

1654

Ok. cont. from which picture was
shot.

Dictated by
Mr. Dick Schayer
March 20, 1928.

"SNAP SHOTS"

TITLE: Wherever there is action -
 Wherever public interest centers -
 be it a great disaster or an
 occasion of nation-wide joy -
 you will find a crank-pusher of
 The Weekly News Reel in the
 front seat.

1. FADE IN
 EXTERIOR END OF DOCK CLOSE SHOT OF CAMERA MAN

perched high on the outer pilings at the end of the dock, his camera tripod firmly set in the tops of the piles, his cap turned backward, his face glued to the finder of his camera, his right hand clicking off the frames 16 to the second. Beyond him, an indistinct suggestion of the harbor and opposite shore. Without stopping the movement of the crank, he glances up toward the sky; then he starts tilting the camera toward the sky, and as he does so we

CUT TO

2. EXPERIOR SKY LONG SHOT

This is an easy trick shot, showing an airplane having just finished writing in letters of smoke, the one word, LINDBERGH.

3. EXTERIOR DOCK CLOSE UP CAMERA MAN

In this shot we get a good look at the camera man's face. Later we will meet him more intimately as Stagg, the star man of the International News Weekly. He is a good looking young fellow, with a lean, tanned face, and cool, calculating nerve. He is cranking some footage of the sky-writer, but now tilts the camera downward, and sights through the finder some scene out on the harbor itself.

4. EXTERIOR NEW YORK HARBOR LONG SHOT

This is the most spectacular of the stock shots of the harbor, showing the fleet of harbor craft escorting Lindbergh's steamship toward her dock.

TITLE: And New York opened her arms
 to the returning hero.

5. EXTERIOR NEW YORK CITY LONG SHOT

This is one of the spectacular long shots of lower Broadway, taken from an elevation, showing the tremendous fervor of enthusiasm that greeted Lindbergh as he was driven from the steamer to the city hall. If possible, it would be well to carry on the News Reel camera idea by tricking into a lower corner of the picture, in the foreground, on a cornice of the building, one of the News Reel men and his camera taking the scene from a perilous perch.

6. EXTERIOR NEW YORK STREET LONG SHOT

Another stock shot, from the street level, showing the excitement of the crowd welcoming Lindbergh home with avalanches of paper streamings from the windows in a veritable blizzard.

TITLE: It was a big day for every
type of camera man - even
the tintype.

7. EXTERIOR PUBLIC BUILDING CLOSE SHOT BUSTER

His face is hidden behind the box of his old-fashioned tintype camera. Below the camera hangs a sign reading, "Your photo made while you wait - 10 cents." Buster is apparently adjusting the camera to take a picture of some subject. After a moment his face appears from behind the machine, and he motions to the subject in pantomime as though telling him to tilt his head in a certain position. Then Buster, his face set in its customary blank expression, says:

TITLE: "Smile."

8. EXTERIOR PUBLIC BUILDING MEDIUM SHOT
REVERSE ANGLE

In front of Buster's camera a countryfied-looking young man is posing for his tintype. At Buster's request the subject assumes a sickly grin. Buster then snaps the picture and manipulates the device on the camera that develops the tintype. In the background, beyond Buster and his subject, is apparently a dense crowd of people gathered on the curb as though waiting for Lindbergh's arrival.

9. EXTERIOR PUBLIC BUILDING MEDIUM LONG SHOT

Motorcycle cops and other officials arrive in the foreground, escorting an automobile in which is a double for Lindbergh. The crowd is pressed back by the police who open up a lane for Lindbergh and his conveyance to pass through to the steps of the public building beyond. The police have difficulty in shoving back the crowds.

10. EXTERIOR PUBLIC BUILDING CLOSE SHOT

Buster presents his subject with the tintype and holds out his hand for the money. Before the young rube can dig up a dime the two are roughly separated by a swirling crowd of people being forced back by the police. Buster is swept back with his tintype outfit and jammed against the wall of the building.

11. EXTERIOR PUBLIC BUILDING MEDIUM LONG SHOT
DIFFERENT ANGLE

In the foreground a motor car bearing the name INTERNATIONAL NEWS REEL has pulled up. The camera man, whom we have seen on the dock, jumps out of the car with his tripod and camera. He is accompanied by an extremely pretty girl. As they step away from the car there is a general rush of citizens from all points toward a central spot in the background. In this rush Stagg and the girl can be seen to get separated and swept along in the mass of excited citizens.

12. EXTERIOR PUBLIC BUILDING MEDIUM LONG SHOT
STILL ANOTHER ANGLE

showing a dense crowd jamming the sidewalk and street in front of the building, with the police trying to hold them back.

13. EXTERIOR CROWD MEDIUM SHOT

Stagg can be seen holding his camera above his head and struggling to get through the crowd. Beyond him there can be seen other motion picture cameras held over the heads of their operators. The police are trying to clear a way for Stagg and the other News Reel men. We hold the shot long enough to show Stagg and one or two other News Reel men dragged out of the crowd and start setting up their tripods in an open space guarded by the police.

14. EXTERIOR CROWD CLOSE SHOT BUSTER AND GIRL

They are jammed in the crowd. He is holding his precious tintype outfit over his head for protection. As he looks helplessly about him, unable to move in any direction, he finds himself pressed closely against the pretty girl whom we have just seen alight from the camera car with Stagg. The girl is paying no attention to Buster whatever. She is holding up a reporter's badge or card, as though trying to attract the attention of the nearest policeman. Buster, however, takes one look at her pretty and animated face, and it is immediately apparent that he is deeply interested as well as considerably embarrassed to find himself so closely pressed against such an attractive specimen of the chicken family. Buster appears to be trying to get something out of his hip pocket with his free hand. As he wriggles and squirms in an effort to reach his pocket, the girl gives him a sudden quick look of surprise and indignation. At the same moment Buster's hand comes up toward his face, and in it is an extremely small and lacy handkerchief. He is about to mop his perspiring face with it when the girl reaches up and stops him by taking hold of the handkerchief herself. The girl appears to say, "Excuse me, but that's mine." Buster suddenly realizes that he has taken her handkerchief from her pocket instead of his own, and his embarrassment can be imagined. The girl turns her face away to hide from Buster her smile of amusement as she realizes his silly mistake. Then the girl again waves her badge or reporter's card, and Buster takes a squint at the card over her shoulder. As buster looks at the card:

(Continued)

14. (Continued)

INSERT: CLOSE UP reporter's card in
girl's hand.

It is a regular New York reportorial
card, bearing the name, SALLY PARKS,
INTERNATIONAL NEWS.

BACK TO SCENE: Buster's expression indicates
that he has spotted Sally's name and business
address. At the same moment a copy pushes some
of the people out of the way, and beckons, with
a good natured grin to Sally to come through.
As Sally passes through the crowd, Buster
follows a step or two. The cop glances at
Buster's tripod and camera, and as though not
knowing one camera from another, pulls Buster
through the crowd after Sally.

15. EXTERIOR PUBLIC BUILDING MEDIUM LONG SHOT

It is the cleared space in front of the building,
with the jam of crowd as the background. In the
cleared space Stagg and other News Reel men
have set up their cameras. Sally joins Stagg,
and Buster can be seen looking about him bewil-
deredly.

16. EXTERIOR PUBLIC BUILDING CLOSE SHOT BUSTER,
STAGG AND SALLY

Sally is breathlessly telling Stagg about getting
caught in the crowd, and Stagg is listening to
her attentively. Buster looks admiringly at
them both, and then with professional interest
turns his attention to Stagg's motion picture
outfit. Buster examines the camera with great
interest. He fingers several of the attachments,
and finally, by mistake, opens the magazine.
Holding the cover of the magazine open, he looks
curiously at the reel of film within it. At
this moment, Sally points toward the building
as though calling Stagg's attention to something
of interest. Stagg looks in the direction Sally
is pointing.

17. EXTERIOR PUBLIC BUILDING MEDIUM LONG SHOT

Stock shot of Lindberg being awarded the key of the city, or some other ceremony in connection with his visit to the city hall in New York.

18. EXTERIOR PUBLIC BUILDING CLOSE SHOT STAGG AND BUSTER

Stagg turns to his camera to start cranking on the scene on the courthouse steps. To his horror and amazement, he discovers Buster holding the magazine open and blankly studying the mechanism of the camera. Stagg gives a yell of fury, and grabs Buster belligerently. Buster appears innocently surprised at Stagg's anger. The cop steps in and Stagg pantomimes, "Look what the damned fool did! Now I'll lose this shot!" The cop gives Buster a shake, takes a look at Buster's tintype outfit, and shoves him back to the crowd. Stagg can be seen frantically trying to change magazines in time to get some of the scene on the courthouse steps.

19. EXTERIOR PUBLIC BUILDING CLOSE SHOT OF GROUP

Buster, in being forced back to the front line of the crowd, drops some of his paraphernalia. He tries to recover it, but the cop drives him back again. Sally, seeing Buster's predicament, kindly picks up the plate holders Buster has dropped and hands them to him. Buster thanks her. Then Sally looks amusedly at Buster's camera and pantomimes: "Did you want to take a picture of Lindbergh?" Buster indicates that he would like to. The girl pantomimes, "How do you work your camera?" and Buster shows her how to operate the device. The girl laughingly takes the camera and exits to set the camera up in position. Buster looks after her with a sappy expression of tremendous devotion.

20. EXTERIOR PUBLIC BUILDING CLOSE SHOT GROUP OF
CAMERA MEN

Stagg is just finishing reloading his camera,
and Sally sets up the tintype machine opposite
him and takes a picture. She then carries the
box back to Buster.

21. EXTERIOR PUBLIC BUILDING SALLY AND BUSTER

Sally comes back to Buster with the tintype
outfit. She looks on in amused curiosity as
Buster manipulates the interior devices that
cause the tintype to be developed. After a
moment, the tintype comes out of the slot in
the machine, and Buster shows it to her proudly.

22. EXTERIOR PUBLIC BUILDING LONG SHOT

Another stock shot showing Lindbergh going down
the steps of the city hall to get into his
automobile. The crowd swarms all around, cheer-
ing madly as Lindbergh enters the car.

23. EXTERIOR PUBLIC BUILDING CLOSE SHOT GROUP,
SALLY AND BUSTER IN FOREGROUND

Sally is examining the tintype Buster has handed
her. He is explaining the mechanism of the
machine. Stagg comes into the picture carrying
his camera. He pays no attention to Buster,
beyond giving him a dirty look. Then he says
to Sally:

TITLE: "Wait here - I'll get the car."

BACK TO SCENE: Stagg exits hurriedly from the
picture. Whatever section of the crowd shows
in the picture can now be seen dispersing,
leaving Buster and the girl in the foreground.

(Continued)

23. (Continued)

Buster is still explaining in pantomime how his tintype machine operates. Then he pantomimes, "Let me take a picture of you." Sally, good-naturedly, agrees, and steps back to pose for him, while Buster sets up the machine.

24. EXTERIOR STREET MEDIUM LONG SHOT THE CROWD

scattering in all directions. In the foreground Stagg is loading his camera into the International News Reel car. As he gets in the car the driver starts the car out of the picture.

25. EXTERIOR PUBLIC BUILDING CLOSE SHOT BUSTER AND SALLY

Buster has finished taking a picture of Sally, and she is watching in amused curiosity for the tintype to come out of the box. After a moment the tintype appears, and Buster hands it to her with an air of pride. Sally looks at it and hardly can keep a straight face.

INSERT: CLOSE UP of tintype.
It is a terrible looking tintype of Sally. The imperfect lense of the cheap camera has distorted her features, making a sort of a caricature.

Sally pretends to admire the picture greatly, and then opening her purse starts to hand Buster the money. Buster is deeply hurt. He pantomimes, "No, thanks. That's for you." Sally thanks him sweetly. Then she looks off as though seeing Stagg coming with the car, and steps back a few feet to stand at the curb waiting for the car to come up. Buster quickly shifts his camera, and snaps another picture of her.

26. EXTERIOR PUBLIC BUILDING MEDIUM SHOT

Stagg drives up in the International News Reel car. Sally enters the car, and as they drive away she gives Buster a friendly wave of her hand. Buster looks after her, his heart in his eyes. Then he steps to his tintype machine and abstractedly operates the mechanism which produces another tintype. He takes the tintype from the machine and stands looking at it adoringly. He moves back to the steps of the public building and seats himself, still gazing fondly at the tintype.

27. EXTERIOR PUBLIC BUILDING CLOSE SHOT BUSTER

as he sits on the steps, gazing with blank and hopeless adoration at Sally's tintype. As he does so, he pushes his cap back on his head and mops his perspiring brow with his handkerchief.

28. EXTERIOR PUBLIC BUILDING MEDIUM SHOT

The janitor of the building appears with a broom on the balcony over the front steps. The building appears heavily sprinkled with paper confetti, as though its occupants had taken part in the paper throwing connected with Lindbergh's arrival. The janitor starts to sweep the scattered paper off the balcony. It begins to shower down toward the front steps like a small snow storm.

29. EXTERIOR STEPS OF BUILDING CLOSE SHOT BUSTER

His eyes remain fixed on the tintype of Sally. A shower of torn paper settles down over him.

(Continued)

29. (Continued)

Absent-mindedly, and without looking away from the tintype, he pulls his cap down over his forehead, and with one hand slowly turns up the collar of this coat. Apparently he is so overcome with his interest in Sally that he accepts this shower of paper as a real snow storm.

FADE OUT

30. FADE IN
INTERIOR OFFICE BUILDING CLOSE UP

of a glass panelled door, bearing the lettering:
INTERNATIONAL NEWS, and under this another line
reading: WEEKLY NEWS REEL DEPARTMENT

DISSOLVE through the door to

31. INTERIOR NEWS REEL OFFICE FULL SHOT

In the foreground is a bench and railing with a gate to hold outsiders back. Beyond the railing can be seen a room somewhat similar to that of a newspaper city room. There are a number of desks at which clerks and typists are busy, and at the further end of the room the editor-in-charge is seated at his desk talking to Stagg, the star camera man, and running part of a reel of film through his fingers, holding it up to the light as he does so. Sally is to be seen at a desk to one side just beyond the railing. She is writing at a typewriter. Just beyond the railing, at a little desk guarding the gate, is the usual self-important office boy.

32. INTERIOR NEWS REEL OFFICE CLOSE SHOT
EDITOR AND STAGG

As the editor runs some of the film through his fingers Stagg says disgustedly,

TITLE: "A sap in the crowd opened my
magazine and spoiled some of
my best stuff."

BACK TO SCENE: The editor accepts Stagg's explanation with an air of disappointment. Just beyond where they are seated is a door with the words PROJECTION ROOM painted on it. The editor rises, and accompanied by Stagg, takes the reel of film, and the two enter the projection room door.

33. INTERIOR NEWS REEL OFFICE MEDIUM SHOT
TOWARD HALL DOOR

The door opens somewhat hesitantly, and Buster looks in, and then as he spots Sally working at her desk his face lights up a little, and he enters and advances to the gate. The office boy looks up at him curiously. Buster is carrying his tintype outfit.

34. INTERIOR NEWS REEL OFFICE CLOSE SHOT BUSTER
AND OFFICE BOY

Buster is not looking at the office boy. His eyes are fixed on something behind the camera, and we know it is Sally. The office boy has to ask Buster twice, "Who do you want to see?" before Buster notices that he is being spoken to. Buster then pantomimes with a jerk of his head that he would like to speak to Sally. The office boy looks at Buster very impudently and then turns and calls over to Sally as though saying, "This guy wants to see you."

35. INTERIOR OFFICE CLOSE SHOT SALLY

She looks up from her typewriting, and her expression changes to one of surprise and amused interest. Of course Sally is by now means in love with this poor tintype peddler, but there is something about him that has gained her sympathy and, as the copy-books tell us, sympathy is akin to love. Sally rises and moves toward the rail, with a pleasant smile of greeting.

36. INTERIOR OFFICE MEDIUM SHOT REAR RAILING

Sally goes through the gate and greets Buster, who stands fumbling with his cap and looking at her with a dumb expression of adoration. Sally pantomimes, "You wanted to see me?" and

(Continued)

36. (Continued)

Buster indicates that he does. The girl motions to him to sit down, and the two seat themselves on the bench. The office boy grins derisively and returns to his job, which may be stamping envelopes, or some minor job more definitely connected with the routine of such an office.

37. INTERIOR OFFICE CLOSE SHOT BUSTER AND SALLY

After they have seated themselves, Sally appears to ask Buster what she can do for him. Buster hesitates a moment, and then says, with some show of determination:

TITLE: "I want to be a News Reel
camera man."

BACK TO SCENE: Sally hides a smile behind her hand, and then, as though impressed by Buster's seriousness, she asks him,

TITLE: "Do you know what a News
Reel man has to do?"

BACK TO SCENE: Buster looks blank and shakes his head. Sally then begins to tell him some of the things News Reel men have to do. As she begins a description of their activities she points up as though at the sky, and Buster's eyes follow the direction indicated by her finger, as she begins dramatically describing something.

DISSOLVE TO

38 to
48. EXTERIOR AIRPLANE

A stock shot of a News Reel man and his camera perched on the wing of a plane flying at a dizzy altitude. The camera man is cranking away so calmly as though he was merely set up on a side street.

(Continued)

38 to (Continued)
48.

NOTE: Here follows a series of thrilling dissolves taken from the most spectacular stock shots available, showing News Reel men performing their most dangerous stunts. It is proposed to gather all such material available and make selections from it. During the dissolves we will probably come back once or twice to Buster and Sally; therefore, considerable footage of the scene where Sally is describing these events to Buster should be taken. Among the ideas to be looked for are scenes showing a camera man making a parachute trip with his camera; another with a camera perched high up on a battleship, photographing war manoeuvres; another of a camera man in an extremely dangerous station on a mountain cliff, and so on. At the end of this series we continue as follows:

49. INTERIOR OFFICE CLOSE SHOT SALLY AND BUSTER

Sally concludes her description of the perils undertaken by these intrepid knights of the camera, and looks at Buster as though asking, "How would you like to do things like that?" Buster is staring at her blankly. For a moment it looks as though Sally might have scared him out of the notion of wanting to be a News Reel man. Then he indicates how little her descriptions have affected him, by making the simple reply:

TITLE: "Gee, you have swell eyes!"

BACK TO SCENE: Sally laughs in spite of herself. Then both looking up as though something else had attracted their attention.

50. INTERIOR OFFICE MEDIUM SHOT

Stagg, the star camera man, has returned from the projection room and is standing by the gate, grimly looking at Sally and Buster. Sally jumps up as Stagg takes a step or two toward Buster. Buster also rises and looks at Stagg somewhat uneasily. Stagg says belligerently:

TITLE: "You've got a nerve, coming here after ruining my best shots."

BACK TO SCENE: Sally lays a restraining hand on Stagg's arm and tells him pleadingly:

TITLE: "He didn't mean any harm - he wants to become a News Reel man."

BACK TO SCENE: Stagg looks Buster over and grins. He appears to say, "Oh, he does, does he?" And then with an air of pretended friendliness, Stagg motions to Buster to come with him, saying at the same time,

TITLE: "All right, kid - come on and meet the gang."

BACK TO SCENE: Buster eagerly follows Stagg through the gate in the railing. Sally looks after them somewhat dubiously, as though she were wondering just what Stagg is going to do to poor Buster.

51. INTERIOR OFFICE MEDIUM SHOT DIFFERENT ANGLE

as Stagg leads Buster through another door on which is painted the words CAMERA DEPARTMENT.

52. INTERIOR CAMERA ROOM FULL SHOT

This is another office room, in which is a lot of camera equipment and two or three tables, about which a number of camera men are seated playing cards. Among the men is one in a wheelchair, with one leg wrapped in bandages and other

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52. (Continued)

bandages around his head and one arm. Stagg leads Buster into the room, and with an air of mischievousness introduces Buster to the gang as though explaining that "Here is a kid who wants to become a News Reel man." The others begin to look Buster over, with an air of pretending to take his ambition seriously.

53. INTERIOR CAMERA ROOM CLOSE SHOT GROUP

One of the other camera men says, with a wink at his fellows:

TITLE: "We'll have to put him
through an examination."

BACK TO SCENE: The others appear to agree, and one of them pulls out an office chair of the revolving type. They pantomime to Buster to seat himself in the chair. Impassive as ever, Buster blankly seats himself.

54. INTERIOR CAMERA ROOM CLOSE SHOT BUSTER AND STAGG

Stagg places himself beside Buster, and taking hold of the back of the chair, says to Buster:

TITLE: "How's your equilibrium?"

BACK TO SCENE: Buster looks at Stagg blankly and shakes his head as though he didn't know. Stagg indicates, "Well, we'll find out right now," and starts spinning Buster 'round and 'round in the office chair.

55. INTERIOR CAMERA ROOM CLOSE UP BUSTER

Whirling rapidly around in the chair. The chair comes to a sudden stop, as though it had screwed itself down as far as it will go. Buster sits there dizzily.

56. INTERIOR CAMERA ROOM MEDIUM SHOT

Stagg and the others pantomime to Buster that he is to walk from the chair in a certain direction. Buster gets out of the chair, tries to walk in the direction indicated, but staggers in a half circle in a comical fashion, and winds up by plunging head-first through the open window. A couple of the men grab him as he goes through, and hold him by his ankles.

57. INTERIOR CAMERA ROOM CLOSE SHOT OF WINDOW

The window is apparently high up above the city, in a skyscraper, and Buster is hanging head-first out of the window, with the camera men holding on to him. They drag him back into the room and stand him up. As they let go of him again he sways backward and nearly goes out the window a second time. They catch him and bring him further away from the window. He shakes his head like a groggy prize fighter, and blinks his eyes stupidly and dazedly. The camera men around him laugh heartily, as though hugely enjoying their joke. They suddenly stop laughing and look off behind the camera as though something had stopped them.

58. INTERIOR CAMERA ROOM CLOSE SHOT REAR DOOR

Sally is standing with the door open behind her. She looks indignantly at the group of camera men, and stamps her foot angrily, as though telling them they ought to be ashamed of themselves. Then she turns her face toward Buster and motions to him to come with her.

59. INTERIOR CAMERA ROOM FULL SHOT SALLY

in the foreground, shooting over her shoulder toward the group of camera men. The men turn away from Buster as though a little ashamed, at having been bawled out by Sally. Sally beckons again to Buster, who tries to walk straight toward her, but moves dizzily in a semi circle. Sally catches him by the arm and guides him out of the room, throwing an indignant glance back at the camera men as she closes the door.

60. INTERIOR NEWS REEL OFFICE MEDIUM SHOT

Sally leads Buster to the railing and through the gate. Buster is still somewhat dizzy. As they reach the waiting room beyond the railing, they stop and Buster, still somewhat groggily turns to take up his tintype camera.

61. INTERIOR OFFICE CLOSE SHOT SALLY AND BUSTER

as Buster turns back again to Sally, with his tintype camera under his arms. Sally points to the tintype camera and asks:

TITLE: "Haven't you a motion picture camera?"

BACK TO SCENE: Buster shakes his head. Then Sally sympathetically tells him:

TITLE: "You have to have one before you can get a job with the News Reel."

BACK TO SCENE: Buster appears surprised at this information. Then he asks in pantomime, "How much do they cost?" Sally replies:

TITLE: "You can get a nice one for about Three Thousand Dollars."

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61. (Continued)

BACK TO SCENE: Buster sways backward and his eyes close with the shock of this information. Then, as though not wanting Sally to know how hopeless such a proposition is for him, he tries to assume a nonchalant manner. He thanks her for her kindness and indicates that she will see him soon again. Turning, still dizzy, he takes a couple of drunken steps toward the hall door, grabs the handle of the door to steady himself, and exits with an air of dignity. Sally looks after him with a sympathetic shake of her head, as though thinking, "The poor boy. I'm sorry for him." Stagg comes into the picture beside Sally, and looks at her as though wanting to apologize to her.

62. INTERIOR OFFICE CLOSE SHOT SALLY AND STAG

Sally finds Stagg standing there, turns her nose up at him, calls him "Brute," and moves away toward her desk indignantly.

63. EXTERIOR STREET MEDIUM SHOT NEAR OFFICE BUILDING

A number of people passing to and fro. Buster comes out of the office building, carrying his tintype outfit. He advances still somewhat unsteadily to the foreground. He stands in the foreground, and reflectively takes from his pocket a little bank book.

INSERT: CLOSE UP Bank book.

It shows a savings account. There are several dates and the entry of deposits of small amounts on those dates. Buster's fingers are in the picture, and with a stub of a pencil he is figuring up the amount in the book. It totals something like \$23.41.

64. EXTERIOR STREET CLOSE UP BUSTER

as he studies the total of his savings, with a somewhat sad and hopeless expression.

INSERT: CLOSE UP bank book.

As Buster writes down the figures, \$3,000.00. and subtracts therefrom the amount of his savings, making a balance of something like \$2976.59.

BACK TO SCENE: With a hopeless shrug Buster turns away and starts up the street, his camera tucked under his arm, his head down, apparently a defeated young man.

65. EXTERIOR PAWN SHOP MEDIUM SHOT

In the pawn shop window is the usual display of miscellaneous articles for sale. Prominent in the display, mounted on its tripod, is an old-fashioned motion picture camera of the wooden box variety. It bears a sign "\$455.00." Buster comes into the picture and is about to pass the window when his eye catches sight of the movie camera on display. He stops short and stares at it.

66. INTERIOR PAWN SHOP WINDOW CLOSE SHOT

movie camera on table, to plant just what it is, and its price tag - \$455.00.

67. EXTERIOR PAWN SHOP CLOSE UP BUSTER

as he stares at the motion picture camera and a new expression of hope suddenly dawns on him. He takes his little bank book out again and hastily begins figuring with the stub of his pencil.

INSERT: CLOSE UP account book in Buster's hand.

This time Buster writes down the figures \$455.00 and subtracts from that sum his savings of \$25.41. it makes a balance of \$431.39.

BACK TO SCENE: Buster's attitude now changes. His shoulders straighten, and apparently the problem of raising only \$451.59 more holds no terrors for him, in spite of the fact that his account book has shown the audience that it has taken him several years to amass his \$25.41. He becomes immediately the busy man of affairs. He glances quickly around him, and then stops toward the curb to set up his tintype machine.

68. EXTERIOR STREET MEDIUM SHOT

as Buster goes to the curb and sets up his tintype outfit and begins accosting the passers-by with great eagerness. After two or three people have passed by without paying any attention to Buster's efforts to get them to pose for a picture, an extremely tall man comes along. Buster prevails upon him to pose for a tintype. The man strikes a pose, and Buster goes back behind his camera and squints through the finder. Buster then pantomimes that the man is too tall, and motions to him to scrooch down. The tall fellow squats a little. Buster looks through the camera again and motions to the man to scrooch a little more. The man, somewhat disgustedly, squats still further. Buster again squints through the finder, and as though still unable to get all of the man in the picture, he backs out from the curb a little, carrying the camera and tripod back with him.

69. EXTERIOR STREET MEDIUM LONG SHOT DIFFERENT
ANGLE

As Buster backs out from the curb, still looking through the finder of his camera, an automobile a whizzes up and apparently knocks Buster into the gutter, camera and all. The driver of the car is a uniformed chauffeur. In the car is a prosperous looking gentleman. The driver slides the car to a quick stop, and he and his boss get out of the car and hurry to Buster, who is half lying and half sitting dazedly in the gutter.

70. EXTERIOR SIDEWALK CLOSE SHOT OF TALL MAN

He is still scrooched down as though left in the position in which Buster had posed him. He straightens up with a shrug, as though saying to himself, "Well, I guess it wouldn't have been any good anyway," and moves on down the sidewalk entirely uninterested in what has happened to Buster.

71. EXTERIOR STREET CLOSE SHOT BUSTER, CHAUFFEUR
AND CAR OWNER

Buster is sitting amid the wreckage of his tintype machine. The other two men bend over him. The car owner appears to ask Buster, "Are you hurt?" Buster only stares at him dazedly and shakes his head. The man looks at his chauffeur and says,

TITLE "I had better settle with
him right now."

BACK TO SCENE: The car owner pulls out his wallet and takes out a fistful of bank notes. Then turning to Buster he says,

TITLE: "Will Five Hundred Dollars
square you?"

(Continued)

71. (Continued)

BACK TO SCENE: Buster, still too dazed to speak, dumbly nods his head, and the man thrusts the bills into Buster's hand, and turns away with his chauffeur.

72. EXTERIOR STREET MEDIUM SHOT

as the car owner and chauffeur climb back into the car, preparatory to driving away.

73. EXTERIOR STREET CLOSE UP BUSTER

He is still sitting in the gutter, staring blankly at the roll of bills in his hand. Gradually it dawns on him that he has \$500.00. His expression of stupid bewilderment changes to one of sudden decision. He gets to his feet and starts off on a limping run.

74. EXTERIOR SIDEWALK MEDIUM SHOT

as Buster, ummindful of his bruises, hobbles rapidly away from the camera, in the direction of the pawn shop window.

FADE OUT

75. FADE IN
INTERIOR NEWS REEL OFFICE MEDIUM SHOT

Sally is at her desk, and the office boy is guarding the gate as before. In the background the hall door opens, and into the waiting room comes Buster, carrying the second-hand movie camera we have seen in the pawn shop window. Buster is dressed in his idea of what the News Reel camera man should wear. He has an enormous cloth cap, with the visor turned backward; a loud tweed sport coat, with many pleats and buttons, riding brooches and leather puttees. He strikes a pose before the office boy, who stares at him in blank amazement. Then Sally looks up and sees him, and with a pleased exclamation of surprise, jumps up and runs to the railing.

76. INTERIOR OFFICE CLOSE SHOT SALLY AND BUSTER

Buster pantomimes, "Well, how do I look?" and proudly pats the wooden box of the camera as though meaning, "Well, here I am, ready for business." Sally appears to tell him that he looks great, and finally Buster asks:

TITLE: "Well, how about the job?"

BACK TO SCENE: Sally looks over her shoulder toward the editor's desk, and then back to Buster; then she says:

TITLE: "Oh, you don't understand -
They won't give you a job
until you've proved yourself."

BACK TO SCENE: Buster looks deeply disappointed. Sally explains further, in a sympathetic manner. She says:

TITLE: "First you must free lance -
go out and take some interesting
stuff - anything they like they'll
buy from you."

(Continued)

76. (Continued)

BACK TO SCENE: Buster still looks at her dumbly, as though he couldn't understand what she means. He pantomimes, "But I thought when I got the camera and this outfit I'd get a job." Sally shakes her head at him sadly, and then tells him encouragingly:

TITLE: "I'm sorry if I misled you -
but if you will get some good,
interesting stuff, I'm sure
the boss will buy it."

BACK TO SCENE: Buster sighs, and then indicates in pantomime, "Al right, watch me! I'll show you!" and turns to exit. As he does so, Stagg and a couple of other camera men enter from the hall door and stop to look at him in amazement, mingled with derisive amusement.

77. INTERIOR OFFICE MEDIUM SHOT

as Buster gives an airy greeting to Stagg and the others in an off-hand sort of a way, as though he were one of them. Then he swaggers out, carrying his ancient movie camera, and Stagg and the other two camera men look at each other and burst into guffaws of laughter, until they see Sally glaring at them, whereupon they smother their laughter and pretend to apologize to her for their unseemly mirth.

FADE OUT

78. FADE IN
EXTERIOR CITY STREET CLOSE SHOT BUSTER

His camera is set up on its tripod beside him,
and as he rests one elbow on the tripod he
appears to be studying a small book.

INSERT: CLOSE UP book in Buster's hand.
The title of the book is
"MOTION PICTURE PHOTOGRAPHY"

BACK TO SCENE: Buster studies the book a moment
more, and then looks patiently around him and
stifles a yawn.

In this shot it would be well to show an
indistinct background of people passing by, as
though Buster were on a fairly crowded sidewalk.

Buster now looks up as though someone were
standing watching for him.

79. EXTERIOR STREET CLOSE SHOT BUSTER AND COP

A big policeman is looking at Buster somewhat
aggressively. In pantomime the policeman
appears to ask Buster what he is doing there.
Buster gives an expressive gesture toward the
street and his camera and replies innocently:

TITLE: "I am waiting for something
to happen."

BACK TO SCENE: The cop thrusts his chin out
toward Buster aggressively and says in reply:

TITLE: "Move on, or you'll get your wish."

BACK TO SCENE: With a patient shrug, Buster
turns, shoulders his camera and moves away.

DISSOLVE TO

80. EXTERIOR STREET NEAR BROOKLYN BRIDGE LONG SHOT

The usual rush of great crowds making for the Brooklyn Bridge trains.

81. EXTERIOR STREET NEAR BROOKLYN BRIDGE CLOSE SHOT
BUSTER

People are rushing by him on all sides. He has his camera set up, and still seems to be waiting for something to happen worth photographing. He is looking in a newspaper.

INSERT: CLOSE UP newspaper; a paragraph reading:

"The President's yacht Mayflower is due in New York harbor this afternoon -"etc.

BACK TO SCENE: Buster decides that here is something to photograph. He stuffs the paper in his pocket, picks up his camera and starts away.

82. EXTERIOR STREET MEDIUM LONG SHOT

As Buster moves away across the street, carrying his camera, an automobile swerves to avoid hitting him, and crashes into another car right behind Buster. Buster doesn't even look around, but moves on with his camera, thereby missing a thrilling shot.

DISSOLVE TO

83. EXTERIOR STATUE OF LIBERTY LONG SHOT FROM
FERRY BOAT

In the foreground, on the ferry boat, with his back to the camera, we track in Buster, apparently photographing the Statue of Liberty.

DISSOLVE TO

84. EXTERIOR HARBOR LONG SHOT PRESIDENTIAL
YACHT MAYFLOWER

steaming up the harbor. In the foreground, as before, the figure of Buster tricked in, grinding the crank of his camera as though photographing the yacht.

DISSOLVE TO

85. EXTERIOR FIFTH AVENUE LONG SHOT POLICE PARADE

At one side of the picture Buster appears to be photographing the parade.

DISSOLVE TO

86. EXTERIOR STREET NEAR WOOLWORTH BUILDING
LONG SHOT

with the Woolworth Building in the background, and Buster in the foreground, apparently photographing the Woolworth Building, tilting the camera slowly upward as though to get the full height of the building. As he does so the real camera tilts up and shows the full height of the Woolworth tower.

87. EXTERIOR CLOSE UP OF BUSTER

He is cranking the camera, when he suddenly looks off as though hearing something of new interest. He grabs the camera and starts out of the picture.

88. EXTERIOR STREET LONG SHOT

A fire department company is coming down the street at full speed. As the various pieces of apparatus pass the camera Buster can be seen dashing toward the rear end of the fire truck. Just as the truck swings by the camera Buster manages to grab hold and hang on behind. Apparently he has accomplished a desperate and death-defying feat in attaching himself to the rear of the truck.

89. EXTERIOR FIRE HOUSE MEDIUM LONG SHOT

The various pieces of apparatus turn off the street and into the fire house. As the truck brings up the rear and rolls into the fire house, Buster can still be seen hanging on behind. The truck comes to a stop, with its rear end protruding a few feet from the big doorway.

90. EXTERIOR FIRE HOUSE MEDIUM CLOSE SHOT

as Buster lets himself down from the rear of the truck and stands looking vacantly around him, making the discovery that the apparatus had merely been returning to its quarters. One of the firemen looks at him as though asking. What the hell he's doing there, and in a sheepish manner Buster moves away.

DISSOLVE TO

91. EXTERIOR RAILROAD TRACKS MEDIUM LONG SHOT

In the foreground Buster has his camera set up on the right hand track, his back to our camera. He is grinding away at an approaching passenger train, which can be seen in the background, rapidly approaching.

92. EXTERIOR RAILROAD TRACK MEDIUM LONG SHOT
REVERSE ANGLE

In the foreground Buster is grinding his camera, now with his face turned toward our camera. Behind him, and coming up the same track on which he is set up, is another train, advancing at great speed. A prolonged burst of steam from the engine's whistle can be seen as the train bears down on Buster. Buster is still intent on photographing the other train and does not hear the one coming up behind him.

93. EXTERIOR RAILROAD TRACK MEDIUM LONG SHOT
FROM SIDE ANGLE

From this position we see both trains rushing toward the spot where Buster is standing. The train that is on the same track with Buster nearly reaches him before Buster is aware of its approach. Then we see him make a flying leap with his camera, and land safely beside the track.

94. EXTERIOR RAILROAD TRACK CLOSE SHOT BUSTER

as he sits with the camera clutched protectingly in his arms, and looks in blank amazement at the whirling wheels of the train whizzing by just in front of his face.

DISSOLVE TO

95. EXTERIOR ROAD FULL SHOT OF BUSTER

in a pit dug in the road. We see that he has set up his camera in the pit so as to take unusual shots of automobiles passing over him. He is watching for the next auto.

96. EXTERIOR ROAD MEDIUM LONG SHOT

In the foreground Buster's camera and Buster's head and shoulders can be seen in the pit. A car is whizzing toward him. Buster ducks his head and starts cranking on the camera. The car passes right over him. As the car whizzes by our camera and clears the view we had of the pit, Buster sticks up his head and looks around as though highly satisfied with the shot he has just taken. He gives a little wave of his hand in the direction of the car that has just passed, as though saying, "Much obliged," and at the same moment another car comes bearing down on him. It is almost on top of him before he ducks his head. In fact, it is only good luck that saves him, as apparently he had no idea the other car was coming, and merely stopped down in the pit to attend to something on his camera. As this car whizzes by, Buster again sticks up his head in a startled fashion, and almost gets caught by a car coming in the opposite direction. (Exact continuity for this cannot be written, but this is sufficient to give an idea of the gag.) After two or three cars have passed by,

CUT TO

97. CLOSE UP OF PIT

Buster apparently decides it is time to get out of the pit. He stoops to pick up his film case and then as he straightens up a black shadow settled over the pit, as though some enormous thing were crossing it. Buster instinctively ducks.

98. EXTERIOR ROAD MEDIUM LONG SHOT

The huge steam roller passes over Buster's pit. As the roller clears the pit, Buster sticks up his head, jumps out of the pit with his camera, and dashes off to one side, running like hell, as though entirely finished with this type of photography.

DISSOLVE TO

99. EXTERIOR COAST FORT MEDIUM LONG SHOT

One of the big disappearing guns raises itself over the fort parapet and fires. Then the gun sinks back out of sight.

100. EXTERIOR FORT MEDIUM LONG SHOT

within fort, showing the gun crews at work loading and firing the big disappearing guns.

101. EXTERIOR FORT MEDIUM SHOT

in front of fort. Buster is setting up his camera and aiming it at the parapet as though to photograph one of the big guns. Unnoticed by Buster, the muzzle of another big gun swings up into the picture over Buster's head and belches its tremendous explosion of flame and smoke. Buster nearly passes out, and grabbing his camera dashes away into the distance

DISSOLVE TO

102. EXTERIOR SHIP YARDS LONG SHOT

Everywhere are flags, and a goodly crowd of people are gathered to watch the launching of a big ship.

103. EXTERIOR SHIP YARDS MEDIUM CLOSE SHOT

near ship's bow. In the foreground are the huge timbers of the cradle in which the ship's bows rest. Buster comes into the picture and starts setting up his camera on the beams of the cradle, as though to get an end-on view of the ship as it recedes down the ways away from the camera.

104. EXTERIOR SHIP YARDS LONG SHOT

The crowd starts to cheer and wave their hands, hats and handkerchiefs as the big ship starts to slide down to the water.

108. EXTERIOR SHIP YARD MEDIUM SHOT BUSTER

He is on the cradle, cranking away at the bow of the ship, his eye glued to the finder of his camera. He does not notice that he has set the camera up on the moving cradle and is gradually traveling along with the bow of the ship. We hold this shot as the ship slides away from our camera until part of the ship is already in the water - that is if we get a real launching. If stock shots are used we will of course have to fake this in close shots.

106. EXTERIOR SHIP YARD MEDIUM SHOT GROUP

Some of the men of the ship yard and the visitors are pointing excitedly, as well as amusedly, in the direction of the launching ship, as though they had noticed the camera man on the cradle.

107. EXTERIOR SHIP YARD MEDIUM SHOT

as Buster, still cranking away on his camera, slides, on the cradle, with the bow of the ship into the water, which engulfs cradle, Buster and camera. As he disappears under the water he is still cranking.

FADE OUT

108. FADE IN
INTERIOR NEWS REEL OFFICE CLOSE SHOT EDITOR'S
DESK

The editor, in his shirt sleeves, is busy going over a title sheet. He looks up as Sally enters the picture. Sally indicates by a gesture that she wants to editor to speak to someone she has brought with her. The editor, more or less reluctantly, says "O.K.," and Sally beckons to someone out of the picture. This brings Buster in to view. He is clutching a can of film in one hand. If we want to show the effect of his emersion in the water at the ship launching scene, we could now show that his suit has shrunk so that the coat is extremely short, and the trousers above his shoe tops. Buster eagerly hands the editor the can of film. The editor opens it and runs a few feet of film through his finger. Then the editor asks:

TITLE: "What did they say at the
lab where you had this
developed?"

BACK TO SCENE: Buster with great pride answers:

TITLE: "They said they had never
seen anything like it."

BACK TO SCENE: The editor and Sally exchange quick glances, and then the editor says, "All right, I'll run it." The editor then rises and, followed by Sally and Buster, turns toward the projection room door.

DISSOLVE TO

109. INTERIOR PROJECTION ROOM CLOSE SHOT EDITOR,
SALLY AND BUSTER

as they seat themselves in the back of the projection room. Over their heads are the square holes through which the projection machines can be seen. The editor appears to yell through the aperture as though saying, "Go ahead," and then the lights go dim, but there is still just enough light to make out the faces of our trio. Perhaps it would be

(Continued)

109. (Continued)

well to have Stagg and one or two other camera men also present.

110. INTERIOR PROJECTION ROOM MEDIUM SHOT SCREEN

There now begins the most astonishing motion picture it is possible to conceive. Through a series of double, triple and even quadruple exposures, Buster's first efforts as a camera man are revealed in the most ridiculous manner conceivable. A police parade marches across the top of the Statue of Liberty; the President's yacht sails majestically up Broadway past the Woolworth Building; the Brooklyn Bridge disappears in a burst of smoke from a great gun; the under-bodies of whizzing automobiles shoot by from all angles; a railroad train dashes through a ship yard and disappears in the water, and so on.

It is impossible to write exactly what is to happen, but through the kind office of Mr. Reece, we anticipate one of the most ludicrous conglomerations of motion picture absurdities ever seen.

111. INTERIOR PROJECTION ROOM CLOSE SHOT OF GROUP

in the dim light. We should take considerable footage of the spectators for cutting purposes. Their reactions to the mixed-up picture on the screen will serve to punctuate the various high spots. The editor and Sally first react in astonishment, then as the picture gets worse and worse their astonishment changes to mirth. Sally tries not to laugh when she notices the sad, woe-begone face of Buster. Buster, himself, appears to sink lower and lower in his chair, until, at the end of the show, he gives every evidence of being utterly dumbfounded and defeated. As the last of the picture on the screen is shown the lights go on. Buster is sitting huddled in

(Continued)

111. (Continued)

his chair. The editor is torn between mirth and annoyance at wasting his time; and Sally is looking at Buster as though wondering whether or not this poor sap was worth the trouble she has taken. The editor rises and turning to Buster, says:

TITLE: "If you ever waste my time
making me look at junk like
that again, I'll throw you
out the window."

BACK TO SCENE: The editor then makes his disgusted exit. Buster still sits there, blankly staring toward the picture screen. Sally starts to leave him, but stops and looks at him with a sympathetic shake of her head.

112. INTERIOR PROJECTION ROOM CLOSE UP BUSTER

He looks sadly and blankly at Sally, and then says sadly:

TITLE: "I guess it was over-exposed."

113. INTERIOR PROJECTION ROOM CLOSE UP SALLY

She replies somewhat sarcastically:

TITLE: "Yes, you see you are supposed
to use new film for each picture."

114. INTERIOR PROJECTION ROOM CLOSE UP BUSTER AND SALLY

Buster receives the statement of Sally as though it were a brand new piece of information. He seems to say, "Is that right?" Sally shakes her head as though giving him up for hopeless. She starts to go, and Buster turns to her with pathetic eagerness. He asks her:

TITLE: "Tomorrow is Sunday, isn't it?"

BACK TO SCENE: Sally agrees casually that it will be. Buster then says:

TITLE: "You don't work Sundays, do you?"

BACK TO SCENE: Sally indicates that she doesn't, and regards Buster with curious eyes as though waiting for his next play. Buster fidgets a little, and then gets up nerve enough to ask:

TITLE: "If I come to see you -
maybe you could explain some
things about the camera."

115. INTERIOR PROJECTION ROOM CLOSE UP SALLY

She shakes her head again, and as she turns to go, says:

TITLE: "I'm sorry, but I'm afraid
I have an engagement."

116. INTERIOR PROJECTION ROOM MEDIUM SHOT

Sally starts toward the door and Buster follows eagerly after her. He stops her in the door, and taking a stubbed pencil and slip of paper from his pocket, puts the paper against the wall and scribbles on it.

117. INTERIOR PROJECTION ROOM CLOSE SHOT BUSTER
AND SALLY

As Buster hands Sally the slip of paper he says:

TITLE: "If you get a chance - call
me up. I'll be waiting."

BACK TO SCENE: Sally indicates, "Well, I'll
see," and taking the slip of paper, starts to
go. Then she looks again at the woe-begone
figure, and with a little touch of sympathy,
says:

TITLE: "Don't be discourages -
keep trying."

BACK TO SCENE: Sally exits and Buster stands
looking after her. A young fellow, apparently
the projection room operator, comes into the
picture and hands Buster the can of film. The
operator looks Buster over without a word. He
takes Buster by the hand, shakes it with ironic
congratulation, and then exits from the picture.
Buster still stands there, staring through the
open door into the office; then he starts
forward through the door.

118. INTERIOR NEWS REEL OFFICE MEDIUM SHOT

as Buster moves sadly through the office toward
the hall door. The office boy, with sarcastic
politeness, opens the gate in the railing for
him. Sally is busy at her desk and does not
look up. Buster looks in her direction, then
gives a little bow to the office boy, hands the
can of film to the office boy, puts on his cap
and moves toward the hall door in a disheartened
manner. The office boy tosses the can of film
into the waste basket.

119. INTERIOR NEWS REEL OFFICE CLOSE UP WASTE BASKET

as the can of film drops into it.

FADE OUT

FADE IN

TITLE: Sunday morning

120. INTERIOR HALL BEDROOM CLOSE UP BUSTER

We see only the upper portion of his body as he stands before a cracked and dilapidated mirror. He has on his hat and jacket and is adjusting his funny tie. He wears an expression of eager anticipation. Apparently satisfied with his appearance, he turns from the mirror.

121. INTERIOR HALL BEDROOM FULL SHOT

We now see that Buster's legs are encased only in shoes, socks and B.V.D.'S. He goes from the mirror to a shaky looking little iron bed and removes from beneath the mattress his carefully folded trousers. As he starts getting into the trousers, he listens attentively as though hearing something, and then with his trousers only half on, and holding them by one hand, he waddles over to the door, opens it and listens again. He now pantomimes that he didn't hear anything after all, and starts to turn back into the room, shutting the door behind him. Then as though to make sure that he wouldn't miss hearing what he is hoping for, he reopens the door and leaves it ajar. As he comes back into the room he continues strapping the bolt of his trousers, at the same time staring soulfully at some object on his shabby little bureau.

122. INTERIOR HALL ROOM CLOSE UP BUREAU

Propped up on the bureau, beside an alarm clock is the tintype Buster had taken of Sally.

123. INTERIOR HALL ROOM CLOSE UP BUSTER

He sits on a rickety chair, fastens his eyes on the alarm clock and begins to wait.

124. INTERIOR HALL ROOM CLOSE UP ALARM CLOCK

Its hands indicate eight o'clock. The hands make a circuit of the dial and stop at nine o'clock.

125. INTERIOR HALL ROOM CLOSE UP BUSTER

He is still sitting exactly as before, waiting for Sally's phone call. Suddenly his head goes up as he hears the distant phone ring.

CUT TO

126. INTERIOR LOWER HALLWAY CLOSE SHOT

at wall telephone near bottom of stairs.
The bell clapper is vibrating back and forth.

127. INTERIOR HALL BEDROOM MEDIUM SHOT

Buster jumps to his feet and rushes out into the upper hall.

128. INTERIOR UPPER HALL MEDIUM SHOT
- a bare looking top floor hall, with a railing around a stair well. Buster dashes to the railing and leans over to look down.
129. INTERIOR STAIR WELL LONG SHOT - shooting
- down from over Buster's head.
We see straight down the well to the ground floor, five stories below. At the bottom of the well a female figure can be seen going to a wall telephone near the bottom stairway.
130. INTERIOR LOWER HALL CLOSE SHOT FROWSY LANDLADY
- She is in a sloppy looking kimona. She answers the telephone and appears not to get the name the first time. She says: "Who? - What's that name?"
131. INTERIOR UPPER HALL CLOSE UP BUSTER
- as he leans over the rail, waiting expectantly to have the landlady call his name.
132. INTERIOR LOWER HALL CLOSE UP LANDLADY
- as she sets the receiver down beside the phone and turns to look up the stair well, putting one hand to her mouth as though about to call out.

133. INTERIOR LOWER HALL CLOSE UP THE LANDLADY

at bottom of stairs. Looking up, she calls out loudly:

TITLE: "Miss Glutz."

134. INTERIOR STAIR WELL LONG SHOT, shooting straight up from the landlady's position, showing Buster's head and shoulders leaning over the rail, way up at the top of the house.

135. INTERIOR UPPER HALL CLOSE UP BUSTER

as he puts his hand to his ear as though not quite getting the name. Then his face changes expression to one of gloomy disappointment.

136. INTERIOR LOWER HALL CLOSE UP LANDLADY

as she yells again.

TITLE: "Call Miss Glutz to the phone."

137. INTERIOR UPPER HALL CLOSE SHOT BUSTER

As though in response to the landlady's request, he turns gloomily from the railing, and looking toward a door nearby, appears to repeat the name, "Miss Glutz." The door opens and a dizzy looking dame of the chorine type saunters out in a bored manner. Buster pantomimes that she is wanted on the phone. As the girl starts for the head of the stairs she says to Buster, in an annoyed manner:

(Continued)

137. (Continued)

TITLE: "My Gawd, another date!
I wish I could get some peace."

BACK TO SCENE: She flounces by and starts down the steps. Buster looks at her as though thinking everybody in the world is lucky except himself. Then he turns gloomily and goes back into his room.

138. INTERIOR HALL ROOM MEDIUM SHOT

as Buster returns to his chair, sits down and stares again at the alarm clock.

139. INTERIOR HALL ROOM CLOSE UP ALARM CLOCK

The hands move around nearly another hour.

140. INTERIOR SALLY'S BEDROOM MEDIUM SHOT

A simple but attractive room, with an air of cute femininity about it. Sally is primping before her mirror. She hears the telephone ring, goes to it and applies the receiver to her ear.

141. INTERIOR PHONE BOOTH CLOSE UP STAGG

He is at a pay-station phone, and begins to speak into the instrument. He says:

TITLE: "Hello, kid - we'll have to
call off that ride this morning -
I've got to go to the laboratory."

142. INTERIOR SALLY'S ROOM CLOSE SHOT SALLY

She looks disappointed, but into the phone says something like, "All right, I'll see you later," and in a somewhat disgusted manner hangs up the receiver.

143. INTERIOR PHONE BOOTH CLOSE UP STAGG

as he hangs up the receiver and stops out of the booth with an air of one who has just put something over. We truck back from him as he comes out, and see another young fellow - one of the other camera men - standing beside the booth waiting for Stagg. We now notice that Stagg is in golf knickers, as is also his companion. The companion is holding two bags of golf clubs. As Stagg comes to him the companion hands one of the golf bags to Stagg, and at the same time he asks:

TITLE: "Did you put it over?"

BACK TO SCENE: Stagg makes a confident gesture as though saying, "It's a cinch - you just have to know how to handle them." The two start away with their golf bags.

144. INTERIOR SALLY'S BEDROOM CLOSE SHOT SALLY

She moves restlessly about the room, a little, as though saying to herself, "Now what am I going to do - my whole Sunday is spoiled." Suddenly she stops by her dresser and picks up a little slip of paper. She looks at it with a half smile, as though thinking, "I wonder."

INSERT: CLOSE UP slip of paper in Sally's hand. It is the telephone number Buster had given her -

Bryant 1234

(Continued)

144. (Continued)

BACK TO SCENE: Sally appears to consider the matter a moment, and then as though it didn't mean much to her after all, but as though thinking, "Well, I might as well call him up," she turns to the telephone and asks for a number.

145. INTERIOR HALL BEDROOM CLOSE UP BUSTER

He is sitting gloomily staring at the alarm clock. He still has his hat on - waiting - hoping against hope. Apparently he would sit there the rest of the day in the vain hope that Sally might give him a ring.

146. INTERIOR LOWER HALL CLOSE UP HALL TELEPHONE

The buzzer vibrates again.

147. INTERIOR HALL BEDROOM CLOSE SHOT BUSTER

He hears the phone, jumps to his feet and then as though determined not to be disappointed a second time, he assumes a nonchalant manner and strolls to his hall door and out into the hall.

148. INTERIOR UPPER HALL CLOSE SHOT BUSTER

as he stands near the stairway rail, apparently saying to himself, 'It won't be for me - what's the use of getting excited.'

149. INTERIOR LOWER HALL CLOSE SHOT LANDLADY

as she comes to the telephone and answers it. Then she sets the receiver down as before and turns to the stairway well.

150. INTERIOR LOWER HALL CLOSE UP LANDLADY

as she puts her hand to her mouth and calls up the stairway well:

TITLE: "Mr. Keaton!"

151. INTERIOR UPPER HALL CLOSE SHOT BUSTER

As he hears his name called he gives a startled exclamation, jumps to the stairway rail, bends over to look down to where the landlady is standing. Then as though getting the landlady's call to come to the phone, he turns and makes a flying leap toward the head of the stairs.

152. INTERIOR STAIRWAY AN ELEVATOR SHOT
FROM THE TOP OF STAIRWAY DOWN TO LOWER HALL

In this shot we follow Buster's progress down the five flights of stairs. Buster breaks all existing records for such a descent. The first flight or two he takes two steps at a time, but down the remaining flights he hardly seems to touch any stairs at all. He arrives in the bottom hall and leaps to the telephone, the whole descent apparently taking only a second or two.

153. INTERIOR LOWER HALL CLOSE UP BUSTER

at telephone. As he places the receiver to his ear, he is so breathless and exhausted that he can hardly speak. He manages finally, in very small letters, to say:

TITLE: "Hello."

154. INTERIOR SALLY'S ROOM CLOSE UP SALLY

She hears Buster's faint "Hello" and gives a similar greeting. Then she says:

TITLE: "It's a nice day for a
walk, after all."

155. INTERIOR LOWER HALL CLOSE UP BUSTER

at telephone. He gasps and takes it big. Then he manages to say into the phone: "I'll be right over," tries to hang up the phone but misses the hook and lets the receiver drop - turns and dashes out of the picture toward the front door.

156. EXTERIOR LODGING HOUSE LONG SHOT

A dingy looking side street, with old fashioned brown stone rooming houses. Buster comes out of the nearest house, slides down the front steps on his heels, and dashes up the street at full speed.

157. EXTERIOR SIDE STREET

With the camera in an automobile, running close to the curb, we follow Buster's flying progress up the side street, up to the corner of a busy thoroughfare. He dashes through the traffic and past the traffic cop.

158. EXTERIOR THOROUGHFARE CLOSE UP TRAFFIC COP

as he starts after Buster as though wondering what kind of a nut just went by.

159. EXTERIOR ANOTHER STREET

Still TRUCKING along with Buster as he runs at break neck speed along the street - upsetting one or two pedestrians, but not pausing to see what he has done.

160. EXTERIOR FLOWER STAND MEDIUM LONG SHOT

Buster comes dashing past the flower stand, notices the flowers, and makes a skidding sort of a turn, bringing him up at the flower stand, where he grabs a little bunch of posies, tosses a coin to the astonished flower peddler, and then goes on running up the street - the whole transaction being consummated on the fly, as it were.

161. EXTERIOR ANOTHER SIDE STREET MEDIUM LONG SHOT

A row of rooming houses of the better type, such as are found in the streets just off of Fifth Avenue. Buster comes dashing up the street, looking up at the numbers. As he reaches the foreground he rushes up a flight of stone steps to one of the doorways and reaches for the bell.

162. EXTERIOR SALLY'S ROOMING HOUSE CLOSE SHOT OF
DOORWAY

Just as Buster, panting and breathless, reaches for the bell, the door opens and Sally appears before him, dressed for her walk. She looks at Buster in amused surprise at his breathless manner. Buster then presents the little bunch of flowers and Sally smilingly thanks him and starts pinning them at her waist line. Buster is still panting for breath, as Sally pantomimes, "Well, let's take a walk." They start down the steps together.

163. EXTERIOR STREET MEDIUM LONG SHOT

We truck slowly along beside Buster and Sally. Sally is chatting gaily to Buster, who is still panting for breath. Buster is walking on the inside of Sally, and to her smiling comment he can only nod or shake his head. As they move along they begin to overtake another couple of rather well dressed people. The man of this couple is strolling along on the outside. buster notices this, and trying to be casual about it, changes his position and puts himself on the outside of Sally. We TRUCK with them until they come to a corner where there is a little store, with a gum machine standing beside the door. As Buster and Sally start to pass, Buster sees the gum machine, and with an air of wishing to be big-hearted, he pauses to invest in chewing gum.

164. EXTERIOR STREET CLOSE UP BUSTER AND GUM MACHINE

Buster fishes around in several pockets, and finally finds a few pennies. He puts one of them in the machine, which is of the type containing hundreds of white-coated chewing gum balls - the kind that look like marbles. Nothing happens. Buster puts in another penny and still

(Continued)

164. (Continued)

gets no results. He glances at Sally, and then somewhat annoyed, he gives the machine a shake. This appears to have more than the desired result. The chewing gum marbles begin pouring out of the machine. The little cup on the machine fills up, and the rest of the marbles pour down to the sidewalk. Buster tries to stop the flow of the gum, as well as to catch some of the marbles. He winds up with a handful of chewing gum marbles. And then his expression changes as he sees something out of the picture that causes him sudden alarm.

165. EXTERIOR STORE CLOSE SHOT BUSTER AND PROPRIETOR

A heavy-set looking wop or Greek, in his shirt sleeves, stands grimly and aggressively staring at Buster and the handful of chewing gum Buster is holding. Buster tries to pantomime, "I put in two cents and this is what happened." The burly guy holds out his hand and demands that Buster give up the gum. Buster hesitates, and the rough guy snatches the gum out of Buster's hand and indicates in pantomime, "Beat it, or I'll knock your block off."

166. EXTERIOR STORE CLOSE UP SALLY

She is watching the scene between Buster and the burly storekeeper. There is a slightly puzzled frown on her face as though she were wondering if Buster is going to let this fellow brow-beat him.

167. EXTERIOR STORE CLOSE SHOT BUSTER AND SALLY

Buster realizes that he has got to make some sort of a front, as he turns to Sally with an air of nonchalance, and says:

TITLE: "Please go around the corner
for a minute."

BACK TO SCENE: Sally hesitates and tries to protest, but Buster insists, so Sally rather reluctantly allows herself to be eased out of sight around the corner.

168. EXTERIOR STORE MEDIUM SHOT

as Sally disappears around the corner, and Buster starts back to the storekeeper, who appears ready for anything Buster wishes to start. The moment Sally is out of sight however, Buster's manner changes. He steps up to the proprietor very politely and apologetically, hands over a coin and takes two or three pieces of gum from the proprietor's hand. The storekeeper looks at Buster in blank amazement. Buster then turns away and goes to the corner where he can be seen by Sally. He brushes his coat and adjusts his collar and tie, and looking back at the storekeeper says,

TITLE: "That ought to teach you a lesson."

169. EXTERIOR STREET AROUND CORNER MEDIUM SHOT

this is a reverse angle, with Sally in the foreground and Buster just visible at the corner of the store. The storekeeper is out of sight around the corner. Buster is just finishing his title to the storekeeper. In his jauntiest manner, he now joins Sally. He starts to take the inside position, then recollects himself and shifts to the outside. As they pass the camera, Sally is admiringly asking

(Continued)

169. (Continued)

him, "I hope you didn't hurt him?" and Buster is pantomiming that it was nothing. At the same time he offers Sally one of the pieces of gum. Sally declines the gum with thanks, and Buster pops one of them into his mouth, and we TRUCK along with them as Buster begins chewing the gum and the two saunter on up the street.

DISSOLVE TO

170. EXTERIOR FIFTH AVENUE NEAR PARK MEDIUM SHOT

We are still TRUCKING along with Buster and Sally. They are now moving with a most fashionable crowd. Just ahead of them is a couple of very fashionably dressed people. The man is in cut-away and silk hat. He is walking on the inside of the lady. Buster notices this and switches positions to the inside of Sally. Sally is amused but doesn't say anything. Then, as they move a few feet further on, another couple of fashionable people pass them, and in this case the man is on the outside. Buster stops still and looks from one of these fashionable couple to the other, as though confused as to the right procedure. Sally now has to laugh outright, and she sets Buster right in the matter by placing herself on the inside and taking hold of his arm, as though pantomiming "Don't worry about it. This is the right way." Buster sighs with relief, and moves along with her.

DISSOLVE TO

171. EXTERIOR PARK MEDIUM SHOT

Another trucking shot following Sally and Buster along one of the park walks. They pause to look at swans swimming in a nearby pond. They are at a point where a little rustic bridge crosses part of the swan pond. They lean over the railing of the bridge and watch the swans.

172. EXTERIOR PARK BRIDGE CLOSE SHOT BUSTER AND SALLY

as they lean over the bridge and look at the swans. Buster is of course more interested in Sally than in the swans. Sally watches the swans, and Buster turns his back to the bridge railing and leans on one elbow, feasting his eyes on Sally's face. As Sally points to something down in the pond as though saying, "Oh, look," Buster turns his body to look, and the seat of his trousers catches on a nail in the rustic railing.

173. EXTERIOR PARK BRIDGE CLOSE UP SEAT OF BUSTER'S TROUSERS

We see the trousers catch on the nail head and tear a three-cornered flap as Buster turns around. Buster's hand comes down into the picture and slaps itself over the tear.

174. EXTERIOR PARK BRIDGE CLOSE UP BUSTER

as an expression of intense mortification comes over his face, as his hand evidently discovers the damage done by the nail. He tries to respond to Sally's enthusiastic comments about the object that had aroused her interest.

175. EXTERIOR PARK BRIDGE CLOSE UP SALLY

as she points down into the pond and says enthusiastically, "Aren't they cute?"

176. EXTERIOR POND MEDIUM SHOT

of flock of baby swans or ducks, swimming about with their mother.

177. EXTERIOR PARK BRIDGE CLOSE UP BUSTER

with his hand still feeling of the torn flap on the seat of his trousers. He tries to respond to Sally's enthusiasm, but he is obviously in great embarrassment.

178. EXTERIOR PARK BRIDGE CLOSE SHOT

as Sally suggests that they move on. Buster moves with her, walking awkwardly and trying to cover up the tear in his trousers. A couple of people pass them and notice Buster's torn trousers. These people laugh as they pass the camera. Buster glances back over his shoulder and becomes more embarrassed than ever, as he notices the laughter of the passers-by.

179. EXTERIOR PARK CLOSE UP BUSTER

As he strolls along in great embarrassment he suddenly gets an idea. He takes the wad of chewing gum from his mouth and reaches around behind him with it.

180. EXTERIOR PARK CLOSE UP BUSTER'S REAR END

TRUCK along behind him in this close up as Buster's hand, with the gob of gum applies the gum to the corner of the torn flap, and then sticks the flap in place. The fingers of his hand appear to pat the flap into place, and then the hand withdraws from the picture, and as he moves along we see that the flap remains securely stuck in position.

181. EXTERIOR PARK CLOSE SHOT BUSTER AND SALLY

Buster's face brightens a little, and he heaves a mighty sigh of relief. Sally points to a bench beside one of the driveways and indicates, "Let's sit down." They move over to the bench and seat themselves.

182. EXTERIOR PARK BENCH CLOSE SHOT

as Buster and Sally seat themselves. Buster settles himself on the bench somewhat carefully, as though wondering just what effect this is going to have on his gum-patched pants. Sally goes on chatting with him amiably and rapidly. Beyond the bench we see a gate of the park, with the driveway running out upon a street like Central Park West. The bench on which Sally and Buster are seated is near this entrance to the park.

183. EXTERIOR STREET ALONG PARK MEDIUM LONG SHOT

A roadster of the Chrysler or Buick type drives up to the curb in the foreground, and we see Stagg at the wheel, and his golfing companion with him. The companion gets out with his golf bag and apparently invites Stagg to come with him into the house in front of which they have stopped.

184. EXTERIOR STREET CLOSE SHOT STAGG AND COMPANION

Stagg appears to decline his friend's invitation and says:

TITLE: "I'd better go and get Sally -
she'll be waiting for me."

BACK TO SCENE: The companion starts to turn away when he notices something across the street - looks in that direction - and then with a grin turns to Stagg and asks:

TITLE: "You're sure she's waiting
for you?"

BACK TO SCENE: Stagg pantomimes, "Oh, it's a cinch. Of course she's waiting." His companion then attracts Stagg's attention to something across the street, and Stagg looks in that direction.

185. EXTERIOR PARK LONG SHOT

From across the street we look through the driveway into the park, and see Sally and Buster on the bench. Sally can be seen to throw back her head and laugh heartily at something Buster is telling her.

186. EXTERIOR STREET CLOSE SHOT STAGG AND HIS PAL

Stagg looks astonished, and his companion kids him about it. Then Stagg indicates in pantomime that he's going to but up this situation right away. He hands his golf bag to his pal as though telling him, "Keep this for me," and then starts the car out of the picture, the pal standing with both golf bags and watching with a grin as Stagg drives away.

187. EXTERIOR PARK LONG SHOT

We see Stagg turn the roadster and head it into the driveway toward the bench where Buster and Sally are seated.

188. EXTERIOR PARK MEDIUM SHOT SALLY AND BUSTER

on the bench in the foreground as Stagg drives the car close to the bench and climbs out. Stagg comes over to Sally and Buster, assuming an aggrieved manner.

189. EXTERIOR PARK CLOSE SHOT GROUP

as Stagg comes over to Sally and Sally looks up at him in surprise. Stagg says:

TITLE: "Well, this is luck -
I've been trying to find
you for an hour."

BACK TO SCENE: Sally indicates, "Is that so? Well, here I am," and Stagg, in a proprietor-like manner pantomimes, "Well, let's go for that ride." Sally indicates in pantomime that she is with Buster. Stagg looks somewhat disgusted. Then as though making the best of the matter, he indicates that Buster can go along too, and starts to lead Sally to the car. Buster is still seated.

190. EXTERIOR PARK BENCH CLOSE UP BUSTER

He starts to rise, but appears held to the bench by something that causes an expression of alarm to cross his face. He makes a couple of false moves to rise, and finally forces himself to his feet. As he does so, the torn flap of his trousers sticks to the bench because of the wad

(Continued)

190. (Continued)

of chewing gum, and either tears a complete square out of Buster's trousers or increases the size of the torn place tremendously. Buster makes a grab for the seat of his trousers and tries to appear casual about it, as he joins the other two, keeping his back turned from them.

191. EXTERIOR PARK CLOSE SHOT GROUP

at the car. Stagg indicates to Buster that Buster can ride in the rumble seat. As he says this Stagg pulls the rumble seat open, and then turns to help Sally into the car. Buster starts to climb into the rumble seat, but realizes that it will expose his rear if he does so, so he waits until Sally is put into the car and then, in an awkward and comical manner, makes his way into the rumble seat and seats himself. Stagg takes the seat at the wheel and the car starts off.

192. EXTERIOR PARK MEDIUM LONG SHOT

as the car drives along the park road with Buster in the rumble seat and Stagg monopolizing Sally's attention in the car.

193. EXTERIOR ROADSTER CLOSE SHOT BUSTER

He tries to look at Sally through the plate glass in the rear curtain of the roadster top. Through the glass we can see Sally and Stagg. Stagg is driving with one hand and trying to put his arm around Sally. Sally pushes Stagg's arm back and tells him to behave. Stagg shrugs, and resumes driving with both hands.

194. EXTERIOR ROADSTER CLOSE UP BUSTER

He sits staring through the plate glass at Sally, his face assuming its customary lonesome and abandoned expression. Suddenly he looks up and holds out his hand as though it had begun to rain. Drops of rain begin to fall on Buster and the body of the car. He pulls his hat down and turns up his coat collar as the rain begins falling harder.

195. INTERIOR ROADSTER CLOSE SHOT SALLY AND STAGG

The camera is set up on the running board or hood. Sally pantomimes to Stagg that they ought to let Buster in with them before he gets sopping wet. Stagg appears to refuse, and indicates that he doesn't care how wet Buster gets. The rain is falling heavily on the wind shield.

196. EXTERIOR SIDE STREET MEDIUM SHOT

TRUCKING along beside the roadster as it drives along in a heavy downpour of rain. Buster can be seen in the rumble seat getting thoroughly drenched.

DISSOLVE TO

197. EXTERIOR SALLY'S ROOMING HOUSE MEDIUM LONG SHOT

The rain is pouring down as Stagg drives the roadster up in front of Sally's house. Buster climbs down from the rumble seat and opens the door for Sally. Stagg jumps out also and Sally runs quickly up the steps and shoves herself in the doorway. Stagg follows her. Buster stands looking after them. Sally beckons to Buster, and Buster, holding the torn flap of his trousers with one hand, comes up the steps to Sally.

198. EXTERIOR SALLY'S HOUSE CLOSE SHOT FRONT DOOR

Stagg stands within the vestibule, shaking the rain from himself, as Sally holds out her hand to Buster to say "Goodbye". Buster is standing out in the rain and Sally is sheltered in the doorway. Sally says:

TITLE: "Thanks for a lovely time.
I enjoyed every minute of it."

BACK TO SCENE: Buster doesn't care whether it is raining or not now. He is holding Sally's hand and gazing into her eyes. Sally glances over her shoulder at Stagg in the vestibule. Then she draws Buster closer to her and whispers to him:

TITLE: "See me the first thing at the
office. I've got a hot tip
for you."

BACK TO SCENE: Buster indicates that he'll be there, and then Sally appears to thank him once more for the pleasant morning. Buster tips his hat awkwardly to her, and Sally draws back into the vestibule. Stagg looks at Buster with a grin and shuts the door in Buster's face. Buster doesn't care. He turns and, regardless of the torn seat of his trousers and the downpour of rain, starts a jaunty walk down the steps.

199. EXTERIOR STREET CLOSE SHOT BUSTER

We TRUCK along with him, walking through the rain. He is so absorbed in happiness over Sally's sweet attitude toward him that he doesn't know nor care about rain or torn trousers or anything so unimportant. He walks like a man in a dream.

200. EXTERIOR STREET MEDIUM LONG SHOT

A few pedestrians hurry along or stand in the shelter of doorways. Buster comes strolling along, slowly and happily, as though the sun were shining. He walks through a swirling stream of water in the gutter, and crosses the main thoroughfare without paying it the slightest attention.

201. EXTERIOR THOROUGHFARE MEDIUM SHOT

The traffic cop is standing in his position. He has on a rain coat and a waterproof cover on his cap. Buster comes sauntering by him as though out for a stroll in the sun. The cop looks at Buster. The cop appears to regard Buster as a strange species of maniac. It is as though the cop were saying to himself, "I thought that guy was crazy, and now I know."

202. EXTERIOR STREET CLOSE SHOT BUSTER

as he walks through the river in the gutter on the opposite side of the street and down the sidewalk, still moving as though in a dream of happiness.

FADE OUT

FADE IN

203. INTERIOR NEWS REEL OFFICE FULL SHOT

It is early in the morning and no one has yet arrived. The hall door is opened by Sally, who is in street attire. She comes through the gate in the railing and moves over to her desk, taking off her hat and coat. She hears the telephone ring and goes to it.

204. INTERIOR NEWS REEL OFFICE CLOSE UP SALLY

at telephone. She picks up the receiver and speaks in a casual, business-like manner, as though saying, "International News Reel office."

205. INTERIOR TELEPHONE BOOTH CLOSE UP TOUGH LOOKING
MAN

He appears to have important information. He says:

TITLE: "I got a swell tip for youse guys."

206. INTERIOR NEWS REEL OFFICE CLOSE UP SALLY

showing some interest in the party at the other end of the line. she appears to ask what the tip is.

207. INTERIOR TELEPHONE BOOTH CLOSE UP TOUCH LOOKING
MAN

He says:

TITLE: "Hell's goin' to break loose in
Chinatown this morning - the
Hip Sing Ton's on the warpath."

208. INTERIOR NEWS REEL OFFICE CLOSE UP SALLY

She shows decided interest in this information and appears to say into the phone, "Are you sure?"

209. INTERIOR PHONE BOOTH CLOSE UP TOUGH LOOKING MAN

He says,

TITLE: "I got it straight from the chef
in Wong Ling's joint while laying
on my hip last night."

BACK TO SCENE: The tough guy hangs up the receiver and turns out of the phone booth, yawning and stretching his arms.

210. INTERIOR NEWS REEL OFFICE CLOSE SHOT SALLY

She hangs up the receiver and makes a note of the information on a pad of paper on her desk. Then she opens a morning newspaper and starts looking over the headlines and marking certain parts of the paper with a pencil. As she does so she looks up suddenly and her expression changes to one of friendly interest, as though someone had just arrived.

211. INTERIOR NEWS REEL OFFICE MEDIUM SHOT

Buster is just coming in, carrying his camera and tripod. He stands by the rail and tips his hat to Sally, who moves over to him and greets him pleasantly.

212. INTERIOR NEWS REEL OFFICE CLOSE SHOT SALLY AND
BUSTER

Buster pantomimes, "Well, here I am, ready for the big tip." Sally, hesitates a moment as though wondering whether or not she should tell Buster what she has just heard. She looks over toward her desk, and then with sudden impulsiveness turns to Buster and says:

TITLE: "Here's your big chance to make good - go to Chinatown as fast as you can - there's going to be a Tong war."

BACK TO SCENE: Buster reacts to Sally's excited enthusiasm - thanks her and starts to go. She stops him and asks:

TITLE: "Have you got any film?"

BACK TO SCENE: Buster looks as though this question had never occurred to him. He opens the side of his camera, peeks in and shakes his head. Then Sally pantomimes, "Have you any money to buy some?" Buster feels in his pocket and takes out a few dollar bills. Buster says:

TITLE: "I got enough to buy two hundred feet."

BACK TO SCENE: Sally rushes over to her desk, opens her purse and brings a little more money to Buster. Then she says:

TITLE: "Get four hundred feet and hurry as fast as you can. It will be a big scoop for you."

BACK TO SCENE: Buster hesitates to take her money, but she insists on it, and finally he sticks it in his pocket, thanks her eagerly and turns to rush out of the office.

213. INTERIOR NEWS REEL OFFICE MEDIUM SHOT

As Buster tries to make a hurried exit the office boy opens the hall door and Buster knocks the office boy down with his camera. He swings around to apologize to the kid, and as he does so the editor enters, and Buster's tripod knocks the editor's hat off. Buster swings about again to apologize to the editor and cracks the office boy with the tripod just as the office boy is getting up. This floors the office boy a second time. Then Buster dashes out of the office, the editor and office boy looking after him angrily. Sally has turned away during this, and pretends to be busy looking over the newspaper.

The office boy picks up the boss's hat and the boss storms in through the gate and pauses by Sally's desk.

214. INTERIOR NEWS REEL OFFICE CLOSE SHOT BOSS AND SALLY

The boss asks Sally:

TITLE: "Anything hot this morning?"

BACK TO SCENE: Sally hesitates and then shakes her head and indicates in pantomime that there is nothing special in the news of the day. The boss moves away toward his desk. Sally looks at the note she had scribbled on the pad on her desk, thinks a moment, and then tears the note off the pad and crumples it up and throws it in the waste paper basket. She is evidently determined to give Buster a real chance to make good, at the risk of getting herself in very Dutch with the boss.

215. EXTERIOR STREET MEDIUM SHOT

An Italian organ grinder, with a small organ and a monkey, perched on his shoulder, is moving away from the camera toward the corner of an intersection. Around the corner comes

(Continued)

215. (Continued)

Buster, dashing at full speed, with his camera over his shoulder. He crashes into the organ grinder, who falls, with the organ on top of him, and the monk apparently crushed under the organ grinder's body. Buster also is knocked off his feet by the crash, but in falling he holds his camera safely in his arms. Then he picks himself up and moves over to the organ grinder, who is getting to his feet in a furious mood. Several other people gather around them.

216. EXTERIOR STREET CLOSE SHOT GROUP

The organ grinder feels himself over and then looks down at the sidewalk, points, and gives vent to a torrent of excited Italian.

217. EXTERIOR STREET CLOSE UP MONK

It is lying apparently lifeless on the sidewalk. It has on a little dress and cap.

218. EXTERIOR STREET CLOSE SHOT ORGAN GRINDER AND MONK

The organ grinder picks up the apparently lifeless monk, examines it with every sign of exaggerated grief, and then lays the lifeless monk down and turns furiously toward Buster.

219. EXTERIOR STREET CLOSE SHOT BUSTER AND
 ORGAN GRINDER

The organ grinder is demanding that Buster settle for the dead monkey. Buster brings out his scanty supply of money. At the sight of the bills the organ grinder becomes a little calmer. He reaches out and snatches the bills from Buster's hand and appears to count them over; asks Buster if that's all he's got, and Buster pantomimes that it is. The organ grinder shrugs, picks up his organ and moves away. Buster stands looking down at the lifeless monk.

220. EXTERIOR STREET MEDIUM SHOT

as the organ grinder moves away with his organ, and the by-standers move off also, leaving Buster alone with the apparently dead monk. Buster picks up the little lifeless figure and seats himself on the curb, holding the monk in his hands and staring off into space as he contemplates his latest failure. He has no film and no money. He's in a touch spot.

221. EXTERIOR CLOSE UP BUSTER

as he sits on the curb with the apparently dead monk on his knees. Unnoticed by Buster the monk begins to come to life. Buster doesn't notice it until the monk reaches up and strokes Buster's cheek; then Buster suddenly realized that the monk is alive, and after feeling the monk over as though to make sure no bones are broken, it suddenly occurs to him to try and find the organ grinder and get back his money. He jumps to his feet, with the monk on his shoulder, grabs up his camera and rushes off in the direction taken by the organ grinder.

222. EXTERIOR STREET MEDIUM LONG SHOT

Buster hurries around the corner and stands looking around as though hoping to see the organ grinder. The Italian has disappeared. Buster's hopes again fly, and he moves sadly into the foreground where there is the front of an unfinished building.

223. EXTERIOR STREET MEDIUM SHOT DIFFERENT ANGLE

We are in front of an unfinished building where there is a pile of sand and a cement mixer and an empty wheelbarrow standing close by. Buster props his camera against the wall and sinks down on the wheelbarrow as though to think over his problem.

224. EXTERIOR STREET CLOSE UP BUSTER

As he sits on the wheelbarrow he assumes a position with one leg doubled up under him. This brings the knee of that leg up against the handle of the wheelbarrow in such a fashion as to make it look like the end of a wooden leg sticking out from his knee. Buster sits there with his head down, a picture of dejection. The monk sits close beside Buster, and, looking around at the passers-by, takes off his little hat and holds it out as though begging. Buster pays not attention to this. He is too absorbed in his own gloom.

225. EXTERIOR STREET CLOSE SHOT KIND FACED OLD MAN

He is about to pass by Buster and the monk. He looks down at Buster's apparently wooden leg, shakes his head sympathetically, and drops a coin into the monk's cap.

226. EXTERIOR STREET CLOSE UP MONK

as he takes the coin out of the cap, bits it and sticks it in the pocket of his little jacket. He holds the cap out again, and a number of coins begin dropping in, thrown by hands that come into the picture from various angles. The monk stuffs them in his pocket as fast as he can.

DISSOLVE TO

227. EXTERIOR STREET CLOSE UP MONK

holding a double handful of coins and paper money and trying to attract Buster's attention with them.

228. EXTERIOR STREET CLOSE UP BUSTER AND THE MONK

Buster finally looks down at the monk, who is thrusting toward Buster a double handful of coin and paper money. Buster's expression changes to puzzled surprise as the monk puts the money into Buster's hand. The monk then takes ore money from his jacket pockets. It suddenly comes to Buster that the monk has saved him. He swiftly counts the money, gives an exclamation of joy, embraces the monk, and with the monk perched on his shoulder, jumps to his feet, grabs his camera and dashes off.

DISSOLVE TO

229. INTERIOR SUBWAY STATION MEDIUM LONG SHOT

A subway train is pulling up and the usual jam of people try to fight their way into the cars. In the midst of the crowd we see Buster, with his camera and monk. buster is trying to get to the subway car door.

230. INTERIOR SUBWAY STATION MEDIUM SHOT

as Buster struggles to get to the car door, knocking people right and left with his camera tripod. He gets to the door just as the guard is trying to close it. Buster manages to get his camera tripod in between the closing doors. The guard can't get the doors closed and is forced to open them again, bawling Buster out as he does so. He shoves Buster into the door and gets prodded by Buster's tripod.

The exact business cannot be worked out on paper, but certainly with Buster, a picture camera, and a monk in a subway jam, there will be no difficulty in getting a series of big laughs. After several gags the subway train gets started, and we continue with some fun inside the car.

231. INTERIOR SUBWAY CAR MEDIUM LONG SHOT

Buster, camera and monk jammed in the crowd inside the car. Several quick gags can be worked here with the monk playfully interested in removing hats and toupees from the passengers.

FADE OUT

FADE IN

TITLE: Chinatown's largest secret
society was on public parade.

232. EXTERIOR CHINATOWN LONG SHOT

A comprehensive and picturesque view of a crowded Chinatown street, along which is moving slowly a typical Chinese procession. There are wierd musicians and gong beaters - men in a variety of extraordinary masks and costumes; a papier mache dragon, carried by a single file of fifteen or twenty men, and other colorful characteristics of such a parade. The procession is moving slowly toward us, while the narrow sidewalk, balconies and fire escapes are crowded with onlookers.

233. INTERIOR TONG ROOM

TITLE: While the rival tong prepare
to break up the parade in
time-honored style.

234. FULL SHOT

A highly decorated room with Chinese god set up at one end. A single file of villainous looking chinks is passing in front of a table where other Chinamen are issuing hatchets, sawed-off shotguns and revolvers.

235. INTERIOR TONG ROOM CLOSE SHOT GROUP

showing more plainly the hatchets, sawed-off shotguns and revolvers being issued by the leaders of the tong to their followers. As each man gets a weapon he hides it in the folds of his loose Chinese jacket.

236. EXTERIOR STREET IN CHINATOWN MEDIUM LONG SHOT

Another view of the approaching procession, from a position where there is a cleared space in the foreground. Into this cleared space Buster comes hurrying with his monk and camera. Buster starts to set up his camera, the monk getting very much in the way as it jumps from the camera tripod to Buster's head and then back to the top of the camera, etc.

237. EXTERIOR STREET CLOSE SHOT BUSTER AND MONK

Buster opens his film case and starts to load the camera with a magazine. The monk sits on top of the camera and watches the proceeding curiously. Buster gets the magazine of film into place and turns to set his focus, or some other detail concerning the camera, whereupon the monk opens the film compartment and takes out the magazine. When Buster turns back he discovers the monk pulling yards of film out with great delight. Buster scolds the monk, tears off the wasted piece of film, and starts reloading. As he does so, the monk hops down to the film case and brings up another magazine and starts putting it in the camera. Buster tells the monk:

TITLE: "No, that's an empty one, Sappo."

BACK TO SCENE: Buster takes the empty magazine from the monk and patiently starts reloading the camera.

238. EXTERIOR STREET LONG SHOT OF PARADE

The head of the procession is approaching the spot from which Buster is going to photograph. Buster can be seen gettin gall set, his cap turned around on his head in true professional style. Suddenly, from windows and doorways, the rival tongmen begin firing at the procession. There is wild excitement on the street as spectators dive for cover and the tongmen on

(Continued)

238. (Continued)

parade pull shotguns and other weapons from under their coats and start returning the fire.

239. EXTERIOR STREET CLOSE SHOT BUSTER

He is excitedly grinding away at his camera, panning the camera right and left as though getting in all of the details of the exciting scene.

240. EXTERIOR STREET CLOSE SHOT MONK

He is sitting on the film case with both his little hands clasped over his ears as though to shut out the frightening sounds of the battle.

241. EXTERIOR STREET MEDIUM LONG SHOT

The tongmen who have been half hidden under the papier mache dragon lift the dragon off their heads and set it down, produce hatchets and dash to the attack against another group of hatchet waving rivals.

242. EXTERIOR STREET MEDIUM SHOT

Buster in the center of the picture, grinding away in a direction past our camera. Two groups of rival hatchet men rush in from opposite sides and attack each other at close quarter, completely covering up Buster, camera and all. After a frenzied melee of brandishing arms and hatchets, the struggling chinks scatter to one side, and Buster emerges again into view, still evidently cranking away at his camera, his clothing nearly torn from his body.

243. EXTERIOR STREET CLOSE SHOT BUSTER

as he pans the camera around to a different angle, and continues cranking. Then he looks around as though missing the monk, and calls the monk's name.

244. EXTERIOR STREET CLOSE UP FILM CASE

The case is resting on the sidewalk, close to the tripod legs of Buster's camera. The cover is raised from inside and the monk sticks out his head and looks around as though to make sure it is safe enough to venture forth. Evidently he had taken refuge inside the film case when the chinks rushed upon Buster and himself.

245. EXTERIOR STREET LONG SHOT

Another view of the general battle raging in the street. Apparently numerous dead chinks are scattered in all directions. Two or three villainous looking hatchet men rush into the foreground and look around for new victims. One of them points off behind the camera as though calling his companion's attention to something.

246. EXTERIOR STREET CLOSE SHOT BUSTER

He is cranking away at the scene, oblivious of the fact that this group of hatchet men has become interested in his presence. Right behind Buster is a window. The window blind is slowly raised, and a chink peeks out. Then the chink points a revolver directly past Buster's head and fires the revolver quickly four or five times, slamming the window blind shut immediately afterward.

247. EXTERIOR STREET CLOSE SHOT GROUP OF HATCHET MEN

A couple of the hatchet men fall as though shot. The others point at Buster and one of them cries out.

TITLE: "Kill Melican machine gun man."

BACK TO SCENE: The hatchet en brandish their hatchets and rush toward Buster.

248. EXTERIOR STREET MEDIUM LONG SHOT

Buster suddenly appears to realize that the hatchet men are rushing to attack him. He looks around for a way to escape, when suddenly the freight elevator on which he has set up his camera descends swiftly out of sight, taking Buster, camera and monk with it.

249. INTERIOR BASEMENT MEDIUM SHOT

A dizzy-looking bland American girl in a Chinese costume is operating the lever that controls the freight elevator. The elevator is just descending to the basement level, with Buster, camera, etc. on it. The girl pantomimes, "Come this way. I'll save you", and Buster, carrying his camera and case, with the monk perched on his shoulder, follows the girl into the passageway past our camera.

250. INTERIOR BASEMENT PASSAGEWAY

A mysterious and glossy looking chamber, with doors on each side and a rickety flight of steps leading up in the background. The bland girl opens one of the doors and thrusts Buster

(Continued)

250. (Continued)

inside. Just as she closes the door two or three tongmen come running down the steps. The girl points toward the freight elevator, and the tongmen rush in that direction.

251. INTERIOR BASEMENT MEDIUM SHOT

The tongmen rush to the freight elevator as though looking around for Buster, and the girl pulls the lever, sending the tongmen up toward the street.

252. EXTERIOR STREET MEDIUM SHOT

The group of hatchet men, who had rushed toward Buster, is now gathered around the freight elevator opening. Up comes the elevator with the other tongmen on it, and the battle starts all over again.

253. INTERIOR CHINESE ROOM MEDIUM SHOT

There are two doors in the wall, set close together. At each door stands a chink hatchet man, their long queus hanging down their backs. They are looking away from the camera as though peeking through the doorways, waiting to pounce out on someone on the other side. The monk comes into the picture, looks at the two Chinamen, and going up behind one of them, takes hold of the chink's queue. The chink does not notice this.

254. INTERIOR CHINESE HALLWAY MEDIUM SHOT

Buster is standing in the hallway with his camera, looking around as though for a way to escape. Behind him can be seen the two doors behind which the two hatchet men are waiting. Buster starts to pass along the wall between these two doors.

255. INTERIOR CHINESE ROOM CLOSE SHOT

The monk has apparently tied together the queus of the two hatchet men. He drops the queus and we see that they are tied in a double knot.

256. INTERIOR CHINESE ROOM MEDIUM SHOT

The two hatchet men raise their hatchets and prepare to spring out through the doors upon Buster.

257. INTERIOR CHINESE HALL MEDIUM SHOT

as Buster moves stealthily along the wall,
unconscious of his danger.

258. INTERIOR CHINESE ROOM MEDIUM SHOT

The two chinks leap through the two doorways.
Their queus straighten out and yank them back
off their feet in a pair of perfect one-hundred-
and-eights. The monk picks up one of the
hatchets and jumps up and down with it in front
of the prostrate chinks, who lie in a huddled,
stunned heap.

(Continued)

258. (Continued)

Note: These are only indications of the type of gags that can be worked into this Chinatown sequence. The opportunity will present itself on the set for all sorts of highly amusing gags in which Buster is attempting to escape from the furious tongmen. Among the things suggested are:- Buster falls through a skylight into the boudoir of a rich Chinaman's wife, and has a terrible time escaping from the irate mandarin husband; - Buster gets into the tong room itself, and hides in the tong god, causing the idol to perform in an extraordinary manner, which frightens the tongmen into dashing out of the room in a panic; - Buster gets into a storeroom of Chinese fireworks, and fights his way out by shooting Roman candles, fire-crackers, etc., eventually setting fire to the entire collection of fireworks. If this were done, it might bring the entire building down, and out of the smoke and ruins Buster could emerge, cranking away on his camera. Whatever other gags are worked in at this point, the sequence will conclude as follows:

259. EXTERIOR CHINATOWN LONG SHOT

A squadron of police arrive, and the fighting Chinamen cause hostilities and rush to the cover of their buildings. The police scatter around the street, restoring order.

260. EXTERIOR CHINATOWN MEDIUM SHOT

The International News Reel car dashes up, and Stagg and another cameraman or two jump out with their cameras. They look around disappointedly, and Stagg says to one of the others:

(Continued)

260. (Continued)

TITLE: "We're too late - it's all over.

BACK TO SCENE: As the cameramen stand looking around disgustedly one of them points excitedly off, and Stagg looks in the direction indicated, his expression changing to one of incredulous surprise.

261. EXTERIOR STREET MEDIUM SHOT DIFFERENT ANGLE

Battered and disheveled, Buster is to be seen with his camera set up, cranking away at the final scene of the police dispersing the Chinese crowd. Buster stops cranking and looks around proudly. He sees the other cameramen and walks away from his camera toward them. As he does so, the monk can be seen to jump on top of Buster's camera and begin fooling around with it.

262. EXTERIOR STREET MEDIUM SHOT

As Buster saunters swaggeringly up to Stagg and the others. Stagg appears to ask him, "What are you doing here," and Buster pantomimes that he has been shooting the tong war. The other cameramen exchange surprised glances, and then one of them slaps Buster on the back as though congratulating him. Stagg pantomimes, "Get your camera and come with us to the office." Buster turns to get his camera.

263. EXTERIOR STREET CLOSE SHOT BUSTER'S CAMERA

We get a glimpse of the monk putting a magazine in the film box and shutting the cover. We don't know just what he has done, but later on

(Continued)

263. (Continued)

we will remember this bit of business on the monk's part. Buster picks up his camera and film case, and with the monk excitedly jumping up and down on his shoulder, Buster turns to join the other cameramen.

264. EXTERIOR STREET MEDIUM SHOT

As the other cameramen lead Buster and his outfit into the car and dash off through the excited crowd of on-lookers.

DISSOLVE INTO

265. INTERIOR NEWS REEL OFFICE DISSOLVE IN FULL SHOT

as Stagg and the other cameramen rush Buster and his outfit into the News Reel office, where Sally and the editor greet them with great interest.

266. INTERIOR NEWS REEL OFFICE CLOSE SHOT GROUP

Stagg reluctantly though decently leads Buster to the editor, and patting Buster on the shoulder says:

TITLE: "I got to hand it to the kid -
he beat us to it and got the
whole shooting match in his box."

BACK TO SCENE: Buster smiles with pride, and the editor shakes Buster's hand enthusiastically; then the editor pantomimes, "Let me have the film," and Buster props up his camera and opens it to take out the magazine.

267. INTERIOR NEWS REEL OFFICE CLOSE UP BUSTER

as he proudly opens his camera and starts to take out the magazine. He takes the magazine out and his face goes blank with amazement. He holds the magazine in his hand, and it is apparent that the magazine has no film in it. Buster stares at it stupidly.

268. INTERIOR NEWS REEL OFFICE CLOSE UP SALLY

Her eager expression changes and her face grows suddenly shocked and disappointed.

269. INTERIOR NEWS REEL OFFICE CLOSE UP STAGG
AND EDITOR

They look at each other in blank amazement, and then Stagg says:

TITLE: "My God! He shot it with
an empty magazine."

BACK TO SCENE: The editor gives a disgusted cry of rage, and turns on Buster furiously.

270. INTERIOR NEWS REEL OFFICE CLOSE UP BUSTER

holding the empty magazine in his hand and trying vaguely to remember whether he had put a loaded magazine in the camera or not. He hardly hears the bawling out he is getting from the boss. He looks at the magazine and then down at his film case.

271. INTERIOR NEWS REEL OFFICE CLOSE UP MONK

It is sitting on Buster's film case scratching its head, or acting in some other perfectly satisfied manner.

272. INTERIOR NEWS REEL OFFICE CLOSE SHOT EDITOR AND BUSTER

The editor is finishing a long-winded description of Buster's shortcomings. He winds up by saying:

TITLE: "And listen, Static, if you ever iris in on this office again it will be your last fade out."

BACK TO SCENE: Buster looks dumbly at the boss, nods, and starts gloomily to turn away. The boss stops him and asks curiously:

TITLE: "Who tipped you off on that Chinatown fracas, anyway?"

BACK TO SCENE: Buster, innocent of any intent to get Sally in wrong, points to Sally and says:

TITLE: "Miss Parks told me about it."

BACK TO SCENE: as Buster finishes this and the editor glares over at Sally.

273. INTERIOR NEWS REEL OFFICE CLOSE SHOT BUSTER AND SALLY

Sally's head goes up in scorn as Buster looks at her as though he meant, "Didn't you, Miss Sally?" Then Sally turns her back on Buster and walks over toward her desk.

274. INTERIOR NEWS REEL OFFICE CLOSE SHOT STAGG
AND BUSTER

Stagg looks Buster up and down, as much as to say, "You dirty little rat," and then taking Buster by the shoulders motions to him to 'Get the hell out of there'. Buster reaches for his camera and starts slowly out of the office.

275. INTERIOR NEWS REEL OFFICE MEDIUM FULL SHOT

As Buster exits slowly from the office, carrying his camera, the monk following him, dragging the film case. The others look after Buster with varying expressions of disgust. Sally stands over at her desk, and as Buster passes her and looks at her, she turns her back on him.

FADE OUT

FADE IN

276. CLOSE UP NEWSPAPER INSERT

showing just the headlines:

SPEED BOATS
READY TO GO
Fastest Craft in America
Gather For Big
Regatta Today

DISSOLVE TO

277. EXTERIOR SPEED BOAT CLOSE SHOT BUSTER

He is seated in the cockpit of the speed boat, with the monk and camera. Apparently the speed boat is traveling rapidly along on the water, as the background is entirely composed of a bay along which the boat seems to be moving. We travel along with the boat a moment or two, and it comes to a sudden stop. We then truck back and discover that the speed boat is on a trailer attached to a passenger automobile, and that it has just been driven into the boat yard of a yacht club. Buster gets out with his monk and camera, and thanks the driver of the car for the ride. The driver and his companion prepare to remove the little speed boat from the trailer and take it down to the water's edge in the background. Buster saunters off toward the club house with his outfit.

278. EXTERIOR WATER FRONT LONG SHOT

Some of the speed boats are taking trial spins past the club house where a big crowd is gathered to watch the races. In front of the club house, at the floats, various other speed boats are being tuned up preparatory to the real races. Two or three News Reel cameramen can be seen with their cameras set up at different vantage points.

279. EXTERIOR CLUB HOUSE CLOSE SHOT BUSTER

He is looking around for something to photograph. Apparently he sees something of interest off in a certain direction, and starts hurrying away from our camera, apparently intent on finding a good place to set up his camera.

280. EXTERIOR FLOAT AT YACHT CLUB MEDIUM SHOT

In the foreground is a trim little racing craft. Its driver, in racing clothes, is tinkering with the motor under the hood. On the float beside him an official, with a large badge on his coat, pantomimes, "Are you ready?" The racing driver indicates that he will be in just a moment, and then bends far down into the open engine hood, leaving only his legs and rear end sticking up. Buster appears on the float, looking around for a place to set up his camera; sees the racing boat handy and jumps into it, setting his tripod down heavily on the flat bottom of the boat.

281. INTERIOR SPEED BOAT CLOSE UP BUSTER'S TRIPOD

as the tripod points punch holes in the thin bottom of the boat, and water begins spurting up.

282. EXTERIOR FLOAT MEDIUM SHOT

Buster starts to look through his finder and crank his camera, oblivious of the water that is spurting up through the holes he has punched in the speed boat. The official on the float and one or two others suddenly notice what has happened, and with loud yells pounce on Buster and drag him back onto the float with his camera. The speed boat starts to fill up and sink, and its driver is dragged out of the engine hood just before the craft goes under. They all turn furiously on Buster.

283. EXTERIOR FLOAT CLOSE SHOT BUSTER AND OTHERS

The official demands:

TITLE: "What are you doing here, anyway?
Where's your press card?"

BACK TO SCENE: Buster is forced to admit that he hasn't any card, whereupon two of the men hustle him off the float, gesticulating furiously as though ordering him off the premises.

284. EXTERIOR CLUB HOUSE MEDIUM LONG SHOT

Buster is being hustled off the premises, and as they do so Sally and Stagg appear, moving down toward the float, Stagg carrying his camera. They pass Buster, who gives one hopeless glance toward Sally. Sally turns her back on Buster and moves away with Stagg, who looks back at Buster with a malicious grin. The yacht club men continue to give Buster the 'bum's rush'.

285. EXTERIOR YACHT CLUB LONG SHOT DIFFERENT ANGLE

Buster is hustled out of the yacht club grounds, and moves disconsolately along the shore line beside the yacht club, carrying his camera, film case and monk. He notices several row boats pulled up on the shore beyond the yacht club, and turns in that direction.

286. EXTERIOR SHORE MEDIUM SHOT

Buster, apparently determined to get some pictures of the boat races, leads his camera, film case and monk into a row boat and pushes the boat into the water. As he pushes the boat off, he jumps in at the bow, and the boat rocks violently, nearly upsetting him. The monk naturally becomes

(Continued)

286. (Continued)

greatly excited, and jumps up on Buster's head and clings there while Buster stands wobbling about in the unsteady craft. Buster finally manages to seat himself, and starts clumsily rowing out away from shore.

287. EXTERIOR WATER FRONT LONG SHOT

Some of the speed boats are making trial spins and flash by as Buster comes paddling out in the row boat. He is nearly run down by one of the speed boats, which just manages to make a wide and rapid turn in time to avoid him. The speed boat driver can be seen to stand up and shake his fist and gesticulate as though trying to attract the attention of the officials to this obstacle in their path.

288. EXTERIOR WATER FRONT MEDIUM SHOT OF OFFICIALS' SPEED BOAT

It has two or three men in yachting clothes aboard, and bears the flags that designate it as an official boat. One of the officials calls the attention of the others to something out of the picture, and they swing the boat around and drive it rapidly out of the picture in the direction indicated.

289. EXTERIOR WATER FRONT MEDIUM LONG SHOT

As the speed boat rushes up to where Buster is paddling the row boat. The speed boat pulls up alongside of Buster's craft.

290. EXTERIOR WATER FRONT MEDIUM SHOT

as one of the officials grabs the bow of Buster's row boat, and another, the one who had already driven Buster off the float, bawls him out furiously for getting in the way. The speedy official boat then moves away, towing Buster's row boat behind it.

291. EXTERIOR WATER FRONT LONG SHOT

The official boat dashes toward shore at full speed, then makes a sharp turn, and one of the men in the stern casts off Buster's row boat. The row boat naturally continues on by its own momentum, and rushes to the beach where it comes to a stop, so suddenly that it catapults Buster, camera and monk head over heels out upon the shore. The official boat moves on with the officials shaking their fists at Buster as though telling him to stay where he belongs.

292. EXTERIOR SHORE CLOSE SHOT BUSTER, CAMERA AND MONK

The monk bounces up and down in agitated fury, and sticks out its tongue at the officials. Buster sits dazedly, with the camera piled up in his lap; then he pulls himself together, rises and moves on down the shore line.

293. EXTERIOR YACHT CLUB MEDIUM SHOT OF FLOAT

Stagg and Sally are chatting with one of the racing drivers who is pointing out the good points of his speed boat. The racing driver asks Stagg and Sally:

(Continued)

293. (continued)

TITLE: "Would you like to have
a little spin?"

BACK TO SCENE: Sally exclaims delightedly that she would, and then Stagg gets the idea of photographing Sally in the stern of the boat, driving it. He pantomimes to the racing man that he wants to set the camera up on the hood of the boat and shoot Sally as she runs the boat, over the stern. The boat owner appears to agree, and starts to help Sally into the boat, while Stagg begins to arrange his camera on the boat's dock.

294. EXTERIOR SHORE LONG SHOT

Far down the beach, where a point of land juts out into the water, can be seen the lonely figure of Buster, carrying his outfit. He moves toward the point of land, which is screened from view by a clump of trees, or other growth.

295. EXTERIOR SHORE CLOSE SHOT BUSTER

as he moves out on the little point and looks around him as though deciding that this is an excellent place to get some shots of the races. He looks out toward the water.

296. EXTERIOR WATER FRONT MEDIUM LONG SHOT- FROM
BEHIND BUSTER

Out on the water we see one of the turning stakes marking the race course. A couple of speed boats follow each other rapidly around this turning stake. Buster starts setting up the camera.

297. EXTERIOR YACHT CLUB MEDIUM SHOT

Stagg has lashed the camera tripod to the hood of the little craft, and is standing on the hood as Sally, in a man's cap and racing goggles, takes her place at the steering wheel. The engine is turning over, and the owner good-naturedly gives the boat a shove away from the float, as though saying, "Go ahead, but be careful." Sally operates the throttle, and the boat gathers speed as it swings away from the float.

298. EXTERIOR WATER FRONT MEDIUM LONG SHOT

A moving shot taken from another boat running alongside of the speed boat on which Stagg is perched with his camera, and which Sally is driving. Sally begins to drive the boat at full speed, and Stagg can be seen cranking away at the camera, balancing himself precariously on the hood of the little craft.

299. EXTERIOR SHORE CLOSE SHOT BUSTER

He has everything set to begin shooting. He looks off toward the water, and as though seeing something worth while photographing, he begins cranking the camera.

300. EXTERIOR WATER FRONT LONG SHOT

The speed boat driven by Sally, with Stagg on its hood, can be seen dashing toward the turning stake.

301. EXTERIOR WATER FRONT MEDIUM SHOT

Another traveling shot taken from another boat moving along with Sally's speed boat. As Sally reaches the turning stake she throws the wheel over, the boat inclines at a sharp angle and swings into its turn. In so doing, it throws Stagg entirely clear of the boat, and at the same time the boat lies over so far on one side that Sally is seen to spill out of the cockpit and into the water on the opposite side of the boat.

302. EXTERIOR WATER FRONT MEDIUM LONG SHOT

We see Sally floundering around in the water and the speed boat still moving at terrific speed circles around her again and again.

303. EXTERIOR WATER CLOSE SHOT STAGG

He is clumsily splashing his way toward shore as though he were not much of a swimmer.

304. EXTERIOR WATER CLOSE SHOT SALLY

Her cap and goggles are gone, and she is looking around in terror as she tries to keep herself afloat while the speed boat dashes around and around, in a narrow circle, shutting her in.

305. EXTERIOR SHORE CLOSE SHOT BUSTER

He is still cranking his camera, when he suddenly realizes that Sally is out there in deadly peril. He stops cranking and rushes out of the picture toward the shore line. As he does so, the monk hops up on the tripod and sits bouncing excitedly up and down on the camera.

306. EXTERIOR SHORE MEDIUM SHOT

as Buster rushes to the row boat, pushes it out into the water, scrambles aboard, and, standing in the stern, starts paddling frantically with one oar out toward the spot where the speed boat is dashing around and around Sally.

307. EXTERIOR WATER MEDIUM LONG SHOT

as Buster frantically paddles the row boat into the circle made by the runaway speed boat. The speed boat crashes into the bow of Buster's row boat and apparently cuts the row boat neatly in half. The speed boat continues on, and Buster sinks into the water with the stern half of his row boat.

308. EXTERIOR SPEED BOAT CLOSE SHOT OF BOW

The bow of the speed boat can be seen to be caved in, and it is scooping water as the speed boat moves on at a slower and slower gait.

309. INTERIOR SPEED BOAT CLOSE SHOT
showing the water rapidly filling the speed boat.
310. EXTERIOR WATER MEDIUM LONG SHOT
Buster swims desperately toward Sally and grabs her just as the speed boat sinks beneath the surface.
311. EXTERIOR WATER CLOSE SHOT BUSTER AND SALLY
Sally is unconscious as Buster tucks her under one arm and starts swimming toward the shore.
312. EXTERIOR SHORE MEDIUM LONG SHOT
As Buster paddles desperately into shore with Sally and carries her up onto the beach and sets her down in the foreground. He bends over her and appears to work feverishly to try to restore her to consciousness. Then he looks frantically around, and dashes off past the camera as though rushing for aid.
313. EXTERIOR SHORE MEDIUM SHOT
at wooded point of land. Stagg has pulled himself wearily out on the shore. He is dripping and exhausted. He staggers to his feet, looks around, puffing and blowing from his exertions. Then he sees Sally out on the beach and staggers in that direction.

314. EXTERIOR SHORE MEDIUM LONG SHOT

as Stagg comes out of the bushes and makes his way toward Sally's unconscious form.

315. EXTERIOR DRUG STORE MEDIUM SHOT

It is a little store, such as might be found in a small village like Balboa. Buster comes rushing out of the store with several bottles and packages. He rushes past the camera excitedly.

316. EXTERIOR SHORE CLOSE SHOT STAGG AND SALLY

Stagg has bent over Sally and holds her in a sitting position. Sally opens her eyes and looks up at Stagg wonderingly; then she looks around her and finally appears to realize what has happened to her. She smiles up at Stagg and says:

TITLE: "Oh, you saved me - how
brave of you."

BACK TO SCENE: Stagg looks a little startled at Sally praise, and then as he looks around and sees nobody near, he decides that he might as well take the bow. He replies with a modest shrug:

TITLE: "What else could I do?"

BACK TO SCENE: Stagg helps Sally to her feet. She clings to his arm, and the two start down the shore as though to return to the yacht club.

317. EXTERIOR SHORE MEDIUM LONG SHOT

Buster hurries into the foreground, carrying his first-aid packages and bottles. He stops short and stares, as in the background we see Sally with Stagg's arm supporting her, moving along the shore line, her face upturned toward Stagg's, as though she were still thinking him and telling him what a hero he is.

318. EXTERIOR SHORE CLOSE UP BUSTER

For a long moment he just stares at Sally and Stagg; then he looks at the smelling salts, witch hazel and other articles that he has brought with him from the drug store. With a disgusted gesture, he throws the armful of medicines into the water at his feet. Then he turns, and kicking pebbles as he moves away from the camera, he slowly and disgustedly drags himself toward the bushes where he left his camera and monk.

319. EXTERIOR SHORE CLOSE SHOT MONK AND CAMERA

The monk is squatted on top of the camera with one long arm reaching down and cranking the camera merrily.

320. EXTERIOR SHORE MEDIUM SHOT - FROM BEHIND
BUSTER

as he moves toward his camera in the background. Buster suddenly stops, as he sees the monk cranking the camera.

321. EXTERIOR SHORE CLOSE UP BUSTER

as he stares angrily at the monk, and then starts hurriedly forward.

322. EXTERIOR SHORE CLOSE SHOT GROUP

As Buster comes up to the camera, the monk stops cranking, opens the film compartment and takes out the magazine and holds it out to Buster in great glee. Buster takes the magazine from the monk, and scolds the monk crossly; then Buster dispiritedly bends down to put the magazine in the film case.

323. EXTERIOR SHORE CLOSE UP BUSTER

as he opens the film case and starts to put the magazine in it. At the same time the monk hops down and tries to take another magazine out of the film case. Buster stops the monk and shakes his finger at him. Then Buster picks up another magazine, shakes it as though listening to something inside of it, looks sharply at the monk, and suddenly the idea comes to him that the monk is responsible for the failure of his tong war stuff. He looks at the monk and asks:

TITLE: "Did you change that magazine
in Chinatown?"

BACK TO SCENE: The monk executes several somersaults, and hops, skips and jumps about in response. Buster grimly shakes his head, puts the two magazines in the film case, snaps the cover shut, and then sitting on the film case, looks off with his chin buried in his hands.

324. EXTERIOR SHORE LONG SHOT

in the distance of the little figures of Sally and Stagg, as though moving along the shore toward the distant yacht club. They are still walking close together, Stagg supporting Sally with one arm.

325. EXTERIOR SHORE CLOSE UP BUSTER

staring sadly in the direction taken by Sally and Stagg. The monk is on his shoulder pulling at his hair as though trying to attract his attention, but Buster pays him no notice.

FADE OUT

FADE IN

326. INTERIOR NEWS REEL OFFICE CLOSE UP SALLY

She is at her desk trying to write on her typewriter. She looks off as though a little sad over her estrangement from Buster. Then she glances up as though someone had just come near her, and smiles in a friendly manner.

327. INTERIOR NEWS REEL OFFICE CLOSE SHOT STAGG AND SALLY

Stagg has come to Sally's desk, and in a half affectionate and half teasing manner, seats himself on the edge of the desk to talk to her. Suddenly they both look off as though they had been spoken to by someone out of the picture.

328. INTERIOR NEWS REEL OFFICE CLOSE SHOT

at projection room door. The editor is looking into the main office from the projection room door. He appears quite excited. He beckons to Stagg and Sally, and says:

TITLE: "If you want to see the greatest reel we've ever had, come here."

329. INTERIOR NEWS REEL OFFICE MEDIUM SHOT

as Stagg and Sally go toward the projection room door and enter the projection room with the editor.

330. INTERIOR PROJECTION ROOM CLOSE SHOT

as Sally and Stagg seat themselves with the editor, who says excitedly:

TITLE: "It's the stuff that sap sent
in - and it's marvelous."

BACK TO SCENE: Stagg's face falls a little in surprise, but Sally gives an exclamation of incredulous delight. Then all three look past the camera as though watching the screen in the projection room.

331. INTERIOR PROJECTION ROOM MEDIUM SHOT OF SCREN

On the screen there now appears a series of exciting shots of the tong war, with the chinks shooting from the windows, and general melees in the street. The shots are disconnected as though they were rushes. After showing a few of the high spots,

CUT TO

332. INTERIOR PROJECTION ROOM CLOSE SHOT GROUP

The editor, Stagg and Sally, their faces just visible in the dim light. The editor appears to be saying, "Isn't that great?" etc. Stagg looks disappointed, and Sally is wildly enthusiastic. The editor then points to the screen as though saying, "Look at that."

333. INTERIOR PROJECTION ROOM MEDIUM SHOT SCREEN

On the screen now comes the shot Buster had taken of the speed boat driven by Sally as it starts to turn the stake and spills Stagg and Sally into the water.

The footage is held on this shot long enough for the speed boat to begin circling around and around Sally. Then there is a seeming jump in the film, and we see Buster retreating down the shore toward the row boat.

334. INTERIOR PROJECTION ROOM CLOSE SHOT GROUP

Stagg gives an exclamation of surprise, and Sally also looks startled. Then Stagg says:

TITLE: "How on earth did he get that?
Who's cranking the camera for him?"

BACK TO SCENE: The editor shakes his head as though he didn't know nor care, in his enthusiasm for the great stuff on the screen. A sudden idea comes to Sally. She looks sharply at Stagg, and then watches the screen again with intense interest.

335. INTERIOR PROJECTION ROOM MEDIUM SHOT SCREEN

We pick the picture up where the speed boat crashes into Buster's row boat and where Buster grabs Sally and starts bringing her in to shore.

336. INTERIOR PROJECTION ROOM CLOSE UP SALLY AND STAGG

Sally looks at Stagg with a sudden exclamation. Stagg looks uncomfortable and fidgets in his seat. Sally again looks at the screen, her expression becoming hard and angry.

337. INTERIOR PROJECTION ROOM MEDIUM SHOT SCREEN

Buster carries Sally up the beach and into the foreground, sits her on the sand, works over her a moment, and then frenziedly runs out of the picture. Sally lies there motionless a moment, and then into the picture, from one side, comes Stagg, out of breath and dripping with water. He bends over Sally, and they start to play the scene where Sally came to and thanked him for rescuing her.

338. INTERIOR PROJECTION ROOM CLOSE UP STAGG AND SALLY

Sally says angrily to Stagg:

TITLE: "You big four-flusher!"

BACK TO SCENE: Stagg tries to explain but Sally turns a cold shoulder to him. Stagg then turns to look at the editor.

339. INTERIOR PROJECTION ROOM CLOSE UP EDITOR AND STAGG

The editor gives Stagg a disgusted look and starts bawling him out.

340. INTERIOR PROJECTION ROOM MEDIUM SHOT SCREEN

We see Buster looking off into the background, and in the distance Stagg and Sally moving along the shore. Then Buster turns and starts toward the camera. As he reaches the foreground he stops and looks directly at the camera as though astonished and angry at what he sees.

(Continued)

340. (Continued)

Then he advances toward the camera, shaking his finger as though scolding the monk. Then the monk's face comes into the picture, directly in front of the lense and upside down, as though the monk had leaned over the camera from the top and had looked into the lense.

341. INTERIOR PROJECTION ROOM CLOSE SHOT GROUP

Sally gives an exclamation of comprehension and says excitedly:

TITLE: "I understand now - his monk
took the picture."

BACK TO SCENE: The editor laughs heartily at this discovery. The lights go on and the editor and Sally both look scornfully at Stagg, who gets up and makes his exit without a word. The editor then turns enthusiastically to Sally and asks:

TITLE: "We've got to have that boy!
Do you know where to find him?"

BACK TO SCENE: Sally indicates that she thinks she does, and the two get to their feet and start out of the projection room.

342. EXTERIOR STREET MEDIUM SHOT

On a busy thoroughfare we find Buster in the foreground, his monk on his shoulder, and his battered and patched-up old tintype outfit set up before him. Buster is gloomily trying to attract passers-by to have their pictures taken. He manages to get a customer. He places the man in front of the tintype outfit and goes behind the camera and bends down to look through the finder to get the correct focus.

343. EXTERIOR STREET MEDIUM SHOT DIFFERENT ANGLE

Sally comes into the picture; starts as she sees Buster and his old tintype outfit. Her expression changes to one of sympathy and affection. Then with a little mischievousness in her manner, she steps up to the man who is posing in front of the camera and motions to him to let her take his place.

344. EXTERIOR STREET CLOSE UP BUSTER

as he squints through the finder of the camera.

345. EXTERIOR STREET CLOSE UP OF SALLY

as though taken through the finder of the tintype machine. She appears upside down on the ground glass of the finder.

346. EXTERIOR STREET CLOSE UP BUSTER

with his eye glued to the finder. He draws back with an expression of surprise, looks up past the camera and then starts to look away, and Sally comes into the scene and up to him excitedly and happily. Sally grabs Buster by the arm and says to him pleadingly:

TITLE: "Please forgive me -
I didn't know it was you
who saved me."

BACK TO SCENE: Buster starts to say, "It was nothing. Then Sally says enthusiastically,

TITLE: "We just saw the wonderful
stuff you took. The boss wants
to give you a steady job - you're
a success."

(Continued)

346. (Continued)

BACK TO SCENE: Buster can hardly believe his ears. He pantomimes as though meaning, "You mean it was good? He wants to give me a job?" Sally replies delightedly to each of Buster's eager questions. Then both suddenly turn and look toward the tintype machine.

347. EXTERIOR STREET CLOSE UP MONK

He has just pulled the lever on the tintype machine and now takes from the slot a tintype and holds it out to Buster and Sally. They take the tintype and look at it.

INSERT: CLOSE UP tintype.

It is a fishy looking tintype
of Buster and Sally together.

BACK TO SCENE: Sally laughs delightedly at the tintype; and then suddenly torn scraps of paper begin to fall around them. Buster looks up and around.

348. EXTERIOR STREET LONG SHOT

Buster and Sally are standing under the windows of an office building from which people are beginning to throw handfuls of torn paper. A crowd is gathered on the sidewalk.

349. EXTERIOR STREET CLOSE UP BUSTER AND SALLY

Buster appears to take this growing demonstration as a tribute to his own success. His chest begins to swell, and he adjusts his hat at a

(Continued)

349. (Continued)

proud angle, and turning from side to side makes several little bows, as though in response to the demonstration going on around him. Then he takes Sally by the arm and starts toward the curb. The monk jumps up on his shoulder as he does so.

350. EXTERIOR STREET MEDIUM SHOT

As Buster and Sally step to the curb, two or three motorcycle policeman ride by, motioning to the people to clear the street. One of the motorcycle cops rides close to Buster and waves his hand as though meaning, "Get back". Buster takes the gesture for a salutation, and responds with a proud wave of his own hand. Then he leads Sally out upon the street.

351. EXTERIOR STREET MEDIUM LONG SHOT

as Buster starts across the street and a shower of torn paper fills the air like a snow storm. Buster bows right and left as he escorts Sally out toward the middle of the street. A cop rushes up to them and hurries them across the street and into the dense crowd formed on the other side.

352. EXTERIOR STREET CLOSE SHOT SALLY AND BUSTER AND MONK. They are jammed in the crowd on the sidewalk.

Buster looks at Sally in surprise as though meaning, "Isn't this celebration for me?" Sally looks up at him and laughs happily; then Buster looks off in vague surprise.

353. EXTERIOR STREET

Stock shot of Lindbergh riding by, sitting up on the back of an automobile. He is bareheaded and bowing right and left. We have a close shot of this and Lindbergh will be recognized by everyone without need of any title.

354. EXTERIOR CROWD CLOSE UP SALLY, BUSTER AND MONK

The monk is sitting on top of Buster's head, clapping his hands or waving his little cap to Lindbergh. Buster looks down at Sally rather sheepishly, and then Sally stretches up to whisper in his ear.

TITLE: "He's a hero, too."

BACK TO SCENE: Buster's and Sally's faces close together, hemmed in by the crowd. Behind them the faces of the crowd looking off in the direction Lindbergh is going, and paying no attention to Buster and Sally. Buster and Sally kiss, and the monk bounces up and down on Buster's head in apparent joy.

FADE OUT