

Witchcraft (1916)

1 MANUFACTURER'S TITLE: NO. 159.

2 PRODUCER'S TITLE: WITCHCRAFT.

3 FOREWORD: In 1692-3 the New England Colonies held fast in the grip of a horrible witchcraft delusion. Hundreds suffered persecution, young and old, rich and poor, no one was safe. In Salem, alone, 19 people were hanged before the Governor's Proclamation put an end to this folly.

4 SUBTITLE: MAKEPEACE STRUBLE--THE TOWN MISER.

Scene 1

AGAINST BLACK BACKGROUND--(FADE IN.)

Makepeace Struble seated at old colonial desk, looking over his ledger, counting money into strong box, candle lit beside him. He handles the money, mostly gold and silver, lovingly, then looks around suspiciously as he closes strong box and turns to make memorandum in ledger. (FADE OUT.)

5 SUBTITLE: RICHARD WAYNE--MAKEPEACE STRUBLE'S WARD.

Scene 2

BACKGROUND OF TREES AND SUNLIGHT--(FADE IN).

Richard Wayne, in hunting costume, coming down toward foreground, mounted, looks cautiously about him. As he gets to foreground turning and looking backward, grins, ducks his head behind horse's neck and rides out of picture toward right. As he does so, Indian appears at foreground extreme left and shoots arrow after him. (FADE OUT.)

6 SUBTITLE: NOKOMIS--SUSPECTED OF WITCHCRAFT.

Scene 3

BACKGROUND OF HUGE COLONIAL FIREPLACE--(FADE IN).

Nokomis, an elderly Indian woman (not decrepit), in Indian costume, leaning over iron pot hanging over fire, stirring contents and muttering to herself, reaches up toward mantel over fireplace, pulls down a bunch of herbs from string of them hanging from ceiling. Throws them in pot, still muttering and stirring as the steam from the pot rises like a cloud. (FADE OUT.)

7 SUBTITLE: FANNY WARD AS SUZETTE, A HUGUENOT REFUGEE.

Scene 4

DOOR--SUZETTE'S COTTAGE--(FADE IN).

Suzette, standing outside of colonial doorway, holding old-fashioned lantern with candle inside, which illumines the girl's face. She leans forward, calling. A little girl of 8 or 9, plainly terrified of the dark, runs into the picture, clutches Suzette's arms, and points to closed door. As Suzette looks toward it VISION rises on door of miniature devils and witches, some (if possible) holding door handle, others threatening with pitchforks and broomsticks. (At least 2 devils and 2 witches.) Suzette waves her hand towards them as though brushing them aside and VISION FADES. As door opens slowly and Suzette and the child stand illumined by lantern light and the light from the house, Suzette smiles at the child and says, "There, you see! There are no devils or witches!" As they move to go within (FADE OUT).

8 SUBTITLE: MAKEPEACE STRUBLE COLLECTS HIS RENT--IN
ADVANCE.

Scene 5

LIVING ROOM--(COLONIAL COTTAGE) (DAY)

(Hereafter designated as Suzette's Cottage.) (Big fireplace, small lattice window, simple table and chairs of heavy colonial structure, a heavy wooden settle near fireplace.) (For full description of fireplace refer to Scene 133.) (Very little in the room. No pictures on the walls in this scene.) Old Struble enters, looking about him, rubbing his hands. Man comes in with bundle on his shoulder. (This means household goods tied up in table cover or shawl. When box is mentioned later in scene I mean the wooden boxes or chests which served as trunks in those days.) Man throws bundle down in middle of floor and goes out. Another man, passing him with big wooden box on shoulder, sets it down and also goes out. As he does so, Suzette enters, cloaked and dressed as though having been on a journey. She has her arms about her mother. Suzette, with very daughterly affectionate manner, leads her mother tenderly out of the picture toward the wooden settle in front of the fireplace.

Scene 6

THE SETTEE--(LIVING ROOM) (SEMI-CLOSE-UP)

Suzette and mother enter the picture. Suzette places the mother on the settle, takes her own cloak and makes a pillow of it. Is asking her mother if she is feeling very ill, when old Struble comes into the picture. The mother is speaking to Suzette. Struble's face shows that he does not understand. He turns to the girl and asks her a question. Suzette nods, says:

9

SPOKEN TITLE: WE ARE FROM THE FRENCH SETTLEMENT. MY MOTHER SPEAKS ONLY FRENCH BUT I SPEAK THE ENGLISH.

Smiles up at Struble, who nods gravely, looking at the girl, gloatingly, noting how pretty she is, and his claw-like hand stretches out toward her, as he notes the little knitted purse she holds in her hand. Suzette looks at him a moment in surprise, and then as he indicates "The rent in advance," she smiles, opens the purse and puts the money in his hand. Indicates to Struble that her mother is tired and he must go. Struble bows and goes out of the picture with a glance first at the money and then at Suzette. Suzette kisses her mother's cheek, tells her she must go out and see to the rest of their goods. The mother smiles feebly, and nods. Suzette turns and goes out of the picture.

Scene 7

STREET--(OUTSIDE OF SUZETTE'S COTTAGE)

Old Struble going away from cottage up street, meets Richard Wayne (in civilian's clothes) coming down street towards cottage. Wayne salutes his guardian, who indicates the cottage, and says:

10

SPOKEN TITLE: THE NEW TENANTS HAVE ARRIVED. THEY ARE FOREIGNERS.

Wayne indicates: "Is that so?" Doesn't seem particularly interested. The old man shows the money. Wayne smiles and goes down the street toward the cottage as Struble goes toward his home in opposite direction.

Scene 8

EXTERIOR SUZETTE'S COTTAGE

Suzette at gate, giving man instructions to pick up another chest or trunk, and bring it into the house. Several of the villagers, young men, women, and little children standing near gate, eyeing her--among them Nokomis, basket of berries on arm, stops and looks at the girl. Suzette sees her and the basket, and beckons to her.

Scene 9

EXTERIOR SUZETTE'S COTTAGE--(CLOSE-UP)

Nokomis and Suzette. Suzette indicates to Nokomis that she will take the berries from her. Nokomis nods and Suzette says:

11

SPOKEN TITLE: MY MOTHER IS ILL. I WILL PAY THE GOOD MONEY IF YOU WILL HELP ME.

Nokomis grunts and indicates that she will do so.
Starts to follow Suzette towards house.

Scene 10

EXTERIOR SUZETTE'S COTTAGE--(FULL VIEW)

The villagers whispering to each other. One of the men, pointing to the cottage which Suzette and Nokomis are entering, says:

12 SPOKEN TITLE: A WITCH AND A FOREIGNER GO WELL TOGETHER.

The people look at him in fear when he says witch. Wayne comes into the picture. One of the men detaining him, begins to talk to him. Some of the children start to move away.

Scene 11

THE SETTEE--(LIVING ROOM SUZETTE'S COTTAGE)

Suzette's mother stretched out on settle, rigid. Suzette enters picture, looks at her. The mother begins to cry aloud and toss herself about. She looks frightened. The Indian woman comes into the picture, points at the mother, strokes her head, looking at the girl keenly, and motions toward the door, starts to go. Suzette looks frightened, grabs the Indian woman by the arm, appeals to her. The Indian woman says something again, looking keenly at the mother, indicates: "They will say she is a witch." Suzette shakes her head vehemently, indicates "No, no!" Then says:

13 SPOKEN TITLE: HELP ME. WE CAME HERE BECAUSE IN THE FRENCH SETTLEMENT THEY BEGAN TO CALL HER A WITCH.

The Indian woman looks down at the girl, then at the mother. Takes pity on them, remembering that she too is called a witch. Feels bond between her and the pretty white girl, Suzette. Nodding her head, indicates, "All right."

14 SPOKEN TITLE: I TELL SHE SICK. I BRING MEDICINE.

Turns and goes out of the picture, nodding her head. Suzette goes to her mother, begins chafing her hands and calling to her. As her mother stops moaning and begins to scream, Suzette looks frightened, puts her hand over her mother's mouth, then looks about her, and goes hurriedly out of the picture.

Scene 14

EXTERIOR SUZETTE'S COTTAGE.

The group of young men and Wayne, one of the young men appealing to Wayne. Wayne is trying to get away

from them. He says, glancing toward the cottage:

15 SPOKEN TITLE: HOW SHOULD I KNOW WHETHER THE MAID BE
PRETTY? I HAVEN'T SEEN HER.

One of the young men laughs and points toward window.
Wayne turns and looks at window.

Scene 13

OPEN WINDOW--EXTERIOR OF COTTAGE (CLOSE-UP) (FLASH)
Suzette, face at the window. Her eyes show that she sees
Wayne.

Scene 14

EXTERIOR COTTAGE--(FULL VIEW) (FLASH)
Wayne, staring at the window, takes a step toward it.

Scene 15

WINDOW--EXTERIOR COTTAGE--(CLOSE-UP) (FLASH)
Suzette's face at the window looking at him.

Scene 16

EXTERIOR COTTAGE--(FULL VIEW) (FLASH)
The men laugh as Wayne turns away from window
goes down street, indicating, "He saw her that time,
all right!" Wayne, angry at being caught, pays no
attention to them.

Scene 17

WINDOW--LIVING ROOM--(FLASH)
Suzette turns away from window which she has closed
and goes toward her mother.

Scene 18

SETTLE--LIVING ROOM--(SEMI-CLOSE-UP)
Suzette and her mother--the mother reviving. She
clutches Suzette feverishly and says: "What did I
say? Did any one hear me?" Suzette putting her arm
about her, reassures her, says:

16 SPOKEN TITLE: YOU ARE SAFE HERE. THOUGH YOU CALL ON
GOD WHEN YOU RAVE, NO ONE WILL UNDERSTAND.

The mother's fear fades out of her face. She pats her
daughter's hand and asks if she is sure. Suzette nods
and says she is. Tells her mother not to worry, it
will be all right yet.

Scene 19

EXTERIOR SUZETTE'S COTTAGE--(FLASH)

Nokomis comes along street with bundle of herbs in hand. The children throw stones at her and call after her. She shakes stick at them and goes toward cottage.

Scene 20

STRUBLE'S "OFFICE"--(STRUBLE'S HOUSE)

(A sort of cross between a study and a place where Struble keeps his accounts and money. He has a few books, a big desk, chairs, ledger, and writing material. The furniture in this room is not ornate--very plain and old, but not poor looking. The rest of Struble's house is very prosperous looking.) Struble, counting money, looks up, hearing someone, hastily conceals the money. Wayne comes in, asks his guardian for money. Struble does not want to give it to him, says:

17 SPOKEN TITLE: I'LL NOT GIVE YOU MONEY TO SQUANDER IN BOSTON. I'M YOUR GUARDIAN UNTIL YOU'RE TWENTY-FIVE.

The two men quarrel about it. Wayne suddenly flings himself out of the room, indicating that when he is twenty-five the old man will suffer. The old man looks after him angrily, shouting and thumping with his cane.

Scene 21

NEAR FIREPLACE--LIVING ROOM--(SUZETTE'S COTTAGE)

Nokomis has built fire and is giving the mother hot steaming drink. The mother, leaning against Suzette is sipping it. Suzette smiles across her mother at Nokomis. Nokomis looks as affectionately as an Indian can at Suzette. (FADE OUT.)

18 SUBTITLE: SPRINGTIME IN THE WOODS AND IN THE HEART.

Scene 22

THE WOODS--(DAY) (FADE IN)

(Not a gloomy part ... Sunlight showing.) Suzette running along, singing and swinging her little bonnet --wild flowers in her hand. Stops and begins to dance by herself.

Scene 23

ANOTHER PART OF WOODS--(FLASH)

Richard Wayne, in hunting costume, sees rabbit, shoots gun.

Scene 24

PATH (SUZETTE'S PART OF WOODS)

Suzette comes, singing, along the path. Stops and

screams, looking down. Sinks down--camera panning with her--and strokes dead rabbit gently with her finger. Rabbit doesn't move. Suzette looks at it in horror, begins to cry.

Scene 25

WOODS--A LITTLE FURTHER ALONG (FLASH)

Wayne comes crashing through the underbrush to get rabbit. Sees Suzette, pauses, and then goes toward her.

Scene 26

WOODS--THE PATH BY DEAD RABBIT--(SEMI-CLOSE-UP)

Suzette, on her knees beside the rabbit, looks at it pitifully. Wayne comes into the picture, stoops over, touches her gently on the shoulder. She turns and looks up at him, recognizing him. Gives a little smile, showing that she's glad to see him, and that their friendship has progressed considerably. Then, looking down at the rabbit, determines to scold him, and begins to rise, without smiling.

Scene 27

WOODS--(SAME PATH) (CLOSE-UP)

Wayne looks down at Suzette, who is on her feet and turns on him passionately. Tells him he's cruel to kill a poor little thing like a rabbit. He is paying attention to the girl herself, watching her closely, admiringly, but not paying any particular attention to what she says. Suzette is not really angry, but is coquettishly pretending anger. She stamps her foot at him, pointing down to the dead rabbit. Wayne wakes up with a start to what Suzette says, stoops, reaches out of picture, the girl staring at him. He comes back, straightens himself up, rabbit in his hand. Drops it in his game bag. As he does this, Suzette covers her face with her hands. Wayne takes her wrists gently in his hands, uncovers her face, tells her he did not want to hurt her so. Says:

19

SPOKEN TITLE: I PROMISE YOU I WON'T SHOOT ANOTHER RABBIT--TO-DAY.

Suzette, reassured, cheers up, turns to go away. He asks her where she is going. She indicates the woods, telling him she is going to see the Indian woman and is too busy to stop. Wayne smiles, turns and follows her as she starts to go out of the picture.

Scene 28

EXTERIOR NOKOMIS' HUT--(FLASH)

(Relic of early settlers.) (Not Indian hut.) (A tumble-down little shanty, built of logs.) Nokomis

comes to doorway, looks out, smiles.

Scene 29

PATH TO NOKOMIS' HUT--(FLASH)

Wayne and Suzette coming along, talking together. Wayne's attitude to the girl is very lover-like as he bends over her and holds the branches away so they won't strike her.

Scene 30

EXTERIOR NOKOMIS' HUT--(FLASH)

Nokomis mutters to herself, well pleased. Turns and goes into hut.

Scene 31

WINDOW--LIVING ROOM--(SUZETTE'S COTTAGE) (FLASH)

Suzette's mother looking out of window. Suddenly smiles, beckons with her hand.

Scene 32

EXTERIOR SUZETTE'S COTTAGE--(FLASH)

Anne Hardin, a little maid of about nine, going toward cottage, laughing and waving her hand toward Suzette's mother.

Scene 33

LIVING ROOM--(SUZETTE'S COTTAGE)

Suzette's mother leaning back in big armchair, holding out cookie. Little Anne comes running into picture, takes cookie, eats it, leaning against arm of chair. Suzette's mother pats the child's head, showing simply her fondness for children and that she feels lonely. Looks lovingly down at the child.

Scene 34

EXTERIOR NOKOMIS' HUT

Suzette comes to the hut, dismisses Wayne. He indicates that he is going to wait for her. Suzette shakes her head, saying: "Don't wait. I may be long." Suzette protests again, then goes inside. Wayne calmly sits down on nearby stump or stone, and waits, looking at his gun.

Scene 35

INTERIOR NOKOMIS' HUT

Suzette enters, greets Nokomis, asks for berries and medicine for her mother, telling Nokomis her mother has not been well. Shows anxiety. Nokomis pats her arm clumsily. Takes basket, showing her berries. Puts her hand up and takes bunch of herbs, from cluster

hanging from rafters. Explains to Suzette that this will do her mother good. Puts it in basket with berries. Suzette thanks her as she pays her money for berries. Nokomis seizes the hand holding the coin, takes it in her own, palm upward, looks at it, nods, grunts, and points outside. Says:

20 SPOKEN TITLE: **BRAVE WARRIOR WANTS TO MAKE MAIDEN HAPPY.**

Suzette, embarrassed, pulls her hand away, remembering what has been said about Nokomis being a witch, shakes her head, telling her she must not say that. Takes basket of berries and herbs and rushes from hut. Nokomis smiles, shakes her head, indicating: "That's the way with girls--you tell them what they want to hear and they pretend they don't want to hear it." Smiling and mumbling, goes toward fireplace.

Scene 36

EXTERIOR NOKOMIS' HUT

Wayne, waiting, points his gun toward tree, ready to kill bird. Suzette comes up behind him, looks horrified, sees what he is going to do. Wayne, hearing her, instantly changes his attitude, turns around with an innocent expression as though he saw nothing but blue sky, and pretends to be examining his gun. Suzette comes up to him, scolds him, tells him that he was going to break his promise. Wayne smiles at her, says:

21 SPOKEN TITLE: **I SAID RABBITS, NOT BIRDS.**

Suzette continues to scold him. He offers to give her the gun to carry and he'll take the basket. Suzette shrinks away from the gun, indignantly clings to the basket, indicates that he has enough with his old gun and gamebag. They go off together, Suzette still pretending to scold him, Wayne smiling as though he enjoyed it.

Scene 37

LIVING ROOM--(SUZETTE'S COTTAGE) (FLASH)

Little Anne takes another cookie, says good-by to Suzette's mother and runs away out of picture. The mother sinks back in the chair wearily, but smiling.

Scene 38

GATE--OLD STRUBLE'S GROUNDS--(FLASH)

Struble, coming down toward gate, sees lovers, stops, steps behind shrubbery, looks out.

Scene 39

OTHER SIDE OF THE STREET

Wayne and Suzette parting. Wayne doesn't want to part with her, says he is going with her. Suzette shake her head, tries to withdraw her hand he is holding. She says:

22 SPOKEN TITLE: **YOU MUST NOT COME WITH ME. MOTHER IS ILL. BESIDES--PEOPLE WILL TALK.**

Wayne laughs, tells her he doesn't care what people say--he's coming to see her soon. Suzette gets a little embarrassed, tries to say good-bye again and takes her hand away. Wayne won't let go, and despite her struggles, draws her to him, throws his arms about her and kisses her. Suzette, at first frightened--looks up at him, hides her head on his shoulder. Wayne indicates: "Now, will you let me come with you?" Suzette shakes her head, indicating: "Not now--it would frighten my mother." Wayne bends over her, whispering in her ear, says:

23 SPOKEN TITLE: **I'M COMING TO-MORROW--TO ASK YOUR MOTHER.**

Stoops to kiss her again, but Suzette, with a happy laugh, ducks under his arm and runs out of the picture laughing. Wayne takes a step toward her as though to follow her--then decides he'd better not. Stands at gate--looking toward her.

Scene 40

FURTHER ALONG PATH--(EXTERIOR STRUBLE'S GATE) (FLASH)
Suzette turns, looks back at the gate and smiles happily, waves good-bye to Wayne.

Scene 41

THE GATE--(FLASH)
Wayne waves to Suzette--she goes through gate.

Scene 42

INSIDE GATE--(BEHIND SHRUBBERY)--(FLASH)
Old Struble angry, crouches out of sight, as Wayne comes in the grounds and passes him. After Wayne goes out of picture, Struble sneaks out toward gate cautiously.

Scene 43

VILLAGE STREET--(IN FRONT OF HARDIN COTTAGE) (FLASH)
(Opposite side of street and a little above Suzette's cottage.) Group of people whispering, about the gate. Turn and point.

Scene 44

STREET--(BETWEEN HARDIN COTTAGE AND STRUBLE'S HOUSE)

(FLASH)

Suzette coming down street.

Scene 45

EXTERIOR HARDIN COTTAGE--(FLASH)

An elderly woman pushes through group of people and goes up towards house.

Scene 46

LIVING ROOM--(HARDIN HOUSE)

(Somewhat similar in character to that of Suzette's cottage except that it has a more littered appearance, because there are little children in it, and it has a more settled and furnished appearance.) Anne Hardin, the child to whom Suzette's mother gave cookie, lying on settle, head propped up with pillows, tossing, crying, looks very ill, mother bending over the child, wringing her hands. The middle-aged woman enters, asks questions. The mother begins to cry. The woman pats her shoulder, says:

24

SPOKEN TITLE: **THE DOCTOR WON'T BE BACK FOR AN HOUR.
I'LL DO WHAT I CAN.**

Bends over the child, rubbing its hands. The mother goes out of the picture, comes in with hot herb tea in bowl. The woman lifts it to the child's lips. The child pushes it away. The woman finds a bit of cookie in the child's hands. Asks her who gave it to her. The child points in the direction of Suzette's cottage. The two women exchange glances, indicate: "The foreigner!" Mother begins to cry again. The middle-aged woman forces the child to drink the tea.

Scene 41

EXTERIOR HARDIN COTTAGE--(FLASH)

The group. Suzette has passed them and is in foreground going toward her own house. They point after her, whispering. Suzette feels this. Her face shows a bit of alarm.

Scene 48

EXTERIOR SIDE OF SUZETTE'S COTTAGE WITH LATTICED WINDOW--(FLASH)

Old Struble comes along little side path. Hurries toward window.

Scene 49

LIVING ROOM--(SUZETTE'S COTTAGE)

Mother of Suzette sitting at table with small wooden box, with brass hinges and clasp, open before her. She takes jewels, string of pearls, several necklaces,

rings, pins, bracelets--and fingers them. Suzette comes into the picture and puts her hand on her mother's shoulder gently. The mother starts, looking around, clutching the jewels. Looks relieved when she sees Suzette.

Scene 50

WINDOW--INTERIOR LIVING ROOM--(FLASH)

Old Struble, peering through, sees the jewels, his eyes gleaming with avarice.

Scene 51

LIVING ROOM

Suzette and her mother unconscious of the old man watching them. Suzette asks her mother what these things mean. Her mother glances at the jewels, covers them with her hands, looks up at her daughter and says:

25 SPOKEN TITLE: (In French) **WHEN WE LOST EVERYTHING FOR THE FAITH, I SAVED THESE FOR YOU.** (Fade into English.)

Suzette puts her arms about her mother's neck, kisses her, then looks at the jewels curiously, lifting them up, admiring them. Her mother watches her with a faint smile as though it amused her to see the innocent love of beautiful things in this daughter who had to do without them. Then a look of sadness comes over her face. She puts her hand on her child's arm and says:

26 SPOKEN TITLE: (In French): **IF I DIE, THEY WILL BRING MONEY ENOUGH FOR YOUR MARRIAGE PORTION, OR TAKE YOU BACK TO FRANCE.** (Fade into English.)

Suzette shakes her head, pushes the jewels away, throws her arms about her mother, begs her not to die but to stay with her. As the mother comforts her, kisses her, she feels the eyes of the old miser on her. Looks up.

Scene 52

WINDOW--INTERIOR LIVING ROOM--(FLASH)

Old Struble's face against the window, looking at the jewels.

Scene 53

LIVING ROOM

The mother turns, frightened, begins to push the jewels back in the box, her hands trembling. Suzette helps her, asks her what is wrong. The mother tries to point toward window, but her hand shakes, and the seizure begins. Suzette looks at window.

Scene 54

WINDOW--INTERIOR LIVING ROOM--(FLASH)
Struble's face gone--the window blank.

Scene 55

LIVING ROOM

Suzette thinking her mother has had an hallucination, turns to tell her so--finds her mother ill--her head thrown back--her eyes closed--her body rigid--her feet and hands twisting. She is muttering. (Note: Not an epileptic fit--more the effect of a bad heart or some serious brain trouble.) Suzette, frightened, reaches for pitcher on table--pours water in glass--begins to sprinkle on mother's face. As she does so, Struble comes into picture. Suzette looks up at him frightened--puts her hand over her mother's mouth. Then concludes that this is useless. Struble looks shocked. As he looks at the mother, says: "Devil's Latin!" Suzette shakes her head, angry--says scornfully:

27 SPOKEN TITLE: SHE SPEAKS FRENCH. NOT DEVIL'S LATIN.
MY MOTHER IS NO WITCH.

Struble looks at her doubtfully--calculatingly, as it begins to dawn on him that he can use this witchcraft threat to make her do what he desires. Suzette begs him to help her, and together they half lift, half support the mother out of the picture.

Scene 56

BEDROOM--(SUZETTE'S COTTAGE)

(High four-posted bed.) Struble and Suzette come into the picture, supporting the mother--get her on the bed. She comes out of the seizure--opens her eyes. Her daughter gives her a drink of water--speaks to her soothingly. Struble keeps himself in the background. The mother turns her head, closes her eyes, tries to sleep. Struble beckons to the girl. She follows him out of the room.

Scene 57

LIVING ROOM

Struble enters--Suzette following him--comes up to him anxiously. He begins to tell her that there's danger of her mother being accused of witchcraft. Suzette, terribly frightened, says:

28 SPOKEN TITLE: SUPERSTITION DROVE US HERE. MY MOTHER
SPEAKS STRANGELY WHEN SHE IS ILL, AND THEY SUSPECTED
HER.

Looks at Struble for sympathy and righteous indignation at the very thought of them suspecting her mother. Old Struble purses up his mouth--nods his head solemnly and points outside--says:

29 SPOKEN TITLE: **THEY SUSPECT HER HERE. BUT I WILL BE YOUR FRIEND.**

Suzette horrified, implores him to help her--begins to cry. He pats her shoulder with his bony hand--starts to draw her to him, but the girl involuntarily draws back. Struble realizes he has gone as far as he can this time--pats her shoulder again--chucks her under the chin--tells her to be a good girl, and he will take care of her. Goes off smiling and chuckling to himself at his diplomacy. The girl stands looking after him in horrified amazement--then as he goes out of the picture, she bursts into tears, turns and goes out of the picture toward bedroom.

Scene 58

EXTERIOR SUZETTE'S COTTAGE

Wayne, going toward cottage, meets Struble coming from it. Struble tells him that the mother is ill and turns the young man back. Wayne is reluctant--indicates that at least he could inquire, but Struble tells him that he must not--that the mother is ill and the girl anxious--indicates that he has something to say to him--anxious--pulls him along--says confidentially:

30 SPOKEN TITLE: **I'VE CHANGED MY MIND. YOU SHALL START TO-NIGHT TO JOIN THE GOVERNOR'S STAFF.**

Wayne astonished and delighted. The old man watching him foxily, delighted that he shall go and be kept away from Suzette. Wayne tries to break away from his guardian, but Struble insists upon talking about the journey. Wayne interested in spite of himself at the thought of realizing his ambition, goes with a backward look at the cottage.

Scene 59

BEDROOM--SUZETTE'S COTTAGE--(FLASH)

Suzette kneeling beside her mother's bed--her face hidden. The mother puts her hand on her head--feebly trying to comfort her. (FADE OUT.)

Scene 60

LIVING ROOM--HARDIN COTTAGE--(NIGHT) (FADE IN)

Anne Hardin crying--twitching--screaming--the Doctor frowning--shaking his head--the father and mother telling him about the cookie, showing him little

crumpled piece of cookie the child had in her hand. The Doctor shakes his head--indicates that he doesn't know what to say--finally says, solemnly:

31 SPOKEN TITLE: IT MAY BE THAT THE CHILD HAS BEEN--
BEWITCHED.

The father, terribly angry, begins to stride about, gesticulating, declaring he will have the guilty person punished.

Scene 61

"OFFICE"--STRUBLE HOUSE

Old Struble talking to Richard Wayne, who is dressed ready to ride away. Struble gives him money and advice, patting his arm and talking very fast. Richard takes the money--looks down at his guardian a moment thoughtfully--then smiles--extends his hand, and says:

32 SPOKEN TITLE: FOR THE MONEY AND THE CAPTAIN'S
COMMISSION I THANK YOU, BUT--I AM LOATH--TO LEAVE
HEDFORD SO SUDDENLY.

Old Struble looks at him a little anxiously--then indicates "that's all right"--he'll soon be back. Begins to hustle him towards door, following him with advice, quite evidently anxious to get him away.

Scene 62

DRIVEWAY--EXTERIOR STRUBLE'S HOUSE

The horse saddled--a servant holding it. Richard comes on--says good-bye to his guardian--mounts his horse and rides off. Old Struble watches him with a satisfied air--then instead of going into the house, goes down the path toward the gate.

Scene 63

LIVING ROOM--HARDIN COTTAGE

The mother and doctor cautioning the father to be still lest he disturb the child. The father turns from them angry and goes out of the room hastily. The mother and doctor turn and try to soothe the fretful child.

Scene 64

GATE--EXTERIOR HARDIN COTTAGE

Group of neighbors--men and women, standing, waiting, and talking. The father comes out excited--turns and shouts, shaking his fist:

33 SPOKEN TITLE: THE FOREIGNER HAS BEWITCHED MY CHILD.

Consternation and horror on the part of the neighbors. The father moves out of the picture in the direction of Suzette's cottage, followed by the neighbors.

Scene 65

WINDOW--SUZETTE'S COTTAGE--(NEAR DOOR) (FLASH)
Suzette hears noise--looks out of window.

Scene 66

STREET--(SEEN FROM SUZETTE'S WINDOW--A LITTLE BEYOND HARDIN COTTAGE) (FLASH)
Anne Hardin's father coming along with a group of people following him. He looks threatening and angry --waves his hands--talking vehemently about witchcraft. The others shuddering--frightened.

Scene 67

WINDOW--SUZETTE'S COTTAGE--(FLASH)
Suzette turns from window--goes toward door.

Scene 68

STREET IN FRONT OF SUZETTE'S COTTAGE--(FLASH)
Richard riding down the street--passes the group and dismounts at Suzette's door.

Scene 69

DOOR--INTERIOR SUZETTE'S COTTAGE--(FLASH)
Suzette at door--bolts it.

Scene 70

EXTERIOR DOOR--SUZETTE'S COTTAGE--(FLASH)
Richard knocks on door.

Scene 71

DOOR--INTERIOR SUZETTE'S COTTAGE--(FLASH)
Suzette hears the knock, but is afraid to open it--thinks for a moment it might be Richard, but isn't sure--makes up her mind that she will not open the door--stands trembling against it.

Scene 72

SUZETTE'S COTTAGE--DOOR--EXTERIOR (FLASH)
Richard waiting--knocks again--receives no response --turns and regretfully goes out of picture.

Scene 73

STREET--FURTHER UP--(OPPOSITE DIRECTION)

Makepeace Struble coming along towards Suzette's cottage--meets minister hurrying along toward Hardin cottage. They stop and speak, then walk on together. Suddenly Makepeace points and urges the minister to hurry.

Scene 74

SUZETTE'S COTTAGE--STREET--BEYOND (FLASH)

The group, led by the anxious father, going toward Suzette's cottage.

Scene 75

LIVING ROOM--INTERIOR SUZETTE'S COTTAGE--(FLASH)

Suzette terrified, turns from the door and rushes toward mother's bedroom.

Scene 76

GATE--EXTERIOR STRUBLE'S COTTAGE

Struble and the minister meet the group and stop the girl's father. Makepeace cautions the girl's father to be quiet. The father, angry, and protesting violently. The minister lifts his hand and quiets them--says: "Do nothing until I have examined this woman." The crowd listens to him sullenly--makes no move to stand aside.

Scene 77

BEDROOM--SUZETTE'S COTTAGE--(FLASH)

Suzette, having rushed in and closed the door behind her, is leaning against it--listening, and watching with anxiety, her sleeping mother.

Scene 78

THE GATE--EXTERIOR SUZETTE'S COTTAGE--(FLASH)

Makepeace and the minister induce the people to stand back, promising to investigate thoroughly. The minister and Makepeace go to the cottage door and knock.

Scene 79

BEDROOM--INTERIOR SUZETTE'S COTTAGE

Suzette, leaning against door, hears knock--is terribly frightened. Glances at her mother--comes to a decision--goes out of picture resolutely--(closing door after her, if it is practicable.)

Scene 80

DOOR--EXTERIOR SUZETTE'S COTTAGE--(FLASH)

Minister and Makepeace. Makepeace urging the minister to leave it all to him--the minister shaking his head,

tells Makepeace he must do his duty.

Scene 81

DOOR--INTERIOR LIVING ROOM--(FLASH)

Suzette, opening door, frightened. The minister and Makepeace come into the room. As they walk forward out of the picture, she follows them.

Scene 82

LIVING ROOM--NEAR FIREPLACE--(SEMI-CLOSE-UP)

Suzette indicates chairs for the minister and Makepeace, but the minister declines to sit, calls her to him--begins to ask her about herself and her mother. Suzette answers him--finally says, proudly:

34 SPOKEN TITLE: **THOUGH WE ARE FOREIGNERS, YET ARE WE OF THE SAME FAITH AS YOURSELF.**

The minister impressed by this. Suzette follows up her advantage by imploring both men vehemently not to disturb and distress her mother. They insist on seeing her. Suzette goes to Makepeace Struble who has been glancing on her, figuring in his mind how he would use this thing to marry her. She asks him to help her. He takes her hand and is fondling it. Although she is filled with repugnance, she dares not withdraw it. She puts her fingers to her lips and Makepeace beckons to the minister. They all go toward the bedroom.

Scene 83

OUTSIDE BEDROOM DOOR--(FLASH)

Suzette and the men. Suzette gets her hand away from Makepeace--opens door and indicates they should look. They bend forward, looking eagerly.

Scene 84

BEDROOM--(SHOT FROM DOORWAY) (FLASH)

Suzette's mother asleep.

Scene 85

DOORWAY BEDROOM

Suzette closes the door--confronts both of the men determinedly--tells them they shall not disturb her mother. The minister and Makepeace confer together and agree to go for the night and not to disturb her. Suzette is very grateful. The minister goes, saying:

35 SPOKEN TITLE: **I WILL EXAMINE YOUR MOTHER IN THE MORNING.**

Suzette and Makepeace watch him as he goes out of the

picture. Makepeace tells Suzette that he would like to see her in the morning--turns to go, again stroking her hand. Suzette gets it away from him with loathing, which she endeavors to combat. As he goes out of the picture, she looks down at the hand which he has been holding--then tosses her head back determined not to think about it--only of her mother --turns toward her mother's bedroom. (FADE OUT.)

36 SUBTITLE: THE ONLY WAY.

Scene 86

STREET NEAR SUZETTE'S COTTAGE--(FADE IN)

The old Indian woman, Nokomis, coming along the street toward Suzette's cottage--children running after, screaming at her--throwing stones--calling her witch. Say:

37 SPOKEN TITLE: YOU AND THE FOREIGNER WITCH RODE THE BROOMSTICK LAST NIGHT. WE SAW YOU.

Nokomis turns and chases the children with stick. Then shakes her head and goes toward cottage door.

Scene 87

DOORWAY--SUZETTE'S COTTAGE--(FLASH)

(Door open) Suzette, standing in the doorway. Nokomis comes up to her. They go in together.

Scene 88

LIVING ROOM--SUZETTE'S COTTAGE

Nokomis and Suzette enter. Nokomis indicates: "Did you hear the children?" Suzette nods. Nokomis implores her to get her mother away--says:

38 SPOKEN TITLE: GET MOTHER AWAY. SALEM TOWN HANG HEAP WITCHES MONDAY.

Suzette shudders, doesn't know what to do--tells Nokomis her mother is too ill to move. Nokomis goes toward bedroom.

Scene 89

BEDROOM

Suzette's mother lying back on pillows, looking ill and old. Looks up as Nokomis enters--takes medicine the old squaw gives her--pats Suzette's hand--tells her she'll soon be better. Suzette bursts into tears and hurries from the room. Nokomis looks after her. The mother begins to talk to Nokomis.

Scene 90

LIVING ROOM--(FLASH)

Suzette enters--throws herself full length on the settle begins to weep.

Scene 91

EXTERIOR SUZETTE'S COTTAGE--(FLASH)

Old Makepeace Struble, all fixed up in his best clothes, smirking and smiling, comes to the cottage door--knocks.

Scene 92

LIVING ROOM

Suzette raises her head--calls "Come!"--gets to her feet. As she stands there, wiping her eyes, old Struble comes into the picture and up to her, Suzette startled, goes to him--asks if anything is wrong. He asks her how her mother is this morning, indicating the bedroom. Suzette begs him to tell her what to do for her mother. Old Makepeace shakes his head--indicates he doesn't know--it's a pretty serious matter. She'll undoubtedly be named as a witch. The girl, frantic, indicates what can she do--her mother is too ill to move. Old Struble, who has been gloating over her, adjusts his ruffles, and says, leaning over her, taking her by the wrists:

39

SPOKEN TITLE: MARRY ME AT ONCE. I AM A MAN OF INFLUENCE AND CAN PROTECT YOU--AND YOUR MOTHER.

The girl, simply overwhelmed at such an idea, starts back, staring at him--indicates that she doesn't want to marry him. The old man turns away--indicates that that's all right if she doesn't care what becomes of her mother. The girl, unhappy and frightened, stretches out her hand. He seizes it, and bends over it. As he does this she draws away. He tells her there's no one else. Says to her that she needn't count on Wayne--he's gone and left her. Indicates that she's helpless unless he helps her. VISION OF Captain Wayne rises--Wayne sitting at table in full regimentals, drinking with one of his brother officers (not drunk). Wayne seems, in the vision, utterly gay and careless and to have forgotten all about Suzette. As she starts, putting her hand on her heart, VISION fades--and old Struble who is holding her hand again, begins to plead his cause. The girl in a quick revulsion of feeling throws his hand aside and tells him that she will not marry him. Old Struble turns on her threateningly--storms--points toward bedroom door, and indicates it will go hard with her mother. VISION arises either on stone chimney-piece above fireplace or on wall alongside of the girl's mother falling by the wayside--the rabble stoning her--as the VISION FADES the girl puts her hand over her eyes, and turning to the old man, faces

him resolutely--says:

40 SPOKEN TITLE: IF YOU WILL SAVE MY MOTHER, I'LL MARRY
YOU TO-MORROW.

The old man joyfully assures her he will do just that for her. As he takes both of her hands in his and stoops toward her--(FADE OUT).

41 SUBTITLE: A USELESS SACRIFICE.

Scene 93

DOORWAY--THE MEETING HOUSE--(FADE IN) (DAY)

Struble coming out with Suzette on his arm. She is dressed as a bride. (Remember a Puritan bride.) She has a necklace on, one of the pieces of jewelry her mother had in the jewel box. As they go down the steps together, Struble puts his hand on the necklace to look at it, disguising: the action with an attempt at caress. Suzette involuntarily starts away from him, so violently that the necklace unclasps in his hands. Struble and his wife face each other. An ugly look comes over the bridegroom's face as he sees the terror in the girl's face--then he smiles--puts the necklace in his pocket--shakes his finger at her, reproving her for wearing gauds--remarking that he will keep it safely. Takes her hand, puts it on his arm again, and they go in the direction of Suzette's cottage. The guests and bystanders looking on--the women indicating that Makepeace Struble has shown queer taste in taking this foreign creature to wife. The young men looking after Struble enviously, and at the girl rather scornfully, indicating that they wonder how she could marry an old scarecrow like Struble when there were young men like themselves about.

Scene 94

LIVING ROOM--SUZETTE'S COTTAGE

Suzette's mother sitting in chair with pillow at her head--looks ill, Nokomis, looking after her, tells her they must be coming from church now. Says to mother:

42 SPOKEN TITLE: WHY YOU LET HER MARRY OLD STRUBLE TO
SAVE YOU?

The mother looks at her--shakes her head, indicating she doesn't understand. Nokomis mutters. The mother indicates she feels very ill--Nokomis reaches for cup of medicine. As she puts it in mother's hand, the mother gasps--drops the cup--puts her hand to her heart and falls back, dead. Nokomis looks at her--feels her brow and heart--realizes she is dead--bends over her, moaning.

Scene 95

EXTERIOR, SUZETTE'S COTTAGE

Suzette, accompanied by Struble and several of the company, go toward door. Suzette breaks from the others and goes in as though to rush to her mother.

Scene 96

INTERIOR LIVING ROOM--(SEMI-CLOSE-UP)

Nokomis, leaning over the dead woman, raises her head as Suzette rushes into the picture towards her mother. Suzette seeing Nokomis weep, cries out and throws her arms about her mother--finds that she is cold and dead--leans over her weeping.

Scene 97

LIVING ROOM--(FULL VIEW)

Old Struble and the other people entering the room. Nokomis comes toward them, pointing toward the girl and her mother--tells them that the woman is dead. Old Struble puts his hand on the casket containing the jewels which is on the table--orders Nokomis to leave the house--Nokomis goes; the people who have followed old Struble in, stand back awed. As Struble goes toward the girl (FADE OUT).

43 SUBTITLE: **THE HOMECOMING.**

Scene 98

TRAIL--WOODS--(NEAR NOKOMIS' HUT) (DAY) (FADE IN)

Captain Wayne, in uniform, riding toward Hedford, looking about him, happy at the thought that he is going to see Suzette again. He is smiling. Nokomis, at the door of her hut, looks up at him. He smiles and calls to her. She acknowledges his salute with a grunt, and stands watching him out of sight--then turning shakes her head and looks in opposite direction, shading her eyes with her hand.

Scene 99

FOOTPATH THROUGH WOODS--(LEADING TO NOKOMIS' HUT)

Suzette, basket in hand, coming along slowly. She is coming in through brush behind hut--has not seen Wayne. She waves her hand toward Nokomis and commences to run out of the picture.

Scene 100

EXTERIOR NOKOMIS' HUT

Nokomis at the door, watching Suzette. Suzette comes into the picture and greets her--giving her the little basket full of meat, bread, and vegetables,

says:

44 SPOKEN TITLE: **THERE, NOKOMIS--THE SILLY PEOPLE WHO CALL YOU WITCH SHAN'T STARVE YOU!**

Nokomis takes it, thanking her, indicating that she has something for Suzette. Goes into hut. Suzette follows her.

Scene 101

INTERIOR NOKOMIS' HUT

(This has been one of the earlier settler's rough log cabins and is now a little tumble-down, but has great stone fireplace--iron pot hangs over--herbs on string hanging from rafters--a big black cat--a toad or two --a bird and a little dog.) Nokomis puts Suzette's basket in a safe place and takes from rough mantle a beaded talisman on a beaded chain, gives it to Suzette, saying:

45 SPOKEN TITLE: **WEAR IT. IT WILL MAKE ALL WISH COME TRUE.**

Suzette smiles, shakes her head rather sadly as though that were not possible, but thanks the Indian woman. Puts it around her neck. As she stretches her hand up, the old woman sees something, goes to Suzette, pushes the ruffle of her sleeve aside and points to angry red mark and bruise, asking who did it. Suzette pulls down sleeve, mortified, tries to tell her she fell and hurt herself. The old woman isn't so easily fooled. Says to her:

46 SPOKEN TITLE: **NO LIE TO NOKOMIS. HUSBAND DID IT. YOU MADE BAD MARRIAGE.**

Shakes her head sadly. The girl tries to be cheerful, indicates it can't be helped, looks at talisman. Thanks Nokomis again, pats her hand and goes out of hut.

Scene 102

"OFFICE"--STRUBLE'S HOUSE

Old Struble at desk. Has just concluded inventory of his wife's jewels. The box is open beside him. It amounts to a comfortable sum in pounds.

47 INSERT: Page of paper in front of him--with figures showing how much it is in English pounds.

He leans back, well pleased, rubbing his hands and smacking his lips.

Scene 103

THE WOODS--FOOTPATH

Suzette is met by a rabble of children. They have sticks and stones in their hands, an empty hornet's nest on a pole, a dead cat at the end of a stick, a pan on which one of them is beating with a stick, and a general collection of odds and ends, such as would appeal to children's minds as either capable of inflicting an injury or making a noise. They stop Suzette and ask her the way to the witch's hut. Suzette, indignant, says:

48 SPOKEN TITLE: **THERE ARE NO WITCHES. NOKOMIS IS ONLY A POOR OLD INDIAN WOMAN!**

The children laugh at her, and tell her she doesn't know anything, that Nokomis is a bad witch and they gleefully tell Suzette what they are going to do with her. They ask her again where the witch's hut is. Suzette thinks for a moment, then points off into the woods in opposite direction from Nokomis' hut. One of the bigger boys laughs at her, indignant, points in the direction of Nokomis' hut and says:

49 SPOKEN TITLE: **SHE IS LYING TO US. SHE IS IN THE HUT.**

Suzette sees she cannot save Nokomis that way--at her wit's end what to do. Suddenly seizes the broom from one of the boys, jumps up and down, waving broom in the air and screeching; like a mad-cat. This so terrifies the children that they run out of the picture, screaming and dropping things.

Scene 104

"OFFICE" STRUBLE'S HOUSE

Wayne enters, hand outstretched. Old Struble hastily shuts the jewel box and thrusts the memorandum under a pile of papers, turns to greet his ward, not particularly overjoyed. Tries to pretend a little warmth, but isn't very good at pretending, and Wayne can see that he is not over-welcome.

Scene 105

WOODS--(FLASH)

(Some distance from where the children first met Suzette.) Children angry, shaking their fists in the direction of Suzette.

Scene 106

ANOTHER PART OF THE WOODS--(OPPOSITE DIRECTION)

(FLASH)

Suzette, leaning on the old broom, looks back at the children, laughs, throws the broom down and runs off in the direction of home (Struble home).

Scene 107

"OFFICE"--STRUBLE'S HOUSE

Old Struble and Wayne talking earnestly. Wayne indicates that he is going to settle down and work hard at his profession. Old Struble looks at him approvingly. Wayne, after a quick glance at the guardian, says:

50

SPOKEN TITLE: WHAT HAS BECOME OF THE LITTLE FRENCH MAID?

Old Struble looks up at the young man maliciously, indicating himself, and begins to tell his ward he is married. The young man can hardly believe his ears, jumps to his feet, stands looking down at his guardian, who watches him with cynical amusement.

Scene 108

"OFFICE" STRUBLE'S HOUSE--(SEMI-CLOSE-UP)

Struble, watching Wayne, cynically notes how hard he is taking the news. Richard has been practically stunned, not only from the fact that his guardian has married at all at his age, but also that it should be this girl. He looks at his guardian incredulously, says: "You can't mean you married her?" Old Struble leans back in his chair smiling at him sardonically, tosses his head back, indicates: "I mean it--I'm not the old fossil you seem to think me, young sir." Richard still staring at him incredulously, when Suzette enters the picture. Coming up to her husband, she puts her arm on the back of his chair, sees Richard and starts. Richard, too, starts. Old Struble puts his claw-like hand on Suzette's arm, indicates her with a leer to Wayne, and says: "This is my wife." Suzette holds out her hand.

Scene 109

"OFFICE" STRUBLE'S HOUSE--(CLOSE-UP)

Suzette and Richard then look at each other. He bows over her hand without touching it. The misery in her face as she realizes that he condemns her for what she had done, and that he will never understand why she married Struble. Anger and contempt on Richard's face. He thinks she has married the old man for his money.

Scene 110

"OFFICE" STRUBLE'S HOUSE--(CLOSE-UP)

Old Struble grinning evilly as he watches the young people.

Scene 111

"OFFICE" STRUBLE'S HOUSE--(FULL VIEW)

Wayne bows, excuses himself, saying he must go and remove the dust of travel, goes from room. Suzette stands looking after him--wondering why he treats her so contemptuously--then thinks he may suspect her of having stepped between him and the fortune he might have gotten from old Struble. Suzette starts--turns to Struble, who has been watching her jealously, and says:

51 SPOKEN TITLE: LET NOT OUR MARRIAGE ALTER THE FACT THAT RICHARD WAYNE IS YOUR HEIR.

Old Struble gets very angry--asks what business it is of hers what he does with his money--picks up ruler from table--strikes her as she shrinks away--grabs hold of her hand--pulls her to him--twists her arm until she cries out for mercy. Flings her aside roughly. Suzette staggering back--regains her balance--turns as though to speak to him--then decides that it is of no use--goes sadly from room, as he sinks back into the chair--glowering at her, mad with jealousy.

Scene 112

LIVING ROOM--STRUBLE'S HOUSE

The table is set at one end. Richard Wayne comes into the picture--stops at fireplace near foreground--takes high-back chair which practically conceals him from anyone entering the room unless they know he was there. (If the old-fashioned easy-chair with "wings" was in existence in 1692-3, use that,--if not, the easy-chair of the period.) He swings chair around so that the back is toward room and he faces the fire--sinks out of sight in the chair, leaning his head on his hand.

Scene 113

LIVING ROOM--STRUBLE'S HOUSE

Suzette comes into the room with pates on s tray--walks down to table past Richard, without seeing him.

Scene 114

THE TABLE--LIVING ROOM--STRUBLE HOUSE--(CLOSE-UP)

Suzette comes close to table--puts down plate--looks it over--sees that it's all right--stands thinking a moment--puts hand to her neck--takes out talisman (or it falls out, swinging on its bead chain)--looks at it--remembers what the old Indian woman said to her--holds it in her hand and says:

52 SPOKEN TITLE: IF WISHES COME TRUE--LET RICHARD WAYNE BE MY FRIEND.

Presses the talisman to her heart.

Scene 115

LIVING ROOM--AT FIREPLACE-(CLOSE-UP)

Richard in chair at fireplace, hears this--turns around--smiles cynically--thinks she has done this for effect--starts to rise.

Scene 116

AT TABLE--LIVING ROOM--(CLOSE-UP)

Suzette at table. She has slipped the talisman under the neck of her gown again, and taking a step forward from the table, meets Richard who comes into the picture, smiling. Suzette at first looks embarrassed --then greets him warmly--indicates "Since we'll have to see a great deal of each other, why can't we be friends?" Richard, quite sure she is playing a game, determines to play it too--greets her warmly and tells her that he desires it more than anything else. They turn toward table.

Scene 117

AT TABLE--LIVING ROOM--(SEMI-CLOSE-UP)

Old Struble enters picture--looks at them, grudgingly orders them to sit down. Richard and he sit down. Suzette at first waiting on them. Richard makes a fuss over Suzette waiting on him--tries to touch her hand. The old man sees this--angry, Suzette puzzled and annoyed. Then when Suzette has taken things from the sideboard to table and starts to sit down, Richard places chair for her--makes a great deal of this small courtesy--puts his hand on her shoulder--keeps it there until the old man sees it and is angry. Suzette alarmed and puzzled. Then, as Richard goes back to his place, indifferent to her resentment and old Struble's black looks, thinking he has gauged her character and she's worth nothing--angry at his guardian for being such an old fool to marry her; with Struble furious at both of them; with Suzette leaning back in her chair, looking at Richard in amazement (FADE OUT).

53

SUBTITLE: WAYNE MAKES ONE MISTAKE--BUT OLD STRUBLE MAKES ANOTHER.

Scene 118

FOOTPATH--WOODS-(FADE IN)

Suzette going along footpath in woods toward Nokomis' hut, carrying basket with food in it. A little girl of eight or nine following along, hanging on her hand, skipping, talking merrily to her, Wayne comes into picture from opposite direction, so that he will come face to face with Suzette--he stops and waits for her.

As Suzette comes up to him, he bows and greets her smiling. Suzette's face hardens. Suzette gives the child the basket--motions to her to go along with it. The child does so--runs out of the picture in opposite direction to that which they entered. Suzette turns and confronts Richard Wayne.

Scene 119

FOOTPATH--WOODS--(CLOSE-UP)

Suzette turns on Wayne indignant--asks him why he follows her about. Wayne laughs, tries to kiss her hand. Suzette pulls it away--says:

54 SPOKEN TITLE: 'TIS NOT RIGHT THAT YOU FOLLOW YOUR
GUARDIAN'S WIFE ABOUT--THIS WAY.

Wayne thinks she is posing--listens to her with an amused smile--begins to laugh, and before Suzette is aware of his intention, takes her in his arms. Suzette frees herself--tells him angrily:

55 SPOKEN TITLE: SINCE YOU HAVE NO RESPECT FOR MARRIAGE
--OR FOR ME--GO!

Richard, impressed in spite of himself, looks at her a moment in surprise--then as she moves to pass him, seizes her by the arm which Struble hurt. The girl winces, putting her hand involuntarily over the place. Richard notices this, still holding her arm, pushes back the cuff.

Scene 120

FOOTPATH--(CLOSE-UP)

Suzette's arm--black and blue bruises and a great angry red welt across it.

Scene 121

FOOTPATH--WOODS--(CLOSE-UP)

Richard and Suzette. Richard lifts his face full of astonishment, anger, and resentment, says: "Did he do that?" The girl tries to pull her hand away--refuses to answer him. Richard, ashamed of himself, bows his head over Suzette's hand without kissing it--drops it--looks at the girl, and says:

56 SPOKEN TITLE: FORGIVE ME!

Suzette looks at his bowed head--tries to speak--cannot--turns her head away, clasping and unclasping her hands--begins to speak.

Scene 122

NOKOMIS' RUT--(FLASH)

(Door ajar.) The child comes up to the door--peeks in.

Scene 123

INTERIOR NOKOMIS' HUT

Nokomis bending over pot at fireplace--big black cat watching her. She stirs the pot, muttering to herself.

Scene 124

DOORWAY--EXTERIOR--NOKOMIS' HUT--(FLASH)

The child, half frightened, turns to go--then turns back--fascinated--looks in again.

Scene 125

FOOTPATH--WOODS

(Richard and Suzette.) Suzette finishing telling Richard why she married Struble. Richard takes her hand in his--bends over it--and presses it to his lips, says:

57

SPOKEN TITLE: I UNDERSTAND--AND I AM GOING AWAY FOREVER.

Suzette stands for a moment, stunned at the thought of his going--stretches out her hands toward him--remembers and brings them back again--puts the hand that he had kissed over her own lips for a moment as though suppressing her own sobs--tears in her eyes--turns and rushes out of the picture toward Nokomis' hut.

Scene 126

EXTERIOR NOKOMIS' HUT

(Door ajar.) Suzette comes up to hut--sees child looking in--touches her gently on the shoulder--the child jumps, frightened--almost drops the basket. Suzette takes it from her hand and tells her to come into the hut. The child shakes her head--indicates she doesn't like it in there--she'll wait outside. Suzette tries to persuade her--then sees that the child is really in earnest and goes into the hut with the basket, indicating that the child mustn't go so far away. The child remains at doorway, looking after Suzette.

Scene 127

INTERIOR NOKOMIS' HUT--NEAR FIREPLACE

Suzette enters--goes to the old woman and gives her the basket with vegetables, meat and a bit of flour, and watches her as she stirs the pot and drops the meat Suzette has brought into the pot. As she stirs, the old woman looks up--sees that Suzette is sad--

speaks to her. Suzette draws the talisman from its hiding place (around her neck) touches it, and says to the old woman:

58 SPOKEN TITLE: I'M AFRAID OF THIS. THE ONLY WISH I'VE MADE HAS TURNED OUT BADLY.

The old woman smiles, indicating: "Keep it a little longer--it may be useful yet." Suzette puts it back. The Indian woman offers her some berries to eat. Suzette refuses, indicates she must go out to the child waiting outside--goes out of picture toward door. The Indian woman following her, gazing after her with admiration and gratitude.

Scene 128

EXTERIOR NOKOMIS' HUT

Child at doorway, peering in, turns as Suzette comes out. They move away together in the direction of the village. Suzette taking the child's hand and speaking kindly to her. Nokomis has come to the door and watches them go.

Scene 129

"OFFICE" STRUBLE'S HOUSE

Old Struble at desk, looking at lifted lid of jewel box, containing his wife's jewels. On lid of box appears VISION of Suzette's face turned toward Richard as they looked when they first caught sight of each other. Old Struble slams the lid and scowls into space, jealous. Richard Wayne enters, dressed for traveling--tells him he is going. Struble pretends to be surprised and sorry--urges him not to go. Richard is firm--indicating that he must go--goes out of the room--followed by Struble, who is secretly delighted.

Scene 130

EXTERIOR STRUBLE HOUSE--DRIVEWAY

Horse saddled, waiting for Wayne--servant holding it, Wayne enters, followed by his guardian--mounts and rides off--his guardian saying good-bye and watching him out of sight with an evil smile.

Scene 131

STREET--IN FRONT OF SUZETTE'S OLD COTTAGE

Suzette bids good-bye to the child who runs in the gate. Suzette starts to go up the street. As she does so, Wayne rides into the picture and down the street, going toward Suzette--lifts his hat but does not stop--goes on out of the picture. Suzette involuntarily stops--clasps her hands against her bosom, stands watching him as he rides out of the

picture with an expression which indicates she thinks he is riding out of her life.

Scene 132

LIVING ROOM--SUZETTE'S OLD COTTAGE

The child who was with Suzette enters. Her mother is giving the three other children their supper--mush and milk--in little bowls. As she gives the children the mush and milk, they walk out of the picture toward fireplace. The oldest child (the one who was with Suzette) is given her bowl, too, with a little scolding for being so late. She walks out of the picture to the fireplace.

Scene 133

FIREPLACE--LIVING ROOM--(CLOSE-UP)

(A good picture of exactly the kind of fireplace desired is shown on p. 79 of "Colonial Days," by Wilbur F. Gords. This fireplace is very deep--has seat on inside of fireplace, along one side. If practicable would like the VISIONS to be shown against the blackened back of the fireplace, a little above the fire line so that the fire, low, not blazing, would be burning beneath the VISION. If this is not practicable, can arrange that the VISION fall in another place in mantel above fireplace--but the fireback would be most effective.) The three small children sitting on the long seat inside fireplace, their little bowl of mush and milk in their laps, eating. The oldest child comes into the picture--takes little stool in front of fire and sits down with her back partly turned to camera, facing her sisters and brothers. They ask her where she's been. She glances over her shoulder to see that none of the grown-ups are about, listening, leans forward and points mysteriously at the fireback. VISION rises there of the interior of Nokomis' hut in which Nokomis goes through the same motions that she did when she was putting the meat and vegetables into the stew--Suzette standing beside her, also; but as the child tells it, Nokomis is a terrible, impossible old witch with a pointed cap and a long hooked nose and claw fingers. Likewise what she drops into the stew is not meat and vegetables but toads, little snakes or long worms--dead birds with all their feathers on, and a kitten or two. Suzette is also a witch, but not so ugly, and a talisman she fingers, instead of being composed of beads is a little skull--the eyes gleaming like pinpoints of fire (If this is possible to get over). Instead of a black cat, a little devil with horns and a tail, is watching the two. VISION FADES OUT. The children are horror-stricken--unable to eat, but the oldest one keeps on talking and points again to the fireplace. Another VISION rises of Nokomis going up the chimney astride of a

broomstick. Suzette and the little devil follow her in the same manner. As the child tells this and the VISION FADES OUT, the youngest child screams and drops her bowl of mush and milk, commences to tremble and twitch and scream with fright.

Scene 184

LIVING ROOM--(FULL SHOT)

The mother and a neighbor woman rush in and to the children. The mother declares that the child has been bewitched. The other children clutch her skirts as she stops to comfort her. The child who has been the cause of all this is frightened as the rest, but stubbornly answers the neighbor woman, insisting that she did see it and that it was just as she said.

Scene 135

LIVING ROOM--STRUBLE HOUSE

Suzette comes in, sinks down into easy-chair, covering her face with her hands. Old Struble enters picture and commences to rail at her, accuses her of having allowed Wayne to make love to her, strikes her with his stick. Suzette, indignant, thrusts him back, denounces him for his cruelty to her. She is hysterical and as she points to him with one hand and touches her talisman with her other hand, she says:

59 SPOKEN TITLE: WICKED OLD MAN--YOU BRING PEOPLE
NOTHING BUT UNHAPPINESS. YOU WOULD BE BETTER--DEAD!

The old man is astonished. This is the first time Suzette has ever turned on him. He is a little frightened, too, and pointing to the talisman, asks her what it is. Suzette, seeing his superstitious fear, plays on it, and answers him mysteriously.

60 SPOKEN TITLE: I WEAR IT BECAUSE IT GRANTS ME--ALL MY
WISHES.

Shaking with fear, the old man goes out of the picture, glancing back at her. Suzette stands looking down at the talisman, wondering if she has found a way to keep him off.

Scene 136

EXTERIOR STRUBLE HOUSE

The minister and one or two men coming toward house. Struble comes out to meet them, hurries to the minister, commences to tell him at once about his wife, says:

61 SPOKEN TITLE: GO--REASON WITH MY WIFE! SHE HAS CURSED
ME--AND WISHES ME DEAD.

The others agree that the minister is the one to speak to Suzette. The minister and Struble go toward house.

Scene 137

EXTERIOR NOKOMIS' HUT

A young Indian boy (Nokomis' grandson) dressed in ordinary clothes of the day--the cast-off clothing of some white boy--but without shoes, tomahawk thrust in his belt, comes to Nokomis' door. Listens a moment, knocks and enters. (Note: This boy must be very young so that his clothes will look as though they might fit Miss Ward.)

Scene 138

LIVING ROOM--STRUBLE HOUSE

Suzette leaning against table, holding talisman in her hand, thinking as she looks at it. The minister and Struble come into the picture. Suzette greets minister, motioning to chair. The minister sits and addresses Suzette almost as though she were a prisoner at the bar. Suzette astonished--doesn't understand. He commences to accuse her--Suzette understands now, says firmly:

62

SPOKEN TITLE: I DO NOT BELIEVE IN WITCHES OR DEVILS.

Struble and the minister horrified. Struble so worked up that he shakes his fist at her, begins to scream and rave, falls forward in sort of a fit. The minister and Suzette catch him before he falls out of the picture, putting him in chair. Suzette bends over him. The minister stands looking down at him and at Suzette, shaking his head.

Scene 139

INTERIOR NOKOMIS' HUT

The Indian boy has taken off his civilized clothes and is now dressed like an Indian warrior going on the warpath. Has war-paint and feathers and is adjusting tomahawk in belt. Nokomis is helping him put paint on his cheeks. She is talking to him as she does so eagerly. Her manner is that of a grown person humoring a child who is playing a game seriously. Nokomis gathers something from what he says, leans forward alertly, and asks him a question. The boy answers, sticks tomahawk in belt and holds up two fingers. Nokomis looks alarmed, asks him again. He replies in the same manner, then indicates that she is to keep the clothes he has taken off for him. Nokomis throws them on a pile of blankets and garments in corner. Indian boy grunts, indicates that that will be all right, goes out, Nokomis

watching him.

Scene 140

STRUBLE'S BEDROOM

Struble ill, lying on bed, his wicked mean little eyes following Suzette about, hatred of her showing in every glance. He strikes her hand away when she tries to smooth the pillow, refuses to take cup from her, won't take it until the mother of the little child (Scene 132) acting as nurse, comes--takes it, tastes it herself and gives it to him. At the sign from the nurse, Suzette, much distressed, goes from the picture. The moment she goes, the old man sits up in bed, and pointing after her, says:

63 SPOKEN TITLE: SHE HAS BEWITCHED ME--SHE WANTS ME TO DIE.

The nurse tells him to be quiet, puts him back on pillows, and continues to give him contents of the cup.

Scene 141

EXTERIOR NOKOMIS' HUT--(LONG SHOT)

Nokomis, alone, fastens door, starts to walk off in direction of village. Turns to look back at hut, stumbles over rock in road and falls. Tries to get up, falls again, sits down on ground, rubbing her ankle, groaning.

Scene 142

PATH IN WOODS--NEAR HUT--(FLASH)

Suzette, coming along the path, worried, holding talisman in her hand, going toward Nokomis' hut.

Scene 143

PATH IN FRONT OF NOKOMIS' HUT--(FULL VIEW)

Nokomis lifts her hand, listens and calls. Suzette comes running into the picture, bends over the old woman, gives her a hand, begins to help her up.

Scene 144

STRUBLE'S BEDROOM--(FLASH)

Struble sitting up in his bed, gesticulating feebly. The minister and several of the elders grouped about his bed, listening as he denounces his wife.

Scene 145

INTERIOR NOKOMIS' HUT

Nokomis sitting on pile of blankets and garments at side of fireplace where Indian boy's clothes are--

Suzette bathing her ankle. The Indian woman, looking at the girl--finally leans over and says:

64 SPOKEN TITLE: TWO TRIBES INDIANS MAKE FIGHT--KILL WHITE MEN. HOW TELL CAPTAIN WAYNE?

Suzette so startled she drops cloth she is making bandage of into basin of water. She was bathing Nokomis' foot--turns to Nokomis to ask her if it is true. Nokomis nods--tells her it is--points to herself then to her ankle. Suzette points to herself. Nokomis shakes her head. Suzette insists--snatches up Indian blanket from beside Nokomis--wraps it around herself--pretends she is an Indian squaw. Nokomis laughs--shakes her head--thinks--puts hand down beside her--claws out from among the heap of garments she is leaning on the Indian boy's bundle. Indicates it to Suzette. Suzette stoops--picks it up--unties it and holds up boy's clothes--looks at them and then at Nokomis. Nokomis says:

65 SPOKEN TITLE: INDIAN BOY NO WANT--YOU TAKE--HEAP SAFE.

Suzette looks from the garments to the Indian woman--nods her head--begins to smile.

Scene 146

STRUBLE'S BEDROOM

The little child, who said Nokomis and Suzette were witches, led in. The minister begins to question her. Struble in bed--leans forward excitedly and begins to ask questions. The child looks from one to the other, half frightened, nods her head. Struble, greatly excited, turns to the minister and elders and indicates: "You see, it's true!" Gets so excited that he falls back, clutches his throat, choking. The nurse comes into the picture, orders the others to leave the room. They start to go.

Scene 147

INTERIOR NOKOMIS' HUT

Suzette in boy's clothes, fastening her collar, feels talisman--takes it out--holds it toward Nokomis--says: "I came to bring this back. It's an evil thing." Nokomis shakes her head--doesn't take it back. Suzette tells her that she wished her husband dead and he is ill. The old woman smiles--says:

66 SPOKEN TITLE: ONLY BEADS--YOUR HUSBAND OLD BAD MAN. HATE MAKE SICK--NOT BEADS.

Suzette asks Nokomis if she thinks that is so. Old woman goes on to tell why she thinks it is. Suzette slips talisman back round her neck, turns to go.

Nokomis suddenly realizes that it is dangerous for the girl to go--holds her back--tells her not to go. Suzette shakes her head--says:

67 SPOKEN TITLE: THE SOLDIERS MUST BE WARNED. NO ONE WILL HARM ME.

Goes toward doorway. Nokomis stretching out her hand and calling to her. (FADE OUT.)

68 SUBTITLE: THE POISON OF HATE.

Scene 148

STRUBLE'S BEDROOM--(NIGHT) (FADE IN)

Old Struble very ill--the doctor shaking his head--says:

69 SPOKEN TITLE: HE MAY LIVE THE NIGHT. WHERE IS HIS WIFE?

The nurse shakes her head. The minister enters. The doctor speaks to him--asks him if he knows. The minister shakes his head--looks at the man on the bed--then indicates he will find her--goes from the room.

Scene 149

DEEP IN THE WOODS--(MOONLIGHT)

Suzette in boy's clothes, traveling along in the moonlight, half afraid, jumping at every sound, but hurrying on. Finally hears something--stops still--frightened--looking this way and that--finally looks up.

Scene 150

TREE (DEEP IN WOODS) (CLOSE-UP) (FLASH) (MOONLIGHT)

A big owl on a branch has just finished hooting--looking down at the girl.

Scene 151

DEEP IN THE WOODS--(MOONLIGHT)

Suzette, looking up at him, shakes her fist, indicating, "Nasty old thing, you frightened me!" Goes along, hurrying--looking from side to side.

Scene 152

DEEP IN THE WOODS (ANOTHER PART) (MOONLIGHT) (FLASH)

If possible--a flash here of a fox, wolf, or other wild animal, common to the Massachusetts woods at that time--not out on the path, but peering out of the bushes.

Scene 153

DEEP IN THE WOODS (FURTHER ALONG) (MOONLIGHT) (FLASH)

The little figure of the frightened girl in boy's clothing running through the woods.

Scene 154

INTERIOR NOKOMIS' HUT

The old woman lying down on the pile of blankets and garments--rising slowly up, blinking her eyes, facing the minister and one or two of the elders, one of whom has a blazing stick from the fireplace in his hand, serving as an illumination. The minister asks the woman about Suzette. The old woman answers:

70 SPOKEN TITLE: SHE'S NO WITCH. I NO KNOW WHERE GO.

The minister and elders impatient. They turn to go. The man holding the brand flings it down in fireplace. Nokomis starts to lie down again. (FADE OUT.)

Scene 155

INTERIOR OLD COLONIAL TAVERN--NEAR DOOR (NIGHT)

(FADE IN)

(These taverns were the place of meeting for the best people in town, and the tavern need not be shown full of loafers--they were the only meeting places where the godly as well as the ungodly could get refreshments.) Soldiers, civilians, eating and drinking--not very many of them in sight. Suzette comes on--travel-stained, worn, and weary,--just as a town drunkard is being admonished by a portly gentleman who is pointing him out with his stick. The tavern keeper, with many apologies, is directing his hostler to remove him. Suzette dodges the town drunkard and rushes into the portly gentleman. He takes her by the ear and threatens her with his cane. She dodges from under his grasp and runs to the tavern keeper who takes her by the arm and is about to send her flying as a boy and a nuisance, when she looks up at him--puts her finger to her lips, and says:

71 SPOKEN TITLE: IS CAPTAIN WAYNE HERE? I MUST SEE HIM. 'TIS VASTLY IMPORTANT.

The keeper looks at her with respect at the mention of Captain Wayne. Excuses himself to the portly gentleman, and walks out of the picture. Suzette walks toward the fireplace.

Scene 156

FIREPLACE--TAVERN--(NIGHT) (FLASH)

Suzette enters--falls exhausted on settle.

Scene 157

ANOTHER PART OF TAVERN--(NIGHT) (FLASH)

Wayne and several of the officers drinking ale, eating, and discussing military matters. The keeper comes in, takes Wayne by the shoulder, indicates that someone wants to see him. Wayne rises, excuses himself with a bow, and follows the keeper out of picture.

Scene 158

FIREPLACE--TAVERN--(NIGHT)

Suzette, curled up on settle, asleep, head on arm. Wayne comes into picture, taps her on shoulder. As he does so, looks down at her, gives an exclamation, bends toward her.

Scene 159

SETTLE--FIREPLACE--(NIGHT) (CLOSE-UP)

The two faces--Wayne's bending over Suzette, indicating: "My God, what does this mean?" Suzette's eyes slowly opening as she smiles up into his face, forgetting for a moment her errand and her costume.

Scene 160

SETTLE--FIREPLACE--(NIGHT) (SEMI-CLOSE-UP)

Suzette jumps to her feet, conscious of the fact that someone may be watching her, puts her finger to her lips, indicates to Wayne: "I must see you alone." Wayne indicates that he understands and looks about him. Tells her it's all right--to tell him now. Suzette begins to talk. Tells him her news--says:

72

SPOKEN TITLE: **THE TRIBES WILL RISE TOGETHER. THEY PLAN TO SURPRISE THE FORT TO-MORROW NIGHT.**

Wayne, greatly surprised, makes the girl repeat it over again. Tells her she's on time and has saved them all. Forgets himself for a moment, leans over and puts his hand on hers, his face showing how much he appreciates what she has done, and all he would like to say to her. Suzette draws her hand away, indicating that he must be careful. He looks around him carefully, recognizing the need for caution, unless he would expose her to insult. They turn and go out of the picture together, talking earnestly.

Scene 161

OLD STRUBLE'S BEDROOM--(NIGHT)

Old Struble dead. The minister and elders standing about bed. The nurse has put sheet over Struble's

face. The minister and elders begin to consult, indicating the dead man. (FADE OUT.)

Scene 162

THE EDGE OF THE WOODS--(DAYLIGHT) (LONG SHOT)
(FADE IN)

Suzette and Wayne come toward camera and woods. In background, small squad of soldiers waiting. Wayne stops, points to the woods, speaks.

Scene 163

EDGE OF WOODS--(CLOSE-UP)

Wayne and Suzette. Wayne urges Suzette to let him send escort with her. Suzette shakes her head--says:

73 SPOKEN TITLE: I'M SAFER WITHOUT ESCORT AS LONG AS NO ONE KNOWS I AM--SUZETTE.

Holds out her hand. Wayne stoops as though to kiss it. Suzette stops him, looking over her shoulder warily. Wayne realizes it won't be safe to show emotion--takes her hand and holds it tightly--looking at her. Wayne looks after her for a moment--then turns and goes out of picture in opposite direction toward soldiers, calling to them as he goes.

Scene 164

INTERIOR MEETING HOUSE--(DAYLIGHT)

Solemn meeting of the minister and the elders and several other influential men. The minister announces to the others:

74 SPOKEN TITLE: DAME STRUBLE IS ACCUSED OF WITCHCRAFT AND MUST BE APPREHENDED AND BROUGHT TO TRIAL.

The others agree, solemnly shaking their heads.

Scene 165

EXTERIOR NOKOMIS' HUT--DOORWAY.

Nokomis seated on doorstep, answering questions of one or two men from village, shaking her head. They start to go toward village. Nokomis looks in opposite direction.

Scene 166

EXTERIOR NOKOMIS' HUT--DOORWAY.

Suzette, in boy's clothing, running toward the hut.

Scene 167

EXTERIOR NOKOMIS' HUT

Nokomis waves her hand, indicating "Keep back!" As

she does so, the two men look back and run out of picture in the direction of Suzette. Nokomis rises --stands leaning against the doorway--as the two men come back into the picture holding Suzette between them. Suzette and Nokomis plead with them to let Suzette come into hut and change her clothes. The men evidently regarding the clothes as part of the witchcraft, refuse--drag her with them toward the village.

Scene 168

VILLAGE STREET--(IN FRONT OF SUZETTE'S OLD HOUSE)

People in groups talking, the mother of the child, who went with Suzette to the hut, especially vigilant, directs attention to her child continually. Suddenly the crowd point off and wait. Suzette comes on, dragged by the two men down to foreground. The crowd point at her. The minister comes into the crowd--indicates the girl, and says:

75 SPOKEN TITLE: REMOVE THE WICKED AND UNGODLY COSTUME IN WHICH SHE ATTENDS SATAN'S REVELS.

The people nod their heads--agree that it should be done. Suzette begs them to let her be free--to let her go home. They refuse and drag her out of the picture. (FADE OUT.)

76 SUBTITLE: INTOLERANCE ON THE BENCH AND SUPERSTITION IN THE JURY.

Scene 169

(See picture in "Colonial Days," p. 145--very bare room. The meeting house was used as a place of trial in many cases.) Suzette facing the judge and jury. A number of people crowding to see the trial. (Note: In none of these crowds should there be over 50 people shown. Keep the mob down to indicating a small settlement. In these days 200 was a large town.) Suzette being tried--the judge badgering her. Suzette standing, turns on them vehemently, and says:

77 SPOKEN TITLE: THERE IS NO DEVIL SAVE IN THE HEARTS OF WICKED MEN. MALICE AND HATE ARE THE ONLY WITCHES.

The people and the judge shocked and horrified at this. The minister, sitting beside the judge, shakes his head. The child is brought forward--immediately commences to scream and twitch--calls out--pointing at Suzette:

78 SPOKEN TITLE: SHE'S PINCHING ME! I SEE THE DEVIL LIKE A TEENY YELLOW BIRD, WHISPERING IN HER EAR!

Throws herself around, screaming. The mother tries

to restrain her. Another and older girl screams and throws her arms in the air, indicating that she, too, is tortured.

Scene 170

INTERIOR MEETING HOUSE--(CLOSE-UP) (FLASH)
Suzette, as she looks pityingly on them.

Scene 171

INTERIOR MEETING HOUSE--(LONG SHOT) (FLASH)
The crowd--some of them shaking their fists at Suzette, indicates she ought to be hung.

Scene 172

INTERIOR MEETING HOUSE (NEAR JUDGE'S BENCH)
(SEMI-CLOSE-UP)
Suzette, swaying with weakness, indicates a chair and asks if she may sit down. They refuse. The men, one on each side of her, jerk her to her feet as she sways. The judge leans toward prisoner and says:

79

SPOKEN TITLE: DID YOU NOT SELL YOURSELF TO THE DEVIL
TO COMPASS THE DEATH OF YOUR HUSBAND?

Suzette, astonished, leans toward him--repeats, "The death of my husband--Is he dead?" The judge points, Suzette turns and looks toward open doorway.

Scene 173

OPEN DOORWAY OF MEETING HOUSE-(SHOT AS SEEN BY SUZETTE) (FLASH)
The coffin of Struble is borne past the wide-open doors, on the way to the cemetery.

Scene 174

MEETING HOUSE--(FLASH)
Suzette sees the coffin--screams--puts her hand before her eyes, and starts to fall forward in a dead faint, but is caught and held by the two men.

Scene 175

MEETING HOUSE--(CLOSE-UP) (FLASH)
Nokomis sees this--turns and hurries out of the picture.

Scene 176

MEETING HOUSE--(FULL VIEW)
Suzette, held up by two men, opens her eyes as the judge rises and pronounces her sentence. He says at the conclusion:

80

SPOKEN TITLE: THEN SHALL YOU BE HANGED BY THE NECK
UNTIL YOU BE DEAD AND MAY GOD HAVE MERCY ON YOUR SOUL!

Suzette turns and answers him proudly, that she is innocent. As she is led by the two men out of the picture, she looks at the people firmly in the face, and as she passes them they shake their fists at her and threaten her--she answers them only by saying, "I am innocent--I am not a witch!"

Scene 177

WOODS

Nokomis, hurrying along, meets a man who has been plowing, driving two horses ahead of him. Nokomis stops him--pleads with him, frantically, to loan her a horse--tells him about Suzette. He stops and speaks to her. She shakes her head--begs him for a horse. He indicates she can take it and welcome--he says: (If necessary)

81

SPOKEN TITLE: I'D GIVE MORE THAN A HORSE TO STOP THIS
TERRIBLE PERSECUTION. NO ONE IS SAFE!

Nokomis thanks him. As she mounts bareback and rides away, he looks after her--shakes his head and goes on his way.

Scene 178

CELL

Suzette chained. The minister pleading with her to recant and confess. A man, accompanying minister with pen and paper: (Note: Quill pen and sand box) ready to write down confession. Suzette refuses to confess--shakes her head--says: "I am innocent--I've nothing to confess." The minister again entreats her to consider she is near her end and must tell the truth. Suzette shakes her head and persists in her refusal.

Scene 179

INTERIOR TAVERN--NEAR DOORWAY

(Note: This is the same tavern to which Suzette came in search of Wayne, but it has been taken possession of by soldiers and is being used as headquarters. No landlord or waiters about. Soldiers everywhere, with their guns stacked up, going out on duty. A few soldiers guard Indian prisoners tied up.) Nokomis enters between two soldiers--is stopped by another--who calls to a third to get Captain Wayne. The third soldier goes out of picture. The others surround Nokomis and begin to question her. She refuses to answer them--indicates that she will speak to no one but the Captain. Wayne enters the picture. Nokomis

goes to him--begins to tell him about the girl. The soldiers and Wayne show their indignation and astonishment. Wayne frantic at the news, seizes the Indian woman and almost shakes the wind out of her.

Scene 180

CELL--(FLASH)

Suzette alone, her face turned toward window--the sunlight touching her hair and face. She is looking longingly out.

Scene 181

INTERIOR TAVERN

Wayne tells the old woman to wait where she is--turns and rushes out of the picture. The moment he does so, Nokomis turns and hurries out toward door. One of the soldiers starts to stop her, but she calls out to him that it is all right--Captain's order, and he lets her go.

Scene 182

TABLE--ANOTHER PART OF TAVERN

The Governor seated at table, talking with several of the officers. They have maps spread before them, and a man, dressed as a trapper or scout, gives them information. Wayne rushes in frantic with anxiety, begins to tell them, says:

82 SPOKEN TITLE: SHE SAVED THE SETTLEMENT FROM THE INDIANS AND NOW--THEY WOULD HANG HER AS A WITCH!

The Governor frowns--strikes the table with his hand --then puts his hand on Wayne's shoulder--says indignantly:

83 SPOKEN TITLE: I AM SICK OF THIS FOLLY; AND AS GOVERNOR MEAN TO PUT A STOP TO IT. YOU SHALL CARRY MY PROCLAMATION TO THEM.

Wayne thanks him warmly--takes the paper that the Governor selects from those on the table--and hurries out. The Governor watches him with interest--turns to the other men and indicates there is more than mere anger in the captain's desire to get to Hedford. The others agree--they smile, knowingly, as they bring their heads together in discussion. (FADE OUT.)

84 SUBTITLE: ON GALLOWS HILL.

Scene 183

ON GALLOWS HILL--(FADE IN) (FLASH) (DAYLIGHT)

The people gathered--the gallows ready--most of the people have stones and sticks in their hands. They

are all whispering together and looking down the hill.

Scene 184

FOOT OF HILL (FLASH)

Nokomis coming along on horseback. The horse gives out. Nokomis gets down--tries to coax it along. The horse refuses to move. She turns and hurries up the hill.

Scene 185

AT THE FOOT OF GALLOWS HILL--(ANOTHER SPOT) (FLASH)

Suzette, between two men, being led toward gallows. Behind her, the minister and several of the elders.

Scene 186

THE WOODS--(FLASH)

Wayne and several of his men, riding "hell for leather" through the woods.

Scene 187

AT THE GALLOWS--(FLASH)

Suzette is brought to the gallows and turns to face the crowd.

Scene 188

STREET IN FRONT OF SUZETTE'S OLD COTTAGE--(FLASH)

Wayne and several of his men ride in, calling out. An old man, hobbling on a stick, points to Gallows Hill. They ride off in that direction.

Scene 189

GALLOWS HILL--(FLASH)

(Shot from direction of gallows--so that crowd faces camera.) The crowd. Nokomis worming her way toward gallows.

Scene 190

GALLOWS HILL--(LONG SHOT)

(Long shot from the crowd so that Suzette faces camera.) Suzette tells them that she is no witch, affirming she is innocent. The crowd commences to hurl sticks and stones--some of the smaller ones strike her. One man seizes a big one. Nokomis flings herself in front of Suzette as he throws the stone.

Scene 191

FOOT OF GALLOWS HILL--(FLASH)

Wayne and his men, riding toward camera, shouting.

Scene 192

GALLOWS HILL--(CLOSE-UP) (FLASH)

Nokomis on the ground--Suzette bending over her, weeping.

Scene 193

GALLOWS HILL--(LONG SHOT) (FLASH)

The crowd, armed with more stones, turns from Suzette as the shouting soldiers ride through them. Wayne, with his whip, men who are throwing strikes right and left at the stones.

Scene 194

GALLOWS HILL (CLOSE-UP)

Suzette has risen and stretches out her hands, as Wayne, dismounted, waving a proclamation, walks into the picture, stands between her and the crowd, protectingly--turns to the crowd, angrily--waves the governor's proclamation.

Scene 195

GALLOWS HILL--(FULL VIEW) (FLASH)

The crowd surge forward, listening.

Scene 196

GALLOWS HILL--(CLOSE-UP)

Wayne addressing the crowd--Suzette behind him, watching him. He says:

85 SPOKEN TITLE: TO THE MEETING HOUSE! YOUR MINISTER SHALL READ YOU YOUR GOVERNOR'S PROCLAMATION!

Hands the proclamation to the minister who comes into the picture and turns toward Suzette.

Scene 197

GALLOWS HILL--(FULL VIEW) (FLASH)

The crowd dispersing--following the minister--going toward meeting house.

Scene 198

GALLOWS HILL--(SEMI-CLOSE-UP)

Suzette bending over Nokomis, who is being supported by a man. One or two people who have lingered watching. Suzette stoops over Nokomis, who opens her eyes. Wayne comes into picture, stoops over and touches Suzette. She puts her hand against his shoulder and holds him off--then takes out talisman, holding it toward him, and says earnestly:

86 SPOKEN TITLE: I MAY BE A WITCH AFTER ALL! MAKEPEACE
DIED BECAUSE--I HATED HIM!

The old woman looks up at them both--smiles feebly--
touches the talisman which is hanging from the girl's
neck and says:

87 SPOKEN TITLE: NO MAGIC. OLD MAKEPEACE--HIM DIE--
NATURAL. NOKOMIS KNOWS.

Puts Suzette's hand in Wayne's. Suzette looks at
Wayne. The man holding Nokomis, lifts her up and half
leads, half carries her out of the picture--Nokomis
looking back at the two young people and smiling
feebly. Wayne puts his arm about Suzette.

Scene 199

GALLOWS HILL--(CLOSE-UP)

Suzette and Wayne. Wayne has his arm about Suzette
and is pointing off, telling her of a new life for
both of them--out of this narrow little town--as
Suzette puts her hand in his and lifts her face,
full of hope, indicating that once more she believes
happiness is possible. (FADE OUT.)

Screenplay written by Margaret Turnbull ("one of the
foremost scenarioists of the day") using a "bichrome
typewriter ribbon" so that the titles would be colored red!

Based on a story by Dr. Robert Ralston Reed, which "won the
prize offered by the Famous Players-Lasky Company for the
best story written by the students of the course in
Photoplay Composition at Columbia University. The prize
consisted of a trip to the company's studios at Hollywood,
California, and three hundred and fifty dollars."