, and wipes her eyes. Opens the other letter, reads it, breaks down, and weeps, with her face in her arms, upon the table.

INSERT MY DEAR PRINCE:

LETTER My heart is breaking. You promised you would write every day, and I have had no letter. Please write me.

Maybe, dear Bob, you don't know where to write me. Maybe my letters have not reached you. Maybe you have gone away. Oh, how I wish I knew! But I'll keep my promise, dead or alive, I'll be true to you. I will always love you.

Affectionately yours,  
BETTY.

LEADER

FIVE YEARS LATER

ROBERT BELDEN IS EXPERT OIL ENGINEER IN GOVERNMENT SERVICE. ARTHUR COLBY IS A SUCCESSFUL LAWYER. BOTH HAVE BEEN CALLED TO LOS ANGELES, IN OIL LITIGATIONS.

SCENE 65 Desk of hotel office.

Bob registers, is shown into elevator. FADE OUT AND INTO

Bob stepping out of elevator, clerk calls him, points to a man sitting in office, and Bob goes to him, in-



roduces himself and they cordially shake hands. Man speaks

CUT IN "I especially desired to see you now, Mr. Belden, because I want you to go with me to the opera to-night. It's a big night,—the début of a great Los Angeles singer."

Bob bows his thanks, and says:

CUT IN "That sounds good to me, Mr. Porter."  
Mr. Porter arises, speaks

CUT IN "I'll call for you at seven-thirty. It's not a box party. You don't care if another gentleman joins us later, if he can do so?"

Bob assures him he has no objection.

SCENE 66 · INTERIOR. Manager's box at Opera House, showing stage.

Bob and Porter enter box. Manager enters. Bob is introduced, and Mr. Porter leaves. The Manager excuses himself, but returns later and explains:

CUT IN "Our star is just returned from her finishing course of three years in Europe."

The curtain rises; the star appears, amidst a great ovation. A beautiful young woman, with bronze hair and exquisite grace. Her singing is beyond description and with it all an extraordinary magnetism. The audience wildly applauds. Bob sits spellbound.

CLOSE UP Bob is holding in his hand a card,—speaks to the Manager, writes:

INSERT

MR. ROBERT BELDEN

CARD WITH  
NOTE  
THEREON

"Betty, at last I have found you. May I come back with the Manager, and congratulate you?"

The Manager looks surprised, speaks

CUT IN "And you know her!"

Bob, smiling, says:

CUT IN "I will go with you; but she must not see me until you present my card, and she says yes."

The two leave the box.

SCENE 67 INTERIOR. Behind the scenes. Betty's reception room.

The Manager enters. Bob remains in the background. Manager presents card. Betty, in great excitement, kisses the card, presses it to her bosom, and eagerly asks the Manager to bring Bob. Bob enters, and Betty bounds forward, throws her arms about his neck, and kisses him passionately. The Manager looks on in amazement, pats Bob on the back, saying:

CUT IN "Don't change the program. The people out there might appreciate this scene, but you lovers postpone it till after the show."

SCENE 68 Betty accompanies them to the door. FADE OUT.

CLOSE UP INTERIOR. Same as SCENE 65.

Bob and Manager in. Attention is drawn to the stage. Betty appears and sings. There is a commotion in the Manager's box. Mr. Porter and Arthur Colby enter the box and applaud the singer. Suddenly Arthur half arises, and excitedly exclaims:

CUT IN "Why, that is Betty Tanner!"

INTERIOR. Drawing room of Marvin Tanner.

CLOSE UP Bob and Betty in. She affectionately holding to Bob's arm. Bob pets her hand, speaks

CUT IN "Betty, were I a woman, I know I would cry for joy at finding you."

Betty leans her head against his arm, saying:

CUT IN "I know why you did not receive my letters, Bob. Do you know my poor mother is dead?"

Bob starts with surprise and shakes his head. Places his arms about Betty, saying:

CUT IN "Dear Betty, am I still your Prince?"

Betty leans her head against him, and speaks

CUT IN "If you still want me, my Prince, I am yours for life."

Bob kisses her. Mr. and Mrs. Marvin Tanner and Jed enter. Betty and Bob disentangle themselves. Jed Tanner steps forward and shakes Bob's hand cordially, saying:

CUT IN "I guess I caught you across the dead-line that time, young man."

They all laugh and Bob takes Betty by the arm; speaks

CUT IN "If I must meet the fate of Chin Fu, I'm ready."

Marvin Tanner turns to Bob, saying:

CUT IN "We have heard so much of Betty's love, sorrow, and woes,—you need not recount them, therefore, you would better disclose your intentions toward our niece while we are all here."

Bob looks at Betty, then says:

CUT IN "Well, Betty and I have been engaged so long it does seem reasonable to announce it. I gladly ask the generous approval of her father, and you good people who have been her staunch friends while I was vainly searching for her."

CLOSE UP Marvin Tanner takes Bob's hand, saying:

CUT IN "Which we heartily grant; and I am sure Jed also does."

CLOSE UP They all look at Jed, who has turned away with his handkerchief to his eyes. Betty rushes to his side. Jed puts his arm about Betty, looks up, and smiles. Motions to Bob. Jed Tanner speaks

CUT IN "Bob, there is something about Betty you should know before you marry her. She is the image of her mother at same age."

CLOSE UP Bob places his arm about the old man's shoulders as he speaks

---

CUT IN            "I know the story, Mr. Tanner, and you know I am a part of it, at least McPherson does. There are no dangerous secrets between Betty and me."

CUT IN            **Jed draws them together, speaks**

CUT IN            "Make her a good husband, my boy, You will find her a good woman."

Jed motions to his brother and Mrs. Tanner to leave the lovers alone, and Bob and Betty sway toward each other's embrace. DIAPHRAGM DOWN AND OUT.





# THE CLAIM JUMPERS



## PRINCIPAL CAST

JOHN BARKER .....	Of Munro and Barker, Bankers
COLONEL JIM HILTON .....	Typical Southern Gentleman Interested in Placer Mining
NED STANLEY .....	John Barker's Nephew: Lead
MARTHA HILTON .....	The Colonel's Wife
NANNIE HILTON .....	The Colonel's Daughter: Female Lead
JACK BRILL .....	} Jackson Hole Chief and Profes- sional Claim Jumper: Male Heavy
JOCK HARGRAVES .....	
JAKIE SLEMMER .....	Jack Brill's Agent
HANS GERDEN .....	Secret Service Man
JAYSON .....	Hotel proprietor at Stites
JESS .....	Old-time Stage-Coach Driver
MELL CROSSLEY .....	Saloonkeeper, Elk City
MRS. PEPPER .....	Hotel keeper, Elk City
FRENCHY .....	Camp Cook on Salmon River
POKER NELL .....	Jackson Hole Queen: Female Heavy
Roughnecks, Waitresses, Hostlers, Sheriff, Deputies, etc., etc.	

## SYNOPSIS

Colonel Jim Hilton, old friend of John Barker, has located placer claims on Salmon River in Idaho. Calls upon Munro and Baker, New York bankers, and asks Baker to lend him fifteen thousand dollars to construct water flumes. Baker reminds him that Martha, the Colonel's wife, was once his sweetheart, and for her sake makes the loan.

Ned Stanley is Barker's nephew, just graduated as a mining engineer. The Uncle conceives the idea of sending Ned incognito to the Colonel for experience, leaving it to the young man to identify himself.

Ned goes West, stops at Spokane to take branch railroad to Stites, Idaho, and overhears a conversation in the Silver Grill between Jack Brill and French girl.



Later overhears conversation between Jack Brill and Jakie Slemmer about jumping the Colonel's claims.

Ned goes to Stites, where he meets Hans Gerdon, who, without his knowledge is a Secret Service man trying to locate the escaped Jackson Hole gang. They both sign up with Jakie as placer miners, and join his gang for Willow Flats, on Salmon River, to work Colonel Hilton's placer claims. Take interesting stage-coach ride over snow, wonderful snow scenes of Idaho in March and April. Scene in house under forty feet of snow,—Mountain House.

Arrive at Elk City. Pepper House. Scene in Mel Crossley's bar. Ned has encounter with bully of Jakie's gang in Pepper house; gives Mike Murphy a licking. Mike confesses he was put up to give Ned a beating to prevent his going to the Salmon with them.

Colonel Hilton meets them at Elk City.

Ned and Gerdon precede the gang, arriving at Willows the evening before the gang. Meets Mrs. Hilton and Nannie. Frenchy is the sloppy cook at the bunk house. Next day Colonel and the gang arrive. The Colonel sends Ned down to his house with pack mule. Ned again meets Nannie. Ned warns the Colonel and his family of the bad character of the gang. The Colonel has Ned come and live at his home as a safeguard.

Jakie and men begin to build flumes, instead of representing the claims. Gerdon visits Ned and keeps him advised, tells Ned of scheme to swindle the Colonel.

Jack Brill takes up a claim, and files on water-right to deprive the Colonel of water after he has expended a large sum to construct flume. Brill prevents Jakie from doing the necessary representation work on the Colonel's claims, so he can jump them.

Jack Brill and Poker Nell slip into Willow.

Gerdon warns Ned and goes for sheriff. Ned and the Colonel's family prepare for trouble. Jack Brill brings his gang and conceals it near the Colonel's house. Brill and Poker Nell come to the house to bulldoze the Colonel, who, however, is ready for them, and the whole family covers the intruders with guns, while Ned binds and gags them. Ned decoys Jakie and one of his roughnecks into the house, and they are also bound and gagged.

Gerdon arrives with sheriff, and the rest of gang is captured.

The Sheriff recognizes Jack Brill as Jack Hargraves, the Jackson Hole Chief,—also recognizes Poker Nell and the gang.

Gerdon makes known that he is a Secret Service man.

---

Ned had anticipated Brill by having the claims patented, also by quietly doing the representation work.

Later, while Ned and Nannie are washing gold out of the gravel with a cradle, he reveals his identity, and the Colonel and Mrs. Hilton give their consent to his marrying Nannie.



## CONTINUITY

LEADER

IN ALL MINING REGIONS THERE IS A SPECIES OF HUMAN SHARK MORE CONTEMPTIBLE THAN THE CATTLE THIEF OR HORSE THIEF,—HE IS THE CLAIM JUMPER. HE IS USUALLY A DANGEROUS AND UNSCRUPULOUS MAN, EVER WATCHFUL FOR AN OPPORTUNITY OR PRETEXT TO STEAL FROM THE LEGITIMATE PROSPECTOR THE FRUITS OF HARD, TRYING LABOR IN THE LOCATING, RECORDING, AND REPRESENTING OF HIS CLAIMS.

SCENE I

INTERIOR. Wall Street office of Munro and Barker, Bankers and Brokers.

John Barker,—dignified man of fifty-five, with kindly face, merry eyes, and soft manners,—seated at desk. Enter Clerk with card. Mr. Barker takes card, looks at it.

INSERT  
CARD

MR. JAMES HILTON

Mr. Barker smiles and nods to the clerk to admit visitor. Colonel Jim Hilton enters, big, soldierly, Southern gentleman. Mr. Barker arises and greets him cordially, and leads him to a seat. Speaks

CUT IN

“And how is my old sweetheart, Martha, Jim?”

Jim pounds the desk. Speaks

CUT IN

“Just as good and sweet as ever, John, and still in love with me.”

Mr. Barker pokes him in the ribs. Speaks

CUT IN

“You conceited old rogue! But didn’t you have a little girl?”

Jim nods and talks enthusiastically about the child to Mr. Barker, holding up the palm of his hand to show how tall she is. Speaks

CUT IN

“After stealing my girl twenty years ago, how can you have the conscience to come to see me?”

Jim laughs and pounds the desk. Speaks



CUT IN            "That's when you beat yourself, John. I'd a-married your sister if you hadn't told her I was a born drunk-ard. But weren't we hellhounds in those days?"

They talk and prod each other. Mr. Barker offers the Colonel a cigar. The Colonel takes a lot of papers and letters out of his pocket. He selects the papers he wants, and returns the others to his pocket, then lays the papers on the desk, and places his hand over them. Speaks

CUT IN            "John, I've struck pay dirt. I want fifteen thousand dollars to build a ditch and flume to my placer ground."

Mr. Barker lays back in his chair and laughs. Speaks

CUT IN            "Ah! My turn has come. I won't lend you a damned cent on your own account."

The Colonel's face registers surprise. His jaw drops, and he is much confused. Speaks

CUT IN            "But, for Martha's sake I'll lend you up to twenty-five thousand dollars."

The Colonel falls back in his chair and fans himself with the papers. Raising up he shakes his finger in Mr. Barker's face. Speaks

CUT IN            "You bankers are on a level with the Western claim jumper. Next thing you'll ask me to put up Martha as security."

Mr. Baker laughs. Speaks

CUT IN            "You're mistaken, Jim. I'll lend you a hundred thousand on security. But how are you going to secure this loan?"

The Colonel lays down the papers, and they talk earnestly. Mr. Baker nods assent. They both rise, and Mr. Baker accompanies the Colonel to the door, bidding him a hearty goodbye.

SCENE 2 INTERIOR. Mr. Barker's Library.

Mr. Barker comfortably seated, reading. Enter Ned Stanley, his nephew,—twenty-six, splendidly set-up, athletic chap, cool, calm, and dignified. Mr. Barker smiles and points to a chair. There is substantial cordiality between them. They converse. Mr. Barker looks over the young man with kindly, interested eyes. Speaks

CUT IN “Ned, your post-graduate engineering course is only a foundation. You must have practical experience.”

Ned looks earnestly at Mr. Barker, and nods his head. Mr. Barker suddenly arouses himself, strikes his fist upon the arm of his chair, leans eagerly forward and addresses Ned, saying:

CUT IN “I have it Ned; this is your chance. I have just loaned to my old friend Colonel Jim Hilton fifteen thousand dollars to open up a placer. I'll send you out to him.”

Both men exhibit great pleasure at this suggestion. Mr. Barker lays aside his book; gets an Atlas, which the two men look over. Ned seems bewildered, speaks

CUT IN “Looks as if it is in Mars. Must be a rough country.”

Mr. Barker tosses his glasses and goes through the motions of deep and rapid thinking. Speaks

CUT IN “Ned, I have an idea. The Colonel doesn't know you. I'll send you there without advising him, leaving it to your discretion to identify yourself and present your credentials.”

They talk and plan.

SUB-TITLE TWO WEEKS LATER

SCENE 3 EXTERIOR. Street in Spokane.

Ned Stanley stops in front of entrance to restaurant. On front is the name “Silver Grill”. Ned enters.

SCENE 4 INTERIOR. Restaurant.

Ned comes into restaurant. Head waiter raises his hand and motions for him, draws out chair at small table at the side of room. Enter a man and woman,—the man small in stature, but strong and compactly built, dark, with black hair and black mustache; wears corduroy suit and high boots. The woman is a comely young person, who seems to be acquainted with the place. She has a French face and brown hair. The head waiter seats them at a table directly in front of Ned. The man begins to play amorous attention to the young woman, then, drawing from his pocket a wad of tissue paper and takes from it a large gold nugget, he holds it in his palm, and extends it toward the woman. The woman takes the nugget, weighs it in her hand, turns it over, examines it, and looks at the man, saying:

CUT IN                   “Where did you get this, Jack?”

Jack takes the nugget and points to particles of white quartz mingled with gold. Speaks

CUT IN                   “I’m going to make a killing out of this, Marie. Old Jakie says the ground is lousy with this kind of gold. Some old Colonel is squatted on it down on the Salmon. Want to go along and see me take it away from him?”

Marie shakes her head, with the words:

CUT IN                   “Gee! I wish I could, Jack, but Dad couldn’t run the hotel bar a day without me.”

Jack shakes the nugget as he speaks

CUT IN                   “Never mind, honey. I’ll bring this and a lot more to you when I come out.”

The waiter places their luncheon upon the table. Ned pays his check and passes out.

SCENE 5                INTERIOR. Railway station ticket office.

Ned buys ticket to Stites, Idaho, then picking up his large English traveling bag goes out.

SCENE 6            EXTERIOR. Railroad yard with waiting train.  
Ned boards train.

SCENE 7            INTERIOR. Railway coach.  
Ned enters, takes seat near window, showing scene without, through which window he observes the man Jack come hurriedly out of the station onto the platform, and look sharply about. As Jack starts directly toward the car, Ned sees a hard-faced wrinkled old man standing on the platform directly beneath his window. Jack speaks

CUT IN            "Oh, there you are, Jake! I thought I had missed you. Got your men together?"

SCENE 8            EXTERIOR. Railroad train at station.  
Jack and Jakie conferring. As Jack speaks CUT IN, Jakie nods his head toward several rough men standing about the platform; speaks

CUT IN            "I'll pick up two or three more on the way."

Jack looks cautiously about; saying:

CUT IN            "Be careful, Jake, whom you take down there with you. You must not stick a shovel in that ground till I get there. Don't breathe my name even to the men."

Jack and Jakie shake hands. Jakie picks up a bundle and climbs into the car.

SCENE 9            INTERIOR. Same as SCENE 7.  
Ned in seat near window. Jakie enters, takes seat directly in front of Ned. Jack hovers about beneath window till the train starts. Speaks

CUT IN            "Have everything ready by July first, Jake."

The train pulls out, Jack waves his hand at Jake.  
IRIS OUT.

LEADER            ABOUT THE FRINGE OF THE EXPANDING INLAND EMPIRE HOVER THE FAST-VANISHING REMNANTS OF THE PRIMEVAL PEOPLE. STITES, IDAHO, IS THE TOWN



OF THE BLACKFOOT INDIAN RESERVATION, LOCATED ON THE SLUGGISH SNAKE RIVER AT THE RAILROAD TERMINAL. .

ABOUT THE STORES, AND ALONG THE STREETS, THE INDIANS SQUAT IN LAZY INDOLENCE,—THE WHITES ARE EVEN LAZIER, ALL HAVING ABSORBED THE HABITS OF THE RIVER, WITH ITS BANK LEVEL WITH ITS WATERS.

SCENE 10      EXTERIOR. Station at Stites, Idaho. Train has just pulled in. Bus in waiting.

Ned and Jakie alight from the train; Ned tosses his traveling bag into the wobbly bus and climbs in. He is the only passenger. Jakie and a number of beastly-looking men are walking.

SCENE 11      EXTERIOR. Road leading to small town. River beside road.

Bus with Ned and driver in driven along river to a small wood bridge that crosses the river.

SCENE 12      EXTERIOR. Front of a two-story hotel. Bus drives up. Driver gets down, takes Ned's bag, and the two men enter hotel.

SCENE 13      INTERIOR. Western hotel. Enter Ned with driver carrying his bag. To Ned's surprise the driver steps behind the counter, turns the register, and hands him a pen. Ned looks up and smiles as he registers. The man again takes Ned's bag, lifts several keys from the key-board, and motions Ned to follow him to the second floor, where he unlocks several doors, waves his hand toward them, picks up the bag, and says:

CUT IN      "Take your choice, young man, we hain't very full jes now."

Ned peeps into the rooms and motions to the one he selects. The man turns to go, Ned calls him, saying:

CUT IN "Are you the whole show?

The man laughs. Speaks:

CUT IN I do everything but wash the dishes."

LEADER ONLY THOSE WHO HAVE COME INTO ACTUAL CONTACT WITH IT MAY APPRECIATE THE GRIM HUMOR OF CERTAIN PHASES OF LIFE IN THE RAW WESTERN COUNTRY, WHERE TRAGEDY AND COMEDY SIT SIDE BY SIDE.

SCENE 14 INTERIOR. Dining room of hotel.

Two long tables accommodate the boarders. Rough men are crowding into the room, joking and good-naturedly jostling each other. Two raw-boned waitresses are serving the mob. Ned enters, stands as if uncertain. One of the women winks at the other and wags her head toward Ned. Speaks

CUT IN "Here, sonny, cut in here."

She snatches a chair from a place where another man is about to seat himself, shoves it under Ned, and rams him up to the table. The other man attempts to sit down, and goes sprawling upon the floor. This starts an uproar, with everybody laughing. A chair is brought to the stranger and, mumbling and grumbling, he gets to the table. Someone speaks

CUT IN "Shoot the soup!"

All is clatter and bang as the boarders eat and jabber. The man next to Ned finishes and arises. Jakie enters. Ned espies him looking for a place. He motions to him, and Jakie comes and sits by him. They converse as they eat. Jakie speaks:

CUT IN "I was raised on a farm, and this always reminds me of feeding the hogs."

After the meal Ned and Jakie arise and pass out together.

SCENE 15. INTERIOR. Office of Stites Hotel.

Enter Ned and Jakie, they take two seats and continue their conversation. Jakie speaks:

CUT IN "You'll find this a rough country young man. Are you lookin' f'r work?"

Ned nods that he is. Jakie speaks again

CUT IN "I'm makin' up a crew for Colonel Hilton down on the Salmon River. How'd you like placerin'?"

Ned indicates he would like it, and Jakie writes his name in his book. Jakie goes out. Only one other man remains in the office, reading a newspaper. Ned goes to Jayson, the proprietor, who is behind the counter. Speaks

CUT IN "Mr. Jayson, can you tell me anything about this mining country over on the Salmon?"

Jayson looks sharply at Ned, cocks his head to one side, and glances about the room. Drawing Ned close to the counter, he says:

CUT IN "You surely picked out the road to trouble, young man. I take you f'r a tenderfoot."

Ned glances at the man in the corner reading, saying:

CUT IN "I am a tenderfoot engineer. I want some experience in placer mining. What about this man Jakie?"

Mr. Jayson throws up his hands and makes a deprecatory motion. Speaks:

CUT IN "He belongs to that gang of claim jumpers headed by the worst scoundrel, Jack Brill."

Again Ned covertly glances at the man reading. Speaks

CUT IN "Could you find me a man familiar with the mining game whom I could positively trust?"

Jayson calls to the man behind the paper and motions for him to join them. He is a powerful man with a calm and unemotional face. Jayson speaks:

CUT IN "This is Hans Gerdon, Mr. er-er-"

Ned laughs and takes Gerdon's hand, saying

CUT IN "My name is Ned Stanley,—tenderfoot,—Mr. Gerdon?"

The man looks earnestly at Ned as he shakes his hand. The two walk across the room and begin conversation. Gerdon speaks

CUT IN "I signed up with this man Jakie, too. We must know each other better, for we shall need friends down there."

SCENE 16. INTERIOR. Same as SCENE 15.

Jakie's crew gathered in hotel office. Jakie speaks

CUT IN "Listen, men! To-morrow mornin' at six o'clock th' stage leaves from this hotel door. Dress warm, and don't have any whiskey on you. We are on a government reservation till we reach Elk City."

LEADER THE NEXT MORNING

SCENE 17 EXTERIOR. Same as SCENE 12.

Large coach, drawn by six horses, rattles up to the hotel front. Jakie's crew waiting in groups. Amid excitement and bustle the men take their places as their names are called by Jakie. Ned finds himself seated by big Jess,—old-time stage driver,—high upon the driver's seat. Jess speaks

CUT IN "Shake, pard! Glad to have good company. First trip?" Ned nods and shakes hands. Jess nudges him with his elbows, saying:

CUT IN "Tenderfoot, eh? Well y'u won't be long, 'f y'u train with this bunch."

Jess sends his long lash out over the horses like a writhing serpent. The coach seems to rise up off the earth and go sailing up the main street of Stites for the mountain pass.

LEADER THERE ARE SCENES OF GRANDEUR IN THE HIDDEN RECESSES OF THE ROCKY MOUNTAINS THAT MAY



NEITHER BE PICTURED NOR DESCRIBED BY WORDS ALONE. THEY MUST BE SEEN AND EXPERIENCED. THE MOST INSPIRING SNOW SCENERY IN AMERICA MAY BE FOUND BETWEEN STITES AND ELK CITY, IDAHO. IN MARCH AND APRIL.

SCENE 18            EXTERIOR. A snow-covered mountain road.

The stage coach traveling at a rapid gait over twenty to forty feet of snow. The straight pine trees, from one hundred and fifty to two hundred feet in height, resemble great white cones, being one solid mass of snow beaten into the limbs solid to the body. These cones are decorated from top to bottom with the extending green tips of the boughs. The snow falls softly, scarcely a breeze stirring. The silence begets sleepiness and the glare insanity.

Ned and Jess still conversing on Driver's seat.  
Ned speaks

CUT IN            "It makes one dizzy, Jess."

Jess smiles and nods. Suddenly the horses fall forward in a pile, and the coach rushes almost on top of them. The lead horses are out of sight. The snow crust has broken. Jess yells:

CUT IN            "All out!"

Jakie's men come rolling out of their snug, warm seats. The coach is pulled back and shovels are put to work to extricate the horses. IRIS OUT.

LEADER            EVENING ARRIVAL AT MOUNTAIN HOUSE

SCENE 19            EXTERIOR. A wayside inn for taking care of transfer teams. The coach drives over snow forty feet deep and above the level of the chimney top, out of which a blue smoke is arising. No other part of the house is visible. Steps are cut in the snow leading down into the house.

Jess and his coach take a sudden plunge down a tunnel, and into a great barn thirty feet beneath the snow.

SCENE 20

INTERIOR. Mountain House.

All Jakie's men seated at long table, eating, also Ned, Jess, and Jakie.

SCENE 21

INTERIOR. "Bull Pen" where the men sleep.

Usual activities attending the ceremony of men bunking in the West,—in this instance, Ned, Jakie and the rest of the crew.

LEADER

NEXT MORNING

SCENE 22

EXTERIOR. Sleighs ready for Elk City, waiting in snow.

Men draw lots for sleighs. Ned and Gerdon draw the same sleigh and take the lead. Ned again climbs up to the seat by Jess, who is driving the leading sleigh, and they are off. Jess speaks

CUT IN

"First big sleighride, Cap?"

They smilingly look at each other and Ned nods. Jess looks cautiously over his shoulder, leans over and speaks to Ned

CUT IN

"How'd y'u happen to hit this Jackson Hole bunch o' cut-throats?"

Ned looks startled, as he says:

CUT IN

"How about Gerdon?"

Jess turns and looks back at the four men in the rear sleigh, speaks

CUT IN

"Is Gerdon there? Stick close to him. He's all right."

SCENE 23

EXTERIOR. A thrilling scene of the big sleighs trailing each other over the frozen snow. IRIS OUT.

SCENE 24

EXTERIOR. Elk City A typical mining town.

A crowd of heavily coated and booted men standing along the streets and about the Pepper House, run by one Mrs. Pepper. The sleighs come streaming into the city on dry ground, the snow having disap-

peared from the valley. Upon the arrival of the sleighs, the inhabitants of Elk City begin to pour out of the stores, the postoffice, and the bar-rooms to see the new men. They comment on the in-coming men as they alight. Most of the crew pass across the street to the bar of Mell Crossley. Jakie, Ned, and Gerdon go into the hotel.

## SCENE 25

INTERIOR. Dining-room of the Pepper House. Long tables to seat forty persons.

Ned and Gerdon in. Bunches of rough men begin to roll into the dining room, laughing and jostling. A big fellow; half loaded, bumps heavily against Ned, jostling him against Gerdon. Gerdon steps between Ned and the stranger, saying:

## CUT IN

“What’s the purpose, stranger?”

The big stranger looks at Gerdon with a surly grin, then looks at Ned, speaks

## CUT IN

“Say, I’ll eat that cub o’ yor’n, an’ you too.”

The stranger roughly shoves Gerdon away from him, and makes a grab for Ned. The crowd pauses, and they surge back into the office. Gerdon, now in a rage, is ready to pounce upon the stranger. Ned takes Gerdon by the shoulder and draws him back, and himself confronts the stranger. Ned speaks

## CUT IN

“I’m a stranger here, but I don’t need anyone to protect me. New tell me your trouble.”

The stranger hunches his big shoulders, bows his neck, sticks out his chin, shows his teeth like a wild beast, and hunches his hands like claws, as he prepares to spring upon Ned. Ned does not wait. He lands the toe of his heavy raw-hide boot upon the shin bone of the stranger, and as the man gasps with pain Ned lands a hard right to the point of his chin and knocks him completely out. Then Ned and Gerdon take their places at table. Old-timers look cautiously at the cool young stranger who is now eating soup, and they wag their heads approvingly, and wink and whisper.



SCENE 26      EXTERIOR. The long porch in front of the hotel  
Knots of men stand about the streets talking about  
the "fuss." Ned and Gerdon sitting on porch,  
smoking. Men pass in and out of the hotel to get a  
glimpse of the fighting youngster. Jakie comes out  
on the porch with the big stranger and they walk to  
where Ned and Gerdon are seated. Jakie speaks

CUT IN      "Stanley, I want you and Pat to be friends. This is  
Pat Barney; he's going down with us."

Ned arises, smiling and offers his hand to Pat, say-  
ing:

CUT IN      "I think we've met before. Just call me Ned, Pat.  
You'll find me worth knowing."

The burly Irishman cocks his head to one side,  
places his hand on his jaw, shakes hands with Ned,  
and remarks:

CUT IN      "Shure, an' I'll be axin' f' an introduction hereafter.  
I'd rather have ye as a frien' than a foe any time."

Ned introduces Gerdon and they offer Pat a seat.  
Ned speaks:

CUT IN      "Sit here awhile, Pat. Those boys are looking for  
a fight. You'd be fighting in ten minutes over there."

Ned hands Pat a cigar and a match. Pat slowly  
lights and puffs at the cigar, looks at it, then thought-  
fully looks at Ned, puts his pudgy finger on his arm,  
and leans forward with his elbow on his knee, saying:

CUT IN      "How did y'u hap'n t' git in wid a bunch o' hoboes?"

Ned looks surprised at Pat, then at Gerdon, speaks.

CUT IN      "Hoboes!" Why I thought those were Jakie's placer  
mines."

Pat looks carefully about, hunches his chair closer,  
looks earnestly into Ned's face, then speaks:

CUT IN      "They don't want y'u down there, and put me up to  
givin' y'u a beatin'. Keep mum. I'll hate y'u,—see,—  
but lave it to me."



Pat arises, and without looking back he crosses the street and enters Mell Crossley's bar-room. Two men come out of the hotel and motion for Gerdon and Ned to join them over at the bar. Gerdon accompanies them, but Ned passes into the hotel.

SCENE 27      INTERIOR. Crossley's bar. Large room with long bar and tables. Place filled with men. No women are present, and only card games intimate gambling.

Enter the two men and Gerdon. Mell Crossley leans across the bar and greets them. Crossley speaks:

CUT IN      "Who's the handy young buck with you, Gerdon?"

The men bunch their heads together and await Gerdon's reply, which is:

"He ain't with me. He's one o' Jakie's pickups. I rode over with him. Seems to be a decent sort."

The two men leave Gerdon talking with Crossley, who says:

CUT IN      "I don't like this Jake Slemmer bunch, Gerdon. He is working for Jack Brill, and they are giving a bad name to this whole region. What are they up to now?"

Gerdon looks at some of Jakie's men standing at the end of the bar. Speaks

CUT IN      "That's what I'm going down there for, to find out, Mell, I'll keep you posted."

IRIS OUT.

SCENE 28      EXTERIOR. Main street in Elk City. Next morning. Pepper House.

Men, humped up with hands in their pockets as though cold, run across street from hotel to bar. A large fine looking old gentleman, resembling a Southern Colonel, rides up to the Pepper house and dismounts. Jakie and some of his men are standing upon the hotel porch. Jakie steps up to the arrival, speaks:

CUT IN      "Is this Colonel Hilton? I am Jake Slemmer."

The hearty Colonel shakes Jake's hand and they stand and talk for a few moments. Jakie speaks:

CUT IN "I've brought a fairly good crew over, Colonel. I think we'll get along."

Jakie calls to the men who are hanging about the hotel, including Ned, and introduces them to the Colonel, who invites them across to the bar. Noticing that Ned lags back and does not accompany the others the Colonel waves his hand for him to come on. Ned says:

CUT IN "I'll wait here, if you don't mind, Colonel."

The Colonel speaks to Jakie and looks back to Ned, then turns toward Crossley's bar where all enter. Mrs. Pepper comes out on the porch, and seeing Ned alone, walks to him, saying:

CUT IN "Is this your first trip to Elk?"

Ned arises and nods that it is. Mrs. Pepper sighs heavily; speaks

CUT IN "Well, you'll shorely get experience out here. Ever met any of these men before?"

Ned shakes his head. Mrs. Pepper speaks

CUT IN "Jes be careful, young man, they're none too good. I'm afraid for the Colonel's nice family down in that hell hole."

CUT IN "Why, has the Colonel brought his family out here with him?"

Mrs. Pepper becomes confidential, replying:

CUT IN "The nicest wife and the sweetest daughter I ever saw. They stayed here for two weeks before going down to Salmon River."

The Colonel and his crew are seen coming out of the bar. Mrs. Pepper nods to Ned and passes inside. Horses are brought up for the men. Gerdon walks to the men having the horses in charge, and has a word

with them. One of the men selects two horses and hands the reins to Gerdon. Gerdon motions to Ned. They adjust their packs and mount. Gerdon turns and speaks to Jakie and the Colonel, who nods, and they ride away. Gerdon speaks to Ned

CUT IN "We must go all the way through to-day and beat this gang. They are loaded with whisky. They will only reach Dixie to-night."

As Gerdon and Ned ride out of sight, there seems much confusion about getting the crew away from the Pepper House. The cavalcade finally gets into motion, the Colonel and Jakie leading the way. IRIS OUT.

LEADER THERE ARE SMALL VALLEYS, SEATED DEEP DOWN IN THE ROCKY MOUNTAINS, NESTLING CLOSE TO THE RIVERS, WHICH ARE ALMOST TROPICAL IN MIDSUMMER. SUCH GARDENS OF EDEN MAY BE FOUND ALONG THE SALMON RIVER. WILLOW FLATS WAS LOCATED THERE. A SHORT DISTANCE BELOW WAS THE PLACER MINE AND COMFORTABLE DOUBLE LOG CABIN OF COLONEL JIM HILTON.

SCENE 29 EXTERIOR. A sharp ridge following a well-defined trail leading toward Willow Flats. The tumbling Salmon river glints in the last rays of the sun which is dropping behind the mountains. It looks like a sheer drop of a mile to the flat below.

Along the trail come in single file two horsemen, Ned and Gerdon. When they reach a point overlooking the little valley below, Gerdon speaks

CUT IN "We must foot it the balance of the way, and must work fast, as it gets dark in a minute down here."

They dismount and pass down the steep trail leading their horses.

SCENE 30 EXTERIOR. A number of deserted log cabins strewn about and some half a dozen others occupied by a squalid lot, the children seemingly only half clad. The evening atmosphere is delightful. A bunk house, surrounded by a horse corral.



A sloppy, fat man, bleary-eyed and bare-footed stands in the doorway, his arms covered by a big white apron. Ned and Gerdon ride up. Gerdon speaks

CUT IN "Hello! Frenchy, where's your bonnet?"

Frenchy reaches inside the door and cocks a white paper on his frowzy head and shakes hands with Gerdon. Ned is introduced, and Frenchy points to a long shed back of the bunk house. They take their horses there, lift off their saddles, water the horses, and give them feed. Then they return to the bunk house. To Frenchy Gerdon says:

CUT IN "Jakie and his pirate crew will come in by noon to-morrow, Frenchy. So this is where we are to get our flees, eh?"

Gerdon and Ned look about the filthy place and Frenchy grins, pushes up his paper cap and scratches his head, speaks

CUT IN "Yes,—and other things. How many's comin'?"

Gerdon tells him, and he and Ned go to the flume of running water and bathe their hands and faces, then look about. Gerdon shakes his head, saying to Ned:

CUT IN "It'll take nerve to stand for this, my boy."

Frenchy motions, and they enter the big mess house.  
IRIS OUT.

LEADER

NEXT MORNING

SCENE 31 EXTERIOR. Bunk house at Willow Flats.

Ned and Gerdon looking over some fishing tackle. Dogs begin barking and run down the roadway. Two women on horses ride up to the front of the bunk house. Seeing the two men, they hesitate about dismounting. Ned arises and lifts his cap. One woman is about forty five, and the other about twenty, and of exquisite beauty; they are modishly attired



and ride excellent horses. Frenchy steps out, raises his paper cap; speaks

CUT IN "These are part of the new men, ma'am. The Colonel will come in with the others at noon. This is Mrs. Hilton and her daughter."

Ned and Gerdon acknowledge the introduction, and the younger woman intimates she will dismount. Ned quickly steps to her assistance. Mrs. Hilton speaks

CUT IN "See that the men are made comfortable, Frenchy. Come, Nannie."

Ned promptly offers his hand and lifts the young woman to her saddle, and raises his cap when she and her mother ride away. Ned and Gerdon stand staring at each other. Gerdon speaks

CUT IN "No place for a girl like that."

Ned shakes his head, looks down the road, stands thinking for a moment, then picks up a fishing rod and begins to examine it. IRIS OUT.

SCENE 32 EXTERIOR. Same as SCENE 29.

The calvacade, headed by the Colonel and Jakie, is seen silhouetted against the blue sky as it trails along the sharp ridge.

SCENE 33 EXTERIOR. Same as SCENE 3.

The Cavalcade arrives. Frenchy, Ned, and Gerdon greet them. The Colonel leans upon the pommel of his saddle and looks down at Ned and Gerdon, speaks

CUT IN "When did you fellows get here?"

They laugh and help the Colonel to alight as they talk. Gerdon takes the Colonel's horse. Colonel speaks

CUT IN "Water, but don't unsaddle him, Gerdon, I shall ride down to my house."

The Colonel stands, removing his big-cuffed riding

gloves. The men are taking care of their horses. Ned steps up to the Colonel, saying:

CUT IN "Can I do anything for you, Colonel, before you start for your home?"

The Colonel looks up, slaps his gloves on his clothes, as though beating off the dust of travel; answers:

CUT IN "Come to think of it, you may, young man. Go out there and pack that stuff for my horse on one of those donkeys and start on the way. I'll overtake you. Keep straight down that road."

Ned chuckles secretly and proceeds to execute the Colonel's orders. Gerdon helps him to pack the donkey, then Ned rides off. As he starts away, he looks wisely at Gerdon, and says:

CUT IN "Things are starting our way, Gerdon."

SCENE 34 EXTERIOR. An open space in which placer mining has been done. Toward the mountain side a neat double log cabin is seen about which is a small garden spot and fruit trees.

Ned approaches the house, and the Colonel's daughter, Nannie, comes out of the door, and waits for him to arrive. Ned raises his cap, and explains. Nannie speaks

CUT IN "Oh, Mamma! Dad is up at the Willows."

Mrs. Hilton comes and stands in the door. She smiles and nods to Ned. Nannie helps Ned to unpack the supplies, and secretly watching him. They are carrying them inside when the Colonel rides up, springs from his horse, and is affectionately greeted by both the daughter and mother. He turns to Ned, saying:

CUT IN "What do you think of this snug place down here, young man?"

Ned scratches his head, hesitates, and kicks the gravel with the heel of his boot. Looking up quickly, he says:

CUT IN "It seems an ideal spot for a summer outing; but, Colonel, from what I have learned about some of these men that came down with you, this is a dangerous place for women."

The mother and daughter look frightened, and the Colonel straightens up and looks sharply at Ned and pointing to the placer ground, speaks

CUT IN "Why they are going to work right out there. What do you know about them?"

Ned looks at Mrs. Hilton and Nannie. The Colonel turns to them, and speaks and they pass into the house. Ned and the Colonel stand talking. The Colonel speaks

CUT IN "Knowing this, why did you join the crew?"

Ned looks confused, but straightens up and looks the Colonel squarely in the face, saying:

CUT IN "Colonel, if you will not question me now, I will confide to you that Gerdon and I have joined this crew for a secret purpose, which is wholly favorable to your interests here. Later I will tell you the facts."

The Colonel looks at Ned, then thoughtfully at the ground, nods, and shakes hands with Ned, who turns towards the Willows with his donkey. IRIS OUT.

SCENE 35 INTERIOR. Colonel's home; living room.

The Colonel in. He rips open a bundle of newspapers and flattens them out upon the table. Nannie enters and leans her elbows upon the table, watching her father run them over. Mrs. Hilton enters, speaks

CUT IN "Jim, I think you should learn more about this young man you sent down here. He is quite different from the others."

The Colonel straightens up and looks at her sharply, saying:

CUT IN "Yes, he seems to be well educated and a gentleman."

The Colonel slips down into a chair, and sits think-

ing, drumming on the table with his fingers. Arousing himself, he looks askance at Nannie, who is reading a paper, then at Mrs. Hilton. After a pause, he speaks:

CUT IN "Mother, I'm not well impressed with these rough men coming down here. If I find this young fellow is worthy, could you take care of him here as a sort of safeguard in my absence?"

Mrs. Hilton looks startled and Nannie looks first at her mother then at her father. Mrs. Hilton answers:

CUT IN "I leave that to your judgment, Jim. His actions are those of a gentleman rather than of a miner. On a pinch we could accomodate him."

Nannie spreads a paper out on the table and points her finger at it, saying:

CUT IN "Who's Poker Nell, Daddy?"

The Colonel picks up the paper and examines it.

INSERT  
NEWSPAPER  
HEADLINES

RAID ON JACKSON'S HOLE  
BIG BLONDE POKER NELL, AGAIN ESCAPES  
WITH MYSTERIOUS LEADER  
AND SEVERAL MEMBERS OF THE GANG  
NET SPREAD OVER WHOLE WEST FOR  
THEIR APPREHENSION

The Colonel places the paper upon the table, and looks uneasy. Nannie looks at him inquiringly. He laughs and they converse over the news found in the papers. IRIS OUT.

LEADER

NEXT DAY

SCENE 36

EXTERIOR. Colonel Hilton's placer ground.  
Enter Jakie's men, who walk over it, examining it, and appear to be planning their labor. Enter Colonel, who calls Jakie and Ned and shows them where a pit has been sunk. Gerdon is watching Jakie. Jakie takes out a rule and measures the dimensions of the hole, saying:

CUT IN "Well, Colonel, it will take till the first of July to



build the flume and bring permanent water onto the ground."

The Colonel looks disappointed. He and Jakie confer. Turning to Ned, the Colonel, taking him by the arm, speaks

CUT IN "Jake, if it doesn't matter to you, I should like to have this young man remain down here with me. I have more work here than I can take care of. Lay out his work here on the ground."

Jakie looks sharply at the Colonel, thinks a moment, nods assent, then walks away with Gerdon. The Colonel and Ned look after them; speaks

CUT IN "Ned, have you any objections to such an arrangement?"

Ned looks at the Colonel and speaks:

CUT IN "No, if it will not inconvenience your household, I should feel very grateful to escape the 'bull-pen'."

The Colonel laughs. He and Ned walk to the house together. Mrs. Hilton and Nannie come out of the house and all stand and talk. The women greet Ned cordially. Ned and the Colonel walk away talking.  
IRIS OUT.

LEADER ON SUNDAYS GERDON CAME DOWN AND VISITED NED. THESE VISITS WERE BECOMING INTERESTING. NED HAD RIGGED UP FOR NANNIE A CRADLE FOR WASHING GOLD.

SCENE 37 EXTERIOR. The cradle for washing gold.

Ned and Gerdon examining the cradle. Ned puts in some gravel, then rocks the cradle, while Gerdon pours in the water. They examine the results. Ned speaks

CUT IN "I tell you, Gerdon, this is rich ground. I believe we could have had water on the ground before this."

Gerdon looks sharply at Ned, speaks

CUT IN "The Colonel will not get water on his ground if he

waits for this bunch of rogues. I have learned the whole trick, Ned."

Ned raises up from his work and stares at Gerdon, who speaks

CUT IN "It is so simple,—it is laughable. Pat has quit Jakie and is sinking a prospect hole on a piece of ground between here and Willow for some outsider."

Ned sits down upon the bank and looks up at Gerdon. Ned speaks

CUT IN "Well, what of that?"

Gerdon laughs, saying:

CUT IN "What of that? Why, that is made the excuse for grabbing the water-right, and that will prevent the Colonel's using the water after he has paid for constructing the ditch and flume. Pat tells me the claim is filed in the name of one Jack Brill, Professional Claim Jumper, who owns the water-right."

Ned springs to his feet, and pounds his fist into his hand; speaks

CUT IN "That is not all: if the representation work is not done on these three claims and recorded before July first the same person will jump these claims. That's why Jake has done no work down here."

Ned shakes his head and thinks deeply; speaks

CUT IN "Don't say a word to any one else Gerdon. I'll need you about July first."

They walk up the river bank. Gerdon speaks

CUT IN "I nearly forgot to say that all the men will go out on July third, and will not return."

Ned nods his head, saying:

CUT IN "I think I can save these claims, Gerdon, but I'm puzzled about the other matters."

Gerdon fills and lights his pipe, speaks

CUT IN "You hold this end down, and I'll line up the prettiest game you ever saw up there, but you must keep the Colonel quiet."

They shake hands and separate. IRIS OUT.

SCENE 38 EXTERIOR. Same as SCENE 37.

Nannie comes down the path to meet Ned and they walk back to the gold cradle and begin to wash out gold. Ned pours in the water and rocks the cradle, with his foot while Nannie brings the gravel and dumps it in. Suddenly Ned pauses, looks into the cradle, and picks out a big gold nugget, which he holds up, then places in Nannie's hand. They stand, examining it. Ned places his hand over Nannie's hand and squeezes it, speaks

CUT IN "Nannie, do you still believe me a hobo miner?"

Nannie hangs her head, shakes it, puts her hand on Ned's arm. Ned speaks:

CUT IN "Well, I'm not. I'm here for a purpose, and I am going to confide in you. May I trust you not to tell your parents?"

Nannie is eagerly interested and bows her head vigorously. Ned speaks

CUT IN "Your father is being swindled, and Gerdon and I are going to save his claims and get the swindlers."

Nannie looks astonished. Ned speaks

CUT IN "After I have made good and identified myself to your parents, then I will ask you something. Will you think it over?"

Nannie looks bashfully up at Ned, places her hand on his arm, hangs her head, and begins to push the long handled shovel in the sand. Ned looks at her and laughs. Nannie pouts and nods her head. Ned kisses her hand; speaks

CUT IN "Come on, I've something important to tell your father."

SCENE 39

EXTERIOR. The Hiltons' house.

Ned and Nannie are seen walking up the path to the house, where the Colonel and Mrs. Hilton are sitting in front of the cabin door talking. They see Ned and Nannie coming. Mrs. Hilton speaks

CUT IN

"I wish we knew more about this young man."

The Colonel looks at her, then at the young people approaching; speaks

CUT IN

"I hope he is all he seems to be. He's a nice boy, and Nannie likes him."

Mrs. Hilton looks sharply at the Colonel, and says:

CUT IN

"And he may be a renegade, so far as we know."

The Colonel springs to his feet and turns to go into the house, saying:

CUT IN

"That reminds me,—I want to show Ned that article about Jackson's Hole."

Goes in. While Ned and Nannie stand talking to the mother, the Colonel comes out with newspaper in his hand, and gives it to Ned. Ned carefully looks at it, and hands it back to the Colonel. Ned speaks

CUT IN

"Colonel, I have something important to tell you, and I think, in the circumstances, Mrs. Hilton and your daughter should hear it also."

The Colonel tells Ned to sit down, and all are deeply interested. Ned recounts Gerdon's story. The Colonel looks angry, pounds his knee, spits, and shows evidence of excitement, speaks

CUT IN

"I'm being swindled, eh? Well, by Gad, I'll put some of them under the ground before I leave here."

Ned makes a motion with his hand and shakes his head, speaks

CUT IN

"Wait, Colonel. If we can beat these fellows at their own game, it will be worth while. All I ask is for you to trust me and Gerdon, and do as we say."



The Colonel arises, measures off his words with his fingers and explodes into

CUT IN "Young man, I'm going to trust you. If you beat these fellows, you may ask for anything I possess."

SCENE Mrs. Hilton gasps. Ned laughs, and Nannie goes into the house. Mrs. Hilton arises and passes into the house. The Colonel and Ned walk about and converse. They pause. Ned speaks

CUT IN "It's a hard trip, Colonel; and will take a week for you to make it. But you must file Patent applications for these claims before these claim jumpers make their final move. I will do the representation work in your absence, as a precaution against accidents."

Ned and the Colonel hurriedly enter the house.

SCENE 40 INTERIOR. Same as SCENE 35.  
Colonel and Ned enter. Ned brings forms from his traveling case and he and Colonel sit and fill out the blanks. Ned writes a letter, folds the forms in the letter, and seals the envelop and addresses it; then he hands it to the Colonel.

The Colonel reads the address and gasps.

INSERT  
ENVELOPE

Monro and Barker,  
Wall Street,  
New York City, N. Y.

Colonel speaks

CUT IN "Young man, what does this mean?"

Ned arises and addresses the Colonel, saying:

CUT IN "Colonel, you said you would trust me. You are in a tight place. Ask no questions till you return."

The Colonel shakes his head dubiously, and places the envelope in his pocket as DIAPHRAGM GOES DOWN.

LEADER

NEXT MORNING

SCENE 41 EXTERIOR. Same as SCENE 39.

The Colonel, Mrs. Hilton, Nannie, and Ned in. All are standing at door of cabin. Ned carefully examines the Colonel's saddle, puts on his war-bag, steps inside, and returns with a pistol belt containing cartridges and an automatic. He attaches these so that they are concealed. The Colonel kisses Mrs. Hilton and Nannie, shakes Ned's hand, and mounts. Ned says:

CUT IN "Avoid Elk City and go direct to Grangeville. No one at Willow must know you are gone."

The Colonel rides away. Ned speaks

CUT IN "I didn't want to alarm the Colonel, but I must insist that you ladies keep your pistols on you and remain in sight of the house till he returns."

Mrs. Hilton expresses alarm, and Nannie places her arm about her mother, who speaks

CUT IN "Do you think our lives are in danger, Ned?"

Nannie enters the house and brings to her mother a belt and pistol and puts it on her. Her own she wears. Ned speaks

CUT IN "There is no law here! I have learned that the men up at Willow are a bad lot. If anything should happen, don't argue, or take chances, but shoot to kill. It's your honor or their life."

LEADER JUNE 28

SCENE 42 Same as SCENE 37.  
Gerdon and Ned in. Ned speaks

CUT IN "I'm sorry, Colonel, but I could have put in a wheel here which would have given you all the water you needed for half you spend on the flume."

Their attention is attracted by a call from the house. Ned hurries up the bank, looks towards the house, then motions to the Colonel, who joins him. A horseman rides towards them. It is Gerdon. He dismounts. They greet him. Gerdon speaks to Colonel

CUT IN

"Things are happening fast: the chief from Jackson's Hole slipped into Willow this morning,—he has Poker Nell with him. He'll come down here to start something. I'm going for the Sheriff. They are going to jump your claims on the second, and on the third all the men go out. I'll be here on the second to help you; keep near your house and stoot to kill. for they are outlaws."

Gerdon mounts his horse and rides up into the gulch. The Colonel and Ned hasten to the house.

CUT TO

SCENE 43

INTERIOR. Same as SCENE 35.

All Hiltons, Ned, and Gerdon in. Ned is adjusting strong bar across door. Doors and windows are strongly fastened. Loopholes are made through the walls. All is excitement. A barrel is being filled with water. Two shotguns and a rifle lay across a table. Everyone is wearing a pistol.

LEADER

MORNING OF JULY 2D

SCENE 44

EXTERIOR. Same as SCENE 39.

The Colonel is seated in doorway, reading. Ned is near with shotgun in hand. Two persons on horseback are seen approaching the cabin,— one a square, dark man and the other a large, bright blonde woman very theatrical in appearance,— astride a buckskin horse. both are heavily armed. The man raises his hat. The Colonel pleasantly responds. He and the man converse for a few moments, and the Colonel motions for the riders to dismount and enter the cabin. They glance at each other and then dismount. Ned and the others conceal themselves. CUT TO

SCENE 45

INTERIOR. Same as SCENE 35.

The Colonel, and the two (Brill and Poker Nell) enter and the Colonel places chairs.

Brill speaks

CUT IN

"My name is Jack Brill, Colonel. I find you are having constructed a flume and ditch up there. What are you going to do with it?"

The Colonel looks questioningly at Brill, stammers, and gets confused, speaks

CUT IN "Why—why—that's to bring water down here to wash my ground."

Brill, now feeling at ease, crosses his legs and folds his arms, saying:

CUT IN "Going to steal my water, eh?"

The Colonel looks startled, leans forward, and stares at Brill. Brill leans impressively toward the Colonel speaks

CUT IN "Don't you know I own the water-right up there?"

The Colonel sadly shakes his head. Brill looks savagely at him, speaks

CUT IN "Well, I do: and if you taks one gallon of it, I'll prosecute you. Another thing. You have allowed your representation to lapse, and my men are out there ready to do my work. I have filed new claims for this ground. I want you to get off."

Brill suddenly looks past the Colonel, and his hand starts to his pistol as does that of the silent blonde woman. Enter Ned, who has them covered with his shotgun. Mrs. Hilton and Nannie also enter with pointed pistols. Ned speaks

CUT IN "Don't do it, Jack. Both of you put your hands higher. Colonel, shoot that woman if she lowers her hands, or she will shoot you."

Stepping behind Brill, Ned snatches his big pistol, and feels him for other arms. He also takes Poker Nell's pistol. He removes the chairs and orders Jack and Nell to sit on the floor. The woman refuses and Ned promptly knocks her down. Brill squats on the floor. Ned speaks

CUT IN "Let me ask where you get off, Mr. Brill? Keep them well covered, Colonel."



Brill glares at Ned and savagely demands:

CUT IN "What do you mean by this treatment?"

Ned does not answer, but steps behind Brill, casts a rope about his body, and securely binds him. He then does the same to Poker Nell. He also binds handkerchiefs over their mouths, and rolls them into a corner, covering them with horse blankets. He warns the others to conceal their weapons. Placing his shotgun by the side of the door, he steps outside.

SCENE 46 EXTERIOR. Same as SCENE 39.

Enter Ned. Jakie and one of his men come over the ridge and stand looking toward the house. Ned motions for them to approach. They come to the door. Ned speaks

CUT IN "Come in, Jakie, and see if you can help settle this question."

Jakie steps inside, and Ned covers the other man, who is on the steps. CUT TO

SCENE 47 INTERIOR. Same as SCENE 35.

The Colonel takes Jakie's hand and jerks him inside. Ned enters with Jakie's companion. Speaks

CUT IN "Don't turn around, Cates, come inside. Keep your hands in front of you. Now, raise them high. That's a good boy! The more you fellows we get inside, the fewer there will be for the Sheriff to kill outside."

As the others cover the men, Ned binds them. Neither man was armed. A shouting and shooting outside attracts the attention of those inside. CUT TO

SCENE 48 EXTERIOR. Same as SCENE 39.

Colonel, his family, Ned, and Gerdon are on the porch. Men are seen running in all directions, and horsemen after them. All are rounded up, and the Sheriff rides up to the cabin door, where the Colonel and his family are standing. Ned steps up and speaks to the Sheriff, saying:

CUT IN "We have the real surprise in here for you, Sheriff; better call some of your men."

The Sheriff blows a whistle and some of his deputies ride to the house.

SCENE 49 INTERIOR. Same as SCENE 35.

Enter the Hiltons, Ned, the Sheriff, Gerdon, and deputies. The bound ones are rolled out on the floor for inspection. The Sheriff laughs; speaks

CUT IN "Well, Jack Hargrave, I've got you at last, and if ther isn't my sweet big blond Poker Nell. You shore did hit a snag down here."

They are carried outside. Gerdon takes the Colonel and Ned aside; speaks

CUT IN "Sorry to leave you, gentlemen, but my work is done here. Thanks for your assistance, Ned. You will not be needed as witnessess."

He turns back his coat lapel and shows an officer's badge. All shake hands with him, and he goes out to join Sheriff.

SCENE 50 INTERIOR. Same as SCENE 35.

Colonel, Ned, Mrs. Hilton, and Nannie in. The Colonel puts his hand on Ned's shoulder. He is holding a letter in his hand. Mrs. Hilton and Nannie stand by, deeply interested. Colonel speaks

CUT IN "My boy, we cannot thank you enough. Gerdon handed me this letter for you."

Colonel hands letter to Ned. Ned quickly tears it open, examines contents, hands the Colonel papers, then hands him letter to read. Speaks

CUT IN "There you are, Colonel. You needn't worry any more about your claims. They are patented. You may be interested in the letter."

INSERT DEAR NEPHEW:

LETTER Yours received. I sent my Secretary to Washington to expedite matters. I enclose duly executed patent

deeds. I shall be interested in knowing the outcome of your adventure.

Am writing this in haste.

Give my regards to the Colonel and his estimable family.

Affectionately,  
UNCLE JOHN

The Colonel looks earnestly at Ned, then turns to Mrs. Hilton, and says :

CUT IN           “Mother, our judgment was good. Ned, what can we do to show our appreciation?”

Ned steps to Nannie and takes her hand, speaks

CUT IN           “Well, Colonel, if you and Mrs. Hilton will permit me, I will try to win this little girl’s consent to make this happy family permanent.”

The Colonel places his arm over his wife’s shoulder, speaks :

CUT IN           “Mother, I think I hear a magpie outside.”

They pass outside. Ned holds out his arms. Nannie leans upon his bosom.

LEADER           AND THAT HAPPY FAMILY WAS MADE PERMANENT

Ned and Nannie embrace as DIAPHRAGM GOES DOWN AND OUT.









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