

# The Sidewalks of New York (1923)

Art Title--I

New York, the giant of the universe  
... Bagdad-on-the-Subway ... Stone  
and steel and silk ... diamonds against  
black velvet ... Seven million hearts  
throbbing to the crash of a discordant  
but mighty symphony!

Scene 1--Exterior. Iris in on typical East Side street, the sidewalks black with denizens of the section and the curbs lined with peddlers' carts.

Blend to

Scene 2--Exterior. An Italian organ-grinder plays, while a number of ragamuffins of the neighborhood dance.

Scene 3--Exterior. A close-up of a pair of ragged little girls giving their versions of the latest thing seen in the uptown cabarets. They are quite brazen about it.

Scene 4--Exterior. Close-up of organ, its blackness filling the screen. To the left the Italian's hand is seen. Superimpose on organ in white the words:

"East Side, West Side, all around the  
town,  
The tots sang ring-a-rosie, London  
Bridge is falling down;  
Boys and girls together, Me and Mamie  
Rorke,  
Tripped the light fantastic  
On the Sidewalks of New York."

Scene 5--Exterior. A flash of dancing ragamuffins, showing organ-grinder, as in Scene 2.

Art Title--2

Little Mary Reagan, a rose among  
weeds, whose only pleasure is obtained  
by watching other children at play.

Scene 6--Interior. The Reagan living-room. Long shot. Little Mary is discovered, back to camera, looking down into street through open window. On ledge is a sickly geranium in a clay pot.

Scene 7--Interior. A close-up of Mary watching

dancing ragamuffins in street below, a wistful little expression on her face.

Scene 8--A long shot from above, showing organ-grinder and ragamuffins, etc., as Mary sees them.

Scene 9--Back to 7. Mary, as before.

Art Title--3

Pat Reagan, a former pugilist who conducts a gymnasium as a blind to his real "profession."

Scene 10--Interior. Reagan's Gymnasium. A close-up of Reagan, an expression of disgust on his face, as he watches

Scene 11--A close-up of two fifth-raters in ring togs having a "work-out." They are types, cauliflower ears, etc.

Scene 12--Interior. Long shot, showing entire gymnasium. Reagan, as before. As the battlers fall into an awkward clinch, he says:

Spoken Title--1

"You two pork-and-beaners are all wet. I'm gonna introduce ya to a good scrapper!"

Scene 13--The battlers break and glare at Reagan. One of them, a freckled specimen with dangerous eyes, asks:

Spoken Title--2

"What's his trade-mark?"

Scene 14--Long shot, as in Scene 12. Reagan bites a "chew" from a plug of tobacco and then replies:

Spoken Title--3

"Dick Hammond. His left is just plain dynamite, but his right is T.N.T. He's only an \$80 a month checker now, but he'll soon be pullin' down 1,000 berries a fight!"

The freckled specimen is incredulous, but his training mate, a broken-nosed gent with a "tin ear," volunteers:

Spoken Title--4

"He's no set-up, I'll tell th' world and Yonkers. One night in th' Garden he hit a guy so hard that Rickard swallowed

a gold tooth!"

As they begin to unlace gloves, Reagan leaves them. He exits to

Scene 15--Interior. Living-room, as in Scene 6. Mary looking wistfully down into street, as before. Reagan enters, scowls as he notices her, pushes her ungently away from window and peers down at

Scene 16--A long shot, as in Scene 8, only instead of the ragamuffins dancing we have an exhibition by a typical cake-eater and a finale hopper.

Scene 17--A close-up of Reagan, a fiendish light in his eyes, scowling at organ-grinder and dancers.

Scene 18--A close-up of Mary watching Reagan, terror in her eyes.

Scene 19--A close-up of cake-eater and finale hopper showing the crowd some "shivery" movements.

Scene 20--A close-up of Italian organ-grinder's smiling face.

Scene 21--Back to 17. Reagan, his ire mounting, looks about for something to throw down. Sees

Scene 22--A closeup of Mary's sickly geranium on ledge.

Scene 23--Back to 21. Reagan reaches for potted geranium and flings it down!

Scene 24--Close-up, showing pot crashing on ground near Italian.

Scene 25--Exterior. Street. Dancing and music stops. All glare up at Reagan. The finale hopper does more. She tells him what she thinks of him.

Scene 26--Back to 23. Reagan snarls back:

Spoken Title--5  
"G'wan, ya bandy-legged finale hopper!"

Reagan then slams window shut.

Scene 27--Exterior. Street. The finale hopper turns to her cake-eating mate and opines:

Spoken Title--6  
"Holy codfish, but ain't that bimbo the

cat's nightshirt!"

All laugh. Then, as cake-eater and his flashy, bobbed-haired companion resume their "exhibition," the organ starts again.

Scene 28--Back to 26. As Reagan hears organ, he snarls, then, seeking something on which to vent his wrath, turns to

Scene 29--A close-up of Mary crying.

Scene 30--Back to 28. Reagan advances threateningly toward her--slowly, his face a study of hate.

Scene 31--A close-up of Mary and Reagan. Mary registers fear as Reagan draws closer. Slowly his big hands go forward and grip her shoulders. Shaking them violently, he demands:

Spoken Title--7

"What are you sniveling at?"

Scene 32--A close-up of Mary, as she sobs:

Spoken Title--8

"My--my geranium!"

Scene 33--Back to 31. A look of disgust sweeps Reagan's brutal face. As he flings her from him on to floor, he snarls:

Spoken Title--9

"Who ever heard of a Reagan foolin' wit' flowers? Pull yourself together and get th' potatoes on. I'm hungry!"

Scene 34--A close-up of Mary on floor, a pathetic little expression on her face. Iris out.

Art Title--4

Old David Schwartz, careless in business but exacting in strict adherence to the moral code.

Scene 35--Interior. Old David's Tailor Shop. A close-up of Old David, facing customer (not seen), and handing her a flashy check suit.

Art Title--5

Millie, his daughter who has softened the blow of the loss of his revered wife.

Scene 36--A close-up of Millie watching her father--and, incidentally, the customer. She feels that her father is about to be again imposed upon.

Scene 37--Interior. Long shot, showing Old David, the customer, and Millie. The customer, a frail, pale-faced woman, takes flashy suit from Old David's hand and says:

Spoken Title--10

"Me husband says he'll pay ya soon as he gets a job. He's gonna see the District Leader to-night."

Millie turns away; it was just as she expected. Old David smiles and says it's all right. The woman thanks him and goes out. Hearing the door close, Millie turns and says:

Spoken Title--11

"If kind deeds were dollars, Daddy, you'd be rich, but you'll have to change your methods or there'll be another failure on the East Side!"

The lovable old man dislikes having his generosity disparaged and, with some display of feeling, he replies:

Spoken Title--12

"To change my methods I would have to change yet my disposition. If a cold heart wins success, I'm proud to be a failure!"

Scene 38--Close-up of Millie and Old David. She comes over to him and, putting her arm around him, kisses him. Melting, he smiles and takes her into his arms. Iris out.

Art Title--6

The limit of little Mary's freedom--an occasional visit to the gymnasium.

Scene 39--Interior. Gymnasium. Long shot. Reagan is in the rear attaching a new punching bag to holder. The freckled specimen is seated in the rowing-machine strenuously working at the oars, and the broken-nosed gent with the tin ear is skipping the rope. The door leading to the Reagan living-room opens slowly and Mary timorously appears.

Scene 40--Close-up of Mary, a frightened expression on her face.

Scene 41--Close-up of Reagan, who, seeing Mary, scowls at her.

Scene 42--Back to Mary. A pathetic question

in her eyes asks "May I come in please?"

Scene 43--Back to Reagan. He hesitates a moment, then grudgingly nods, "Yes."

Scene 44--Back to 39. A faint smile of gratitude lights Mary's eyes, as she enters. Reagan returns to his labors with the bag. Mary goes up to the broken-nosed gent.

Scene 45--Close-up of Mary and the broken-nosed gent. He puffs furiously as he continues to man the oars. He is a laughable spectacle. Feeling her presence, he turns and squints at her. She rewards him with a captivating smile which he returns. Then she asks:

Spoken Title--13

"What are you doing, Mr. Hogan?"

There is a twinkle in his eyes as he answers:

Spoken Title--14

"Crossin' th' Delaware."

He continues on his "journey." Mary, knowing something about history, laughs and moves on to watch the freckled specimen skip the rope.

Scene 46--Close-up of Mary watching freckled specimen skipping the rope. They exchange smiles and then Mary says:

Spoken Title--15

"I can do that!"

He gives her the rope and a dare. Mary takes both and commences to skip rope. He calls attention to her.

Scene 47--Close-up of broken-nosed gent. He stops rowing and regards her admiringly.

Scene 48--Close up Reagan. He has attached the bag to its holder. He regards Mary disapprovingly.

Scene 49--long shot. Door opens. Dick Hammond enters.

Art Title--7

Dick Hammond, a clean-cut young American of the type that placed the star-spangled banner over the Rhine.

Scene 50--Close-up of Dick.

Scene 51--Back to 49. Reagan goes forward to greet him. They shake hands. Reagan calls over broken-nosed gent and the freckled specimen and introduces them.

Scene 52--Close-up of Mary. She has stopped skipping the rope and is watching Dick with admiring eyes. It is plain that he has captured her childish fancy.

Scene 53--Back to 51. Dick sees Mary, who makes an instant hit with him. He speaks to Reagan:

Spoken Title--16  
"And who's this little cherub?"

Reagan answers carelessly:

Spoken Title--17  
"My daughter Mary."

Dick picks Mary up in his arms. Reagan scowls, but as Dick turns he forces a smile. Iris out.

Art Title--8  
Old David's greatest treasure, next to Millie, is the violin that holds for him so many sacred memories.

Scene 54--Interior. The Schwartz living-room in the rear of the shop. Old David takes up battered violin case and fondles it like a cherished baby. He goes to chair by open window, where he takes the beloved instrument from the case and holds it to his breast as he seems to look back through the mist of the years.

Scene 55--Close-up of Old David and his beloved violin.

Scene 56--Interior. Reagan living-room. Long shot. Reagan stands over Mary, a scowl on his face, as she scrubs the floor.

Scene 57--Close-up of Mary registering fatigue.

Scene 58--Close-up of Reagan frowning. He snarls:

Spoken Title--18  
"Come on, kid, snap out of it!"

Scene 59--Back to 56. With an effort, Mary resumes, and Reagan, taking key from pocket, unlocks door of room at right and enters. A pathetic expression on her face, Mary looks after

him.

Art Title--9

Reagan's secret room, where he usually remains for hours, much to little Mary's relief.

Scene 60--Interior. Reagan's secret room. At first glance it looks like a scientific laboratory, but closer inspection reveals it as a small but productive distillery. The shelves are lined with pint-size glass flasks and in one corner is a little improvised safe. The window shades are drawn. The room is illuminated by electricity. Reagan goes to door, puts his ear to it, then, taking key from pocket, locks door.

Scene 61--Back to 59. Mary, as before. Suddenly she stops and, putting down brush, listens to the music from Old David's violin.

Scene 62--Close-up of Old David dreamily playing violin.

Scene 63--Close-up of Mary listening, enchanted with the beautiful melody.

Scene 64--Close-up of Reagan in secret room. As he hears Old David's melody, he turns with disgust toward the shaded window and growls:

Spoken Title--19

"Some damned backyard troubadour!"

Scene 65--Reagan living-room. Long shot. Rising, Mary tiptoes to door at left, opens it and enters room.

Scene 66--Interior. Small bedroom. Through window, which is closed, can be seen fire-escape. Mary enters on tiptoe, raises window.

Art Title--10

The angel-kissed notes of Old David's melody beckon to little Mary like fairy fingers.

Scene 67--Close-up of Mary climbing on to fire-escape.

Scene 68--Close-up of Old David playing violin. Presently he starts, as he sees

Scene 69--Close-up of Mary looking in at him, her eyes filled with wonder and tears.

Scene 70--Back to 68. He laughs lightly and,



putting down violin, speaks gently to her. Smiling sweetly at him, she answers. Her answer delights him and he laughs.

Art Title--11

The beginning of a beautiful friendship.

They are getting on famously together when suddenly Mary thinks of

Scene 71--A close-up of Reagan's face that fills the screen. His mouth is twisted into a sneer and there is a fiendish light in his eyes.

Scene 72--Back to 70. A look of terror comes into Mary's eyes and smiling pathetically she says:

Spoken Title--20

"I--I must be going now!"

Before Old David can answer she has disappeared. He looks after her, a world of sweetness and sympathy in his eyes.

Scene 73--Back to 66. Mary enters bedroom from fire-escape. The memory of the lovable old man and his kindness brings a little smile to her eyes, but the thought of Reagan banishes it and, her hand to her mouth and her head nodded pathetically a little to one side, a look of fear appears in them. Iris out.

Art Title--12

The shadow of impending Failure falls across the threshold of Old David's tottering establishment.

Scene 74--Interior. Tailor shop. Old David is wearily pressing a pair of trousers, when suddenly his eyes light up as he sees

Scene 75--Close-up, showing a shaft of sunlight in doorway. (This effect can be obtained in studio by using strong arcs.)

Scene 76--Close-up of Old David, a happy light in his eyes, as he exclaims:

Spoken Title--21

"A shaft of sunlight out of a gray sky--ah, a lucky omen!"

But suddenly the happy light disappears, as he sees

Scene 77--Back to 75. A buzzardlike black shadow (Friedman's) has fallen across sunlit

doorway.

Scene 78--Back to 74. Old David looks downcast as Friedman, a wizened, bitter little Jew, enters and begins to threaten him. The old man pleads with him to be lenient, but Friedman scoffs and stalks from the shop, shaking his bony fist as he goes. Old David closes his eyes wearily. Millie, dressed for the street, comes into the shop from the street and, going to her father, asks:

Spoken Title--22  
"What did Friedman want, Daddy?"

The old man looks at her and with forced cheerfulness says:

Spoken Title--23  
"The rent. Friedman never makes a social call."

Millie, realizing that things are beginning to look really serious, pats Old David's cheek affectionately. He smiles a sad little smile.

Scene 79--Interior. Reagan living-room. Mary is seated at table in the foreground peeling potatoes and humming little tune. Reagan, dressed for the street, enters from the "secret room" (which he locks), and scowls as Mary, who not having heard him enter, goes on humming.

Scene 80--A close-up of Reagan's scowling face.

Scene 81--A close-up of Mary humming over her work. Sensing his presence, she stops and turns fear-filled eyes in his direction.

Scene 82--Back to 79. Eyeing her coldly, he takes from his pocket a number of bills. Peeling one off, he flings it on table and says:

Spoken Title--24  
"Here's a dollar for the steak. I'll be back about five. See that you're here!"

Mary gazes at Reagan, then at bill on table, and nods understandingly. Reagan goes out. Mary resumes her potato peeling.

Scene 83--A close-up of Old David seated on a chair, his face buried in his hands.

Scene 84--Back to 82. The potatoes peeled, Mary places them on table, takes the dollar, and, donning her cheap little hat, takes key out of lock and goes out.

Scene 85--A close-up of Mary locking door.

Scene 86--Interior. Tailor shop. Old David takes letter from hand of letter-carrier and wearily opens it. Carrier goes out.

Scene 87--Close-up of Old David reading letter.

Insert--1

(Flash letter first in German, then blend into English.)

Insert--2

Dear Friend Schwartz:

I am coming soon to claim my bride. I hope she is pretty and can cook. As you have a big business and are wealthy we will of course make our home with you. My father and you certainly made a fine arrangement.

Your future son-in-law,  
KARL LIEBER.

Scene 88--Back to 86. He places letter in his pocket and a sad light fills his eyes. Mary, carrying a bag (steak), enters and his eyes brighten as he rushes to greet her.

Scene 89--A close-up of Old David and Mary registering mutual admiration. He asks her where she has been and she answers:

Spoken Title--25

"I had to go to the butcher's and thought I would drop in to see you."

The quaint way she says this tickles him and he takes her into his arms.

Scene 90--A close-up of Old David's old-fashioned clock registering 4:10.

Scene 91--Interior. Tailor shop. Long shot. Millie and Old David are listening to Mary sing a little song for them.

Scene 92--Close-up of Mary singing. Suddenly she stops as she sees

Scene 93--Exterior. Street in Ghetto. A close-up of Dick Hammond lighting cigarette by curb.

Scene 94--Back to 91. To Millie's and Old David's surprise, Mary her song unfinished, rushes from the shop.

Scene 95--Back to 93. Dick, as before. Mary rushes up to him and, taking his hand, leads him to

Scene 96--Back to 94. Mary introduces Dick to Old David, then to Millie.

Scene 97--Close-up of Dick and Millie shaking hands. It is plain that they are strongly attracted to each other.

Scene 98--Back to 96. Mary and Old David both realize that Dick and Millie take to each other, and the child and the old man exchange smiles.

Scene 99--A close-up of Old David's old-fashioned clock registering 4:46.

Scene 100--Interior. Tailor shop. Long shot. They have paired off. Millie with Dick, and Mary with Old David.

Scene 101--Close-up of Dick and Millie getting on famously.

Scene 102--Close-up of Mary and Old David. Mary asks:

Spoken Title--26  
"Will you teach me another song the next time I come?"

Old David says he will.

Scene 103--Back to 100. Mary, noticing time, makes haste to return to the rooms before Reagan. Dick notices and bids Millie good-bye. Mary takes the steak from counter. As she does so, Dick lifts her up in his arms. General good-byes, then Dick carries Mary out. Millie looks admiringly after Dick, and Old David, coming over to her, shakes his finger at her, as he says:

Spoken Title--27  
"Don't forget, my dear, that you are already promised!"

This is a blow to Millie, but she takes it in silence. Iris out.

Scene 104--Interior. Reagan living-room. Dick enters, carrying Mary. He puts her down gently and then tosses the key on the table. She places steak on table and then removes her hat quaintly. Smiling at her, he asks:

Spoken Title--28

"Don't you get lonesome without any playmates?"

Scene 105--Close-up of Mary as she answers, with tears in her eyes:

Spoken Title--29

"I had a dog once--his name was Tricks. Papa gave him something to eat and then he died."

Scene 106--Close-up of Dick registering resentment in such a way that Mary does not see.

Scene 107--Back to 104. Dick is about to ask another question when Reagan enters. Seeing Mary is not alone, he frowns. He greets Dick warmly, but Dick senses that something is wrong, as he sees Mary take steak from table and go affrightedly from room. Iris out.

Art Title--13

The day Reagan remained in the "secret room" but a few minutes.

Scene 108--Interior. Schwartz living-room as in Scene 54. Old David is teaching Mary a new song.

Scene 109--Interior. Reagan living-room. Reagan comes out of "secret room" and is surprized at not seeing Mary. Frowning, he goes into

Scene 110--Interior. Small bedroom. Not seeing Mary here, he turns to fear for her safety. Then fear turns to anger as he hears

Scene 111--Close-up of Mary singing, with Old David watching her admiringly.

Scene 112--Back to 110. Recognizing Mary's voice, Reagan fumingly rushes out door.

Scene 113--Schwartz living-room. Mary and Old David, as before. Suddenly they both start as they see

Scene 114--A close-up of Reagan's brutal face.

Scene 115--Back to 113. Reagan grabs Mary by the shoulders and shakes her violently. Old David pleads with him and is pushed out of the way. Then Reagan drags Mary from the room.

Scene 116--Interior. Reagan living-room. Reagan on with Mary. He again shakes her violently

and then strikes her with such force that she is thrown to the floor.

Scene 117--Close-up of Mary on floor, crying, her eyes filled with terror. There is a gash on her cheek from Reagan's fist.

Scene 118--Close-up of Reagan scowlingly saying:

Spoken Title--30  
"And you can't go into th' Gym any more, neither!"

Scene 119--Back to 117. Mary, as before. Iris out.

Art Title--14  
Necessity forces Old David to seek aid of a friend, who, through his efforts, has become a wealthy chain clothing store operator.

Scene 120--Interior. Tailor shop. Old David, weighed down with sorrow, hands Millie, who is dressed for the street, a sealed note, as he says:

Spoken Title--31  
"Henry shouldn't refuse me. I helped him when he was hungry and friendless."

Millie kisses her father and then goes out. He looks affectionately after her, then he falls to brooding. He is very proud and dislikes having to ask help even from one who owes it to him.

Scene 121--Interior. Harmon's luxuriously appointed office. It resembles a studio more than it does a place of business. Harmon is seated at a desk affectedly smoking a cigaret.

Art Title--15  
Henry Harmon, who believes his lately acquired wealth a key that will open any door, even if marked "Forbidden."

Scene 122--A close-up of Harmon affectedly depositing ash from his cigaret into an ornate tray on desk.

Scene 123--Back to 121. A flashily dressed Semitic youth enters and tells Harmon that there is a girl to see him. Harmon asks him if she's pretty and is told she is. He tells youth to have her come in. As he glances toward door marked "Private" Millie enters. Harmon rises to greet her.

Scene 124--Close-up of Millie and Harmon. He eyes her sensually, then invites her to be seated. Millie gives him note, which he opens and reads.

Scene 125--Interior. Reagan living-room. A flash of Mary wearily washing dishes.

Scene 126--Back to 124. Finished with the note, Harmon eyes Millie in such a manner that she can not help but see he is impressed with her. He says he will help her father.

Scene 127--Back to 125. Mary, as before.

Scene 128--Exterior. Broadway in the vicinity of Houston Street. A handsome limousine and liveried chauffeur by curb. Harmon on, smoothly invites Millie to enter limousine. She does so, then he gets in himself after affectedly giving chauffeur instructions. Limousine drives off.

Scene 129--Exterior, showing Millie and Harmon in limousine. Millie catches Harmon watching her, a dangerous light in his eyes.

Scene 130--A flash of Mary, as in 127.

Scene 131--Interior. Tailor shop. Old David is at counter figuring, when Millie and Harmon enter. Harmon and Old David shake hands. Old David invites him to be seated, as Millie goes through to living-room to remove her things.

Scene 132--Interior. Schwartz living-room. Millie slowly removes her hat and coat, then, glancing toward shop, shows plainly that she dislikes Harmon and his attitude towards her.

Scene 133--A close-up of Old David and Harmon seated. Harmon affectedly inspects a diamond ring on his left hand and then says:

Spoken Title--32

"I will let you have a thousand dollars, David, but I must have security!"

Old David is stunned by the word "security."

Scene 134--A close-up of Millie registering her contempt for Harmon.

Scene 135--Back to 133. Old David says brokenly:

Spoken Title--33

"Security? You talk to me of security, Henry, after all I have done for you?"

Harmon laughs forcedly, as he replies:

Spoken Title--34

"Business is business, David. A chattel mortgage on everything you possess will cover the thousand."

Old David is stunned.

Scene 136--A close-up of Millie registering contempt.

Scene 137--Back to 135. Old David brokenly asks:

Spoken Title--35

"Does that include my violin and other personal belongings?"

Harmon nods "Yes," and Old David regards him with sad eyes.

Scene 138--Interior. Reagan living-room. Mary washing dishes in foreground. Reagan, back to camera, is looking out window. Mary drops saucer. Reagan, hearing it crash, turns and scowls at her. Pathetically pleading with him not to strike her, Mary begins to pick up the broken pieces.

Scene 139--Back to 137. Harmon, a triumphant gleam in his cynical eyes, hands Old David a check. The old man looks at it with a sigh and then wearily pockets it. Harmon says:

Spoken Title--36

"Now that business is settled, let's discuss sentiment. I like your Millie well enough to marry her."

Old David smiles sadly (he is greatly disappointed in Harmon) and then answers:

Spoken Title--37

"I'm sorry, Henry, but Millie is already promised to the son of my old friend, Ludwig Lieber."

Harmon regards this in the light of an insult and stalks out of the shop. Old David looks after him in surprize. Millie comes out of living-room and, going to her father, says:

Spoken Title--38

"Why do you keep telling people I am promised, Daddy? You know I have no intention of marrying Karl Lieber!"



Old David gets as angry as it is possible for him to get and tells her that she *will* marry Karl. She rushes from the shop to street in tears.

Scene 140--Exterior. Freight Delivery Office on waterfront (either railroad or steamship). Delivery clerk comes out of office and calls to

Scene 141--Exterior. Open dock. Close-up of Dick, wearing cap, pad in hand, writing down description of case on Italian laborer's hand-truck. Hearing his name, Dick looks in direction of Delivery Office.

Scene 142--Close-up of Delivery Clerk, as he says:

Spoken Title--39  
"You're wanted on the 'phone by a damsel in distress!"

Scene 143--Back to 141. Dick laughs and leaves laborer at sea, as he goes to

Scene 144--Back to 140. Dick on, enters office with clerk.

Scene 143--Close-up of Dick at 'phone in office. (This can be "shot" in office on waterfront --no set required.)

Scene 144--Close-up of Millie in pay-station booth talking excitedly. She says:

Spoken Title--40  
"Daddy wants me to marry a greenhorn I haven't seen since I was four years old!"

Scene 147--Back to 145. This news proves a bit of a jolt to Dick, who has come to love Millie. He says:

Spoken Title--41  
"I'll try to think of a way out for you. Meet me to-night at Reagan's Gym."

Scene 148--Back to 146. Millie brightens at this. After telling Dick she will meet him at Reagan's, she hooks receiver.

Scene 149--Back to 147. As Dick hooks receiver, he sighs, and clerk, who is watching him, says:

Spoken Title--42  
"When you're sendin' out th' invites, don't pass me up. I love wedding-cake!"

Dick makes a playful pass at the clerk. Iris out.

Art Title--16

There was nothing romantic about Reagan's Gymnasium, but to Millie and Dick it was an ideal rendezvous.

Scene 150---Interior. Reagan's Gymnasium. Long shot. Tint amber. Millie and Dick seated in background, talking. Reagan and a neighborhood youth (both in gym togs) boxing in foreground. Reagan is showing the youth an effective blow.

Scene 151--Close up of Millie and Dick. Dick is finishing his solution of Millie's difficulties. She regards him admiringly and says:

Spoken Title--43

"You're certainly Mr. Fixer himself! Now can you get Mr. Reagan's permission to let Mary visit Daddy?"

Dick says he will do the best he can.

Scene 152--Back to 150. Dick and Millie go to Reagan's side.

Scene 153--Close-up of Reagan, Millie and Dick. Dick says:

Spoken Title--44

"I'll consider it a personal favor, Pat, if you'll let Mary visit Old David occasionally. He's crazy about her."

Reagan hesitates for a moment, then, not wishing to cross Dick, says "Yes." Millie and Dick are pleased. Dick tells Reagan his solution of Millie's difficulties and Reagan looks his surprize. Iris out.

Art Title--17

At Dick's suggestion Reagan has introduced boxing among the girls of the neighborhood.

Scene 154--Interior. Reagan's Gym. Long shot. Reagan, Dick (who has folded newspaper in hand), and a number of bloomed girls are watching Millie and another neighborhood girl box.

Scene 155--Close-up of Millie and girl boxing, with Millie having things all her own way.

Scene 156--Close-up of Dick registering

personal and professional admiration.

Scene 157--Close-up of Reagan registering professional admiration.

Scene 158--Interior. Tailor shop. Close-up of Old David and Mary. Old David is reading a Mother Goose tale to Mary, who is carried away with it.

Scene 159--Back to 154. The bout over, Millie and the girl shake hands. Dick calls Millie, admiration in his eyes. He shows Millie, Reagan and others an article in newspaper in his hand.

Insert--3

The teaching of the art of self-defense of girls and young ladies is necessary not only for the value of the exercise, but also as a protection in case of need in these times when girls have taken up many responsibilities that formerly were assumed entirely by men, and in consequence are continually exposed to danger and insult where they might be called upon to defend themselves.

Dick turns page and shows them another article. They read:

Insert--4

(A picture of Harriet Dane in ring costume--under it the following:

Coincident with the announcement that Harriet Dane, England's champion lady boxer, is soon to visit America, comes word that a group of leading society women are to hold a tournament to find a suitable opponent for her. The winner of the tournament and Miss Dane will then be matched for the world's championship. A large purse will go to the victor.

Dick and others look to Millie to enter tournament. The girls give her three cheers and she modestly accepts them. She says:

Spoken Title--45

"As you all seem to feel I have a chance, I'll enter the tournament and try my luck!"

They all laugh down her modesty and cheer her. She smiles affectionately at Dick. Iris out.

Art Title--18

When Kipling wrote "East is East and West is West, and ne'er the twain shall meet," he hadn't heard of Ellis Island.

Scene 160--Interior or Exterior. Ellis Island. Long shot. A group of immigrants of various lands. Among them is Karl Lieber, who is extremely green. He is talking boastfully to a fellow German.

Art Title--19

Karl Lieber, who has crossed the Atlantic to sit (as he thinks) in the lap of luxury.

Scene 161--Close-up of Karl boasting to fellow German, who seems greatly impressed by his air. He says:

Spoken Title--46

"Work? I won't have to work. My friend is wealthy. If his daughter is pretty, so much the better!"

He digs his elbow insinuatingly into the ribs of his companion, as he refers to Millie.

Scene 162--Interior. Tailor shop. Old David, dressed for the street, is talking with Millie, who looks unhappy. He tells her:

Spoken Title--47

"Now that Karl has arrived, you'd better prepare for the wedding. Have you selected a dress yet?"

For reasons of her own Millie remains silent. Believing that everything will come out as he planned, Old David kisses her and, after telling her that he is going up to get little Mary, leaves the shop. Millie looks after him. It is plain that she dreads meeting Karl.

Scene 163--Interior. Reagan living-room. Reagan is seated at table eating. Mary is pouring him a cup of coffee. There is a knock on the door. Reagan scowls and barks, "Come in!" The door opens and Old David enters somewhat timorously. Mary's eyes light up as she sees the old man. She places coffee-pot on table, as Reagan growlingly asks the old man what he wants. Old David says:

Spoken Title--48

"I am going to Ellis Island to get a

friend who's just come over and would like to take Mary with me."

Scene 164--Close-up of Reagan as he revolves the question in his mind. He glances at Mary.

Scene 165--Close-up of Mary, her eyes begging him to let her go with Old David.

Scene 166--Close-up of Old David anxiously awaiting Reagan's answer.

Scene 167--Back to 163. Reagan frowns up at Old David and says:

Spoken Title--49

"She can go, but ya've gotta promise to have her back soon!"

Old David is grateful and thanks Reagan, who continues with his meal and pays no attention to what he is saying. Mary has donned her cheap little hat and joins Old David. As they go out, they each say good-bye to Reagan, but he does not answer them. He pours himself another cup of coffee. Iris out.

Art Title--20

The power of a smile.

Scene 168--Interior. Immigration Office at Ellis Island (to be "shot" in studio). Long shot. A grouchy uniformed official is seated at large flat desk. Above desk, on wall, is a flag-draped portrait of George Washington. Old David is pleading with grouchy official to release Karl, but official scowls and is about to send him away, when he sees

Scene 169--Close-up of Mary, her eyes begging, as she gives him her sweetest smile.

Scene 170--Back to 168. The official, won over by Mary, melts and, taking up 'phone, speaks into mouthpiece; then, rehooking receiver, he talks to Mary, who has made a decided hit with the official, much to Old David's delight.

Scene 171--Interior. Tailor shop. Close-up of Millie reading newspaper. A footfall startles her and she looks up quickly. An expression of contempt comes into her eyes as she sees

Scene 172--Close-up of Harmon, eyeing her sensually.

Scene 173--Long shot. Rising, Millie asks

Harmon what he wants, and he answers meaningfully  
"You!" She regards him defiantly, as she  
replies:

Spoken Title--50  
"That's rather a large order! Shall  
I be wrapped up and sent, or will you  
take me with you~"

Her tone angers him and he snaps:

Spoken Title--51  
"Your father'll never be able to meet  
the note, and, unless you marry me, I'll  
throw him into the street!"

Millie counters with:

Spoken Title--52  
"You're taking too much for granted!  
The note *will* be met when due, Mr.  
Harmon!"

Scene 174--Close-up of Harmon. He laughs  
as he thinks Millie is bluffing him. He regards  
her insolently and then takes note of

Scene 175--Close-up of key in lock.

Scene 176--Back to 170. Long shot. Immigration  
Office. Karl comes into office and he and  
Old David embrace. Mary looks on, a smile of  
greeting in her eyes.

Scene 177--Interior. Tailor shop. Long shot.  
Harmon locks door and pockets key. Then, as  
Millie, her hands folded and a gleam of defiance  
in her eyes, waits, he comes slowly and insultingly  
over to her. When he endeavors to take her into  
his arms and kiss her, he gets the surprize of his  
life. The athletic Millie begins to treat him as  
she does the bag up in Reagan's Gym!

Scene 178--Exterior. Moving taxi. Mary,  
catching Karl's eye, smiles sweetly up at him, but  
the contemptible greenhorn frowns at her. Mary  
is hurt.

Scene 179--Back to 177. Harmon now possesses  
a beautiful "shiner!" Quite battered, he  
rushes to door, quickly opens it, throws key on  
floor, and makes an inglorious exit! Millie  
laughs and, as if nothing had happened, picks up  
key, returns it to lock and begins to  
straighten up shop which naturally has become a  
little upset during the painfully one-sided fracas!

Scene 180--Exterior. Barber shop. Harmon on, looking like Verdun after the siege. With his good eye, he reads sign in window.

Scene 181--Close-up of sign in window reading "Black Eyes Painted." (To save time, it is advisable to have sign made and then placed in window of some convenient barber shop.)

Scene 182--Back to 180. Harmon, holding his battered eye ludicrously, enters shop.

Scene 183--Interior. Tailor shop. Millie is again absorbed in her newspaper, when the noise of a taxi outside makes her look up. She frowns as she presumably sees Karl. As she puts down paper and rises, Old David, Mary, and Karl enter. Karl is introduced to Millie.

Scene 184--Close-up of Karl registering ecstasy, as he drinks in Millie's beauty.

Scene 185--Back to 183. Putting down his old-fashioned suitcase, which he then proceeds to trip over, he rushes forward to kiss Millie, but she manipulates things so his lips do not meet hers, but her cheek. As Karl turns to beaming Old David to tell him how delighted he is with his "bride," Mary sees Millie wipe the imprint of the awkward greenhorn's kiss from her face, and in her own childish way she understands.

Art Title--21

Filled with resentment and craving revenge, Harmon returns.

Scene 186--Interior. Tailor shop. Long shot. Old David and Karl have removed their things and have placed them and the old-fashioned suitcase in the living room. Old David is telling little Mary about the coming wedding, and Millie is watching with disgust the strutting of Karl as he makes himself perfectly at home, filling the shop with the fumes from his long-stemmed German pipe. Harmon, his eye painted, but his clothes and general appearance as before, rushes into the shop and begins to deride Old David, who is surprised at his friend's disheveled condition. Mary becomes frightened, and Karl and Millie listen to Harmon's accusations. Harmon then tells Old David his version of what happened. Iris out.

Scene 187--Interior. Tailor shop. Iris in. Harmon enters shop and, finding it empty, goes to

Scene 188--Interior. Schwartz living-room in

rear, where he sees Millie and Dick in each other's arms on sofa and kissing passionately. He speaks to them and Dick gets up and orders him out. A struggle follows with Dick punching him so hard that he falls into

Scene 189--Back to 187. Shop. Dick, followed by Millie, comes in and then commences to pummel him unmercifully. Iris out.

Scene 190--Interior. Tailor shop. Iris in. Harmon finishes his "story." Old David, his heart heavy, looks to Millie for some word, but is speechless. Then Karl, having heard about her "misconduct," glares at her, and Harmon, smiling cynically, leaves the shop. Old David turns on Millie and begins to berate her severely. She tries to tell him the truth, but he will not listen. Mary, frightened, rushes from the shop. Frantic, Millie turns to Karl and says, "Tell Daddy it isn't true!" but he turns his back on her.

Scene 191--Exterior. Dock, as in Scene 141. Dick there. Mary on and excitedly tells him what is happening at the shop. He exits with her.

Scene 192--Back to 190. The situation is at its worst when Dick enters with Mary. Dick goes to Millie and, taking her into his arms, assumes her end of the argument. Old David turns on Dick. He says:

Spoken Title--53  
"Go--and do not see or communicate with my daughter again!"

Dick tells Old David it is too late. The old man says:

Spoken Title--54  
"Too late? What do you mean?"

Dick tells him:

Spoken Title--55  
"Millie and I are already married!"

Hearing this, Old David loses all control of himself and orders Millie and Dick from the place! Reagan, looking for Mary, enters. Grasping the situation at a glance, he tries to intercede with Old David.

Scene 193--Close-up of Reagan as he says:

Spoken Title--56  
"They could've done worse than gettin'



married. And I know they're married,  
because I was there!"

Scene 194--Back to 192. Old David turns on Reagan, blaming him for the whole thing. Millie and Dick go to door.

Scene 195--Close-up of Millie and Dick in doorway. Millie, her eyes filled with tears, looks back and says "Daddy!" but Old David ignores her. Dick tries to comfort her as they exit.

Scene 196--Back to 194. Reagan becomes abusive to Old David and goes to strike him. Mary, no longer able to control her feelings, flies to the old man's defense. This has a peculiar effect on both men.

Scene 197--Close-up of Reagan. His eyes flame as he realizes Mary has turned against him.

Scene 198--Back to 196. Reagan grabs Mary and drags her from the shop. Old David is too upset to interfere and he looks helplessly after Mary, sympathy in his eyes.

Scene 199--Interior. Reagan living-room. Reagan on, dragging Mary after him. Closing the door with his free hand, he tightens his grip on Mary; then, his eyes gleaming fiendishly, he beats her...

Scene 200--Interior. Tailor shop. Old David is a picture of solemn Sorrow. Karl, still strutting and smoking his long-stemmed pipe, comes over to him and insolently asks:

Spoken Title--57

"Where do *I* stand now? Is *this* what you brought me to America for?"

But Old David is in no mood to answer him and the greenhorn stalks blusteringly into the living-room.

Scene 201--Back to 199. His hatred cooled, Reagan throws Mary violently into a corner and then goes into the "secret room."

Scene 202--Close-up of Mary in corner. She is like a poor broken little reed. She thinks of Old David and her eyes fill with sympathy.

Scene 203--Back to 201. Drying her eyes pathetically on her sleeve, Mary looks toward door of "secret room, then tiptoes to door and goes out.

Scene 204--Interior. Tailor shop. Close-up of Old David sitting in chair, his eyes heavy with sorrow. Mary on. Seeing her, he takes her into his arms--then, together, these two who are linked by a great and beautiful love, shed tears of mutual sympathy and understanding. Iris out.

Art Title--22

Karl soon learns New York's ways, and Reagan finds him a willing tool.

Scene 205--Interior. Reagan's "secret room." Reagan regarding Karl--a new and flashily-dressed Karl--amusedly, as he says:

Spoken Title--58

"A few months have certainly done wonders for you, Sourkrout!"

Karl accepts this as a compliment. His shifty eyes take note of

Scene 205-A--Close-up of improvised safe.

Scene 205-B--Back to 205. Reagan gives him a number of flasks of "moonshine" which he pockets. Karl shakes his head understandingly, as Reagan instructs him as to how to dispose of them and to whom. Reagan extinguishes electric light and with Karl goes to

Scene 206--Interior. Reagan living-room. Mary is wearily blacking a pair of Reagan's brogans. Reagan and Karl come into room. Mary shows plainly that she dislikes Karl. Reagan and Karl go to door, where Reagan gives him a final word or two. Karl goes out. Reagan turns to Mary and grumblingly orders her to hurry. Iris out.

Art Title--23

Robbed of the things he holds most dear, Old David has let the business drift from bad to worse.

Scene 207--Interior. Tailor shop. Old David, the picture of sorrow, stands looking through window of shop at

Scene 208--Exterior. Long shot, showing up-to-date tailoring establishment across the street (presumably), with the name "Henry Harmon" conspicuously displayed.

Art Title--24

Out of spite Harmon has taken

practically all of Old David's cash patronage, leaving him the "dead beats" and those too poor to pay.

Scene 209--Exterior. Close-up of Harmon's tailoring establishment. Harmon, immaculately dressed, comes to door of shop with customer and speaks honeyed words.

Scene 210--Back to 207. Injured rather than resentful, Old David turns away from window.

Scene 211--Interior. Reagan's Gymnasium. Millie and Dick in fighting togs boxing. Dick is showing her a number of good points of defense. Reagan comes in with newspaper. "Did you see this?" Millie and Dick go to him.

Scene 212--Close-up of Millie, Dick and Reagan. They read article he shows them.

Insert--5

(Newspaper story showing pictures of Millie and Harriet Dane, the English champion, in ring costume.)

September 24 is the date set for the World's Championship bout between Millie Hammond, champion of America, and Harriet Dane, champion of England.

Mrs. Hammond has shown wonderful form in winning every contest in the recent nationwide tournament, America looks to her to

Dick and Reagan tell Millie she must win. She laughingly agrees with them. Iris out.

Art Title--25

No height is too sublime for man to attain--no depth too despicable.

Scene 213--Interior. Tailor shop. Letter-carrier (the same as in Scene 86) hands Karl a letter. Karl sneakily awaits carrier's withdrawal before looking at it. Carrier goes out and Karl glances at letter.

Insert--6

(Envelop in feminine hand)  
Mr. David Schwartz,  
863 Allen Street,  
New York City.

Karl looks stealthily toward living-room.

Scene 214--Interior. Schwartz living-room.  
A flash of Old David wearily partaking of a  
meager meal.

Scene 215--Close-up of Karl, as he opens letter  
and reads.

Insert--7

(Letter in feminine hand, same writing  
as in Insert No. 6)

Dear Daddy:

It is not like you to refuse to answer  
my letters. I have written you from  
every city I boxed in during the recent  
tournament. Won't you please forgive  
me? I'm sure if you knew what a splendid  
husband Dick is, you would love him  
like I do. Please write, Daddy, and  
say you forgive me,

Your heart-broken

MILLIE.

Scene 216--Long shot. Karl tears letter to  
pieces and pockets them quickly as woman (who  
appeared in Scene 37) enters. Going to Karl she  
hands him a two-dollar bill.

Scene 217--Close-up of woman, as she says:

Spoken Title--59

"Give this to Mr. Schwartz and tell him  
Mrs. Higgins thanks him. Me husband  
is working now!"

Scene 218--Back to 216. Woman goes out  
somewhat jauntily (her husband is working now)  
and Karl stealthily pockets the two-dollar bill.  
Iris out.

Art Title--26

Yearning for a sight of the lovable old  
man who has been so kind to her.

Scene 219--Interior. Small bedroom, as in  
Scene 66. Close-up of Mary by window. A sad  
smile comes into her eyes, as she thinks of Old  
David. She looks toward living-room.

Scene 220--Interior. "Secret Room." Reagan  
at work.

Scene 221--Back to 219. Mary decides to

climb down fire-escape to see Old David.

Scene 222--Interior. Reagan living-room.  
Long shot. Karl enters in his insolent way. He crosses to enter secret room. Suddenly his eye is attracted by something in bedroom.

Scene 223--Close-up of Karl, as he sees

Scene 224--Close-up of Mary climbing out on fire-escape.

Scene 225--Back to 223. Deciding to watch her, Karl follows her.

Scene 226--Bedroom. Going to window, Karl looks down. As it comes to him that Mary is going to visit Old David he decides to tell Reagan.

Scene 227--Interior. Tailor shop. Old David, a legal-looking paper in his hand and tears in his eyes, is seated in chair. Mary enters and, going to him, kisses him sweetly. Then in her childish way she connects the paper in his hand with his tears, and she asks him what it says. He shows it to her.

Insert--8

(A Formal Notice of the Sheriff's Sale of Old David's effects to satisfy Harmon's Chattel Mortgage. *Have this legally correct.*)

Little Mary's heart goes out to the old man and she endeavors to comfort him.

Scene 228--Interior. Secret room. Karl is talking with Reagan, begging him for money. Reagan growls:

Spoken Title--60

"Broke again What did ya do wit' that tenner I gave ya yesterday?"

Karl laughs forcedly, as he replies:

Spoken Title--61

"I put it down on Victorious in the fourth race. She came in last!"

Reagan does not share Karl's laughter--tells him he won't give him any money. Karl's shifty eyes again take note of

Scene 229--Close-up of improvised safe as in Scene 205-A.

Scene 230--Back to 228. Karl hits upon a plan to get Reagan out of the way. He tells him:

Spoken Title--62

"I just saw th' kid goin' into th' tailor shop!"

Scene 231--Close-up of Reagan. Hearing this, he becomes furious. He snaps:

Spoken Title--63

"What--after I told her never to go down there again!"

Scene 232--Back to 230. His eyes seething with fury, Reagan rushes from the room. Karl makes the most of his opportunity.

Scene 233--Close-up of Karl at improvised safe. He opens it hurriedly and takes from drawer a large roll of bills and pockets them. Then he takes out--

Scene 234--Close-up of large manila envelop sealed with wax. Turned over, it bears in an illiterate hand the words: FORRESTER CLIPPINGS.

Scene 235--Back to 233. He stuffs manila envelop into inside pocket of his coat, as a triumphant gleam comes into his shifty eyes. Then he closes door of safe, making it appear as tho it has not been tampered with.

Scene 236--Interior. Tailor shop. Old David is playing violin. Mary is seated at his feet looking admiringly up at him.

Scene 237--Close-up of Mary's face registering admiration and affection for Old David. Suddenly it changes to terror, as she sees

Scene 238--Close-up of Reagan's brutal face.

Scene 239--Back to 236. Old David seeing Reagan and knowing what his presence means, endeavors to get between them, but Reagan throws the old man violently to the floor and grabs the frightened Mary and drags her out of the shop.

Scene 240--Close-up of Old David on floor calling after Reagan in a weak voice to spare Mary.

Scene 241--Interior. Gymnasium. Millie and Dick there. Millie is dressed for the street.

Her eyes are filled with tears, as she says:

Spoken Title--64

"I can not understand why Daddy  
doesn't answer my letters. I am going  
to see him at once!"

Dick agrees with Millie that she should see her  
father.

Scene 242--Interior. Reagan living-room.  
Karl seated at table coolly smoking cigaret.  
Reagan drags Mary in and flings her on floor. Mary  
pleads with Karl to help her, but he shrugs his  
shoulders and goes out. Reagan, his eyes filled  
with a fiendish hate, advances slowly and  
menacingly toward Mary!

Scene 243--Close-up of Mary's terrified face,  
as she pathetically pleads with him not to strike  
her--"Please, Papa, don't! Please!"

Scene 244--Close-up of Reagan's fiendish face  
moving *slowly* toward camera!

Scene 245--A flash of Mary's frightened face.

Scene 246--A flash of Reagan's brutal face, as  
it advances!

Scene 247---Interior. Hallway outside Gymnasium.  
Karl about to go down stairs. (He is  
smoking cigaret.) Millie comes out of gymnasium.  
Going to Karl, she asks him if her father  
is in. He replies:

Spoken Title--65

"I'd advise you not to bother your  
father just now. His condition is such  
that another argument would prove  
fatal!"

Not wishing to cause her father any pain, Millie  
tells Karl she will not see him, and Karl smiles  
sneakily. They go down stairs together.

Scene 248--Interior. Reagan living-room.  
Long shot. Reagan slowly advances on the pleading,  
crying, terrified Mary. Suddenly grabbing  
her, he strikes her brutally. She cries out:

Spoken Title--66

"Please, Papa, don't hit me!"

But her words have no effect on the brute and he  
strikes her again!

Scene 249--Exterior. Street corner in Ghetto. Old David, hatless, on excitedly and looks frantically about for a policeman.

Scene 250--Back to 248. Reagan beating Mary.

Scene 251--Interior. Gymnasium. Dick hears Mary's cries and can not believe his ears. Then, as it comes to him that Reagan is beating her, he exits quickly.

Scene 252--Back to 250. Reagan beating Mary. Dick enters. Taking in situation at a glance, he starts to give the brutal bully the thrashing of his life!

Scene 253--Close-up of Mary's tear-stained face looking on, fearful for Dick's safety!

Scene 254--Close-up of Dick and Reagan fighting furiously, with Dick having decidedly the better of it.

Scene 255--Another flash of Mary's face.

Scene 256--Back to 254. Dick and Reagan mixing. It begins to look like Reagan's fight, when Dick strikes a powerful blow and Reagan falls prone at his feet.

Scene 257--Close-up of Reagan lying prone on floor, a broken bully.

Scene 258--Close-up of Dick and Mary. Dick takes the child into his arms and tries to comfort her. His emotions give way and the tears run down his cheeks.

Scene 259--Exterior. Another street corner in Ghetto. Old David and policeman pick up another officer and hasten from scene.

Scene 260--Interior. Living-room. Long shot. Dick and Mary as before. Reagan, with a great effort, manages to get to his feet and then exits into the "secret room."

Scene 261--Interior. "Secret room." Close-up of Reagan locking door.

Scene 262--Back to 260. Old David and two policemen enter.

Scene 263--A flash of Reagan at improvised safe--registers fear when he finds money, and particularly the manila envelop, missing.



Scene 264--Back to 262. Old David, glad to see little Mary safe, asks Dick where Reagan is. Dick tells him and policemen begin to batter down door of "secret room" with chairs.

Scene 265--A flash of Reagan in "secret room" cringing.

Scene 266--Close-up of policemen battering down door!

Scene 267--Interior. Living-room. Long shot. Policemen succeed in smashing down door!

Scene 268--Interior. Secret room. Policemen place Reagan under arrest. They are quite surprized at evidence of illicit distilling they find.

Scene 269--Close-up of one of policemen, a jovial-faced Irishman, as he says:

Spoken Title--67  
"This is the baby that's been keepin'  
th' East Side drunk. Th' Commissioner  
will make us captains for this!"

Scene 270--Interior. Living-room. Policemen lead out Reagan cringing and protesting. Dick offers to give himself up and policeman laughingly tells him to forget it. Policemen lead Reagan out.

Scene 271--Close-up of Dick and Old David comforting little Mary. Iris out.

Art Title--27  
Poverty is the test of true friendship.

Scene 272--Interior. Schwartz living-room. Long shot. Old David standing by stove watching an egg fry, while Mary, her chin resting on her hands, looks on admiringly from her seat at table which is "set"--sugar, condensed milk, a dab of butter, and a few slices of bread. There is a cup of coffee, already sweetened, at the place of each.

Scene 273--Close-up of Mary watching Old David.

Scene 274--Close-up of Old David at stove.

Scene 275--Back to 272. Old David places egg on plate and then puts it before Mary. As he seats himself and takes up piece of bread and begins to butter it sparingly, she asks:

Spoken Title--68

"Where's yours?"

Scene 276--Close-up of Mary and Old David.  
He looks sheepish, then awkwardly replies:

Spoken Title--69

"I--I am not hungry, my dear."

Mary looks at him sweetly; she knows that there isn't another egg (or anything else eatable) in the house. She "bosses" him deliciously. As she divides egg, placing her half on saucer and passing him the plate, she says:

Spoken Title--70

"Eat that and don't tell any more whoppers!"

He smiles at her through tears, then ravenously begins to partake of the bread in his hand. Mary watches him sympathetically. Iris out.

Art Title--28

Reagan's trial having revealed Karl's guilt, he is anxious to leave the country.

Scene 277--Exterior. A municipal park.  
Close-up of Karl, looking shabby, seated on bench next to battered bum. Karl is anxiously looking over steamship announcements. Bum leans over familiarly and asks:

Spoken Title--71

"Thinkin' o' sailin', brother?"

Karl, startled, looks up; then, seeing his interrogator is only a park roustabout, he relievedly answers:

Spoken Title--72

"Yes--all I need is a ticket!"

His answer tickles his companion's risibility. Karl fails to see the humor of it and says so! The bum tells him he will knock him into the middle of next week and Karl deems it best to say no more. Iris out.

Art Title--29

Mary conceives a plan to obtain some money for her benefactor.

Scene 278--Interior. Smoke-filled underworld dance hall. Tables filled with hard-faced, garishly-dressed representatives of both sexes. In middle of floor, which is cleared for dancing, a

sallow-complexioned youth is doing the "buskin' act"--performing for whatever money the patrons care to toss him. As he jigs, coins are thrown.

Scene 279--Close-up of Mary, peeking from behind bunting-wrapped pillar, is watching him--and money thrown him.

Scene 280--Close-up of youth jiggling, with coins dropping at his feet.

Scene 281--Back to 278. Youth, finished, picks up money and pockets it. Manager crosses floor to make an announcement and Mary, coming from behind pillar, goes up to him and tugs at his sleeve just as he is about to speak to crowd.

Scene 282--Close-up of Mary and manager. She smiles sweetly up at him and then tells him she would like to do a "stunt." Amused, the manager grins down at her and asks her what she can do. Mary tells him she can sing.

Scene 283--Interior. Dance hall. Long shot, Mary and manager in center of floor. Manager has his hand on her head. General craning of necks by the patrons.

Scene 284--Close-up of manager, as he announces in a stentorian voice:

Spoken Title--73

"Miss Mary Reagan will now vocalize!"

Scene 285--Back to 283. Manager walks away and Mary starts to sing.

Scene 286--Close-up of a pair of tough types looking on admiringly. Male member digs down and tosses Mary a quarter.

Scene 287--Close-up of Mary singing, coins dropping all about her.

Art Title--30

In the inelegant but descriptive parlance of the vaudeville world, Mary was a "wow!"

Scene 288--Interior. Dance hall. Long shot. Heads rocking, everybody in place joins in with Mary when she reaches the chorus of her song. (This is one of the best audience bits in the picture and should be played up for all it is worth.)

Spoken Title--74

"East Side, West Side, all around the

town,  
The tots sang ring-a-rosie, London  
Bridge is falling down;  
Boys and girls together, Me and Mamie  
Rorke,  
Tripped the light fantastic  
On the Sidewalks of New York."

Scene 289--Close-up of Mary singing, with  
coins dropping all around her.

Scene 290--Close-up of two typical East Side  
"bruisers" singing lustily.

Scene 291--Close-up of Mary singing, coins  
literally raining at her feet. Iris out.

Art Title--31

Old David, missing Mary, was just  
about to send out a general alarm for  
her, when--

Scene 292--Interior. Schwartz living-room.  
Old David wringing his hands and praying for  
Mary's safety. Mary, carrying a bag of groceries  
almost as big as herself, enters and Old David,  
his eyes beaming, rushes to her. Taking bag from  
her, he places it on table; then, as he kisses her,  
she hands him a roll of bills.

Scene 293--Close-up of Old David gazing at  
bills, his eyes filled with tears of joy. He asks  
her where she got them.

Scene 294--Close-up of Mary, as she cutely  
tells him:

Spoken Title--75

"For singing at the Blue Horse. The  
delicatessen man gave me bills for the  
silver."

Scene 295--Close-up of Old David and Mary.  
When he realizes what she has done, he says "My  
darling!" and takes her into his arms. Iris out.

Art Title--32

Millie's contest for the world's  
championship is only a few days off, and,  
naturally, the papers are full of it.

Scene 296--Interior. Schwartz living-room.  
Mary reading newspaper. Her eyes sparkle as  
she reads:

Insert--9

(Double Column Spread, with same

photos as used in Insert No. 5)

WOMEN BOX FOR WORLD'S  
CHAMPIONSHIP ON SATURDAY

Everything in readiness for big bout  
between American and English  
champions.

The contest between Millie Hammond and  
Harriet Dane will be held at the International  
Boxing Club on Saturday afternoon. The victor  
will receive a large purse.

Mary, greatly pleased, takes newspaper and exits  
with it to

Scene 297--Interior. Tailor shop. Old David  
is mending a pair of trousers. Mary on with  
newspaper. She tells him it is a piece about  
Millie and he refuses to read it. Then Mary cutely  
leaves paper on counter for him and returns to  
living-room. Seeing she has gone, the old man  
takes paper from counter and begins to read story  
of contest.

Scene 298--Close-up of Mary peeking from  
behind door of living-room. She smiles cutely as  
she sees her ruse has worked.

Scene 299--Close-up of Old David reading  
account. He is quite pleased until he reads:

Insert--10  
(Vignette of Newspaper Story, set in  
6 pt. 13 ems wide)

Altho the American champion has  
proved herself to be a clever boxer, the  
English girl is the favorite. She has  
experience in her favor and is expected to  
win easily.

Old David, thinking he is unobserved, begins to  
berate the paper for predicting victory for his  
daughter's opponent. He says grumblingly:

Spoken Title--76  
"How dare they say my Millie won't  
win!"

Scene 300--Close-up of Mary in doorway  
smiling at his actions.

Scene 301--Interior. Tailor shop. Long  
shot. Old David, the paper in his hand, is walking  
angrily up and down, grumbling to himself the

while, when Mary comes up to him. Caught red-handed, he looks sheepish. Mary laughs and his face beams with a guilty smile. Iris out.

Art Title--33

Clotho, Lachesis, and Atropos--better known as the Fates--have arranged that the Sheriff's Sale and Millie's bout occur the same day.

Scene 302--Interior. Dressing-room at Boxing Club. Millie, in ring costume, is being attended by her seconds (two of the girls in Scene 154). There is a knock on door. One of the girls--a gum-chewing damsel with large "buns" over her ears--goes to open it. Dick enters. Millie brightens when she sees him. They kiss. Then Dick begins to offer encouragement. Girls look on admiringly.

Scene 301--Interior. Tailor shop. Long shot. Sheriff's sale in progress. Old David seated sorrowfully in rear. Mary tries to cheer him. Harmon gloatingly looks on as a number of Jewish types (tailors and their wives) listen to auctioneer.

Scene 302--Close-up of Old David and Mary. Mary wipes tears from Old David's eyes.

Scene 305--Close-up of Harmon gloating over Old David's discomfiture.

Scene 306--Back to 303. Mary tells Old David she is going to Millie. The old man proudly protests, but before he can stop her she has left shop. A number of Jews bid spiritedly for the fixtures.

Scene 307--Close-up of two Jews in heated argument. There is much ludicrous gesticulating and calling of names.

Scene 308--Close-up of Old David looking on sorrowfully.

Scene 309--Exterior. Street corner in Ghetto. Close-up of Mary speaking to one of the policemen that appeared in earlier scenes. She asks:

Spoken Title--77

"Where is the International Boxing Club and how do I get there?"

Policeman instructs her. Mary thanks him sweetly and is off. Policeman looks admiringly after her.

Scene 310--Interior. Hall outside Millie's dressing room at boxing club. Karl, shabbier than ever, there. Millie, her seconds and Dick come out of dressing-room. Karl stops Dick and asks for a moment. Dick tells him to go into dressing-room and wait, that he can not stop now. Millie is sorry for Karl. Karl goes into dressing-room. Dick rejoins Millie and the quartet pass down the hall.

Scene 311--A flash of Sheriff's sale.

Scene 312--Interior. Boxing Club. Long shot, showing ring, spectators, etc. Millie, being attended by her seconds, is in her corner; Harriet Dane, attended by her seconds (two haughty damsels) in hers.

Scene 313--Close-up of Dick in ringside seat anxiously watching Millie.

Scene 314--Close-up of Announcer, as he lustily cries:

Spoken Title--78  
"In this corner, we have Harriet Dane,  
the Champion of England!"

Scene 315--Close-up of Harriet Dane haughtily bowing to crowd.

Scene 316--Close-up of Announcer, as he lustily cries:

Spoken Title--79  
"And in this, Millie Hammond, the  
Champion of America!"

Scene 317--Close-up of Millie bowing *sweetly* to crowd.

Scene 318--Exterior. Street. Mary on running--off.

Scene 319--A flash of Sheriff's sale.

Scene 320--Interior. Boxing Club. A close-up of gong sounding.

Scene 321--Interior. Boxing Club. Close-up of Millie, Harriet Dane, and referee (who is in white). Harriet Dane haughtily shakes Millie's offered hand. Bout commences.

Scene 322--A flash of Dick urging Millie to victory.

Scene 323--Exterior. Another street. Mary on running--off.

Scene 324--A flash of Sheriff's sale.

Scene 325--Close-up of Millie and Harriet Dane. The English champion is getting the better of it by far.

Scene 326--Close-up of Dick anxious for Millie.

Scene 327--A flash of Sheriff's sale.

Scene 328--Interior. Entrance to Boxing Club. Close-up of Mary begging uniformed gateman to admit her. She tells him she knows Millie. He growls:

Spoken Title--79

"I wouldn't care if you were Jack Dempsey's niece--you *can't* go in!"

Mary pleads with man and he tells her to beat it.

Scene 329--Close-up of Millie and Harriet Dane, with latter getting better of it.

Scene 330--Close-up of Dick as before.

Scene 331--Close-up of Millie's gum-chewing second as she shouts:

Spoken Title--80

"Show her where ya come from, Millie old-timer!"

Scene 332--Close-up of gong sounding.

Scene 333--Close-up of Millie and Harriet Dane as they go to respective corners.

Scene 334--Close-up of Millie's seconds attending to her and giving her advice.

Scene 335--Close-up of Harriet Dane's seconds attending to her as she looks haughtily on.

Scene 336--A flash of Sheriff's sale.

Scene 337--Close-up of Millie and Harriet Dane beginning second round.

Scene 338--Interior. Entrance, as in Scene 328. Mary, walking behind unusually fat man, cutely gets through gate. Gateman sees her after



she has passed through--is about to go after her, but humor of it strikes him and he lets her go.

Scene 339--Close-up of Millie and Harriet Dane, with latter getting better of it.

Scene 340--Close-up of Mary seated beside the unusually fat man, rooting strenuously for Millie.

Scene 341--Close-up of Millie and Harriet Dane. Millie sees Mary and, encouraged, starts to rally.

Scene 342--Close-up of Dick. He turns and calls Mary. She comes and sits on his knee.

Scene 343--Close-up of Millie and Harriet Dane. The tide begins to turn for Millie!

Scene 344--A flash of Sheriff's sale.

Scene 345--Close-up of Dick and Mary rooting for Millie.

Scene 346--Close-up of Millie and Harriet Dane. Millie rallying!

Scene 347--Close-up of English dude with monocle and gardenia, as he effeminately cries:

Spoken Title--81  
"Retaliate, Harriet old thing,  
retaliate!"

Scene 348--Close-up of Irish (a strong English-detesting type) shouting at English dude:

Spoken Title--82  
"G'wan, ye cup o' tea, for two potatoes  
I'd knock ye into an Eskimo pie!"

Scene 349--Close-up of Millie and Harriet Dane.

Scene 350--Close-up of gong sounding.

Scene 351--Close-up of Dick and Mary encouraging Millie.

Scene 352--Close-up of Millie in her corner, smiling at Dick and Mary, as her seconds work over her.

Scene 353--Close-up of hair-pulling match between two of the tailors' wives at Sheriff's sale!

Scene 354--Close-up of Millie and Harriet Dane, with Millie getting the better of it.

Scene 355--Close-up of Dick and Mary rooting.

Scene 356--Close-up of Millie's gum-chewing  
second shouting:

Spoken Title--83  
"Crown th' dizzy limey, Millie old-  
timer, and I'll quit th' Five-and-Ten!"

Scene 357--Close-up of Millie and Harriet  
Dane. The latter is beginning to get groggy!

Scene 358--Close-up of Dick and Mary urging  
her to finish it!

Scene 359--Close-up of Millie and Harriet  
Dane. An exciting exchange of blows--then Harriet  
Dane goes to floor. Referee begins count.

Scene 360--A close-up of portion of crowd  
wild with excitement!

Scene 361--Back to 359. Referee finishes  
count, raises Millie's hand. Iris out.

Art Title--34  
What startling facts are buried in the  
columns of yesteryear's newspapers!

Scene 362--Interior. Dressing-room at boxing  
club. Karl nervously pacing floor. He heaves a  
sigh of relief when Dick enters. Dick asks him  
what he wants--Karl takes opened manila envelop  
from his pocket.

Scene 363--Exterior. Speeding taxi. A flash  
of Millie and Mary. Millie is still in ring costume  
which is partly visible beneath her dressing-  
gown.

Scene 364--A flash of Sheriff's sale.

Scene 365--Close-up of Dick and Karl. Dick  
is reading contents of one of the clippings. Karl  
is watching him sneakily. Dick says:

Spoken Title--84  
"Reagan must have been the discharged  
footman mentioned in these clippings.  
*He wasn't Mary's father after all!*"

Karl looks on dumbly; but occasional glances  
toward door show that he is in constant fear of  
being arrested.

Scene 366--Exterior. Taxi. A flash of Millie

and Mary.

Scene 367--A flash of Sheriff's sale.

Scene 368--Interior. Dressing-room. Dick has manila envelop and clippings. He gives Karl a number of bills. Karl's eyes bulge greedily. Dick says:

Spoken Title--85

"When you reach Germany, get a job and settle down--something easy like sweeping the sun off a roof or posing for pretzels!"

Karl goes out. Dick takes up telephone, asks Central for "Information," gets her, speaks.

Spoken Title--86

"Information, please get me the number of Claxton Forrester, 4492 Riverside Drive."

Dick waits for number, a twinkle in his eye. Iris out.

Scene 369--Interior. Tailor shop. Sheriff's sale in progress. Auctioneer offers Old David's beloved violin (in case). A Jew in front makes an offer.

Scene 370--Close-up of Auctioneer boisterously offering violin which he holds aloft.

Scene 371--Close-up of Old David realizing they are bartering his cherished instrument. Tears come into his eyes and he rushes forward.

Scene 372--Back to 369. Old David makes a pathetic appeal to Auctioneer not to sell his violin. Auctioneer, touched, looks to Harmon for orders. Harmon tells him coldly to go ahead and sell it. Old David goes to Harmon.

Scene 373--Close-up of Old David and Harmon. Old David beats his breast as he sobs:

Spoken Title--87

"Please, Henry, let me keep my violin. It holds memories as dear as life itself. Sell it and you might as well cut out my heart!"

Scene 374--Close-up of Millie and Mary in doorway, their eyes filled with sympathy.

Scene 375--Interior. Tailor shop. Long shot.

Harmon heartlessly pushes Old David aside and then gives Auctioneer the order to sell it. A pathetic and broken spectacle, the old man turns away. Millie enters with Mary, and, pushing Harmon out of the way, snatches the violin from the Auctioneer's hand and places it in her father's arms!

Scene 376--Close-up of Millie and Old David. After one quick, soul-reading look into each other's tear-wet eyes, they go to each other's arms.

Scene 377--Close-up of Mary, happy over the reunion of Millie and her father.

Scene 378--Close-up of Harmon and Auctioneer. Angered by Millie's act, they crouch pantherlike, ready to spring!

Scene 379--Back to 375. Long shot. Harmon and Auctioneer endeavor to take violin from Old David's arms! Millie endeavors to prevent them, and Mary joins in by kicking Harmon in the shins!

Scene 380--Close-up of Harmon and Auctioneer trying to take violin from Old David who clings to it pathetically.

Scene 381--Back to 379. Two of the Jews who covet the instrument and had offered bids for it rush to assistance of Harmon and Auctioneer!

Scene 382--Close-up of Dick in doorway looking on, unable to believe his eyes!

Scene 383--Back to 381. The four men are about to get violin away from Old David's pathetic clutch, when Dick, his fists clenched and his eyes seething with rage, rushes in! He punches Harmon and the Auctioneer and the Jews and their wives rush from the shop like a flock of frightened geese! Dick then finishes the job and kicks both Harmon and the Auctioneer into the street, throwing their things after them!

Scene 384--Close-up of Millie bringing Dick to Old David, who is more grateful than words can tell. A happy if tearful reunion follows and Mary, looking on, smiles sweetly.

Scene 385--Exterior. Steamship Ticket Office. Karl, a ticket in his hand, comes out. As he stands gazing at it in doorway, a man accosts him, and, showing him a badge, which he takes from his pocket (Central Office men do not, as a rule,

have their badges pinned on vest or inside coat as some writers and directors would have us believe), places him, much to his horror, under arrest!

Scene 386--Close-up of Millie, Dick, Old David, and Mary. Old David puts his arm paternally around Dick's neck and says "My boy!" and Millie registers happiness. Dick tells them:

Spoken Title--88

"It's like a glorified fairy tale. And Mary, who has brought us all together, is a princess--a dollar princess. Her parents will be here any minute!"

Questions naturally follow and Dick explains in full. Old David is torn between happiness over Mary's good fortune and the sorrow of losing her. The lovable old man takes her into his arms. Millie and Dick register sympathy, as they realize how much Old David cares for the child. Iris out.

Art Title--35

There is no alchemy as magic as Time in its flight.

Scene 387--Exterior. Beautiful country mansion. Iris in. A well-groomed man and a fashionably tho tastefully gowned woman (Mary's parents) look on admiringly at Mary, who, dressed like a veritable little princess, is playing with an exquisite Scotch collie. Blend into

Scene 388--Close-up of Mary and collie. Iris out.

Scene 389--Interior. Harmon's office as in Scene 121. Iris in. Harmon, his superior air gone, is the picture of dejection as he reads a copy of the New York Times.

Insert--11

THE DAY'S BUSINESS FAILURES

Stannard Manufacturing Co.  
Henry Harmon Corporation.  
Kornheimer & Leavitt, Inc.  
A. J. Drummond & Co.

Harmon looks blankly ahead of him. Iris out.

Scene 390--Interior. Sing Sing Prison. Iris in. Close-up of Reagan glaring savagely through bars at

Scene 391--Close-up of Karl glaring back.  
He is presumably in another cell on same tier.

Scene 392--Back to 390. Reagan, as before.  
He shows his teeth. Iris out.

Scene 393--Exterior. Iris in on new building  
with legend

DICK AND MILLIE HAMMOND'S GYMNASIUM

prominently displayed. Blend into

Scene 394--Interior. Up-to-date Gymnasium.  
Millie and Dick watching a number of young men  
and women in gym togs engaged in various muscle-  
building diversions--boxing, handball, Indian  
clubs, bag punching, etc. Blend into

Scene 395--Close-up of Dick and Millie looking  
at each other, a world of love in the eyes of  
each. Iris out.

Scene 396--Iris in on door with legend

THE GOTHAM CONSERVATORY  
OF MUSIC

---

David Schwartz, Director

prominently displayed. Blend into

Scene 397--Interior. Opulently-furnished studio,  
with beautiful grand piano in one corner.  
Old David playing his beloved old violin. The  
melody brings thoughts of Mary and the old  
man stops playing and, putting down violin, takes  
up photo of Mary in silver frame and shows by  
his actions that he misses her. Tears come into  
eyes as he looks at photograph; then he hears  
his name called, and, an expression of great  
happiness on his face, he turns and sees

Scene 398--Close-up of Mary, dressed like a  
princess, smiling sweetly at him from doorway.

Scene 399--Back to 397. Old David puts  
down photograph and, uttering a glad cry, goes  
to Mary, who meets him in center of room. He  
takes her into his arms. She regards him  
affectionately as she says:

Spoken Title--89

"Papa and Mamma want you to teach  
me to play the violin. Then I can come  
to see you every day!"

This makes Old David very happy and he kisses her sweetly.

Art Title--36  
Pure gold from the Crucible that is  
New York!

Scene 400--A close-up of Old David and Mary in shaft of golden sunlight. (This effect can be obtained by tinting strip amber, or, better still, by hand-coloring. Consult Prizma.) Old David is playing his beloved violin, an expression of beatific happiness on his face, and Mary is seated on a cushion at his feet, looking up at him, a world of affection in her eyes. Iris out.

*The End.*

Screenplay ("precisely as purchased by the producers")  
by Willard King Bradley

## **Inside Secrets of Photoplay Writing and Birth Control**

Here are three paragraphs from screenwriter Willard King Bradley's 1926 book Inside Secrets of Photoplay Writing, in which he discusses the inspiration for his 1920 script "Empty Arms" (he notes that "of all my pictures it is probably the most successful, both artistically and commercially" and claims it grossed over half a million dollars):

'I was seeking a theme for a photoplay of large dimensions -- I had just received an order from a producer to write such a photoplay -- when an article favoring birth control fell into my hands. The writer of it, a woman, was deadly opposed to child-bearing. In her opinion (tho' how she learned is one of those mysteries which defy solution, since she professed to be a spinster) motherhood was a scourge, an insult, a stone around the neck of modern womanhood. I didn't agree with her. I saw in motherhood only that which was beautiful and God-like. I ached to write an answer to her nature-flaunting

"expos<sup>◆</sup>." Then out of the air came the question: Why not write a photoplay flaying the evils of birth control and glorifying motherhood?

'A dozen plots presented themselves. I wrote a number of them, then started all over again. My first effort sounded too much like a sermon; my second like a physician's treatise. I realized that, first of all, the story must entertain. The photoplay fans pay their quarters to be entertained, not to be preached to. So I sugar-coated the pill by making the propaganda subservient to the dramatic action.

'After another effort I succeeded in completing a single-track theme about a woman, a pampered daughter of the upper ten, who, through prejudice and fear, balks at maternity. Then for dramatic contrast, I rewrote the story, employing another woman, who welcomes motherhood. This done, I decided to give the fans a "run for their money" by injecting a fight, a head-on train wreck collision, and a fashionable party bearing the more or less intriguing designation of "Pagan Revel."'

Later in the book, the author helpfully includes the first page or so of his script. The opening title reads:

"Our message is not for the mothers of the world -- they have already done their splendid share -- but for those married women who, through fear, ignorance, vanity and prejudice, wilfully violate His Supreme Command."

This is followed by a dissolve to a close-up of the Bible, over which is superimposed the Supreme Command: "Increase ... multiply ... and replenish the earth!"

The opening scene finds Diane, the pampered daughter of a copper magnate, reading a novel called "Sex and Society":

'As she thinks over what she has read, Diane bites her lip. Rising, she closes her eyes. Then as a sudden thought strikes her, she raises her hand to her mouth with a gesture betokening terror and exclaims:

Spoken Title

"I won't -- I won't marry Bruce!"'



For some reason, the author does not tell us more about the fight, the head-on train wreck collision, or the "Pagan Revel." Too bad -- that would have really given us a run for our money.

Mind you, this is his most artistically successful picture.