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Date ..... March 1, 1928 .....

No. I ..... SNAPSHOTS .....

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1654

"SNAPSHOTS"

by

Byron Morgan.

**VAULT COPY**

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**FIRST  
TEMPORARY**

**INCOMPLETE**

Mar. 1, 1928.

"SNAP SHOTS"  
by  
Byron Morgan.  
-oOo-

1 LONG SHOT EXT. STREET NIGHT FADE IN

On crowded city street in the theatre district, ablaze with electric signs and congested with the after-theatre crowds.

DISSOLVE INTO:

MEDIUM SHOT OF BUSTER

With his battered old camera set up on the edge of the curbstone. Buster is wistfully soliciting business from the passing throng. "Have your picture taken for a dime!" But no one takes notice of him - until, at last, a sailor pauses, listens to Buster's plea, agrees to part with ten cents for a photograph, and proceeds to pose in a very "salty" manner. As Buster starts to fill his flashlight with powder, a crowd quickly gathers and blocks the sidewalk.

2 SEMI CLOSE SHOT OF COP

As he makes his way menacingly through the crowd toward Buster.

3 SEMI CLOSE SHOT OF BUSTER AND COP

as the cop strides up to Buster and bawls at him: "Beat it! You're blockin' traffic!" He ignores Buster's effort to argue and angrily motions for him to move on, emphasizing his command by kicking the tripod legs from under the camera. Buster makes a frantic grab for his camera, catches it just before it hits the pavement - then puts it on his shoulder and moves away dejectedly.

4 CLOSE SHOT OF BUSTER TRUCK SHOT

Trudging along the street. He pauses, looks with keen interest out of scene as he sees:

5 LONG SHOT CROWDED STREET - from Buster's angle

A section of the street, in front of a large hotel, ablaze with klieg lights and jammed with people.

6 SEMI CLOSE SHOT OF BUSTER

as he rushes eagerly out of scene toward the group.

7 MEDIUM SHOT INTERIOR OF GROUP - shot from hotel steps.

A Newsreel cameraman is set up on the entrance to the hotel, and all eyes are expectantly watching the doorway as though awaiting the arrival of some important personage. Buster pushes his way through the crowd until he is directly alongside the cameraman. Two burly policemen are motioning the people out of the range of the camera. As the camera leaves the camera for a moment to clear the foreground -

8 SEMI CLOSE SHOT OF BUSTER (CROWD EDGED IN)

As he looks the newsreel camera over longingly, compares it with his own shabby camera, then

-continued-

Continued.

reaches up and makes-believe he is turning the crank, but doesn't really touch it. The cameraman returns, catches Buster, gives him a bawling out and pushes him away. Buster promptly edges himself in behind the man. The cameraman twists his cap around backwards and squints into the finder to get his focus. Buster, who is taking in every detail of the cameraman's outfit, instantly turns his own cap around in the same manner. The cameraman picks up some article from his accessory case, and Buster, anxious to make friends with the fellow, picks up another article from the case and offers it to him. The newsreel man impatiently motions him away, and Buster puts the article back in the case and picks up something else and offers it. The cameraman grabs the article, puts it back in the case and gives Buster a good cussing. Buster looks as though he is going to burst into tears, but doesn't retreat. Suddenly his expression brightens as he sees -

9

MEDIUM SHOT INT OF GROUP

Some of the spectators have again crowded forward, unnoticed by the policeman.

10

SEMI CLOSE SHOT OF BUSTER

As he hurries forward. Here is a chance to help the God of the Camera. He tries, in a very important manner, to push the people away. The policeman turns around, glares at Buster in astonishment, then boots him into the crowd, bawling:

TITLE

"Get on the side streets with  
that cheese-box!"

And the crowd laughs at Buster as he retreats with his old camera on his shoulder.

11 MEDIUM SHOT STREET CORNER

Buster trudges around the corner into the almost deserted side-street. There are few people passing and the prospect of getting business is very dim. He makes several unsuccessful attempts to interest the passing pedestrians. He wanders on down the side-street.

12 MEDIUM SHOT IN FRONT OF UNLIGHTED SHOP WINDOW

Buster sets up his camera by the curb. An old hatchet-faced lady comes along, and Buster beseeches her to pose for a photograph.

13 CLOSE SHOT OF OLD LADY

As she pauses, considers the proposition doubtfully.

14 MEDIUM CLOSE SHOT - SHOOTING FROM BEHIND Buster's camera.

Buster, eager to persuade the old lady, picks up a small wooden box from sidewalk and places it near a corner of the shop-window for the old lady to sit on. He dusts it off with his cap and motions for her to be seated. She sits down on the box, while Buster, fearing she will change her mind, rushes to his camera, focuses quickly and fills the pan of his flashlight gun.

15

SEMI CLOSE SHOT OF BUSTER

As he finishes filling the gun and sets it off in a grand flare. Five or six passers-by collect around Buster and watch over his shoulder as he takes the negative out of his camera and dips it into the can of developing solution, waits a moment, then takes it out and dries it with a piece of blotting paper. As he looks at the picture, an expression of blank astonishment comes over his face. He looks questioningly toward the shop-window. The people around him are laughing uproariously.

INSERT                        of sign above shop-window  
                                   reading:

**Plumbing Fixtures.**

16

MEDIUM SHOT OF GROUP

The old lady, instantly indignant over the laughter, whisks herself over to Buster, snatches the photograph from him, and glares at it in outraged indignation. The flashlight has brought out vividly the window display of plumbing fixtures which are placed in a bathroom.

INSERT                        of photograph - revealing the  
                                   old lady seated, as it were,  
                                   in one corner of the bathroom.

The old lady swings on Buster with her umbrella. He picks up his camera and beats a hasty retreat. The crowd scatters, leaving old Hatchet-Face shaking her umbrella after Buster and vowing to break his head.

17 SEMI CLOSE SHOT NEXT STREET CORNER

Buster turns the corner, looks back, realizes he is safe from the old lady's wrath, and again starts soliciting business. An extremely black young Negro sport enters, dressed in a flashy black and white checked suit. Buster persuades him to have his picture taken, and proceeds to set up close to a plate-glass window and load his flashlight, putting in a moderate amount of powder.

18 MEDIUM ANGLE ON BUSTER AND THE NEGRO

The negro poses by the curb and Buster sets off the flashlight. This startles the negro considerably, but he sticks around while Buster dips the negative in the solution, pulls it out, blots it, looks at it doubtfully.

INSERT of photograph of negro. (Nothing is visible but the loud checked suit, with a hat suspended above it, as though in mid-air.)

Buster looks at the negro, and says:

TITLE "I'll have to give you more light."

19 CLOSE SHOT OF BUSTER

as he pours an enormous load of powder into the flashlight pan.

20 MEDIUM CLOSE SHOT BUSTER AND NEGRO

Buster sets off the powder, there is a God-awful explosion of flame and smoke. The smoke clears a little and reveals the shattered plate-glass window and the awning over it torn to shreds. The negro's knees are knocking together from fright - and his face is now a sickly grey. He and Buster take off down the street together.

21 CLOSE SHOT OF BUSTER AND NEGRO (TRUCK FROM FRONT)

as they run along together, Buster develops the picture and exchanges it with the Negro for a dime. They separate, one going right and the other left, and exit scene in foreground.

DISSOLVE TO

MEDIUM LONG SHOT EXTERIOR NIGHT CLUB NIGHT

Buster saunters up in front of the Club with his camera, pauses, then marches up toward the entrance and stops in front of a large easel on one side of the heavy, iron-studded door.

22 CLOSER SHOT OF BUSTER

As he stands gazing adoringly at the pictures on the easel.

INSERT                   Of easel, containing four or five photographs of a very pretty little dancing girl. A placard in the center of the easel explains that Sally LaVerne is the star attraction at "Maggie Murphy's."

For a long moment, Buster regards Sally's pictures lovingly, then glancing about to make sure he is not being watched, he cuts one of the photographs from the frame and carefully tucks it away in his pocket.



23 MEDIUM SHOT EXTERIOR OF NIGHT CLUB

Buster sets up his camera by the curb, just as two Yaps from points West come straying along the sidewalk rubber-necking at the tall buildings. Buster entreats:

TITLE: "Have your picture taken in  
front of the most notorious  
nightclub in town!"

He finishes title, gesturing enthusiastically toward "Maggie Murphy's."

24 CLOSE SHOT OF THE YAPS (NIGHT CLUB IN B.G.)

They turn and look at the night club, agree that the idea is swell, and motion for Buster to go ahead and shoot.

25 LONGER SHOT OF GROUP

As Buster is about to set off his flashlight, a taxicab draws up and stops at the curb. A man and a woman, in evening clothes, alight and make a quick dash for the night club entrance, passing in front of Buster's camera just as the flashlight goes off and he snaps the picture.

26 CLOSER SHOT OF GROUP (Club entrance in b.g.)

As the woman screams, covers her face with her scarf and runs to the door. The man whirls on Buster, lifts his cane threateningly and demands the picture. Dazed and frightened, Buster promptly develops the picture, hands it to the man, who tears the picture into tiny pieces and hurls them into Buster's face. With a final menacing gesture of his cane, the man joins his companion at the door.

27 CLOSE SHOT OF MAN AND WOMAN AT DOOR OF NIGHTCLUB

The man raps on the door with his cane, while the woman looks up and down the street cautiously. The little lookout window in the door slides open, a face peers out, and the couple is admitted.

28 MEDIUM CLOSE SHOT EXTERIOR NIGHT CLUB

After a brief argument, Buster/again gets his customers posed, but before he can pull the trigger on his flashlight gun, another taxi skids to a stop and a wild-eyed, disheveled fellow, with a revolver in his hand, leaps out and runs over Buster and his camera in his haste to reach the entrance door to the nightclub. Buster's customers are fully satisfied with their introduction to the night life of a big city, and make a frantic dash down the street. Buster picks himself up and asks the man to have his picture taken.

29 CLOSER SHOT OF BOTH (ALLEY IN B.G.)

When Buster succeeds in getting the man's attention, the fellow glares murderously at him, waves the gun in his direction. Buster picks up his camera and ducks into the alley beside the building.

30 CLOSEUP AT DOOR OF NIGHTCLUB

The wild-eyed man batters frantically on the door, until the lookout window slides open, then he yells:

TITLE "My wife is in there with another  
man! Let me in!!"

As he finishes title, he waves the gun desperately.

31 CLOSE SHOT INT. NIGHTCLUB ENTRANCE. NIGHT

The lookout man instantly closes the window and bolts it. He shoots a half dozen extra bolts into place, then exits hurriedly toward the main room of the club.

32 FULL SHOT INT. NIGHTCLUB

The evening's entertainment has reached its hottest space. On the dance floor, the chorus, undressed to the absolute limit, is finishing a number.

33 CLOSEUP OF MAGGIE

As she leads the applause.

TITLE INTRODUCING MAGGIE MURPHY

She holds up her hand for silence, and says:

TITLE "And now comes the little gal  
you've all been waitin' for --  
Sally LaVerne. GIVE THE LITTLE  
GIRL A BIG HAND!"

34 MEDIUM CLOSE SHOT OF DANCE FLOOR

Sally, dressed in a chic and considerably abbreviated dancing costume, runs out and takes her bow. Maggie leads the applause, fairly beaming upon Sally.

35 CLOSE SHOT OF COUPLE AT RINGSIDE TABLE

The man leans nearer to his companion and confides:

TITLE "That's Maggie's daughter."

He finishes title, and both watch Sally approvingly.

36 MEDIUM ANGLE ON DANCE FLOOR

Sally is bowing to the general applause. The lookout man comes up to Maggie quickly and tries to get her attention.

37 CLOSER SHOT OF MAGGIE AND LOOKOUT MAN

As she turns to him, he explains nervously that there is a man from Chicago at the front door. Maggie is very much annoyed, but not in the least frightened. It is just "one of those things." She climbs up on a chair, raises her hand to silence the orchestra, which is directly behind her.

38 FULL SHOT OF INTERIOR NIGHTCLUB

The orchestra is silent, and everyone is all attention. Maggie has the floor.

39 CLOSE SHOT OF MAGGIE

As she announces:

TITLE "There's a guy from Chicago  
outside who says his wife's in  
here with a Chiseler."

She finishes title, looks around.

40 CLOSE SHOT OF "GUILTY COUPLE"

The man and the woman who walks into Buster's picture, sit up and take keen interest in this announcement.

41 CLOSE SHOT OF MAGGIE

as she explains:

TITLE "You know the police have been  
tryin' to close me up for months -  
and I don't want no Lilies carried  
in here tonight!"

She finishes title with an emphatic gesture of her hand.

42 CLOSE SHOT OF "GUILTY COUPLE"

Who look very much alarmed and are glancing nervously about for a means of escape.

43 MEDIUM CLOSE SHOT OF MAGGIE

as she continues:

TITLE "I'm going to turn out the lights  
and open the back door - so the  
guilty couple may leave - and we  
can go on with our social gathering."

As she finishes title, she motions for the lights to be turned out.

44 CLOSE SHOT OF WAITER

Standing by the light switch, as he gets the signal and raises his hand to the switch.

45 FULL SHOT OF CLUB

The "guilty couple", who are seated in the foreground, make a hasty move to get up. The lights go out.

46 MEDIUM ANGLE ON THE BACK DOOR OF MAGGIE'S CLUB

Buster is standing below the window of Sally's dressing room, hoping to have a chance to talk with Sally. He goes over and sits on the doorstep to wait.

47 CLOSER SHOT OF BUSTER

Just as he sits down, the entire crowd of guests from the club come tearing through the door like the Charge of the Light Brigade.

48 LONGER SHOT

As the guests scatter in all directions, and others are still pouring out of the nightclub, Buster is conspicuous by his absence. Then the last couple disappears into the darkness.

49 CLOSE SHOT OF BUSTER

Buster is lying prostrate on the ground. He slowly pulls himself together, and gets to his feet. His clothing bears numerous footprints, and there is the imprint of a shoe in the middle of his face. Still considerably dazed, he starts looking around for his camera.

50 MEDIUM SHOT EXTERIOR BACK DOOR OF NIGHT CLUB

Buster sees his camera some distance away, hurries over to pick it up.

51 CLOSE SHOT

As Buster examines it carefully and wipes it off with his coat sleeve.

52 FULL SHOT INTERIOR NIGHT CLUB

The lights are turned on, and the club is empty except for Maggie and Sally, [the orchestra](#) players, and two or three waiters. Maggie has been knocked off her chair and has gone straight through the drum. She is very much disheveled, and her tiara is hanging over one eye. The [saxophone](#) player is perched on top of the piano. Sally is unharmed in her place of safety on the roped-off dance floor. She hurries over to Maggie.

53 CLOSE SHOT OF MAGGIE & SALLY

Maggie glares in outraged amazement at the deserted room. Sally looks at Maggie and stifles a laugh. The joke is surely on Maggie. Then Sally helps her up out of the drum. Maggie, as though become aware of Sally suddenly, turns on her and says sharply:

TITLE "Go and change your clothes.  
There'll be no more show tonight."

As Maggie finishes title, Sally turns to go to her dressing room. Maggie, glaring menacingly in the direction of the front door, picks up a large water bottle from the table and starts for the man from Chicago.

54 CLOSE SHOT OF MAN FROM CHICAGO. EXT. NIGHT CLUB ENTRANCE

Still pounding violently at the front door and hammering it with the butt of his gun.

55 MEDIUM CLOSE SHOT. INT. NIGHTCLUB ENTRANCE.

Maggie brushes aside the protests of the lookout man, and with her face set in grim, determined lines, she shoots back the bolts, swings open the door and faces the wild man with the gun. The fellow takes one good look at Maggie's belligerent face, then turns and runs for safety as Maggie hurls the bottle after him.

56 MEDIUM SHOT INT. SALLY'S DRESSING ROOM.

Sally is starting to take off her dancing costume.



57            MEDIUM SHOT    EXTERIOR BACK OF NIGHT CLUB

Buster sees Sally's shadow on the lighted  
but opaque window in background. He tosses  
up a pebble.

58            CLOSE SHOT OF SALLY    INT. DRESSING ROOM.

Sally hears the pebble hit the window, her  
face lights up, she slips into a dressing robe,  
hurries to window and opens it.

59 CLOSE SHOT OF BUSTER

Looking up at the window, he sees Sally. He takes off his cap and salutes her with it.

60 CLOSE SHOT OF SALLY IN WINDOW

She is evidently pleased to see him, but warns him anxiously:

TITLE "You must go before Mother catches you. She said she would scalp you if you came here again."

Sally finishes title with a nervous glance in the direction of the main room of the Club.

61 CLOSE SHOT OF BUSTER

As he listens to the warning with an indifferent shrug of his shoulders, and says:

TITLE "I'm not afraid. Besides, I've got a surprise for you."

62 MEDIUM ANGLE ON WINDOW TO SALLY'S DRESSING ROOM

As Buster finishes title, he places an empty barrel directly under the window and climbs up on it.

63 CLOSE SHOT OF SALLY AND BUSTER (IN WINDOW)  
AS BUSTER COMES UP INTO SHOT

Sally is so pleased to see him that she forgets the danger. Buster explains to her:

-continued-

63 CONTINUED

TITLE "I'm saving my money to buy a  
real motion picture camera  
and be a newsreel photographer."

Sally is thrilled. While Buster is explaining  
his great dream -

64 MEDIUM SHOT INTERIOR NIGHT CLUB (ENTRANCE IN B.G.)

Maggie finishes bolting the door again and marches  
belligerently toward the foreground. A headwaiter  
approaches her timidly and explains:

TITLE "Mr. J. Sidney Van Fossen 'phoned  
and said he would call for Sally."

Waiter finishes title, and Maggie nods her head.  
She says:

TITLE "Tell him to come to the rear door."

As she finishes title, she hurries toward Sally's  
dressing room.

65 MEDIUM CLOSE SHOT INTERIOR SALLY'S DRESSING ROOM

Sally and Buster, still discussing Buster's dream,  
are unaware of Maggie's entrance. As Maggie enters,  
she glares at them, steps over to the window and  
bangs it down in Buster's face, (unaware that  
Buster's coat-sleeve has caught fast). Sally faces  
her mother. Maggie bawls her out, saying:

TITLE "I told you to stay away from that  
tramp. Think of your reputation!"

As Maggie finishes title, Sally tries to explain.

66 MEDIUM CLOSE ANGLE ON BUSTER. EXT. DRESSING ROOM WINDOW.

Buster tries desperately to free his coat sleeve from the window, but succeeds only in kicking the empty barrel out from under him, leaving him dangling from the window. He taps timidly on the window, hoping that Sally will release him.

67 CLOSE SHOT OF MAGGIE AND SALLY. INSIDE WINDOW.

Maggie hears the tap at the window, and explodes:

TITLE "What! Is that Guy still here!"

She picks up a large vase, makes a move toward the window, then rushes out the door after Buster. Sally tries frantically to lift the window but can't budge it. She motions for Buster to get away.

68 MEDIUM CLOSE ANGLE ON BUSTER. EXTERIOR WINDOW.

Buster sees Sally's signaling, thinks she is flirting, and wves back at her. At this moment Maggie appears with the vase in her hand, sneaks up toward Buster with the vase poised for attack. When she gets immediately under Buster, Sally succeeds in lifting the window, releasing Buster's coat sleeve, and he drops in an inglorious heap on top of Maggie, and bears her to the ground.

69 CLOSE SHOT OF MAGGIE AND BUSTER

Maggie tries to get a death grip on Buster, but he slips out of reach just in time, grabs up his camera and runs.

As Buster recedes in the background, running for his life, Maggie gets to her feet and hurls the vase after him, missing him just as he ducks around a building. Maggie turns to go back into the club, still muttering with rage.

FADE OUT.

71 FADE IN  
MEDIUM SHOT EXT. OPEN-AIR FLORIST'S STAND. DAY.

Buster is soliciting business with his camera. J. Sydney Van Fossen drives up in his expensive car, gets out and steps up to buy some flowers. He selects a dozen beautiful roses, takes a card out of his pocket and reads:

INSERT Mr. J. Sydney Van Fossen. In insert, he  
turns card over  
and writes:

INSERT With all my love.  
(Signed) J. Sydney

Buster cannot help but read the card, as J. Sydney is writing it on top of Buster's camera. As he finishes writing, he hands the card to the florist, with the instructions:

TITLE "Send them to Miss Sally LaVerne -  
7920 Riverside Drive."

J. Sydney gets back into his car and drives away.

72 MEDIUM CLOSE SHOT OF BUSTER

Buster turns and looks longingly at all the flowers around him, reaches in his pocket and pulls out the sum total of 5 pennies. Buster, quite dejected because he cannot buy flowers for Sally, turns to go - but just at this moment a colored maid comes along wheeling a squalling, pampered baby in an expensive-looking perambulator. The maid stops where the baby can see the flowers, the baby reaches out its hands for the flowers, and the maid buys a half dozen bright red tulips. Buster is watching all this with keen interest.

73 CLOSE SHOT OF BABY

As it reaches out, a pacifier in one hand, and takes the flowers that the maid hands to it. The baby immediately stops crying.

He edges over to the baby carriage, picks up about a half dozen more tulips and hands them to the baby. The maid tries to take the extra tulips from the baby, but the baby starts squalling again, so the maid allows the baby to keep them, and pays the florist. As she wheels the baby away, Buster starts off following her, with the evident intention of getting the flowers.

FADE OUT.

75 FADE IN  
MEDIUM SHOT INT. MAGGIE'S DINING ROOM. DAY.

Maggie and Sally are seated at the table, having a late breakfast. The maid enters with the flowers from J. Sydney and hands them to Sally.

76 CLOSER SHOT OF MAGGIE AND SALLY

As Sally unwraps the flowers, reads the card:

INSERT J. Sydney Van Fossen.

Maggie is watching with keen interest. Sally pushes the flowers and the card aside. Instantly Maggie snatches up the card, reads it, and beams. She tells Sally how fortunate she is. Sally shrugs her shoulders and looks bored. Maggie flares up and bawls Sally out for her lack of appreciation. She says hotly:

TITLE "There are lots of girls in this town  
who would be tickled to death to have  
J. Sydney Van Fossen send them flowers."

Sally retorts:

TITLE "Well - why doesn't he send his  
flowers to them?"

Maggie, unable to endure Sally's indifference any longer, yells at her:

TITLE "Because he's in love with you!"

She looks at Sally as though she considered her hopeless, then adds threateningly:

TITLE "And you might as well make up your  
mind, young lady, that, as soon as I  
can swing it - you're going to marry him!!"

Sally starts to protest, but Maggie silences her. Maggie rings for the maid to take the flowers. The maid enters, takes the flowers, and leaves the morning paper for Maggie.



77 CLOSER SHOT OF MAGGIE

Upon her first glance at the front page, she gets a jolt which causes her to sputter and almost choke on her coffee.

INSERT (Newspaper insert to the effect that another sensational divorce suit is being tried - both in the newspapers and in the court - and "MAGGIE MURPHEY'S CLUB" figures very prominently in the affair. . . . A photograph of defendant with the correspondent in Maggie Murphey's Club has been introduced as evidence.)

Maggie fumes and sputters. She turns to Sally and explodes:

TITLE "That's the fourth time in a month somebody has sneaked a photograph in my Club."

78 LONGER SHOT INT. MAGGIE'S DINING ROOM

Maggie raves, and Sally tries to console her. The maid comes in again bringing a shoe box containing Buster's flowers, and gives it to Sally. Maggie looks at the box with a suspicious gleam in her eyes. Sally lifts the flowers out of the box.

79 CLOSEUP OF FLOWERS

As Sally starts to arrange them in her hands, a baby's pacifier drops out. Sally's hand grabs it quickly and tucks it under the edge of her plate.

80 CLOSE SHOT OF SALLY

As she conceals the pacifier, and suppresses a smile as she glances toward her mother. She picks up Buster's card tries to conceal it from her mother, and reads:

INSERT "To Sally. Will see you tonight. Love.  
Buster."

81 CLOSE SHOT OF MAGGIE AND SALLY

Maggie makes a successful grab for the card. She glares at it as she reads - then shifts her eyes to the newspaper account of the divorce suit. A sudden suspicion flashes into her mind. She turns to Sally, and, pounding her fist on the table, says:

TITLE "I'll bet that's the guy that's  
been takin' pictures in my place!"

Maggie thinks this over a moment, then, with murder in her eyes, adds:

TITLE "I hope he does come around tonight!  
I'll make worm-food out of him!"

Maggie bangs her fist down again on the table, and poor little Sally is plainly worried for Buster's safety.

FADE OUT.

FADE IN  
82 MEDIUM CLOSE SHOT EXT. CAMERA SHOP. NIGHT.

Buster is standing before the shop window, gazing longingly at a battered old motion-picture camera of an ancient model.

83 CLOSE SHOT OF CAMERA SHOP WINDOW

Below the camera is a card, bearing the price - \$150.00. Standing beside the camera, as though turning the crank, is an overdressed dummy cameraman. The dummy is dressed in leather puttees, very wide riding breeches, etc.

84 CLOSER SHOT OF BUSTER

As he looks longingly at the camera in the window, then looks at his old snap-shot camera, sets it up, and makes-believe he is turning the crank.

85 SEMI LONG SHOT. EXTERIOR NIGHT CLUB. NIGHT.

A taxi-cab pulls up and stops at the curb, (in foreground). A flashy-looking blonde and a little dark complected fellow with a mustache alight. They glance nervously up and down the street, then hurry into the club. As soon as they are safely in the club, a stylish town-car skids to a stop in front of "Maggie's, and a grey-haired, middle-aged man climbs out, followed by a younger man who has the unmistakable bearing of a private detective. They hurry toward the door to the club.

86 CLOSE SHOT OF DETECTIVE AND MIDDLE-AGED MAN

The detective raps sharply on the door, and says with a self-satisfied smile:

-continued-

86

CONTINUED

TITLE

"We've caught them this time!"

As he finishes title, the lookout window slides open, the guard peers out, and instantly bangs the window shut again. After a brief thumping on the door, they realize there is no chance of getting in. They hold a hurried conference, then the detective spies Buster.

87

MEDIUM CLOSE SHOT OF BUSTER (FROM DETECTIVE'S ANGLE)

He is now setting up his camera at the curb, in front of camera shop across the street.

88

CLOSEUP OF DETECTIVE AND MIDDLE-AGED MAN.

The detective says:

TITLE

"I've got it! We'll hire that  
photographer to go in and get a  
picture of them. That'll be sure-  
fire evidence!"

He finishes title, the old man agrees with him, and the dick calls to Buster, across the street.

89

CLOSE SHOT OF BUSTER

As he hears the detective calling him, he turns, sees the detective and the middle-aged man across the street (in b.g.) They motion to him, and Buster, thinking they want their pictures taken, picks up his camera eagerly and runs toward them.

90 MEDIUM CLOSE SHOT OF ALL THREE

As Buster rushes up to them, sets up his camera and starts to pose the two men. The detective waves Buster's mistaken idea away, and explains:

TITLE "We want you to go in there  
and take a picture."

As he finishes title, he motions toward the club. Buster looks at him blankly for a moment, then turns his back and walks away. The detective steps after him and urges:

TITLE "We'll give you a hundred dollars."

91 CLOSE SHOT OF BUSTER

As he hears the offer, his eyes open wide and he stares across the street toward the price-mark on the motion picture camera.

INSERT Of price-tag - \$150.00 as it looms  
into a close-up.

Buster turns to the detective and says:

TITLE "Make it one hundred and fifty."

92 CLOSE SHOT OF ALL THREE

As Buster finishes title, the old man agrees to make it one hundred and fifty. The detective hurriedly writes the description of the couple on a card and hands it to Buster, who takes it and puts it in his pocket. The detective says:

TITLE "You can identify them from that  
description."

As he finishes title, he indicates with a gesture that they will wait for Buster a little ways down the street, and he and the old man start off.

-continued-

92

CONTINUED

Buster throws his camera on his shoulder and marches bravely up toward the entrance door.

93

CLOSE SHOT OF BUSTER

As he steps up and looks at the closed door - a terrible vision of Maggie's belligerent face appears before him. He turns and beats a hasty retreat to the sidewalk.

94

CLOSE SHOT OF BUSTER

Standing by the curb, looking longingly in the direction of the coveted motion-picture camera. His eyes wander aimlessly further down the street - and all of a sudden a startling idea comes to him as he sees a sign over a second-story window:

INSERT

"THEATRICAL COSTUMERS."

Buster, with a happy and determined look in his eyes, starts off in the direction of the theatrical costumers.

FADE OUT.

FADE IN

95 MEDIUM SHOT EXT. ENTRANCE TO NIGHT CLUB. NIGHT.

Buster, dressed like a little fat German of the Joe Weber type - his camera concealed in his protruding *stomache*, with his vest buttoned over the lens - steps up to the entrance and raps on the door.

96 CLOSE UP OF LOOKOUT MAN

As he opens the lookout window, peers out at Buster, decides he has some money to spend, opens the door and admits Buster.

97 FULL SHOT INTERIOR NIGHT CLUB

The room is packed with guests, and Sally is doing her dance number. Buster is ushered to a ringside table. He sits down and watches Sally.

98 MEDIUM CLOSE ANGLE ON BUSTER

As Sally dances in front of his table. He forgets everything else around him but Sally, and he watches her with frank admiration. He tries to give her the high-sign to let her know who he is. Sally ignores him.

99 CLOSE SHOT OF MAGGIE

Maggie watches Buster's antics, and thinking he is some old fool trying to get fresh with Sally, decides he will bear watching.

100 MEDIUM CLOSE ANGLE ON BUSTER AND SALLY

Sally finishes her number, bows and trips off to her dressing room. Buster's lovesick gaze lingers after her. Then suddenly he remembers his mission, and he glances around anxiously in search of his victims.

101 CLOSE SHOT OF BUSTER

He takes the card out of his pocket which the detective gave him, and reads the first line:

INSERT                   Blonde woman. Very dark man  
                              with small mustache.

Buster looks about him, sees a couple, seated near him, which so far answer the description.

102 CLOSE SHOT

Of the couple, from Buster's angle. A blonde woman, and a very dark man with a small mustache.



103 CLOSE SHOT OF BUSTER

He is satisfied that this is the right couple.  
He turns in another direction, and looks quite  
confused as he sees:

104 CLOSE SHOT OF ANOTHER COUPLE (From Buster's angle)

Who answer the same description: A blonde  
woman, and a very dark man with a little mustache.

NOTE: As many additional shots of different  
couples (all answering the same description)  
may be used as the director deems necessary  
to add to Buster's confusion.

105 CLOSE SHOT OF BUSTER

Unable to determine which is the right couple,  
Buster takes the identification card out of  
his pocket again, and reads the next line:

INSERT: LARGE MOLE ON LEFT ANKLE. NO STOCKINGS.

This is rather shocking to Buster, but at least  
it offers a ray of hope. He puts the card in  
his pocket, rises from the table, and starts  
off nonchalantly in search of the mole.

106

MEDIUM ANGLE ON BUSTER ( Couples edged in)

As he is sauntering between the tables, PAN with him. Each time he passes a couple worthy of suspicion, he glances casually down at the lady's ankles in an effort at indifference. Receiving many black looks, and not finding the mole, Buster keeps on going. He finally hesitates in front of a table where he is quite sure he has found the right couple. If he could only see the lady's ankles! But as she has her feet crossed and tucked back under her chair in such a way that her ankles are entirely concealed. Buster deliberately drops his handkerchief and gets down on his hands and knees to pick it up.

107

CLOSE SHOT OF BUSTER UNDER TABLE

As he maneuvers around the lady's ankles in a feigned attempt to recover his handkerchief. She shifts the position of her feet, and there is the mole!

INSERT: of lady's ankle and a mole about the size of a dime.

Buster stares at it incredulously.

108

MEDIUM CLOSE ANGLE ON BUSTER AND THE COUPLE

The woman discovers Buster on his hands and knees, complains to her companion. But at this moment, Buster scrambles to his feet, displays the handkerchief he has just picket up. The man glares at him, but says nothing. Buster starts off gingerly for the safety of his own table.

109 CLOSE SHOT OF MAGGIE

Maggie is watching Buster suspiciously with narrowed eyes.

110 FULL SHOT OF INTERIOR NIGHT CLUB

A bevy of girls are now on the floor doing a balloon dance. Buster makes his way to his own table and sits down. The girls are tossing the balloons far out into the club, until the air is filled with them.

111 CLOSE SHOT OF BUSTER.

Seated at his table. He starts to plan his attack. He takes out of his pocket the old flashlight pan, realizes he can never get away with that, and tucks it quickly out of sight again. The balloons are floating all about him, and one glides over and bumps him in the face. He gets an idea. He grabs the balloon and conceals it under the table.

112 CLOSE UP OF BALLOON.

As Buster deflates it, pours a moderate amount of powder into it, blows it up again and ties it.

113

MEDIUM ANGLE

As Buster finishes tying it, raises it onto the table -

INSERT: An oscilating electric fan in action.

The balloon is whisked out of Buster's fingers and floats evilly through the smoke-laden air.

114

CLOSE SHOT OF BUSTER

He grabs another balloon, of another color, deflates it, fills it with powder, blows it up again and ties it. As he lifts it onto the table, this one, alos, is whisked away. Buster stares after it a moment - then reaches for another balloon.

FADE OUT.

TITLE

THREE DOZEN BALLOONS LATER -

F

FADE IN

115 CLOSE SHOT OF BUSTER

Buster is still seated at his table, loading balloons. He starts to pour the powder into a deflated balloon.

116 FULL SHOT OF DANCE FLOOR

As Sally comes tripping on with a chorus of girls.

117 CLOSE SHOT OF BUSTER

As he looks up and sees Sally. He forgets what he is doing, as he gazes at her, and the powder is still pouring into the balloon.

INSERT: of an enormous amount of powder going into the balloon in Buster's hands.

Buster tries again to tell Sally who he is. He gets her attention.

118 CLOSE UP OF SALLY

As she dances before his table, she gives Buster a puzzled glance, as though she is wondering who he is, and what is trying to tell her. Furthermore, she is considerably annoyed.

119 CLOSE SHOT OF BUSTER

Hurt because Sally doesn't recognize him, Buster suddenly thinks to show her a glimpse of his camera. She will be sure to know him then. He calls to her again, unbuttons his vest until his camera is visible.

120 CLOSE SHOT OF SALLY

As she sees the camera, recognizes Buster, catches her breath in fright. She takes a quick glance in Maggie's direction.

121 CLOSE SHOT OF MAGGIE

Maggie has her head turned, fortunately, and is talking to one of the guests.

122 MEDIUM-CLOSE SHOT OF SALLY(Other girls edged in,dancing)

(Buster is seated in f.g. with his back to camera)  
Sally dances up close to Buster and interposes in her song a warning for Buster - telling him what is going to happen to him if he doesn't get out before Maggie discovers him. Buster shakes his head stubbornly.

123 FULL SHOT OF DANCE FLOOR

As the girls finish their number, Sally gives Buster a parting glance of warning, and runs toward background with the other girls.

124 CLOSE SHOT OF BUSTER.

Looking after Sally. He finally comes to his senses, ties the string around the balloon, arranges the buttons on his vest so that the lens of the camera is exposed. He looks toward his victims, gets up from the table and starts off to take the picture.

125 MEDIUM ANGLE INTERIOR NIGHT CLUB

Buster approaches his victims. Maggie, who is watching Buster, starts toward him, determined to find out what he is doing.

126 CLOSE SHOT OF MAGGIE

As she sees -

INSERT of the camera lens revealed by Buster's open vest. Maggie lets out the God-awful war-whoop, calls for her bouncers, then starts for Buster.

127 MEDIUM ANGLE

On Buster, Maggie, and couple about to be photographed. Maggie is wild, and is doing her utmost to reach Buster. Buster is blocking her onslaught by shoving tables in front of her. Buster knows it is now or never.

128 CLOSE SHOT OF BUSTER

As he grabs a match from a smoking-tray on the table and starts to strike it.

129 MEDIUM ANGLE ON GROUP

Maggie is climbing over the table with a meat platter in her hand. A half dozen bouncers are almost on top of Buster. He holds the balloon up, touches the burning match to it - and instantly a terrific explosion blots out the entire scene.

130 FULL SHOT INTERIOR NIGHT CLUB IN DARKNESS

The scene might be mistaken for Chicago after midnight. The balloons are bursting here, there, and everywhere. The intermittent flares reveal dim flashes of eruption and great disorder.

DISSOLVE TO:

CLOSE UP OF FIRE ALARM BOX STREET CORNER NIGHT.

A man rushes up to the fire alarm box, smashes the glass and pulls the lever.

131 CLOSE SHOT OF POLICE TELEPHONE BOX. EXTERIOR. NIGHT

A uniformed policeman rushes up to the box, unlocks it, takes down the receiver and talks excitedly into the 'phone.

DISSOLVE TO:

-continued-



131

Continued  
LONG SHOT EXTERIOR FIRE HOUSE NIGHT

The fire trucks are tearing out of the fire house and down the street.

DISSOLVE TO:

132

LONG SHOT EXTERIOR POLICE STATION NIGHT

A score of police-laden motorcars and patrol wagons stream out of the Station and dash madly away.

DISSOLVE TO:

133

LONG SHOT EXTERIOR HOSPITAL NIGHT

Two or three large white ambulances are hurried out on their way to the disaster.

134

LONG SHOT EXTERIOR CITY STREET NIGHT

The fire trucks whirling around the corner, followed by the police cars, and behind these, bringing up the rear, are the ambulances.

QUICK FADE OUT.

135

SLOW FADE IN  
FULL SHOT INTERIOR MAGGIE'S CLUB. NIGHT.

At first there is only the faint light of a policeman's flashlight, but the light increases as other policemen rush in with flashlights, and several firemen enter with torches. Behind them are the *internes* with their stretchers. The famous night club is a total wreck. Plaster is blown from the walls, leaving large gaping holes. The tables are all upside down and piled in disorderly heaps. The walls are burned and seared from the powder in the balloons. Chairs are splintered, and draperies are torn and burned. Maggie, looking like the wreck of the *Hesperus*, is stamping revengefully through the wreckage, with a huge club in her hand.

136

CLOSE SHOT OF MAGGIE

As she peers into the wreckage, poking it and lifting it with her club. Her face is set in grim and angry determination. She has only one ambition left at the moment - and that is to find Buster.

137

CLOSE SHOT OF ONE OF THE FIREMEN

As he shifts some of the broken furniture, he discovers:

138

CLOSE SHOT

A foot sticking out of a huge pile of debris.

139 CLOSE SHOT OF FIREMAN

As he traces the foot to a leg, and uncovers Buster, who is sitting under the wreckage, tearfully trying to fit the hopeless broken pieces of his camera back together. His disguise is a total wreck.

140 CLOSE SHOT OF MAGGIE

As she spies Buster, lets out a war-whoop, and with her club poised high, she makes a dash for him.

141 MEDIUM ANGLE ON GROUP

Four husky policemen grab Maggie and take her club away from her. The fireman pulls Buster to his feet.

142 MEDIUM CLOSE SHOT

As Maggie struggles with the cops, she yells, pointing to BUSTER:

TITLE "THAT'S THE GUY THAT THREW THE BOMB!"

143 MEDIUM ANGLE INTERIOR CLUB

Two cops rush up to Buster and fasten handcuffs on him. Maggie gloats over Buster's predicament. But at this moment, the detective, who hired Buster, rushes up to his aid now, and explains everything to the officers. The officers take the handcuffs off of Buster and set him free.

144

CLOSE ANGLE ON MAGGIE & THE COPS HOLDING HER

When Maggie sees Buster set free, she starts raving like a maniac. This is too much for her. She struggles and fights with the cops holding her in her attempt to get her hands on Buster. One of the policemen shakes Maggie roughly and says to her:

TITLE "YOU'LL HAVE TO COME WITH US.  
THIS JOINT IS CLOSED."

Maggie's eyes wander aimlessly about the wreckage, as she howls:

TITLE "CLOSED'?\*—HELL! IT'S RUINED!!"

As she finishes title, the officers lead her out to the patrol wagon. Buster cautiously brings up the rear, walking beside the detective, and keeping a safe distance behind Maggie.

145

LONG SHOT EXTERIOR NIGHT CLUB NIGHT. (Shooting toward Club)

Quite a crowd has collected on the street in front of the club. Maggie is escorted out of the club, and forced into the patrol wagon at the curb in f.g. The detective and Buster walk out and stop on the sidewalk, just behind the patrol wagon. The middle-aged man steps up to them and asks about the picture. The detective shakes his head negatively. The old man looks Buster over a moment, then says consolingly:

TITLE "WELL,, MY BOY, YOU'VE  
EARNED YOUR MONEY ANYWAY."

As he finished title, he pulls some bills out of his pocket, counts out \$150.00 and hands it to Buster, and adds:

TITLE "You've done the public a great  
service in closing up this hell-hole."

145 Continued.

He finishes title with a jerk of his head toward the nightclub. As he holds the money out to Buster, Buster looks at it dumbly.

146 CLOSE SHOT OF MAGGIE ( IN PATROL WAGON)

As she sees the money passed to Buster - the blood money for wrecking her club. She watches and sees Buster accept the money.

147 MEDIUM CLOSE SHOT OF BUSTER, DETECTIVE AND MIDDLE-AGED MAN

(From Maggie's angle). Buster accepts the money, looks at it as though it is too good to be real, then thanks the old man.

148 CLOSE SHOT OF MAGGIE ( IN PATROL WAGON)

Maggie makes a terrific struggle to get out of the wagon and kill Buster. The cops wrestle with her, sit on her, and gradually subdue her. As the wagon pulls out, Maggie leans around one of the cops and shakes her fist at Buster, vowing eternal vengeance.

149 CLOSE HOT OF BUSTER (Nightclub in B.G.)

As he stands at the curb, unconscious of everything but the money and the motion picture camera. He looks down at the money, then over at the window of the camera shop.

150 MEDIUM LONG SHOT OF CAMERA SHOP (From Buster's angle)

The coveted motion-picture camera is there in all its glory.

151 MEDIUM ANGLE ON BUSTER. (Shooting toward camera shop)

Buster(in f.g. with his back to camera) wends a wobbly course toward the second-hand camera shop, with his \$150.00 clutched tightly in his hand.

FADE OUT.

152

FADE IN  
FULL SHOT INT. INTERNATIONAL NEWSREEL OFFICE.  
DAY.

The editor is busy at his desk. In an ante-room, in the background, several cameramen are lounging about. Buster enters, dressed in a very baggy pair of golf knickers, which droop down over an old pair of leather puttees, - and on his shoulder he is carrying the ancient motion-picture camera. He approaches the editor's desk in a business-like manner.

153

SEMI CLOSE SHOT OF BUSTER & THE EDITOR

The editor does not look up. Buster announces very simply:

TITLE

"I'm here."

The editor, slightly annoyed, looks up, and stares at Buster. He leans around the edge of the desk as he takes in Buster's tricky outfit.

154

CLOSE SHOT OF BUSTER (PAN)

(As the editor sees him) Pan slowly down from his cap to his puttees.

155

CLOSE SHOT OF BUSTER AND THE EDITOR

As the editor sits back in his chair and asks, sarcastically:

TITLE

"For What?"

-continued-

155 CONTINUED

As he finishes title, he frowns upon Buster.  
Buster replies with child-like simplicity:

TITLE "Work."

The editor shakes his head emphatically,  
waves his hand toward the doorway of the  
anteroom, and explains with finality:

TITLE "I have all the cameramen I need."

The editor turns away from Buster and starts  
working at his desk. Buster tips his cap  
very politely, and turns to go.

156 LONGER SHOT

As Buster starts out, hesitates and thinks  
a moment, then heads back toward the anteroom.

157 FULL SHOT INTERIOR ANTERROOM (shooting toward  
doorway)

Buster enters the doorway, no one takes  
any notice of him. Finally he says:

TITLE "Any of you fellows want to quit?"

As Buster finishes title, they all turn and  
look at him.

158 MEDIUM CLOSE SHOT OF THE CAMERAMEN

They look at Buster in amazement, then they  
get the details of his costume and the  
obsolete camera on his shoulder.



159 CLOSE SHOT OF BUSTER. PAN

(From the cameramen's angle) Pan slowly down from his head to his feet.

160 MEDIUM CLOSE SHOT

The cameramen crowd around Buster and start kidding him unmercifully. They pretend to be interested in Buster's old camera. Buster, with great pride, polishes the metal with his coat sleeve. The cameramen, with feigned interest, take the camera apart, piece by piece, then walk away, leaving Buster staring helplessly at the pile without the faintest idea of how he is going to put it back together. He takes a book of instructions out of his pocket.

161 CLOSERSHOT OF BUSTER.

One of the cameramen, who has not taken an active part in the kidding, steps over to Buster and assembles the camera for him. Buster thanks him very seriously. As he turns to go -

163 MEDIUM SHOT INTERIOR NEWSREEL OFFICE

The editor, seated at his desk, calls toward the anteroom. One of the cameramen enters to the desk with his equipment, the editor gives him an assignment, and the man hurries out.

164 LONGER SHOT OF OFFICE

Buster sees the cameraman leaving. He quickly picks up his camera and follows.

165 LONG SHOT EXT. STREET. IN FRONT OF NEWSREEL OFFICE. DAY.

The cameraman crosses the sidewalk, starts to cross the street. Buster *is* just reached the sidewalk in his pursuit of the fellow, - when a taxicab rounds the corner quickly, and hits the newsreel man and knocks him to the ground. Buster, without a backward glance to determine the outcome of the accident, turns quickly and runs back into the Newsreel office.

166 FULL SHOT INTERIOR NEWSREEL OFFICE. DAY

Buster rushes in, and straight up the the editor's desk.

167 CLOSER SHOT OF BUSTER & EDITOR

Buster waits a moment, then says:

TITLE "When do I got to work?"

-continued-

167 Continued

The editor looks up at Buster, surprised and very much provoked, getting over "What! Are you back?" Buster explains in pantomime what has just happened, finishing with the gesture of an angel soaring upward. But as Buster completes the explanation -

168 FULL SHOT INTERIOR NEWSREEL OFFICE

The newsreel man, who was just hit and knocked down, enters the office, and, without a word, goes to a locker, opens it and takes a drink. He closes the locker again, wipes his mouth off with the back of his hand, picks up his camera and goes out again. Buster, who has been watching all this looks after him in astonishment. The editor says to Buster, as he waves him aside:

TITLE "That's nothing. Yesterday he fell five thousand feet in an aeroplane."

169 CLOSER SHOT OF BUSTER & EDITOR

As editor finishes title, Buster gazes upward, counts off five thousand imaginary feet, shakes his head sadly, then asks dumbly:

TITLE "Was he killed?"

The editor stares at Buster incredulously, decides he is serious, then makes a gesture of utter futility. Annoyed to the utmost, he motions brusquely for Buster to get out. Buster picks up his camera and moves away.

170

MEDIUM CLOSE SHOT OF BUSTER

As he reaches the door, the sympathetic cameraman who has helped him re-assemble his camera, walks over to him and says, confidentially:

TITLE

"Buddy, go shoot something the boss wants - and he'll buy it."

Buster is deeply grateful, thanks the fellow sincerely, and marches out with a "do or die" expression in his eyes.

FADE OUT

171

FADE IN  
MEDIUM LONG SHOT EXTERIOR STREET

As Buster is walking along the street with his camera on his shoulder, Sally hurries out of a store, passes in front of Buster on her way to a waiting taxi. She sees Buster, but tips her nose in the air, and quickly climbs into the cab, with the evident intention of driving away without talking to him. Buster steps over to the open cab window.

172

CLOSE SHOT OF SALLY & BUSTER

Sally is seated in the cab. (This is an open cab, with the top folded back.) Buster steps up to Sally and tries to explain. She is very cool, and it is plain that she holds him responsible for the wrecking of the night club. She says very accusingly:

TITLE "I can't understand how you could stoop to do such a thing!"

Buster very sorrowfully pleads:

TITLE "But I - I didn't mean to do it, Sally."

He tries to explain how it happened, but Sally doesn't want to hear. She does steal a look at Buster, however, as he says with conviction:

TITLE "I'm going to make good, Sally - just for you!"

She melts a little, but tries to retain her offended attitude toward him.

173 MEDIUM SHOT OF MAGGIE INT. DELICATESSEN STORE

As she looks out the door and sees Buster.  
Her eyes open wide with outraged astonishment.

174 MEDIUM LONG SHOT OF BUSTER & SALLY (From Maggie's  
angle)

Buster is hanging over the side of the cab,  
talking to Sally.

175 CLOSE SHOT OF MAGGIE

As she glares at Buster with murder in her  
eyes, and gropes blindly on the counter for  
something to throw at him. Her hand clutches  
a large jar of marmalade.

INSERT Of jar of marmalade, bearing label,  
as Maggie's hand clutches about it.

176 MEDIUM CLOSE SHOT OF MAGGIE (BUSTER & SALLY IN

B.G.)

Maggie starts out after Buster, with the jar  
of marmalade. She tiptoes with long strides  
steadily toward him.

177 CLOSE SHOT OF SALLY

As she sees Maggie approaching. She is  
frightened, and motions frantically for  
Buster to run.

178 MEDIUM SHOT OF THE GROUP (SHOOTING TOWARD  
DELICATESSEN SHOP)

Buster looks dumbly at Sally for a moment,  
then turns and sees Maggie, just as she is  
almost on top of him. He grabs his camera  
and ducks around the end of the cab, into  
f.g.

179 SEMI CLOSE SHOT OF MAGGIE

Maggie makes a dive for Buster, trips over  
a small "No parking" sign on the edge of  
the curb, and makes a beautiful nose-dive  
into the street.

180 CLOSE SHOT OF MAGGIE

As she sprawls out on top of the jar of  
marmalade, and PAN with her as she skids  
with great speed out into the middle of  
traffic.

181 MEDIUM CLOSE SHOT OF MAN DRIVING TRUCK

As he sees Maggie ahead of him, jams his  
breaks and comes to a quick stop.

182 MEDIUM SHOT

Of motorcar ramming into the rear end  
of the truck.

183

MEDIUM SHOT OF MAGGIE

She is sprawled out in the middle of the street, flat on her stomach. Traffic has come to a sudden halt all about her, and almost on top of her. A policeman runs in, helps Maggie to her feet.

184

CLOSE SHOT OF MAGGIE

As the policeman helps her to her feet. She is a mess. The entire front of her dress is smeared with marmalade and the dirt which the marmalade has collected. She is embarrassed at first, then the thought of Buster makes her furious, and she glances about furtively - but he has gone.

185

CLOSE SHOT OF BUSTER (MOVING SHOT) (SHOOTING from behind)

As he walks at a quickening pace through the crowded street, glancing back over his shoulder now and then to make sure Maggie isn't following him.

FADE OUT



186

FADE IN  
LONG SHOT EXT. STREET INTERSECTION. DAY

A vast amount of traffic is battling for the right-of-way. Motor cars and trucks are dodging and twisting, threatening every instant to crash. Buster rushes up to curb, in f.g., with his motion-picture camera.

187

CLOSE SHOT OF BUSTER

His head jerking from side to side as he watches the near-crashes. He sets up his camera, focusing it on the line of traffic.

188

MEDIUM CLOSE SHOT TRAFFIC

A fast traveling taxi skids, almost collides with a truck, then dashes on.

189

CLOSE SHOT OF BUSTER

As he sees this, quickly grabs the crank of his camera, - but nothing happens, so he relaxes into a pose of watchful waiting.

190 MEDIUM LONG SHOT TRAFFIC

As the various vehicles swirl and skid, but always straighten out and move on without the slightest mishap. Buster, in foreground, waiting eagerly, his hand poised for quick action on the crank. Gradually the traffic begins to thin.

LAP DISSOLVE

LONG SHOT STREET (Shooting from behind Buster)

The traffic has thinned out until there is not a single car in sight. Buster waits a moment, and then, keenly disappointed, picks up his camera and walks down a side street.

191 MEDIUM CLOSE SHOT OF BUSTER

As he comes trudging down the side street and turns the corner, out of sight of the intersection he has just left.

192 LONG SHOT STREET INTERSECTION. DAY

At the intersection which Buster has just left, a Ford car and a heavy truck are coming head on toward each other.

193 CLOSER SHOT

The truck and the Ford collide with terrific force, hurling bodies and machinery into the air. PAN with the truck as it swerves and breaks through the side of a brick wall. The crowds start to collect.

194

MEDIUM CLOSE SHOT OF BUSTER

As he trudges along the side street,  
entirely unaware of what has happened.

FADE OUT

195

FADE IN  
LONG SHOT EXTERIOR STREET. DAY

All traffic comes to a halt, as a hood-and-ladder truck sways around the corner, with its siren blowing full blast.

196

MEDIUM CLOSE SHOT OF BUSTER

As he hears the siren, turns and sees the fire-truck, starts running after it.

197

LONG SHOT EXTERIOR STREET. TRUCK SHOT

Buster rushes up alongside the truck as it rushes past him. He runs after it as fast as the weight of his camera will permit. He catches up with it, but can't quite manage to climb on. Two the firemen on top of the truck reach down and help him, hauling him to a perilous position.

198

CLOSE SHOT OF BUSTER ON TOP FO FIRE TRUCK  
(TRUCK)

As he hangs on grimly, a set look of determination in his eyes. As the truck swerves suddenly, Buster almost falls off.

199

LONG SHOT EXTERIOR FIREHOUSE. DAY

Over the entrance to the firehouse is plainly visible the words: HOOD AND LADDER CO. NO. 10. The firetruck, bearing Buster on top, turns in.

200 MEDIUM CLOSE SHOT INTERIOR FIREHOUSE

Buster looks around, bewildered, and asks:

TITLE "Where is the fire?"

The firemen climb down off the truck, giving Buster the raspberry. One of them says:

TITLE "We just put it out."

They turn away, laughing, leaving poor Buster to get off the truck the best way he can. As he twists and slides -

201 CLOSE UP OF MAGAZINE ON CAMERA

A piece of film is sticking out of the magazine, and it catches on some object on the firetruck.

202 MEDIUM LONG SHOT INT. FIREHOUSE

As Buster walks out of the firehouse, unconscious of the fact that his loaded film is unwinding, foot by foot, behind him.

203 LONG SHOT EXT. STREET

Buster, receding in the background, the film still trailing out.

204 CLOSE SHOT OF BUSTER (Shot from behind him)

As he walks along, the last of the film comes flying out of the camera on Buster's shoulder. Buster, unaware, continues on down the street.

205 MEDIUM FUJLL SHOT INTERIOR NIGHTCLUB. DAY

In the background, two or three workmen are hauling out the debris from the wreck. Maggie and Sally, in the foreground, dressed in street clothes, are looking over the ruins. Maggie says to Sally:

TITLE "Go back to your dressing room and pack your clothes."

Sally turns, starts toward the rear, and Maggie begins to dig through the wreckage as though in search of some valuable object of art.

206 CLOSER SHOT OF MAGGIE

In the pile of smashed tables and chairs, Maggie finds what she is searching for - a bust of Balzac, done in marble. Eagerly she picks it up, and with great pride and joy dusts it off. She turns to one of the workmen and shouts:

TITLE "Thank God, here's one thing that's left!"

207 LONGER SHOT INT. NIGHTCLUB

The workmen turn and look at the statue and laugh heartily. The men continue their work. Maggie, having found what she wanted, starts back toward Sally's dressing room.

208 LONG SHOT EXTERIOR ALLEY BEHIND NIGHTCLUB  
DAY

A gangsters' war is just beginning. A bootleggers' truck is backed up behind a building across the alley from the nightclub. The men on the truck look cautiously about, then start to unload. They are suddenly startled by the report of a gun, as a carload of hijackers swerves into the alleyway. The bootleggers take refuge inside the truck and basement of the building, - and a first-class battle starts.

209 CLOSE ANGLE INTERIOR OF TRUCK

Several men, inside the truck, are setting up a machine gun and preparing to shoot. Others are firing revolvers, etc.

210 MEDIUM CLOSE SHOT OF BUSTER

Down the street a ways, Buster hears the shots, starts running in all directions, finally takes off down the alley.

211 MEDIUM CLOSE SHOT OF SALLY INTERIOR DRESSING  
ROOM

Sally hears the shooting, leaves her packing and rushes to open the back window looking out over the alley. From her angle she sees:

212 FULL SHOT OF ALLEYWAY

Buster rushes up in the midst of the fracas, sets up his camera. The shooting begins in earnest, and Buster begins to crank, panning his camera to cover the action.

213 CLOSE SHOT OF SALLY & MAGGIE (AT WINDOW)

Maggie, with the bust of Balzac balanced on one hand, rushes up to the window beside Sally. Sally sees Buster and is terribly worried about him. She expects to see him killed any moment. A bullet hits the bust of Balzac and shatters it completely. Maggie flares up and growls her disgust.

214 FULL SHOT OF ALLEYWAY

Machine guns are rattling and bullets are whistling through the air. Another car-load of gangsters have arrived on the scene and are adding their force to the battle. Buster, in the foreground, is cranking frantically.

215 CLOSE SHOT OF BUSTER

As Buster grinds away, a bullet clips his cap from his head, and he reaches for it as it flies off, but he continues to crank.



216 CLOSE SHOT OF SALLY & MAGGIE

Sally sees Buster's cap shot off, and claps her hand over her mouth to suppress a scream. Her eyes are troubled and filled with tears. Maggie, seeing Sally's troubled face, looks out at Buster with a spark of admiration for him - maybe he isn't so bad.

217 CLOSE SHOT OF BUSTER

As a bullet from the left nips off his bow tie. PAN down as one of the tripod legs is shot away.

218 LONGER SHOT OF BUSTER

As he grabs his camera to prevent it from crashing to the ground, and beats a retreat for shelter behind a row of large galvanized cans, filled with garbage. He looks down into one of the cans.

219 CLOSE UP OF EMPTY CAN (Shooting down from Buster's angle)

The can seems to be empty.

220 MEDIUM CLOSE SHOT OF BUSTER

Buster, still cranking, climbs into the empty can. Cranking with one hand, he immediately holds his nose with the other. The can may be empty, but it has atmosphere just the same. Buster climbs quickly out again, and ducks behind the row of filled cans.

221 CLOSE SHOT OF A MACHINE GUN & OPERATOR

The operator of the gun spies the top of Buster's camera sticking up above the garbage, and, thinking it is a machine gun, he prepares to shoot.

222 SEMI CLOSE SHOT OF BUSTER (FROM GUNMAN'S ANGLE)

Buster's head and the top of the camera are visible above the tops of the cans. Suddenly a rain of bullets descends upon Buster. A window behind him is smashed in. Then the garbage begins to fly, as the cans are ripped open by the steady fire from the machine guns.

223 CLOSER SHOT OF BUSTER

As he scrapes a large banana peeling from over the lens of his camera. He is still cranking madly.

224 MEDIUM LONG SHOT OF BUILDING (BEHIND BUSTER)

As a man leaps from a second-story window which is directly above Buster's head.

225 SEMI CLOSE SHOT OF BUSTER

The man lands on top of Buster, crushing him to the ground behind the garbage cans.

226 LONG SHOT OF ALLEYWAY

Then the police begin to arrive in a squad of armored motorcars and motorcycles. They are firing madly.

227 CLOSE SHOT OF BUSTER

Mashed out flat on the ground behind the garbage cans. The man who leaped from the window above is now crouching with his foot on the side of Buster's head. Over the tops of the cans, the man sees the police.

228 LONGER SHOT REVERSE ANGLE

The trapped man leaps through the shattered basement window behind him - and immediately a half dozen gangsters rush across the alley in hot pursuit.

229 CLOSE SHOT OF BUSTER

As he starts to get up, the gangsters charge over him and crush him to the ground again.

230 LONGER SHOT OF ALLEYWAY

Just as the last gangster disappears through the basement window behind Buster, the police head for the basement window, with their guns showering bullets over Buster's head.

231 CLOSE SHOT OF BUSTER

Buster is now on his knees, grinding on the charging police. Again he is laid out flat, as they rush over him in pursuit of the gangsters. He gets to his feet, picks up his camera and starts to find a better set-up.

232 FULL SHOT OF ALLEYWAY

Buster sets up quickly in the middle of the alley, focusing first this way and then that way, as the numerous vehicles of the ganster's and bootleggers disappear rapidly, until all have disappeared. Then the police start coming back through the basement window with the gangsters in tow. Buster turns his camera on them and cranks as the police load the captured bootleggers into the police cars.

233 LONG SHOT OF Alley

A motorcar load of newsreel men drive into the scene - too late to film the affair. As they drive up to the foreground where Buster is standing, with his crippled camera braced against his body, they regard Buster with astonishment - believing he has scooped them. They climb out of the car and rush up to Buster. Then Maggie and Sally come running into the scene.

234 CLOSE SHOT OF SALLY AND BUSTER

As Sally approaches Buster with an expression of mingled admiration and joy. Buster, who feels he has made good at last, basks in Sally's admiration.

235 CLOSE SHOT OF GROUP

A man who has arrived in the car with the newsreel men, dashes up to Buster and presses a card into hands. Buster looks at it:

INSERT "ATLAS NEWSREEL CORPORATION"

The man says quickly:

TITLE "I'll give you a thousand dollars  
for your film."

236 CLOSE SHOT OF BUSTER

As he hears the title and gasps for breath.

237 CLOSE SHOT OF SALLY AND MAGGIE

Maggie is astonished at the huge offer, and begins to look at Buster in a new light. Sally's eyes are filled with pride for Buster.

238. MEDIUM CLOSE SHOT OF GROUP

Another man shoves a card into Buster's hand, and says:

TITLE "I'll double that offer."

Buster looks at the card:

INSERT "CONTINENTAL NEWSREEL COMPANY"

But before he can find words, a third man grabs Buster and says:

TITLE "The Ajax Company will double anybody's offer."

239 LONGER SHOT OF GROUP

Buster is pulled and hauled about as the rival companies fight for supposedly precious film.

240 CLOSER SHOT

One of the men writes out a check and shoves it into Buster's hand. Buster stares at it, as Maggie and Sally crowd up and look at the check over Buster's shoulder.

INSERT Check for \$5000.00

Maggie can't believe her eyes. Sally is overjoyed. Buster stands looking at the check in a blissful daze.

241 CLOSE SHOT

Of man who wrote the check, as he takes the magazine from Buster 's camera, a puzzled expression comes over his face. He weighs it in his hand suspiciously, then shields under his coat and peeks in. Unable to credit his vision, he jerks the magazine open, it is entirely empty - Buster having cranked on the battle without an inch of film.

INSERT EMPTY MAGAZINE CASE.

242 SEMI CLOSE SHOT OF GROUP

As the man cusses Buster out, throws the empty magazine case down, grabs the check from Buster's hand and tears it into tiny fragments. Buster, dumbfounded, looks at the pieces of the check, and then at the empty magazine. The cameraman razz Buster and hurry back to their car. Sally is almost in tears - she is so terribly disappointed in Buster. Maggie grabs Sally by the arm and pulls her away from Buster.

243 CLOSE SHOT OF SALLY AND MAGGIE

Maggie, as she yanks Sally back toward the club, hurls invectives back over her shoulder at Buster, and says reprovingly to Sally:

TITLE "I told you he was no good!"

244 FULL SHOT OF ALLEY

Maggie and Sally enter the back door of the night club. The cameramen, still razzing Buster, drive away in their car. Buster, still dazed, is clutching his camera closely, and watching everybody desert him.

245 MEDIUM CLOSE SHOT OF BUSTER

With an effort, he pulls himself back to earth - PAN with him as he hunts for his cap, finds it, examines the bullet hole, and decides that it looks real enough. PAN with him until he locates the remnants of his bow tie, tries to put it on, but gives up in disgust. PAN with him while he finds his camera case containing extra film. It is peppered with bullet holes. He picks it up and goes back to his camera.

246 CLOSE SHOT OF BUSTER

As he starts to thread the camera, he gets himself tangled up in the film.

DISSOLVE TO:

MEDIUM CLOSE SHOT

Of sympathetic newsreel cameraman, Danny, who comes up the alley, stops, and watches Buster with an amused grin.

247 CLOSE SHOT OF BUSTER (Danny in background)

Buster is struggling desperately. He has the film tangled around his neck, his arms, and his feet. And the more he struggles, the more tangled becomes the film.



248

CLOSE SHOT OF BUSTER AND DANNY

As Danny steps up to him, smiling, and says:

TITLE                    "Buddy, you're surely all  
                         wrapped up in your job!"

Danny untangles Buster from the film, and adds:

TITLE                    "You've got nerve, all right - and  
                         that's what it takes to make a good  
                         newsreel man. I'm going to give  
                         you some pointers."

He finishes title.

FADE OUT.

FADE IN

249 LONG SHOT EXTERIOR FORT DAY.

Danny, with Buster in tow, arrives at the fort to film the testing of a huge disappearing rifle.

250 CLOSER SHOT

As they reach a place in the rear, and to one side, of the pits which house the guns. Danny sets up Buster's camera and focus on the gun which is to go off, and says to Buster:

TITLE "Stay right there and begin cranking when the gun starts to stick her nose up. I'm going to try to get a closer shot."

As he finishes title, he picks up his camera and starts around the gun pit. As soon as he is gone, Buster stubs his toe against the tripod of his own camera, so that his camera is focused on the wrong gun. Buster looks into the finder, doesn't like the angle, so picks up his camera and starts around in front of the parapet.

251 MEDIUM CLOSE SHOT OF DANNY

As he sets up his camera behind the gun pit. He looks at his watch, starts to hurry as he sees it is almost time for the gun to go off. He looks around to tell Buster to get ready to crank. An expression of astonishment comes over his face as he sees that Buster has disappeared.

252 MEDIUM LONG SHOT (FROM DANNY'S ANGLE)

Of the spot where Danny left Buster. There is nothing there but Buster's camera case.

253

MEDIUM LONG SHOT OF BUSTER

AS he climbs up the front of the parapet and sets up his camera in front of the gun which is about to be fired.

254

MEDIUM CLOSE SHOT OF BUSTER

He is very pleased with his set-up. He is going to get a trick shot (of the wrong gun) He grabs hold of the crank, ready to turn.

255

MEDIUM CLOSE SHOT OF RIGHT GUN (FROM DANNY'S ANGLE)

As it lifts up out of the pit.

256

CLOSE ANGLE ON DANNY

He is cranking on the gun, at the same time glancing about , wondering where in thunder Buster is.

257

MEDIUM ANGLE ON BUSTER AND GUN

As the huge gun sticks her nose right into Buster's face. Buster turns, sees it, but is too frightened to move. The gun, however, lifts just enough to clear Buster's head as it goes off and emits a terrific volley of fire and smoke Buster and his camera disappear in the smoke.

Sitting in an awkward position on the ground, where he has been thrown by the explosion. His face is blackened and his clothing is torn. He is considerably dazed for a moment, then remembers his camera, gets up quickly to find it - PAN with him as he walks over to the camera, some distance away. He picks it up to examine it.

FADE OUT.

259

FADE IN  
LONG SHOT OF TOWER. DAY

On the ground beneath the tower are several firemen holding a life net.

260

CLOSER SHOT OF FIREMEN

As they hold the net, they look expectantly toward the top of the tower. Pan up to the top of the tower, which is extremely high. There on the top, several firemen are getting ready to jump, one at a time, into the life-net below. Buster and Danny are there with their cameras.

261

MED. CLOSE ANGLE ON DANNY & BUSTER

Danny sets up Buster's Camera on the edge of the tower and says:

TITLE

"Follow him down with your  
camera when he jumps -  
and don't stop grinding until  
he hits the net."

As Danny finishes title, Buster looks dumbly at him for a moment, then peers over the edge of the tower to look at the life-net, gets dizzy, almost falls. He turns away, putting his hand over his eyes to shut out the sight. The first fireman steps up to the edge and gets ready to jump. He gives the signal to the men below.

262

LONG SHOT OF BUILDING

As the fireman jumps, PAN with him until he reaches the net below.

263 CLOSE SHOT OF BUSTER

As he cranks on the fireman, then leans slowly forward and goes over the edge, dragging his camera with, as he continues to crank.

264 CLOSE SHOT OF DANNY

As he yells excitedly, first to Buster, then to the firemen holding the net.

265 MED. CLOSE ANGLE ON FIREMEN HOLDING NET

As they finish tossing the fireman out of their net, they look up in astonishment as Danny yells, and they see Buster on his way down with his camera. They instantly pull the net taut and brace themselves for a terrific jolt. Buster still cranking lands in the net. Buster and the camera bounce about together.

266 CLOSE SHOT OF BUSTER

As he sits up in the net, very dazed, gestures with his hand as though still cranking his camera.

FADE OUT.

I hereby acknowledge receipt of No...../.....  
.....SNAPSHOTS incomplete script from Byron  
.....Morgan.....  
which I agree to return within a reasonable time.

.....  
.....  
.....  
.....  
.....

Dated..... 3-1-28.....

FORM 112  
"FILE COPY"  
3-1-28

Date.....March 3, 1928.....

No. 533....."SNAPSHOTS".....

Please return to Script Dept.

ARS GRATIA ARTIS

METRO GOLDWYN-MAYER

STUDIOS

Culver City, Calif.

Mr. Bern  
1654

"SNAPSHOTS"

Rearrangement of Sequences

by

Byron Morgan.

**VAULT COPY**

**VAULT COPY**

**~~FILE COPY~~**

March 3, 1928.



NOTE:

A suggested rearrangement of sequences with some added material for the purpose of motivating the new ending of the story.

The editor stares at Buster incredulously, decides he is serious, then makes a gesture of utter futility. Annoyed to the utmost, he motions brusquely for Buster to get out. Buster picks up his camera and moves dejectedly toward the door.

170 MEDIUM CLOSE SHOT OF BUSTER

As he reaches the door, the sympathetic cameraman who has helped him re-assemble his camera, walks into the scene and says, confidentially:

TITLE "Buddy, go shoot something the boss wants - and he'll buy it."

He finishes title. Buster is deeply grateful, thanks the fellow sincerely. As he starts to exit, the cameraman stops him, hauls a folded newspaper from his pocket, and shows Buster a new item.

INSERT Newspaper article stating that a new sixteen inch gun at the Fort is to be tested that afternoon.

Buster reads the article. The cameraman explains:

TITLE "Get a trick picture of that gun and you'll have something you can sell."

He finishes title. Buster thanks him again, shoves the newspaper into his pocket, and marches out with a "do or die" expression in his eyes.

FADE OUT

171

FADE IN  
MEDIUM LONG SHOT EXT. STREET.

As Buster is walking along the street with his camera on his shoulder, Sally hurries out of a delicatessen store and passes in front of Buster on her way to a waiting taxi. She sees Buster, but tips her nose in the air, and quickly climbs into the cab, with the evident intention of trying to be very cool. Buster walks over to the cab which has the top folded back.

172

CLOSE SHOT OF SALLY & BUSTER

Sally is seated in the cab. ( This is an open cab, with the top folded back.) Buster steps up to Sally and tries to explain. She is very cool, and it is plain that she holds him responsible for the wrecking of the night club. She says very accusingly:

TITLE

"I can't understand how you could stoop to do such a thing!"

Buster very sorrowfully pleads:

TITLE

"But I - I didn't mean to do it, Sally."

He tries to explain how it happened, but Sally doesn't want to hear. She does steal a look at Buster, however, as he says with conviction:

TITLE

"I'm going to make good, Sally -- just for you!"

She melts a little, but tries to retain her offended attitude toward him. Buster shows her the newspaper article, explaining he is going to photograph the test. Sally, forgets her intention to be cool and is very interested.

173           MEDIUM SHOT OF MAGGIE    INT. DELICATESSEN STORE

As she looks out the door and sees Buster. Her eyes open wide with outraged astonishment.

174           MEDIUM LONG SHOT OF BUSTER & SALLY - from Maggie's angle)

Buster is hanging over the side of the cab, talking to Sally.

175           CLOSE SHOT OF MAGGIE

As she glares at Buster with murder in her eyes, and gropes blindly on the counter for something to throw at him. Her hand clutches a large jar of marmalade.

INSERT                    Of jar of marmalade, bearing label, as Maggie's hand clutches about it.

176           MEDIUM CLOSE SHOT OF MAGGIE - Buster & Sally in b.g.

Maggie starts out after Buster, with the jar of marmalade. She tiptoes with long strides steadily toward him.

177           CLOSE SHOT OF SALLY

As she sees Maggie approaching. She is frightened, and motions frantically for Buster to run.

178 MEDIUM SHOT OF THE GROUP - shooting toward  
delicatessen shop

Buster looks dumbly at Sally for a moment, then  
turns and sees Maggie, just as she is almost on  
top of him. He grabs his camera and ducks  
around the end of the cab, into f.g.

179 SEMI CLOSE SHOT OF MAGGIE

Maggie makes a dive for Buster, trips over a  
small "No Parking" sign on the edge of the curb,  
and makes a beautiful nose-dive into the street.

180 CLOSE SHOT OF MAGGIE

As she sprawls out on top of the jar of marmalade,  
and PAN with her as she skids with great speed out  
into the middle of traffic.

181 MEDIUM CLOSE SHOT OF MAN DRIVING TRUCK

As he sees Maggie ahead of him, jams his breaks  
and comes to a quick stop.

182 MEDIUM SHOT

Of motorcar ramming into the rear end of  
the truck.

183 MEDIUM SHOT OF MAGGIE

She is sprawled out in the middle of the street, flat on her stomach. Traffic has come to a sudden halt all about her, and almost on top of her. A policeman runs in, helps Maggie to her feet.

184 CLOSE SHOT OF MAGGIE

As the policeman helps her to her feet. She is a mess. The entire front of her dress is smeared with marmalade and the dirt which the marmalade has collected. She is embarrassed at first, then the thought of Buster makes her furious, and she glances about furtively - but he has gone.

185 CLOSE SHOT OF BUSTER MOVING SHOT - shooting from behind.

As he walks at a quickening pace through the crowded street, glancing back over his shoulder now and then to make sure Maggie isn't following him.

FADE OUT

186

FADE IN  
LONG SHOT EXT. STREET INTERSECTION DAY

A vast amount of traffic is battling for the right-of-way. Motor cars and trucks are dodging and twisting, threatening every instant to crash. Buster starts to cross the street then retreats to the curb, watching the swirl of traffic.

187

OUT

188

MEDIUM CLOSE SHOT TRAFFIC

A fast traveling taxi skids, almost collides with a truck, then dashes on.

189

CLOSE SHOT OF BUSTER

As he sees this, he quickly sets up his camera and focuses on the traffic, then relaxes into a pose of watchful waiting.

190

MEDIUM LONG SHOT TRAFFIC

As the various vehicles swirl and skid, but always straighten out and move on without the slightest mishap. Buster, in foreground, waiting eagerly, his hand poised for quick action on the crank. Gradually the traffic begins to thin.

LAP DISSOLVE:

-continued-

190

Continued.

LONG SHOT STREET - shooting from behind Buster

The traffic has thinned out until there is not a single car in sight. Buster waits a moment, and then, keenly disappointed, looks at the newspaper in his pocket, decided he had better hurry, picks up his camera and walks down a side street.

191

MEDIUM CLOSE SHOT OF BUSTER

As he comes trudging down the side street and turns the corner out of sight of the intersection he has just left.

192

LONG SHOT STREET INTERSECTION. DAY

At the intersection which Buster has just left, a Ford car and a heavy truck are coming head on toward each other.

193

CLOSER SHOT

The truck and the Ford collide with terrific force, hurling bodies and machinery into the air. PAN with the truck as it swerves and breaks through the side of a brick wall. The crowds start to collect.

194

MEDIUM CLOSE SHOT OF BUSTER

As he trudges along the side street, entirely unaware of what has happened.

FADE OUT



195 FADE IN- LONG SHOT. EXTERIOR FORT. DAY

In the b.g. are several gun pits which house the huge disappearing rifles. The gun crews are busy in the pits, preparing the guns for the test. Buster, with his camera on his shoulder, walks into the f.g. He gazes at the guns a second, then walks toward the front of the parapet of one of the gun pits.

196 MEDIUM LONG SHOT OF BUSTER

As he climbs up the front of the parapet and sets up his camera directly above the gun in the pit. In his position he is out of sight of the gun crew below. He proceeds to focus on one of the guns in another pit.

197 MEDIUM CLOSE SHOT OF BUSTER

As he gets his camera focused, watching the gun, (the wrong one) he grabs hold of the crank, ready to turn.

198 ANOTHER ANGLE ON BUSTER

With the gun pit in the center b.g. The huge gun slowly lifts up over the parapet, the muzzle pointing directly at Buster and into the camera. Buster, intently watching the other gun, doesn't see this one that is pointing directly at him.

199 ANOTHER ANGLE ON BUSTER

As the gun lifts just enough to clear Buster's head and explodes, emitting a terrific volley of fire and smoke. AS the smoke fills the scene --

200 CLOSEUP OF BUSTER

As he is thrown into the scene by the explosion. His face is blackened and his clothing torn. Dazed for the moment, he looks around, then hurriedly scrambles to his feet, picks up his camera, and starts to run.

201 MEDIUM CLOSE SHOT OF BUSTER. TRUCK SHOT

As he runs like the devil was after him, glancing from side to side as though expecting another shot from the foe.

DISSOLVE TO

MEDIUM CLOSE SHOT OF BUSTER

As he hurries into the scene, stops, looks around, then deciding that he is safe, wipes his face. He looks off intently, seeing --

202 EXT. SHIPYARD. MEDIUM LONG SHOT

of a vessel which is about to be launched. A number of people are present to view the ceremony.

203 CLOSE SHOT OF BUSTER

As he picks up his camera and hurries toward the ship.

204 MEDIUM CLOSE SHOT OF BOAT

The ceremony of launching the ship has proceeded to the point where a girl is preparing to break the w.k. bottle on the prow. Buster pushes his way through the crowd and climbs up on the cradle in which the boat is resting. He hurriedly sets up his camera and focus on the girl.

205 LONGER SHOT OF BOAT

As the girl breaks the bottle on the bow of the ship. The blocks are knocked away, and the ship starts down the ways. Buster, set up on the cradle, glides down with the ship. He is cranking away, blissfully unaware of where he is headed.

206 CLOSEUP OF BUSTER

as he rides the cradle into the water.

207 MEDIUM ANGLE ON SMALL ROWBOAT.

As several men hurriedly row the boat into the scene and fish Buster and his camera out of the water.

FADE OUT.

208           FADE IN - LONG SHOT.   EXTERIOR   STREET   DAY

All traffic comes to a halt, as a hood-and-ladder truck sways around the corner.

209           MEDIUM CLOSE SHOT OF BUSTER

Trudging down the street with his camera on his shoulder, Buster sees the fire-truck, takes a tighter grip on his camera, and runs madly after it.

210           MEDIUM LONG SHOT   EXTERIOR STREET.   (TRUCK SHOT)

Buster runs up alongside the truck as it rushes past him. He runs after it as fast as the weight of his camera will permit. He catches up with it, but can't quite manage to climb on. Two of the fire-men on top of the truck reach down and help him, hauling him to a perilous position.

211           CLOSE SHOT OF BUSTER   ON TOP OF TRUCK

As he hangs on grimly, a set look of determination in his eyes. As the truck swerves suddenly, Buster almost falls off.

212           LONG SHOT EXTERIOR   FIREHOUSE   DAY

Over the entrance to the firehouse is plainly visible the words: HOOK AND LADDER CO. No. 10 The firetruck, bearing Buster on top, whirls into the scene and turns into the firehouse.

213            MEDIUM CLOSE SHOT    INTERIOR FIREHOUSE

Buster looks around in a bewildered manner, then asks:

TITLE                            "Where is the fire?"

The firemen climb down off the truck, giving Buster the raspberry. One of them says:

TITLE                            "We just put it out."

They turn away, laughing. Buster slides down, puts his camera on his shoulder, and starts to exit. As he starts out, he suddenly stops and peers off.

  

214            LONG SHOT OF TOWER IN REAR YARD OF FIREHOUSE

On the ground beneath the tower are several firemen with a life net. At the edge of the platform on top of the tower, a fireman is poised, ready for a practice leap into the net.

  

215            MEDIUM CLOSE SHOT OF BUSTER

With several firemen edged in. Watching the firemen on the tower, Buster gets an idea for a newsreel shot. He asks one of the firemen if he can photograph. The man agrees:

TITLE                            "Go ahead and take a picture."

He finishes title. Buster starts to exit toward the tower. The firemen look at each other and wink broadly.

  

216            MEDIUM SHOT OF FOOT ON TOWER

As Buster and the firemen enter. One of the firemen waves and calls to the one on top of the tower. Buster looks up. PAN up to the top of the tower. The fireman on top steps back and signals he will wait.

217 CLOSE SHOT ON BUSTER

(Firemen edged in) He gazed up at the top of the tower, his eyes a bit frightened. One of the men points out the ladder. Buster grips his camera tightly, and starts up the ladder. PAN up with him as he struggles to hang onto his camera and mount the ladder.

218 CLOSEUP OF BUSTER

As he climbs up into the scene. He pauses, glances down, then sways on the ladder as he begins to get dizzy. He closes his eyes for a moment, then looks up, and climbs up out of scene.

219 MEDIUM SHOT TOP OF TOWER

The fireman is waiting. Buster climbs up into scene, starts to set up his camera on the edge of the platform.

220 MEDIUM CLOSE SHOT ON FIREMEN ON GROUND

They are looking up and watching Buster with broad grins on their faces.

221 MEDIUM CLOSE SHOT OF BUSTER

He gets his camera set up and focuses with the lens pointing downward toward the life net. The fireman steps to the edge of the platform, ready to jump. He asks Buster if he is ready. Buster nods, braces himself, and starts to crank. The fireman jumps. Buster cranks on him as he drops, then leans slowly forward and goes over the edge, dragging his camera with him.

222 MEDIUM CLOSE SHOT ON FIREMEN WITH NET

One of them looks up, yells, and the other hurriedly toss the fireman out of the net, then brace themselves for Buster. Buster, still turning the crank, lands in the net with his camera. He bounced once, then comes to rest with his camera beside him and with his hand still revolving in a cricle as though cranking.

223 CLOSE SHOT ON BUSTER

The firemen lower the net and help Buster to his feet. One of them picks up his camera and hands it to him. Buster takes it in a very dazed manner not noticing that one end of the film in the magazine has come out.

224 CLOSEUP OF END OF FILM

caught on the edge of the net.

225 MEDIUM LONG SHOT OF BUSTER

He walks away, unconscious of the fact that his loaded film is unwinding, foot by foot, behind him.

226 MEDIUM LONG SHOT OF ENTRANCE TO FIREHOUSE

Buster walks out of the firehouse and turns down the street, the film still trailing out.

227 CLOSE SHOT OF BUSTER (SHOT FROM BEHIND)

As he walks along, the last of the film comes flying out of the camera on Buster's shoulder. Buster, unaware, continues on down the street.

228 MEDIUM FULL SHOT. INTERIOR NIGHTCLUB DAY

In the background, two or three workmen are hauling out the debris from the wreck. Maggie and Sally, in the foreground, dressed in street clothes, are looking over the ruins. Maggie says to Sally:

TITLE "Go back to your dressing room and pack your clothes."

Sally turns, starts toward the rear, and Maggie begins to dig through the wreckage as though in search of some valuable object of art.

229 CLOSER SHOT OF MAGGIE

In the pile of smashed tables and chairs, Maggie finds what she is searching for - a bust of Blazac, done in marble. Eagerly she picks it up, and with great pride and joy dusts it off. She turns to one of the workmen and shouts:

TITLE "Thank God, here's one thing that's left!"

230 LONGER SHOT INT. NIGHTCLUB

The workmen turn and look at the statue and laugh heartily. The men continue their work. Maggie, having found what she wanted, starts back toward Sally's dressing room.



231 LONG SHOT EXTERIOR ALLEY BEHIND NIGHTCLUB DAY.

A gangsters' war is just beginning. A bootleggers' truck is backed up behind a building across the alley from the nightclub. The men on the truck look cautiously about, then start to unload. They are suddenly startled by the report of a gun, as a carload of hijackers swerves into the alleyway. The bootleggers take refuge inside the truck and basement of the building, - and a first-class battle starts.

232 CLOSE ANGLE INTERIOR OF TRUCK

Several men, inside the truck, are setting up a machine gun and preparing to shoot. Others are firing revolvers, etc.

233 MEDIUM CLOSE SHOT OF BUSTER

Down the street a ways, Buster hears the shots, starts running in all directions, finally takes off down the alley.

234 MEDIUM CLOSE SHOT OF SALLY INTERIOR DRESSING ROOM

Sally hears the shooting, leaves her packing and rushes to open the back window looking out over the alley. From her angle she sees:

235 FULL SHOT OF ALLEYWAY

Buster rushes up in the midst of the fracas, sets up his camera. The shooting begins in earnest, and Buster begins to crank, panning his camera to cover the action.

236 CLOSE SHOT OF SALLY & MAGGIE (AT WINDOW)

Maggie, with the bust of Balzac balanced on one hand, rushes up to the window beside Sally. Sally sees Buster and is terribly worried about him. She expects to see him killed any moment. A bullet hits the bust of Balzac and shatters it completely. Maggie flares up and growls her disgust.

237 FULL SHOT OF ALLEYWAY

Machine guns are rattling and bullets are whistling through the air. Another car-load of gangsters have arrived on the scene and are adding their force to the battle. Buster, in the foreground, is cranking frantically.

238 CLOSE SHOT OF BUSTER

As Buster grinds away, a bullet clips his cap from his head, and he reaches for it as it flies off, but he continues to crank.

239 CLOSE SHOT OF SALLY & MAGGIE

Sally sees Buster's cap shot off, and claps her hand over her mouth to suppress a scream. Her eyes are troubled and filled with tears. Maggie, seeing Sally's troubled face, looks out at Buster with a spark of admiration for him - maybe he isn't so bad.

240 CLOSE SHOT OF BUSTER

As a bullet from the left nips off his bow tie. PAN down as one of the tripod legs is shot away.

241 LONGER SHOT OF BUSTER

As he grabs his camera to prevent it from crashing to the ground, and beats a retreat for shelter behind a row of large galvanized cans, filled with garbage. He looks down into one of the cans.

242 CLOSE UP OF EMPTY CAN (Shooting down from Buster's angle)

The can seems to be empty.

243 MEDIUM CLOSE SHOT OF BUSTER

Buster, still cranking, climbs into the empty can. Cranking with one hand, he immediately holds his nose with the other. The can may be empty, but it has atmosphere just the same. Buster climbs quickly out again, and ducks behind the row of filled cans.

244 CLOSE SHOT OF A MACHINE GUN & OPERATOR

The operator of the gun spies the top of Buster's camera sticking up above the garbage, and, thinking it is a machine gun, he prepares to shoot.

245 SEMI CLOSE SHOT OF BUSTER (FROM GUNMAN'S ANGLE)

Buster's head and the top of the camera are visible above the tops of the cans. Suddenly a rain of bullets descends upon Buster. A window behind him is smashed in. Then the garbage begins to fly, as the cans are ripped open by the steady fire from the machine guns.

246 CLOSER SHOT OF BUSTER

As he scrapes a large banana peeling from over the lens of his camera. He is still cranking madly.

247 MEDIUM LONG SHOT OF BUILDING (BEHIND BUSTER)

As a man leaps from a second-story window which is directly above Buster's head.

248 SEMI CLOSE SHOT OF BUSTER

The man lands on top of Buster, crushing him to the ground behind the garbage cans.

249 LONG SHOT OF ALLEYWAY

Then the police begin to arrive in a squad of armored motorcars and motorcycles. They are firing madly.

250 CLOSE SHOT OF BUSTER

Mashed out flat on the ground behind the garbage cans. The man who leaped from the window above is now crouching with his foot on the side of Buster's head. Over the tops of the cans, the man sees the police.

251 LONGER SHOT REVERSE ANGLE

The trapped man leaps through the shattered basement window behind him - and immediately a half dozen gangsters rush across the alley in hot pursuit.

252 CLOSE SHOT OF BUSTER

As he starts to get up, the gangsters charge over him and crush him to the ground again.

253 LONGER SHOT OF ALLEYWAY

Just as the last gangster disappears through the basement window behind Buster, the police head for the basement window, with their guns showering bullets over Buster's head.

254 CLOSE SHOT OF BUSTER

Buster is now on his knees, grinding on the charging police. Again he is laid out flat, as they rush over him in pursuit of the gangsters. He gets to his feet, picks up his camera and starts to find a better set-up.

255 FULL SHOT OF ALLEYWAY

Buster sets up quickly in the middle of the alley, focusing first this way and then that way, as the numerous vehicles of the gangster's and bootleggers disappear rapidly, until all have disappeared. Then the police start coming back through the basement window with the gangsters in tow. Buster turns his camera on them and cranks as the police load the captured bootleggers into the police cars.

256

LONG SHOT OF ALLEY

A motorcar load of newsreel men drive into the scene - too late to film the affair. As they drive up to the foreground where Buster is standing, with his crippled camera braced against his body, they regard Buster with astonishment - believing he has scooped them. They climb out of the car and rush up to Buster. Then Maggie and Sally come running into the scene.

257

CLOSE SHOT OF SALLY & BUSTER

As Sally approaches Buster and throws her arms around him with an expression of mingled admiration and joy. Buster, who feels he has made good at last, basks in Sally's admiration.

258

CLOSE SHOT OF GROUP

A man who has arrived in the car with the newsreel men, dashes up to Buster and presses a card into hands. Buster looks at it:

INSERT

"ATLAS NEWSREEL CORPORATION"

The man says quickly:

TITLE

"I'll give you a thousand dollars  
for your film."

259

CLOSE SHOT OF BUSTER

As he hears the title and gasps for breath.

260 CLOSE SHOT OF SALLY & MAGGIE

Maggie is astonished at the huge offer, and begins to look at Buster in a new light. Sally's eyes are filled with pride for Buster.

261 MEDIUM CLOSE SHOT OF GROUP

Another man shoves a card into Buster's hand, and says:

TITLE "I'll double that offer."

Buster looks at the card:

INSERT "CONTINENTAL NEWSREEL COMPANY"

But before he can find words, a third man grabs Buster and says:

TITLE "The Ajax Company will double anybody's offer."

262 LONGER SHOT OF GROUP

Buster is pulled and hauled about as the rival companies fight for supposedly precious film.

263 CLOSER SHOT

One of the men writes out a check and shoves it into Buster's hand. Buster stares at it, As Maggie and Sally crowd up and look at the check over Buster's shoulder.

INSERT Check for \$5000.00

-continued-



263

Continued

Maggie can't believe her eyes. Sally is overjoyed. Buster stands looking at the check in a blissful daze.

264

CLOSE SHOT ON BUSTER, SALLY AND MAGGIE

Sally takes the check from Buster's hand, waves it proudly almost under Maggie's nose, exclaiming:

TITLE

"I told you Buster would make good."

She finishes title enthusiastically.

265

CLOSE SHOT

Of man who wrote the check, as he takes the magazine from Buster's camera, a puzzled expression comes over his face. He weighs it in his hand suspiciously, then shields it under his coat and peeks in. Unable to credit his vision, he jerks the magazine open, it is entirely empty - Buster having cranked on the battle without an inch of film.

INSERT

EMPTY MAGAZINE CASE.

266

SEMI CLOSE SHOT OF GROUP

As the man cusses Buster out, throws the empty magazine case down, grabs the check from Sally's hand and tears it into tiny fragments. Buster, dumbfounded, looks at the pieces of the check, and then at the empty magazine. The cameramen razz Buster and hurry back to their car. Sally is almost in tears - she is so terribly disappointed in Buster.

267

CLOSE SHOT ON BUSTER AND SALLY

As Sally, humiliated over Buster's dumbness, says to him:

TITLE

"Don't you ever speak to me again."

268

CLOSE ANGLE ON BUSTER, SALLY AND MAGGIE

As Sally finishes her title, then turns away. Buster makes a motion toward her, but Maggie glares at him. Maggie and Sally walk toward the rear of the block, Maggie hurling invectives back at Buster. She says to Sally:

TITLE

"I told you he was no good!"

She finishes title. Sally shakes her head sadly as they exit. Buster starts to follow them.

269 CLOSE ANGLE ON DOOR TO CLUB

Maggie and Sally exit into the club, Maggie banging the door closed. Buster enters, hesitates, then knocks on the door. The door is yanked open and Maggie glares at him. She explodes:

TITLE "Beat it! If you come near  
Sally again --- I'll brain you!"

She finishes title, then slams the door in Buster's face. He turns slowly away.

270 ANOTHER ANGLE ON BUSTER

As he walks dejectedly under Sally's window, stops, and looks up wistfully.

271 CLOSEUP OF SALLY INTERIOR DRESSING ROOM

As she moves nearer the window. She sees Buster below.

272 CLOSEUP OF BUSTER - from Sally's angle.

As he looks up at the window.

273

CLOSE ANGLE ON SALLY

As she reacts to Buster, she shakes her head sympathetically, then moves as though to open the window. Maggie strides into the scene. Sally quickly conceals her feelings and makes believe she is adjusting the window shade.

274

CLOSEUP OF BUSTER

He picks up his camera and moves away down the alley.

FADE OUT.

275

FADE IN

MED. SHOT INTERIOR BUSTER'S ROOM. DAY

Buster in a very dejected mood, is seated at an old table trying to write a note to Sally. There are several crumpled pieces of paper lying about on the table which would indicate that Buster has made more than one attempt. As he writes, -

INSERT

Dear Sally

Please give me one more chance  
to make good. I love you.

276

CLOSER SHOT OF BUSTER.

As he reads the note, is dissatisfied with it, crumples it up and pushes it aside with the others. He picks up a folded newspaper which is lying on the end of the table. As he reads it his eyes open wide with astonishment:

INSERT

OF NEWSPAPER -(an article to the effect that Sally LaVerne is to be present at the annual Beach Carnival and motor boat races at the Bay View Yacht Club, and is to pilot J. Sidney Van Fossen's boat in the races. The article also states that **this the** first time a girl has ever piloted a boat in the races at the yacht club.)

As Buster finishes reading, he gets a great idea. He is going to see Sally, show her he can make good as a newsreel photographer, and get a lot of publicity for her. In a vision, he sees:

DISSOLVE INTO

MEDIUM LONG SHOT....EXTERIOR....RACES DAY

Sally's boat winning the race.

277

CLOSE SHOT OF BUSTER

As he cranks his camera, photographing Sally's victory.

278

CLOSE SHOT OF SALLY

As she steps out of her boat, the crowds gather round her. Two cops hold back the crowd as Buster rushes up to her with his camera, focuses on her as she is presented with a large silver cup. One of the men in the crowd says to Sally:

TITLE

"Lucky girl! - your picture will be shown in every theatre in the world - and you will be famous!"

Sally is delighted, and she throws her arms around Buster and gives him a big hug.

DISSOLVE INTO

CLOSE SHOT OF BUSTER

As he awakes from his dream - determined to make it come true. He jumps up from the table.

279

LONGER SHOT OF BUSTER

As he grabs his cap, picks up his camera and marches out -

DISSOLVE TO

280

LONG SHOT EXT. BEACH CARNIVAL DAY

Through the guarded gate in the f.g. can be seen the gay festivities of the Beach Carnival. The gateman, with his back to camera, is watching the affair.

281 REVERSE SHOT. MEDIUM CLOSE

The gateman is smiling at something which amuses him. Buster in b.g. approaches with his camera on his shoulder, and tries to slip by the gateman while his back is turned. But the old fellow turns in time to catch him, and instantly becomes harder, as he asks Buster where he is going. Buster indicates that he is going to photograph the races. The gateman asks suspiciously:

TITLE "Where is your permit?"

Buster looks at him dumbly, then shakes his head. He hasn't any permit. The gateman motions for Buster to beat it. Buster moves away hesitantly, still determined to find a way to get in.

282 MEDIUM CLOSE SHOT OF BUSTER PAN

Buster moves away, looking back anxiously over his shoulder. He pauses, sets his camera in front of him, takes a piece of chalk from his pocket, and writes the word INTERNATIONAL across the face of his camera. He throws the camera onto his shoulder again turns and goes back toward the gate.

283 MEDIUM CLOSE SHOT OF GATEMAN & BUSTER

As Buster approaches the gateman again, with his cap pulled down over his eyes. He conceals his face behind his camera, which has in such a way that the word INTERNATIONAL is facing Buster, and is not visible to the gateman. The gateman looks at Buster and asks:

TITLE "Where is your permit?"

Buster still keeping his face hidden, points with his finger to the side of the camera where he thinks the word INTERNATIONAL is written. The gateman looks at it -

continued -

283 continued

INSERT The side of the camera is blank.

The gateman, somewhat annoyed by Buster's queer actions, steps in front of Buster and pulls his cap off. He bawls Buster out, and says with finality:

TITLE "I told you once that you couldn't get in here. The newsreel rights to this affair are owned by legitimate companies."

As he finishes title, he motions "Now beat it!" Buster moves away.

DISSOLVE TO

MEDIUM CLOSE SHOT EXTERIOR SUBURBAN STREET

Buster walks slowly along the street, pausing a time or two to look back in the direction of the Carnival (in b.g.) Ahead of him, Buster sees -

284 MEDIUM CLOSE SHOT EXTERIOR SUBURBAN STREET

A group of children have gathered around an Italian organ grinder with a monkey. Buster enters, stops to play with the monkey.

285 CLOSE SHOT OF GROUP

The monkey grabs the crank on the hand organ and turns it. Buster pets him, and he climbs up on Buster's shoulder and displays a great interest in the camera. Buster sets the camera up, and the monkey grabs the crank and starts to turn it. Buster catches the crank and holds it in time to save the film. The Italian laughs, takes the monkey on his own shoulder and shakes

continued -



his finger at him. The monkey grabs the Italian's moustache and pulls it. The old man laughs and scolds him. Buster is looking at the hand-organ studying it intently. He looks thoughtfully from the organ to his camera, steps over and compares this measurement with that of the hand-organ. He has a marvelous idea. He says to the Italian:

TITLE

"Will you rent me the organ and  
the monk for the day?"

The old man readily agrees. As they bargain -

FADE OUT.

286

FADE IN  
MEDIUM CLOSE SHOT EXT. OUTSIDE OF Gate TO YACHT CLUB. DAY.

Buster is dressed in a baggy old suit of clothes, and a slouchy felt hat pulled down to shield his eyes. Around his neck is tied a red bandanna handkerchief. And his disguise is made complete with a long black moustache. On his shoulder is the monkey, chattering and pulling at Buster's moustache. He pulls one side of the moustache off. Buster grabs it quickly, sticks it back on, and scolds the monkey.

287

CLOSER SHOT OF BUSTER & MONKEY

As Buster finishes sticking the moustache back on, he lifts the top of what is apparently the hand organ, and **there** is the camera concealed inside. The folded tripod legs of his camera form the stand for the would-be hand-organ. Satisfied that everything is all right, Buster starts for the gate.

288

MEDIUM CLOSE SHOT. GATE TO CLUB GROUNDS

Buster enters the gate. The gateman greets him kindly, pets the monkey, and gives Buster permission to go on. Buster thanks him and hurries off toward the crowd.

289

CLOSER SHOT OF BUSTER ( CROWD EDGED IN) PAN

Several people stop Buster, as he moves through the crowd and start playing with the monkey. Buster looks off, in search of Sally. Suddenly he sees her off scene.

290

SEMI CLOSE SHOT OF SALLY (From Buster's angle)

Sally, dressed in a chic sport suit, is laughing and chatting with a group of friends beside one of the Carnival booths.

291 MEDIUM CLOSE ANGLE ON BUSTER AND CROWD

Buster, anxious to get to Sally, makes a move to go, but is detained by an Englishman with a monocle, and a couple of ladies, who want to pet the monkey. The monkey jumps up on the Englishman's shoulder.

292 CLOSE SHOT OF ENGLISHMAN & TWO LADIES.

The monkey grabs the Englishman's moustache with both hands, and chins himself on it in his effort to pull it off. The ladies laugh, but the Englishman doesn't relish the idea, and he frees himself from Jocko as quickly as he can and hands the monkey back to Buster.

293 CLOSE  
MEDIUM/SHOT OF BUSTER

Buster tucks Jocko under his arm and moves through the crowd in search of Sally. His recent distraction has caused him to lose her again.

294

MEDIUM ANGLE ON CROWD

As Buster hurries along, he comes face to face with Sally who is alone now and apparently looking for someone in the crowd. She sees the monkey and pauses to watch it.

295

CLOSE SHOT OF BUSTER AND SALLY

Sally pets the monkey and questions Buster. Buster tells Sally who he is. She is speechless with astonishment, as she takes in his outfit, then glances about in a frightened manner. She urges Buster to go before he gets in trouble. Buster stands firm. He tells Sally what he is determined to do:

TITLE:

"I'm going to photograph you  
when you win the race. The  
publicity I'll give you will  
make you famous, Sally."

BACK TO SCENE: Sally looks at Buster wistfully. She appreciates his efforts in her behalf and she would like to tell him so. But she suddenly remembers the risk Buster is taking, and she pleads with him to go. Buster shakes his head firmly.

296

MEDIUM CLOSE SHOT

Maggie and Van Fossen appear on the scene. Sally places her finger over her lips in a warning gesture to Buster. Maggie makes a great fuss over the monkey. Buster, desiring to divert Maggie's attention as far from himself as possible, puts the monkey on the ground and turns his face away. The monk climbs up on Van Fossen's shoulder. Maggie steps up close to the monkey and starts mugging at it. The monkey chatters and mugs back at Maggie. It is quite evident that Jocko doesn't care much for Maggie. He grabs Maggie's hat off and throws it. Maggie scolds him good-naturedly. He reaches over and grabs one of Maggie's ear rings and gives it a terrific jerk. Maggie makes a wry face, recovers the earring. She is taking a great deal of punishment, but she thinks that "Jocko is

(Continued)

296

(Continued)

such a cute little devil." She turns to Buster and asks:

TITLE: "How much will you take for him?"

297

CLOSER SHOT OF BUSTER, SALLY AND MAGGIE

Buster looks at Maggie dumbly. Sally is frantic. Suddenly she gets an idea, and she says quickly to Maggie:

TITLE: "Why - I don't think he speaks English, Mother."

BACK TO SCENE: Maggie realizes that he must be Italian, says "Oh, of course." and motions out of scene to a waiter.

298

ANOTHER CLOSE ANGLE ON GROUP

The waiter, apparently an Italian, comes quickly to Maggie's summons. Maggie says to him:

TITLE: "Pedro, ask your countryman if he will sell the monkey."

BACK TO SCENE: The waiter gives Buster a spiel of Italian and many gestures. Buster looks dumber than ever. Sally turns her face away for a moment to conceal fear for Buster. Suddenly she turns back to Maggie and says eagerly:

TITLE: "Why - I believe he is deaf and dumb."

BACK TO SCENE: Maggie looks very sympathetically at Buster. "Poor man!" she says. "What a pity!" Sally, with a slight movement of her head, urges Buster to leave before it is too late. Buster picks up the monk. The monk jerks Buster's moustache off. Buster makes an unsuccessful grab for the moustache and loses his hat.

299. CLOSE SHOT OF MAGGIE

As she recognizes Buster. She becomes furious - the hard-boiled Maggie of the night-club - forgetting her society dignity and her present surroundings.

300. MEDIUM CLOSE SHOT OF GROUP. PAN

Maggie starts for Buster, and this time she means to kill him. But Buster has a head start. With his monk under his arm he heads out onto the pier, with Maggie close on his heels.

301. MEDIUM LONG SHOT OF PIER

They run along the pier, until Buster reaches the end, and without stopping, makes a flying leap into a boat moored to the pier.

302. MED. CLOSE SHOT. REVERSE

Buster lands in a large ship's boat (intended to be rowed by four men) and the force of his leap shoves the boat out away from the pier, taking up the slack in the rope. Maggie who is coming so fast in pursuit, is unable to stop herself when she reaches the end of the pier, and she goes on overboard and lands with a terrific splash in the water.

303. CLOSER SHOT OF MAGGIE AND BUSTER

As Maggie sputters and chokes in the water, Buster hurriedly unties the rope from the boat, throws the rope to Maggie and rows the big boat away as fast as he can.

304. LONGER SHOT

A crowd of people hurry down the pier and fish Maggie out of the water. She shakes her fist after Buster, who is rowing, with great difficulty, farther away from shore.

305. MED. CLOSE SHOT OF BUSTER

in the huge whale boat with is built to be rowed by four men -- one at each oar. Buster is making a comical effort to handle two of the big oars at one time.

306. MED. LONG SHOT OF RACING BOATS

as they are lined up for the start of the first heat of the race.

307. MED. LONG SHOT OF BUSTER

as his boat approaches a large buoy which marks a turn for the racing boats. Buster sees the buoy and rows toward it.

308. CLOSER SHOT OF BUSTER

as he takes a coil of rope from the bottom of the boat and proceeds to tie the boat to the buoy.

309. MED. LONG SHOT OF RACING BOATS

as the race gets under way.

310. CLOSE UP OF VAN FOSSEN'S BOAT MOVING CAMERA  
With Sally at the wheel and Van Fossen acting as mechanic.
311. CLOSE UP OF BUSTER  
as he sees the racing boats coming toward him.
312. LONG SHOT OF RACE  
A very long angle of the boats as they race toward Buster.
313. CLOSE UP OF BUSTER  
He hurriedly hauls his camera out of the organ, unfastens the tripod, and sets up the camera with it focused on the approaching racing boats.
314. MED. CLOSE ANGLE OF BUSTER  
as the racing boats come straight toward his boat. When the racing boats are almost on top of the camera out to -
315. ANOTHER ANGLE ON BUSTER  
As the racing boats swerve around his boat, barely missing it, and leaving Buster's boat pitching in wash.



316. CLOSE UP OF BUSTER

He is hanging onto his camera and trying to keep his feet in the pitching boat.

317. LONGER SHOT OF BUSTER

A powerful launch -- the official's boat, is driving in fast toward Buster. In the bow, a man is motioning and calling to Buster. The official launch swings in alongside Buster's boat.

318. CLOSER ANGLE ON BOATS

One of the officials bawls at Buster:

TITLE: "Don't you know better than  
moor to a turning buoy?"

He finishes title. Buster looks at him blankly, not understanding why he is being bawled out. The stern of the launch comes abreast of the buoy. One of the men unties Buster's boat and makes the line fast aboard the launch. He signals for the launch to proceed, and it starts with a rush.

319. CLOSE UP OF BUSTER

as the launch is starting gives his boat a terrific jerk. Buster and his camera area almost spilled overboard.

320. LONG SHOT OF BOATS

as the launch tows Buster's boat toward the shore at fast clip. As the boats near the shore line,  
cut to -- CUT TO

321. CLOSE UP OF LAUNCH

One of the officials untie Buster's boat and drops the line overboard. The launch changes its course and swings off, leaving Buster's boat to plow on toward the beach.

322. CLOSER ANGLE ON BUSTER'S BOAT

As it drives in toward the sand. It hits the beach and slides part way out of the water.

323. MED. CLOSE UP OF BUSTER

as he is hurled out on the sand with his camera.

324. CLOSE SHOT OF BUSTER

as he gets to his feet, picks up his camera, then sees the racing boats approaching the turn.

325. LONG SHOT OF THE RACING BOATS

as they rush toward the turn.

326. CLOSE UP OF BUSTER

He hurriedly sets up his camera and focuses on the boats. The monkey climbs up on his shoulder and tries to reach the camera crank. Buster pushes him away.

327. LONG SHOT OF RACING BOATS
- as they make a spectacular turn around the buoy. Sally's boat is in the rear, some little distance behind the others.
328. CLOSE UP OF BUSTER
- He is cranking on the boats as they make the turn.
329. MED. CLOSE ANGLE OF SALLY'S BOAT
- as it comes into the turn very fast. The boat hits the wash kicked up by the other boats, pitches into the air, throwing Sally and Van Fossen overboard.
330. CLOSER ANGLE ON SALLY'S BOAT
- as Sally and Van Fossen are thrown into the water.
331. CLOSE UP OF WHEEL OF SALLY'S BOAT
- as it whirls around wildly.
332. MED. ANGLE ON SALLY AND VAN FOSSEN
- in the water. The racing boat, running wild, is circling them, threatening to cut them to pieces.
333. CLOSE UP OF BUSTER
- He realizes what has happened, stops turning the camera, and runs out of scene.

334 MEDIUM CLOSE ANGLE ON BUSTER

as he runs in to his big boat on the sand, pushes and tugs at it until he gets it into the water, then leaps in, grabs the oars, and starts to row toward the accident.

335 LONGER SHOT OF ACCIDENT

The runaway racing boat is still swirling around Sally and Van Fossen. Buster is rowing madly toward the scene. He rows his boat directly in the path of the runaway boat. The racing boat hits Buster's boat with a terrific crash.

336 CLOSE UP OF BUSTER

as he is thrown overboard. He starts swimming toward Sally. Van Fossen strikes out for shore, leaving Sally.

337 CLOSE UP OF BUSTER AND SALLY

Buster swims in and grabs Sally. She is unconscious. Buster looks up and sees the racing boats plunging down upon them.

338 MEDIUM ANGLE OF RACE FROM BUSTER'S ANGLE

as they rush toward the turning bouy and Buster and Sally

339

CLOSE UP OF BUSTER

as he grabs Sally and forces her under the water, diving with her to escape the boats.

340

MEDIUM LONG ANGLE OF BOATS

as they swerve around the turn.

341

CLOSE UP OF SALLY AND BUSTER

as they come to the surface behind the boats. Buster starts swimming for the shore, with Sally.

NOTE:

The rescue may be carried as far as desired with Buster dodging boats as they swerve by.

342

MEDIUM CLOSE SHOT OF VAN FOSSEN

as he reaches the shore. He staggers up on the beach

face downward

and throws himself/down on the sand. He is exhausted and plainly doesn't care what has become of Sally.

343

MEDIUM CLOSE SHOT OF BUSTER AND SALLY.  
CAMERA MOVING

Buster is struggling toward the shore, supporting Sally who is limp and unconscious. He reaches the shore, picks Sally up in his arms and carries her up on the sand.

344           CLOSE UP OF BUSTER AND SALLY

Buster puts Sally down on the sand, makes sure she is alive, then looks around for help.

345           VERY LONG SHOT OF DRUG STORE

From Buster's angle.

346           CLOSE UP OF BUSTER AND SALLY

Buster runs out of the scene toward the store.

347           CLOSE ANGLE ON VAN FOSSEN

Rested and revived, he gets to his feet, looks around, sees Sally, (off) then hurries out of scene.

348           MEDIUM CLOSE SHOT OF SALLY

She is lying on the sand. Van Fossen hurries in, kneels down, and takes her in his arms.

349           CLOSE UP OF SALLY AND VAN FOSSEN

Sally opens her eyes slowly and looks up at Van Fossen.

She murmurs:

TITLE:                   "Oh, Van, how did you ever manage to save me?"

She finishes title, smiling up at Van Fossen. He gets the idea that she really believes he has rescued her. With a grand gesture, eh says:

TITLE: "It was a hard swim -- but I made it."

He finishes title boastfully. Sally slips her arm around his neck. Van Fossen leans down and kisses her.

350 MEDIUM CLOSE UP OF BUSTER. EXTERIOR DRUG STORE

Buster comes out of the store with his arms full of bottles and packages. He starts to run toward the beach.

351 MEDIUM CLOSE UP OF SALLY AND VAN FOSSEN

as Van Fossen lifts Sally to her feet and they start to walk along the beach. Van Fossen has his arm around Sally. Buster runs into the scene in the b.g., stops, and stares.

352 CLOSE UP OF BUSTER

as he stands staring after Sally and Van Fossen, an expression of [uter](#) consternation in his eyes.

353 MEDIUM SHOT OF SALLY AND VAN FOSSEN. SHOT FROM BEHIND

as they walk slowly down the beach. Maggie and several other people are hurrying down the beach to meet them. As Maggie and the others reach Sally and Van Fossen, cut to

354 CLOSER ANGLE ON GROUP

Maggie takes Sally in her arms, gives her a big hug and kiss, then releases her and throws her arms around Van Fossen. She exclaims:

TITLE: "I always knew you were the stuff  
heroes are made of."

She finishes title, gushing over Van Fossen. The others in the group congratulate Van Fossen. He takes it very big.

355 CLOSE UP OF BUSTER

as he dejectedly dumps his load of bottles and packages into the surf, then turns to where he has left his camera.

356 MEDIUM CLOSE UP OF CAMERA AND MONKEY

The monkey is perched up on top of the camera and is fooling with the crank. Buster walks in, takes the monkey away, puts the camera on his shoulder, and walks away, the monkey climbing up on his shoulder and trying to reach the crank of the camera.

FADE OUT.



357

FADE IN

FULL SHOT INT. NEWSREEL EDITOR'S OFFICE DAY

The editor is busy at his desk, and does not see Buster enter. Buster, with a magazine of film in one hand, approaches the editor slowly.

358

SEMI-CLOSE SHOT OF BUSTER & EDITOR

Buster finally succeeds in attracting the editor's attention. The editor looks up at Buster, sighs impatiently, and says:

TITLE: "I had a bad dream last night, and  
it's come true - you're back!"

Buster acts a bit ashamed, but nothing matters much now. He hands the can of film to the editor, and says:

TITLE: "Maybe there is something in that  
you can use."

The editor, very much bored, pushes the film to one side and says,

TITLE: "I'll look at it when I have time."

As he finishes title, he continues working at his desk and pays no further attention to Buster. Buster turns and moves hopelessly away.

FADE OUT.

359. FADE IN  
INT. BUSTER'S ROOM NIGHT.

INSERT: Newspaper insert of the announcement of Sally's engagement with Van Fossen. The article further states that this engagement is the result of Van Fossen's heroic rescue of Sally in the motor-boat accident recently.

MEDIUM SHOT

Buster finishes reading the article, wearily tosses the newspaper onto his bed. He walks slowly over to a closet, opens the door and takes a small package from one of the shelves. He carries it over to the table in the center of the room, unwraps it and takes out a length of heavy rope. Buster looks up at the ceiling, picks up a hammer, places a chair on top of the table and climbs up on the chair. PAN up with him, as he climbs up, knocks the plaster off of the ceiling, exposing a section of ceiling joist. He drops the hammer, ties one end of the rope around the joist, pulls on it to make sure it is tied securely. Then he starts to climb down to the floor.

360. CLOSER SHOT OF BUSTER

As he stands on the floor and swings on the rope to pull it tight

FADE OUT

FADE IN

361 LONG SHOT EXTERIOR MOTION PICTURE THEATRE NIGHT

A taxicab draws up at the curb, and Sally, Maggie and Van Fossen get out.

362 SEMI CLOSE SHOT OF THREE

As Van Fossen pays the driver, then turns very attentively to Sally, and they start into the theatre

DISSOLVE TO:

363 MED. FULL SHOT INT. PICTURE THEATRE

Maggie, Sally and Van Fossen are ushered to their seats. The house is filled with people. Van Fossen seats himself between Maggie and Sally near one of the aisles. They settle themselves, and look toward the screen.

364. MED. LONG SHOT OF SCREEN (From their angle - taking in part of the audience)

A program picture is just ending. There is the usual clinch of the lovers and the fade out. Then there fades in on the screen the usual main title of the INTERNATIONAL NEWSREEL. Then there is flashed on the screen the following sub-title:

LONG ISLAND, N.Y. THE ANNUAL  
MOTOR-BOAT RACE OF THE BAY VIEW  
YACHT CLUB.

365. CLOSE SHOT OF MAGGIE, SALLY AND VAN FOSSEN

Sally and Maggie are thrilled, and watch the screen expectantly. Van Fossen is just a trifle uneasy, but tries to appear enthused.

366 MEDIUM LONG SHOT OF SCREEN (From their angle)

On the screen there are some very spectacular shots of the race (unmistakably Buster's shots). The boats approach the foreground and quickly disappear, almost into the lens of the camera. This shot changes to a longer shot of the boats as they shoot around a curve. (This is Buster's shot from the beach, after he was towed to shore by the officials.)

367 CLOSE SHOT OF SALLY, MAGGIE & VAN FOSSEN

Sally and Maggie are watching eagerly. Sally whispers something about the race to Maggie. Maggie listens, nods her head without taking her eyes off the screen. Van Fossen is plainly ill-at-ease. Other people edged in the shot, behind them, are very much interested in the race also.

368 MEDIUM LONG SHOT OF SCREEN (From their angle)

Title appears on Screen of Theatre ;

The most spectacular rescue ever filmed.

This changes to scene of Sally's boat racing along. Sally's boat tries to make the curve, is caught in the back wash of the other boats. Sally and Van Fossen are thrown out into the water, and the boat starts circling around them.

369 CLOSE SHOT OF SALLY, MAGGIE AND VAN FOSSEN

Sally and Maggie register surprise, sit up in their seats staring at the screen. Van Fossen is glancing about for the nearest exit.

370. MEDIUM LONG SHOT OF SCREEN

As the boat circles around Van Fossen and Sally (in the distance). Buster dashes out of the foreground to his boat, and as he pulls the boat into the water his face is plainly recognizable. He climbs into the boat and starts rowing madly toward the accident.

371. CLOSE SHOT OF MAGGIE, SALLY And VAN FOSSEN

Maggie can scarcely believe her eyes. She stares hard at the screen. Sally's eyes are wide with surprise and a little ray of hope for Buster. Van Fossen shifts uneasily in his seat, tries to distract their attention with his program. But neither of them hear him or pay any attention to him.

372. MEDIUM LONG SHOT OF SCREEN

Buster rows his boat into the path of the circling motor-boat. There is a terrific crash, and Buster is thrown into the water. Van Fossen starts in for shore, leaving Sally to get along the best way she can. Buster is endeavoring to rescue Sally.

373. CLOSE SHOT OF SALLY AND MAGGIE AND VAN FOSSEN

Sally and Maggie are watching the screen breathlessly. The truth of the matter is just beginning to dawn on them.

374 MEDIUM LONG SHOT OF SCREEN

Van Fossen swims ashore, exhausted, staggers into the foreground (he is plainly recognizable) and collapses face down on the beach. Slowly but surely Buster brings Sally ashore, and carries her in his arms directly into the foreground of the scene. Buster listens to make sure Sally is still alive, then looks off for help, leaves her/on the beach, and he rushes out of scene.

375. CLOSE SHOT OF MAGGIE, SALLY AND VAN FOSSEN

Maggie is beginning to boil, but she continues to watch the screen. Sally, intent on seeing the entire scene, motions for Maggie to wait a moment before she does anything. Van Fossen looks back over his shoulder, with panic written all over his face. He sees:

INSERT: RED EXIT SIGN.

He turns back in his seat, and nervously plans his escape.

376. MEDIUM LONG SHOT OF SCREEN

Van Fossen, revived after his rest on the beach, gets to his feet, sees Sally and rushes over to her. He takes her in his arms. She opens her eyes, looks at him, he kisses her.

377. CLOSE ANGLE on SALLY, MAGGIE AND VAN FOSSEN

Sally turns on Van Fossen, and says:

TITLE: "Why - you dirty contemptible cur!"

Van Fossen winces. Then Maggie turns on him and, with boiling rage, explodes; and makes a grab for him. He leaps out of his seat, climbing over the people behind him, and with Maggie close behind him.

378. MEDIUM Angle ON CROWD

There is a general tumult in the theatre, as Maggie makes a frantic dash down the aisle after Van Fossen.

FADE OUT



379

MED. CLOSE ANGLE ON BUSTER

The rope which he has tied to the ceiling rafter is hanging down in the scene. Buster has his camera set up and focused on the end of the rope. He has rigged up a series of pulleys and a length of small cord so he can stand in front of the camera and crank it. He picks up a piece of cardboard from the table, walks over in front of the camera, holds the cardboard up in front of the lens, and cranks the camera with the system of pulleys.

INSERT

CARDBOARD:

EXCLUSIVE PHOTOGRAPH OF  
A SUICIDE.

THIS IS NOT A FAKE

(The above is printed on the card  
with a lead pencil)

380

CLOSER ANGLE ON BUSTER

as he finishes photographing the card, throws it away, and drags the table under the end of the rope. He places a chair or box on top of the table and climbs up on it. PAN up with him. He knots the rope firmly around his neck, at the same time working the device which cranks the camera.

381

CLOSEUP OF CAMERA

It is being cranked by Buster's device.

382 MED. CLOSE ANGLE OF BUSTER  
as he prepares to kick the table from under  
him and thus hang himself.

383 CLOSEUP OF CAMERA  
One of the pulleys slips and the camera crank  
stops turning.

384 CLOSE ANGLE ON BUSTER  
He discovers the camera has stopped. He unties  
the rope from around his neck, then starts to  
climb down. The table slips, the chair falls,  
and Buster lands in a heap on the floor.

385 ANOTHER ANGLE ON BUSTER  
He gets up, fixes the camera, tests it, then  
resets the table and chair, and again climbs  
up. He ties the rope around his neck  
and gets set to step off.

386 CLOSEUP OF CAMERA  
The pulley slips again.

387           CLOSEUP OF BUSTER

He notices the camera has stopped. He unties the rope, climbs down, and fixes the camera. Again he mounts the table and chair, fastens the rope securely around his neck, then looks to see if the camera is cranking.

388           CLOSEUP OF CAMERA

It is working perfectly.

389           MEDIUM CLOSE ANGLE ON BUSTER

Facing the camera, he kicks the table and chair from under his feet. The rope tightens around his neck. The table or chair which he has kicked aside, falls against the camera and knocks it over. Buster reaches up, grabs the rope above his head, and pulls himself up far enough so he can untie the rope from his neck. He drops down on the floor, rubs his throat, then goes over and picks up the camera.

390

CLOSEUP OF BUSTER

As he sets the camera up and focuses it. He peers into the finder.

391

CLOSEUP OF SALLY

A very blurred vision of Sally, as seen thru the finder.

392

CLOSEUP OF BUSTER

He rubs his eyes without raising his head, then again peers into the finder.

393

CLOSEUP OF SALLY

A clearer vision of Sally as seen thru the finder.

394

MEDIUM CLOSEUP OF BUSTER

as he looks up stares off as though unable to believe his eyes.

395

LONGER ANGLE ON BUSTER

Sally is standing just inside the doorway, Buster starts for her, walking over the camera and knocking it aside. Sally holds out her hands to Buster. He takes her into his arms.

FADE OUT.

396

MEDIUM LONG SHOT EXTERIOR PARK

Two natty dressed assistant cameramen have completed the setup on a committee of important looking persons who are about to place a wreath at the foot of a statue. The camera is very highly polished and is equipped with a motor. As the assistants finish, they step back as though awaiting the cameraman. A limousine pulls into the scene and stops behind the camera.

397

CLOSEUP OF BUSTER

He is dressed in a very smart golf suit. He alights from the limousine, glances at the assistants who bow very formally, then walks over and picks up the button which controls the motor attachment to the camera. He presses the button and the camera starts cranking. Buster doesn't even look at the subject he is photographing. After a moment, he releases the switch, brushes off his hands, and turns back to the limousine, As he enters the car --

398

CLOSEUP BUSTER MAGGIE AND SALLY. INT. LIMOUSINE

Buster enters and sits down between Sally and Maggie. He puts his arm around Sally, Maggie beams upon him, then signals the chauffeur: "Home, James."

FADE OUT.

THE END

Rearrangement of Sequences

I hereby acknowledge receipt of No.....  
..."SNAPSHOTS"....., which I agree to return  
within a reasonable time.

.....Mr.....Bern  
Date.....March 3, 1928.....  
``FILE COPY``