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|---------|----------|---------|-------------------|
| SUNRISE | TITLE NO | 2164    | LOC A-B 6-E-10/25 |
|         | PROD NO  | 0157    | LANG              |
| SCRIP   | 01 OF 01 | 0346898 | VERS ORIG VER     |



0346898001

"SUNRISE"

A SONG OF TWO HUMANS

Photo-play

By

Carl Mayer

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FROM A THEME OF HERMANN SUDERMANN'S "THE TRIP TO TILSIT".



LIBRARY SERVICES



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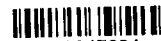
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144

Dramatis Personae

Ansass,                      a young peasant,  
Indre,                        his wife,  
A woman from the City.

Supporting minor parts.

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Title:

Summer - Vacation time:

Quick fade in:

INT. RAILROAD STATION

(1)

Vacation trains.

Just leave.

Overcrowded with perspiring,  
traveling public.

Waving through windows.

Then: The trains have left.

One sees through tall, glass  
arches.

The City Plaza in front of Rail-  
road station.

With highest houses.

Shops, automobiles, street cars.

Auto busses, Elevated structure,  
people.

In hot Asphalt vapor.

Then:

Screen divided in two:

Left:

(2a)

From a mountain tunnel.

A fast vacation train emerges.

With joyful people waving through  
the windows - passing camera.

At the same time at  
the right side:

(2b)

Fast vacation train away from  
camera, going fast towards b.g.

Running along the shore line.

Where the surf plays.

Both sides of screen  
dissolve into:

Left:

(3a)

Tableau of steamer, ready  
to depart with sky-  
scrapers in b.g.

Station up in the mountains.

Vacation train arriving just now.

Streams of people descending.

Saluting each other,

Attendants from hotels.

Porters.

Flags.

Activity on beach.

Joyful people.

Happily jumping into rolling.

Breakers

Seconds.

Then:

At the same time on  
right side of screen.

Both sides fade out  
softly.

Fade in on:

Inland Lake.

(4a)

In evening sun.

A Ferry boat gliding along.

With simple resorters with their  
baggage.

Surrounded by cutters.

The sails of the cutters block-  
ing the b.g.

But now the cutters sail off to  
the left and right to let the  
Ferry go through.

And now we see in the b.g. the  
shore not very distant.

A village.

On an incline with houses, one  
above the other.

And now: many on the Ferry boat  
are already waving toward the  
shore.

Because:

Resorters at the shore.

Already waving toward the Ferry  
boat.

Cut:

Medium shot:

(4b)

Hilly path in the village:

(5)

Cows.

Returning to their stables.

Evening sun.

A couple from the city walking  
along (with back toward camera.)

He in shirt sleeves, his coat  
over his arm.

They are inhaling the cow smell  
and the air.

Now: Do they stop?

Standing on top of the hill.

Thus looking across the lake.

While the sun is sinking.

Like flames across the lake.

For seconds hold picture.

Dusk already.

Title:

Also a young, but very  
frivolous woman from the  
City, has taken a room in  
one of the country houses. . .

Fading in from a lit candle stick.

Simple rustic room.

(6)

Wardrobe open.

Dresses hanging inside.

Lingerie and laundry spread all over room.

Valises and trunk in b.g.

Now:

The vamp walks into picture.

In very short negligee, with limbs exposed,

A typical creature from a big city.

Beautiful.

Racy.

Coquettish?

Just lighting a cigarette at the burning candle.

Now smiling and looking around.

What should she wear?

So scrutinizing her dresses.

Very self-centered and coquettish.

Finally:

Does she know?

Already letting the negligee  
drop, she stands there in her  
step-ins.

And now cut quick!

Kitchen in the same  
cottage:

(7)

Elderly peasant.

His elderly wife.

Supper.

Bacon and bread.

Scanty. Silence.

Now:

Appears in the door that opens.

That woman.

In a loud dress.

Cigarette in her mouth.

Unceremoniously intruding.

Putting her foot on a bench,  
wishing to have her shoes  
cleaned.

And now the peasant woman rises.

Slowly hesitating.

Because: Now: While the peasant  
continues eating silently!

Close up:

The peasant woman grudgingly  
wipes vamp's shoes with a cloth.  
With her look of disdain upon  
the vamp's limbs and dress.  
For seconds so.  
Then:

The same cottage: Exterior:

(8)

It is getting dark.

Now:

The City woman, leaving cottage.  
Always self-centered and  
coquettish.  
Putting on her gloves.  
And walking in "short-skirt-  
stride" rhythm.

Village street

(9)

Evening.

Trees.

Wind:

The City Woman approaching.  
(Peasant folks seated in front  
of their doors looking after  
her.)

Now:

Perambulator shot  
preceding City Woman.

She walks around a corner.

On and on she walks.

But now: she retards her stride,  
hesitating and stopping in the  
shadow of the trees?

Because:

Close up:

Now she spies.

Light pan:

To a house opposite.

(Situating on the shore.)

With a lighted window.

And then:

Closeup looking into camera:

Clandestinely pursing up her  
lips.

Whistling softly toward the  
house.

And now:

Dabily Fading in:

Living Room in Ansass' Cottage:

(10)

Between the window and the table.

A man (Ansass)

Somewhat undecided.

Shall he go to the window?

Standing for seconds.

Now:

Medium shot: walking  
towards the camera:

A young peasant woman, (Indre)  
To the table.  
Setting the table neatly  
Returning again towards b.g.  
and exiting.  
But the man standing still.  
Undecided - scratching his head.  
Looking at the table.  
Because:

Close up:  
Camera - line up as  
very first:

Set for two

The man (Ansass) gets more  
undecided.

But outside:

Close-up of City Woman  
into camera:

(11)

Whistling once more.  
Waiting again  
And now:  
Opposite, behind the window of  
pottage.  
Does the curtain separate?  
And now:  
The shadow of the man (Ansass)  
Pointing towards a certain  
direction.

Does she understand?

With a satisfied, smiling mouth?

Now she strolls along with non-chalance.

Soon disappearing in the shadow.

But inside the cottage:

Same line-up as before.

(12)

Closeup:

Back to previous line-up:

Medium shot on:

The man. (Ansass).

Hastily before an open wardrobe.

Changing his coat.

For:

A new coat hangs in the wardrobe.

Quickly he puts on new coat.

Already stealing away.

Room empty for seconds.

But then:

Indre entering.

With a steaming soup pot.

Immediately comprehending?

Thus she stops and looks.

To the half-open wardrobe.

For seconds,

With slowly embittering look.

Now slowly walking towards table.

Setting platter on table.

Sitting down,

OUT OF  
Continuity

Her head in her hands.  
Starting to brood.  
As though a frequent occurrence  
before.  
While the soup pot slowly dis-  
continues to steam.  
She sits like this for a long  
time.  
Finally:  
She rises,  
Gloomily pondering.  
Slowly walking to the door.

Fading in softly:

Small room in Ansass' Cottage.

(13)

OUT OF  
Continuity

Moonlight effect.  
Small bed with baby sleeping  
smilingly,  
Now: Towards bed: Indre,  
Slowly,  
Bending down to child.  
Happy - though heartache within.  
Now the child wakes up.  
Stretching arms toward mother.  
She presses child to her heart.  
Now she sits.  
Child in her lap.

Closeup:

Child fondles mother.

Now patting mother's cheeks.

Smilingly playing with a - tear.

But across dark meadows:

(14)

The camera wanders (perambulator shot)

behind Ansass.

He walks,

Stealthily. Yet fast,

Now:

The camera overtaking Ansass.

Perambulating toward a willow plot, which grows denser gradually.

Now the willow twigs crack and break before approaching camera.

Now until now:

The camera stops.

For: there appears through the thicket:

A swamp near the beach,

And here, walking to and fro:

Pocket-book in her hand;

That City Woman,

On the look-out for Ansass?

Now: Did she see him?

For:

Immediately: she opens her pocket-book.

Quickly applying rouge in  
moonlight.

Cunningly arranging low-cut of  
dress,

Determined to tempt him,

For:

Now slowly into the picture:

Ansass.

Now retarding his gait,

Stopping - gazing at her.

While she smiles at him,

Temptingly.

And thus she stands for seconds.

Pause of suspense.

And now:

Slowly she walks toward him.

Always smiling.

Now: She stands closely before  
him.

Looking at him with ardent  
desire.

And now: impulsively:

He pulls her into his arms.

Kissing her fervently.

Cut:

But in yonder small room

In (Ansass' cottage).

(15)

Still moon-light.

But Andre.

Staring sorrowfully.

Still holding the child in her  
arms.

The child apparently sleeping.

But Now:

Does child move?

Then she puts the child back  
to bed.

Tenderly - carefully,

arranging the bedding and  
baby's laces.

For a long time still looking  
at the baby.

Happy - though sorrowful within.

But simultaneously:

Again shot (view thru the  
thicket)

(16)

She! the Vamp

Sitting: Just kisses Ansass.

Whose head is in her lap.

Thus for seconds.

And now:

She lifts her head.

Still lustful.

While he remains in his position.

Close:

As he lay before.

Relaxed - gazing up into the  
night.

But she - does she look at him  
now?

As though trying to make sure of  
something?

For a long time?

Finally: craftily she asks him.

Title:

. . . do you really love me?

Close:

Ansass:

Listlessly - murmurs yes.

And then:

Does she look at him more  
cunningly?

With her mouth displaying  
satisfaction?

Just as though casually playing  
with his hair.

Finally:

More frankly:

As though encouraged from her  
inner promptings:

She now says - craftily tense:

Title:

. . . Sell your house and  
follow me to the City - !

Eagerly she looks down into his  
face.

He who lays there for a second,  
Just as he was.

Not until now slowly rising.  
Hardly comprehending?

So he asks, shaking his head:

Almost mechanically:

Title: Tell me you are all mine

. . . and my wife - ?

Extreme closeup:

Does she flash a strange look?

For seconds?

It seemed.

But now: as though to calm him  
slowly.

She draws his head to her bosom.

He not noticing.

How her face is changing:

Mysteriously looking into camera.

Scheming in her mind.

Just as though playing with fire?

So she now whispers:

Tensely - full of importance.

Title:

. . . couldn't she . . .

(the next two words slowly  
appearing) - get drowned -

(17)

And now:

The title frame slowly dissolves.

(Upward and downward)

Into a visionary picture:

A boat on the water.

Ansass within the boat.

Clasping his wife.

Because now:

He throws her overboard.

Causing the waves to splash.

And then:

Extreme close - solid:

(18)

His horrified expression.

Like half paralyzed - pointing  
to himself.

With gasping breath: I?!!

But the vamp.

With flashing eyes.

Bent on gaining her point,

she rashly says:

Title:

Then turn over the boat -  
as though it had capsized!

Close:

Now:

Suddenly! But horribly:

His hands clutching her throat.

Violently pushing her down.

As though choking back her  
speech.

And then!

Extreme closeup:

Her head bent back.

Choking in ghastly terror.

Camera suddenly panning

up Ansass:

While he stands there panting.

But now:

In excitement - impulsively:

He pushes the vamp away from him.

So that she falls down.

While he turns around gasping.

But then:

She!

Still gasping for breath!

But already after him?

Leaping at him - intense!

So she clings to him.

With all the fervor of her body.

Smothering him with kisses.

He gasping - trying to keep her  
off.

Thus wrestling with her.

He breaks down.

With her. (The Vamp)

Rolling down the incline.

Camera at the foot of

incline:

The two roll toward the camera.

Landing in mire and morass.

She crawls on top of him,

with extreme close-up of her  
 head toward the camera.  
 Now: trying to stupify Ansass  
 with numerous kisses.  
 Enticing - hissing;

Title:

. . . We would lead a life  
 in the big city -- !

(19a)

*Have all the world  
 live to the*

And then!

Both at the bottom of the  
 screen.

But in the b.g. out of the fog  
 above the lake.

A giant city flashes up  
 . visionary,

Fantastic illuminary effect of  
 electric signs and traffic.

Speeding auto busses.

Railroads.

People,

Now.

(Perambulator shot of camera  
 speeding toward visionary city).

(19b)

As though taken from speeding  
 auto, in  
 Which Ansass is sitting.  
 And now!

(19c)

Views of other lit thorough-  
fares (Great White Ways).

Appearing in quick succession

(effect: like turning over  
the leaves of a book.)

Now instantaneously dissolving  
to:

(With still phantom like sug-  
gestion of big city in b.g.)

A Jazz Band.

Playing and beating as if mad.

Dancing couples - dancing like  
maniacs.

And now!

She. (The Vamp) in f.g. full  
size:

Jumping up from the bottom of  
the screen.

Dancing a jazz.

Fervently.

Still more fervor.

With the raging Jazz band in  
b.g. visionary.

And now:

Ansass!

Strangely rising.

But only to his knees.

Giddily looking up to her.

And then: Cut:

Lake and Village

(Like beginning of  
picture)

(20)

Moon with halo around it.

Fog ascending.

Softly enveloping the village.

In back-yard of  
some cottage:

(21)

Grayish fog atmosphere:

A watch dog chained.

Howling in the night.

Back-yard of another  
cottage:

(22)

Another watch dog chained.

Answering howlingly?

And another back-yard:

Long shot:

(23)

In far distance,

A howling dog also there.

Now: fog enveloping dog softly.

Back to marsh as last seen:

Camera somehow shooting down  
upon ground:

(24)

The place where they fought.

(Where they were laying in the  
morass)

But no one there now?

Only trodden down reeds.

Traces left of the wrestling  
in the mire.

So for seconds.

And now:

As though the camera examining  
the ground:

The camera goes further down to  
the ground:

Trying to get extreme closeup  
of traces.

Slow perambulator shot across  
ground.

And then:

The traces of the two?

His heavy foot print.

Her high heel print.

Now the camera.

Follows these traces. .

Slowly.

Groping.

Footprint after footprint.

And footprint again.

In zig zag lines.

While ground gets muddier and  
muddier.

Finally:

Appearing in the picture:

her high heel?

Yes indeed.

Now her other high heel.

Doesn't she walk any more?

Heels sticking in the mud?

Now one foot makes a short step.

And now: While the muddy water

oozes from her last footprint.

She now bends down.

To pull out tall bulrushes

growing there,

Many times.

Now turning toward him.

(He who stands somewhat in an  
elevated position).

That he is visible only from

the waist down.

She shows him the bulrushes now.

Significantly whispering to him:

Title:

. . . after the capsizing -  
save yourself with these - !

(25)

After the boat  
was capsized,  
save yourself with  
these bulrushes

Again the title cuts apart

to a vision fading in:

A boat sinks.

But he - floating on top of the  
water.

Without swimming much.

Because many bundles of bulrushes  
are bound around him.

And then!

She!

Tensely whispering to him.

With her hands filled with  
bulrushes

She embraces his waist:

Dissolve into closeup solid:

Title:

. . . the rushes will carry  
you - later take them off,  
and relate your accident.

For seconds this text will  
remain.

Now slowly fading out.

And now:

The screen is all dark.

For seconds.

And then:

Slow fade in.

Shooting upon trees  
in front of Ansass'  
cottage. (Night).

(27)

Fog.

Wind.

Shadows of trees upon the wall.

Gently moving.

For seconds.

Not until now; approaches Ansass.

With little Pan:

Different camera  
line-up

(35)

Close up:

(36)

36a-

31.  
A door with a window pane in it  
appears.

He harkens toward door.

For:

We see through this door.

In yard.

Indre.

(With back toward camera)

Feeding chicks and pigeons.

And then!

Still sitting at the edge of the  
bed:

Ansass.

Terrified - brooding.

Still with same open mouth.

Just as though undermined by his  
thoughts.

For: very, very slowly beside him,

As though emanating from him,

the vision of:

That woman (the Vamp)?

Yes, indeed.

The vision now touches his mouth.

Kissing him ardently,

Oh!

How he rises up and back!

Gasping.

Falling back with both arms

stretched out across his bed!

His hands clenched into fists!

As though he could never agree

to what she is asking!

And then!

Does her vision dissolve?

Yes, indeed!

While now he breathes freer.

Still leaning across the bed.

But now!

Behind his nape:

Slowly appears vision of her head

next to his ear.

With significant whispering lips.

Oh! how he again draws up.

Massive - heavy - horribly panting,  
rising and rising again.

Yet! her head does not fade out.

On the contrary, it develops in-  
to her full figure.

That now clings to him.

Soft. But seemingly like tons of  
heavy burden..

So, gliding around his body.

Again at his mouth.

Bestowing thousands of kisses up  
on him.

So he stands up now.  
 Tortured by this vision.  
 This heavy burden,  
 That grows and grows; magnifies  
     and becomes solid.  
 And takes on an exorbitant size.  
 While now his hands.  
 Just as if from a yell within  
     him:  
 Press against his temples,  
     terrified!  
 Just as though he were losing  
     his mind.  
 And then:

Shot through the door  
 toward yard:

(37)

Close up:

In the yard, still stands Indre.  
 Moving around in the slow morning  
     breeze.  
 Still feeding.  
 Now!  
 Walking toward the door,  
 Ansass,  
 Heavy - almost staggering. Now  
     he stops.  
 Standing there in a dreadful  
     attitude.  
 In a rather dark light.

Staring out into the light yard.

Always upon his wife.

Who is feeding the last of the  
grain and now turns around  
toward the camera.

Always somewhat meditative.

But now quickly.

She starts toward the door.

And then!

(Now everything very fast.)

Ansass! looking into the camera.

Rather frightened,

With slowly opening mouth!

Horrified - on the verge of a  
crime?

But Indre: did she see his  
expression?

For seconds she hesitates.

But now: with a retarded gait:

She walks up to him.

And now she holds his arms.

While she does not notice  
his waxen expression.

And yet! Does she stand there?

With somewhat confounded look?

As though under the influence of  
something strange.

But now: something reflects from  
her face.

Just like one single good thought.  
Gently - Madonna like - glancing.  
So for seconds.

Now soft, fancy dissolve to:

Small room in Ansass'  
cottage.

Close:

(38)

At the child's bed.

An elderly maid.

Happily dressing the baby.

So for seconds.

Then: Into the picture: Indre.

Slightly agitated?

Smiling through her tears?

Clasping the child to her in  
ecstasy,

Hugging and kissing the baby.

To the astonishment of the maid.

Finally: Indre.

Hearing: Her sorrow a mere echo  
from the distance.

Title:

We make a trip  
across the water -!

And then:

Corridor - Ansass'cottage.

(39)

Ansass.

Stands there with horror.

With arms hanging down.

With waxen look - more and more.

Finally:

Without any transition:

Again his hands go to his brow:

Pressing his temples in desperation.

To a large sized wardrobe:

Bedroom.

(40)

Now Indre hurries

Opening the door toward camera.

Taking out a dress.

"Rustic holiday bodice style."

(Probably her best attire.)

So she busies herself with the dress.

Arranging and examining.

Corner in the stables.

(41)

Only two hands.

Almost motionless.

Reaching for the bulrushes.

For some time.

Just as if numb.

Then, automatically:

Slowly the hands lift up the  
bulrushes.

And then:

Camera panning up  
following the rising  
hands

We perceive Ansass.  
With waxen look.  
His hands hanging down, holding  
the bulrushes.  
Like the apocalyptic figure of an  
executioner.

But at the Lake Shore:

(42)

A small sail boat at the shore.  
Tied to a post and rocking in the  
water.  
Much water perspective in b.g.  
So for seconds.  
Now:  
Ansass walks slowly into the  
picture. With back toward the  
camera,  
A sack under his arms.  
Heavy gestures.  
Frightened.  
Bewildered.  
So he stands now seemingly staring  
into the boat.

And now; he gets into the boat -  
rigid?

Corridor in Ansass'

Cottage:

(43)

Indre.

Standing there in her beautiful  
dress.

Beaming - kissing her child.

Hugging the child in farewell.

To the joy of the maid.

Corner in back yard

of Ansass' cottage:

(44)

But at the Lake Shore:

(Ansass' cottage in b.g.)

(45)

Good looking dog chained.

Barking loud - peculiar?

Pulling strenuously at the chain.

Then: Indre, Quickly toward the dog.

Although in a hurry: stopping to pet him.

The dog, impetuously jumping up to her.

Licking her hand,

Continuously,

And barking at her.

(As though he senses something?)

While she ignores him laughingly.

Petting him in friendly attitude.

F. G. Ansass in the boat.

Gloomily-busy in corner of boat.

Concealing the sack.

But now: Suddenly he is aroused.

Because: from the cottage exits:

Indre.

Nonchalant

At once he grasps the oars: from the bottom of the boat.

Gloomily busying himself with them.

To conceal his guilty look.

But she - already at the boat.

With a slight, embarrassed smile.

Entering the boat.

Sitting down.

Somewhat confused - arranging her dress.

While he unties the boat,

Standing up, ready to push boat from the shore?

With the oar?

But now:

As though something is stopping his arm?

While he stares ominously into the camera?!

Cut!

Corner in the yard  
of Ansass' cottage:

(46)

Probably because Ansass' dog is barking, very loudly?

Very strenuously jerking at his chain?

Just like wanting to follow the two.

Instantaneously;

At the Lake Shore:

(47)

Ansass in the boat:

Very agitated: pushing boat from shore!

The boat glides along.

While he sits down,

Back yard of Ansass' cottage.

(48)

The gliding boat.

(49)

Camera preceding boat:  
Ansass rowing with  
back toward camera:

Commencing to row - mechanically.

But at the same time,

The dog,

Pulling with tremendous power -  
breaks chain.

Running off with broken chain.

Over the high fence?

And then;

Dog following them along the  
shore.

Leaps into the water,

Swimming toward the boat.

To the slight embarrassment of  
Indre.

She turns quickly to Ansass.

Asking him to stop.

Ansass stops rowing,

With somewhat dull, bewildered  
look.

While the dog is already near  
the boat.

Indre pulls the dog inside the  
boat.

Registering surprise - more and  
more.

Because: The dog.

Peculiar - strenuously jumping  
at her - licking her hands and  
face.

Continually.

Indre, with apologetic attitude  
toward Ansass, because of dog.

Now looking at Ansass.

Who fearfully avoids her look.

Automatically starts to row to  
the shore.

Now: he lands at the shore.

Clumsily rising.

To lead back the dog.

But the dog gets away from him.

Tries to hide behind Indre.

Ansass bends down to get him.

Tensely - with great effort, he  
pulls the dog from the boat.

Always fearfully avoiding his  
wife's look.

Like a burden upon his conscience.

But now:

Did she suddenly perceive some-  
thing in his face?

Is she somewhat concerned?

Thus she now sits.

Looking after Ansass.

Who is leading the dog by the collar.

Walking toward the cottage.

Thus Indre sits for seconds.

Somewhat uncomfortable?

Now searching within herself - meditating.

Staring into the camera -

And now:

Just as though with a sudden impetus:

Why, doesn't she want to come along in the boat?

She suddenly rises as though Wanting to leave the boat.

But, then:

Ansass - returning - already near the boat.

All this in quick action.

There she stands in the boat another second.

But now:

Like putting aside her thoughts.

She now sits down again.

While he quickly pushes boat from shore.

As though terrifically driven  
from within.

With broad, swift strokes, rowing  
hurriedly away.

Perambulator shot

(preceding)

(50)

Not looking at her.

She, in thought, superficially  
glances back to the shore.

Which gradually becomes more  
distant.

(And now: as if getting over  
distance traveled: with a few  
feet of film)

The shore disappears slowly at  
the left.

While to the right, more and more  
water is seen.

With the shore in the farthest  
distance.

The boat gliding along.

With Ansass at the oars,

And now:

More close:

(Camera behind

Indre)

Does she look at him?

Somewhat astounded?

Because his face is so strange.

He - tensely - keeps on rowing.

Thus she looks at him.

With one sole desire:

That he may look up at her.

That his face may clear up.

So she wiggles slightly in her  
seat.

Rather embarrassed.

Now: there is even a trace of a  
smile on her face.

It is a rather timid smile.

Somewhat irritated - slightly  
gulping.

But! He keeps on rowing more and  
more tense.

Bewildered.

Still as being driven.

Not looking up.

Does the smile leave her?

And now: Do her shoulders shrink?

Somewhat inexpressibly?

While she keeps on looking at him.

Now: uncannily -

She looks to and fro.

And now;

(Just as seen by her)  
 In the far distance -  
 a shore.

(51)

That slowly disappears in the  
 far distance.

Like a night-mare.

Now:

Water! Nothing but water.

And now:

Indre.

Looking toward the right?

And then:

Also on this side the far distant  
 shore grows dimmer and  
 dimmer.

Slowly fading away.

Only water and water.

Now she looks at him again.

Her shoulders shrinking more  
 and more.

Uncanny!

While he now appears in the  
 picture slowly.

And then!

Strangely: gradually he slows  
 down.

Close up:

(52)

(Again as she sees it)

(53)

Close up:

(54)

His rowing?

Ominously retarding.

Now:

His oars hardly touch

The water.

And now:

His hands pull the oars into  
the boat.

First one.

Then the other.

Thus he sits there now.

Not looking at her.

Terrifically stirred within.

His veins begin to swell.

Thus for seconds.

Just like wanting to rise.

But unable?

While she looks at him, more and  
more, without understanding.

Fearfully she slowly raises her  
hand to him,

Questioningly,

Now he raises his downcast eyes.

Slowly.

Glassy.

Looking at her dreadfully.

Thus for seconds.

Now:

Looking at her.

He rises.

Slowly.

Now:

He stands erect.

Dreadfully staring at his wife.

Bends forward ominously.

Taking away her breath.

Awe-struck, thus she sits.

In terror - spellbound - meeting  
his eyes.

Thus - the attitude of the two.

In the slowly gliding boat.

Awful seconds.

Finally:

Indre:

As if puzzled - unable to move.

Only her hands slowly meet.

Numb - like lead.

As though imploring him;

While he stands there erect,

Staring at her with terror in  
his eyes.

Continuously:

And now:

Abruptly.

He falls back to his seat.

And now:

Do his hands grasp the oars?

And now:

With an almost supernatural power.

He raises the oars for a terrific speed.

The boat whizzing along.

(As though it was a Shell boat -  
manned by eight)

And then:

(Camera behind Indre.)

(55)

In the b.g. already speeding  
into picture.

(Unreal like - fantastically  
fast).

Dim stretches of land - nearer  
and nearer.

Already speeding by,

But Indre large in the f.g.

(Having looked at him terrified  
during all this),

Now has buried her face in her  
hands.

As though she can no longer bear,  
His terrific fast rowing.-

The flash-like velocity of the  
boat,

Which makes everything shoot past  
kaleidoscopically.

Finally:

A strip of land approaches near  
and nearer.

And then:

Precipitously  
coming close to the  
camera.

(56)

This shore.

Reeds and rushes.

Wind.

Now:

Rushing near:

The boat,

And then!

Ansass.

Throwing out the rope,

Extreme close:

The rope like a lasso catching  
the tree.

And now!

Close:

Ansass.

Panting - wanting to grasp her.

To lift her out of the boat.  
 But now! Indre, Looking at him  
 terrified.  
 Trying to ward him off with out-  
 stretched arms.  
 She now flees from him!  
 Falling over rope and embankment,  
 There stands Ansass.  
 Still gasping,  
 But motionless.  
 Defeated!  
 Thus for seconds.  
 Not until then; impulsively he  
 rushes after her.  
 Heavy.  
 Almost groping,  
 While she has disappeared,  
 Behind high reeds and rushes.  
 And now! Quickly out!  
  
 Indre,  
 Running along terrified,  
 Often being caught in the weeds,  
 Now:  
 Full size running terrified  
 across picture:  
 Ansass!

Through reeds and rushes  
 in the wind:

(57)

Title: Don't be afraid  
of me,

Continually after her!

With hands stretched out toward  
her.

Yelling after her from the depth  
of his soul.

And then:

Awful!

Did she fall?

Entangled in the reeds?

He falls down before her.

Terrified - trying to calm her.

But quickly she gets to her feet;  
away from him.'

Awe-struck - slightly trembling.

Like an animal about to be  
slaughtered.

Terrified - benumbed - escaping  
him.

He, who has no more strength  
left.

Now shocked - covering in the  
reeds.

His hands empty.

From which she escaped,

Quick cut again.

Forest!

(58)

Wind.

Running - out of breath; - she!

Toward a clearing?

And then: we perceive through the foliage.

A street car?

Yes, indeed!

Speeding into the picture - now stopping.

(Street car station probably).

And now! Indre!

Subconsciously.

Running toward the car.

After desperate effort, she catches the car.

Then:

The Conductor:

Assisting her to the front platform.

Now: Again the street car speeding on,

But at the same time:

Closeup

Of Ansass running to car station.

Quickly recognizing!

He runs after the car.

But: Again a quick cut!

And then:

Just now a curve?

The street car passes the camera.

In an extreme closeup.

And now!

Ansass.

Catching the car?!

Out of breath - jumping on the  
front platform.

While the car is speeding along.

And now!

Camera angle from  
the interior of car,  
toward front platform.

Visible through the glass door.

While outside to the left and  
the right.

The landscape flies by:

There stands Indre.

Upon the front platform.

Terrified - pressing herself into  
corner.

Still with a scared look.

Avoids looking at Ansass.

Who stands there, gasping - cut  
of breath from his effort to  
reach the car.

(59a)

In horror - bent down - thus he  
stands.

A picture of horror - the secret  
of the two.

Thus they stand.

While outside a suburb of the  
town flies by.

Chimneys. Warehouses.

Now:

From the inside of the car, toward  
the front platform glass door:

The Conductor.

Knocking.

A second time.

Again and again.

Now irritated.

And not until now:

Ansass turns around.

Staring at the conductor.

Just as though not until now  
waking up and understanding,

Handing a coin to the conductor.

While the street car is taking  
a curve.

And now there becomes visible.

Way below: the City.

With roofs and steeples.

And then:

Long shot of City -  
street without our car.

(60)

Depicting street  
atmosphere:

Sloping.

With shops, people and traffic.

Now: Coming down slope.

Out street car.

With the two on the front platform.

Rushing by.

Because now:

Again camera angle from  
the interior through  
glass door toward front  
platform.

We again see everything thru the  
glass door:

A City plaza comes nearer and  
nearer.

And now!

The street car slackens down?

Slower and Slower:

Like running into a short switch  
track.

Because now?

Camera angle from Plaza  
toward switch track:

It seems to be the end of the  
line.

*TITLE: Don - the  
friend of me.*

Where traffic passes.

There! An automobile almost  
running down Indre.

Rapidly Ansass pulls Indre toward  
him.

Thus he holds her now.

While her look is still lost,  
Unable to dismiss the happenings  
just past.

But now: he impulsively catches  
her arm.

Pulling her up to the sidewalk.

Where they now stand.

Desolately looking upon the  
passersby.

Who are rushing to and fro, in  
lunch hour speed.

And now:

His gaze rests upon a Confiserie  
Cafe!

(With windows and sign)

Then he grasps hold of Indre's  
arm.

Shyly - quickly.

Pulling her along with him.

INT: CONFISERIE CAFE:

(63)

(Camera angle from rear  
wall toward show windows.  
and main door).

Toward high windows.

Tables.

Guests.

Smoke.

At the entrance door: the two.

Standing there for seconds.

Ansass looks across the tables.

Looking for two seats.

And then:

(Close up before camera) an empty  
table.

Then he walks toward table.

Almost pushing her, in front of  
him.

She walks as if in a dream.

Still with a terrified look.

Now:

They stand here.

And now! Ansass.

Strangely on the alert.

Solicitously places a chair at  
the table for Indre.

As she sits down

He deftly guides her every movement with his hands.

And not until now: he sits down himself.

Thus now both sit.

She still with a vacant, terrified look.

He, heart-broken and silent.

Now: a waitress nears -

Neat - with fancy head-dress.

With a questioning look.

But he: (a peasant in the City)

For seconds - not knowing what to say.

The waitress hurriedly walking off.

Kindly pointing toward a Counter with all kinds of cakes. Appearing (while panning) through a

Glass wall in the b.g.

Where guests are picking out sweets.

Ansass now rises.

Rather quickly.

Perhaps glad to busy himself somewhat.

Rushing toward counter.

While she never looks at him, nor  
after him -

Just sits there brooding.

Still with that vacant, terrified  
look.

For some time.

Sitting there motionless.

Finally: he returns.

With a mountain of cakes on a  
plate.

Putting plate before her.

With very much devotion, but shy.

Now sitting down.

In dreadful restraint.

His hand nervously pulling at his  
collar.

As though binding him.

Still she vacantly stares.

Across the plate of cakes.

At last: He: pushes the plate  
closer to her.

With a rather, shy, abrupt gesture:

She is around -

Still in that state of terror?

Hesitantly, and timidly, she takes  
a piece of cake.

Still, somewhat afraid, now she bites into it.

But now:

She has hardly bitten into it:  
When spontaneously a sob stirs her.  
For a second only.

But terrifically!  
Convulsing her facial expression?!

While he does not dare to move.  
Just sitting there with hollow cheeks.

Looking down upon the table.

Thus the two are sitting now.

Meanwhile she has somewhat regained her composure.

Continually staring at the plate with the cakes.

He also staring.

Upon the floor.

Each with his own thoughts.

While in the b.g. the business routine of the

Confiserie.

Continues under a dim, smoky atmosphere.

Thus for some time.

At last: Indre gets up slowly.

Rather undecided.  
 Does he also want to go?  
 Then he too gets up.  
 Quickly following her move.  
 Almost solicitously.  
 Starting to lead her out.  
 Hardly daring to touch.  
 Her elbow.

In front of the  
Confiserie Cafe.

(64)

The two walk out.  
 Stopping there for a second.  
 Undecided as to what to do.  
 As though not knowing: where to  
 go?  
 While pedestrians pass them  
 continuously.  
 Now: Ansass;  
 Still afraid to touch her.  
 Now he takes her arm:  
 Faint-heartedly.  
 Rather remorseful.  
 Toward the camera.

Perambulator shot  
 of camera rolling  
 in front of them.

While they keep on walking.  
 Undecided.  
 Rather lost.

Passing flashy shops.

Without regarding them.

At last:

A flower shop appears in the  
picture.

With flower stand in front,

And now: Ansass.

On the spur of the moment.

Rushes toward the flower stand.

Buying flowers - his two hands  
filled.

Quickly returning to her.

Graciously offering her the  
flowers.

And now!

Strangely! She does not take them  
immediately.

She looks at him?

With a shocked and convulsed look?

Touched from her innermost self.

Now slowly taking the flowers.

And then! She hardly has them in  
her hands:

A sob - again registers in her  
face?

More terrific than the first one.

For: Although trying hard to  
restrain herself:

She bursts out crying.  
 Holding the flowers up to her face.  
 The flowers concealing her tears.  
 The lady proprietor looks at her.  
 With a woman's understanding -  
 full of sympathy.  
 And now in the picture appears the  
 face of a clerk full of curiosity.  
 While Ansass stands there -  
 helpless.  
 With staring eyes.  
 Continually trying to calm her.  
 Now: he gently pulls her along  
 with him.

Pan:

Both walk through an open door-way,  
 of a house.  
 They disappear in the doorway.  
 Show door for seconds.  
 Then:

In the doorway.

(65)

Ansass - holding tenderly in his  
 arms.  
 Indre: With tears streaming from  
 her eyes.  
 Like an animal bleeding to death.  
 While he trying to calm her.  
 Gently strokes her arm.

With a helpless, stricken look.

Caressing her.

Continually.

Again and again.

As though gradually becoming more  
calm.

Thus she stands.

Languidly breathing.

Gazing bewilderedly into space.

For some time.

But altogether motionless.

While he still continues.

Stroking her arm.

Now, rather mechanically.

But from his innermost self.

At last! He looks at her.

Uneasy about her - sincere: with  
deepest emotion.

Now caressing her face.

Almost trembling.

She now looks at him.

With a look that reflects her  
innermost self.

A questioning look as though  
saying

Oh! Ansass! What a terrible  
day...

But outside on Plaza.

(66)

(Camera angle from  
the doorway)

Wedding carriages?

Decorated with flowers.

Passing by the camera.

To the church situated at the  
Plaza.

Where onlookers are gathering.

Now!

Close up:

Of the two exiting from the door!

Ansass and Indre.

He holding her arm.

Supporting her fervently.

And now!. They see the wedding  
carriages.

And the bridal couple descending  
from their carriage.

Walking up the steps of the church.

And now!

Close up:

Of Ansass and Indre standing there.

Looking at each other?

Simultaneously.

In reminiscence?

While he clutches her arm more  
firmly.

And now: as though in wordless  
agreement.

They automatically walk toward  
the church.

Quietly - silently.

Somehow determined.

Int: of Church.

(67)

(Camera angle from portal)

Before a dimly illumined sacred  
altar.

The bridal couple,

Kneeling before the Priest:

Wedding guests.

Sacred sort of atmosphere.

Then: slowly walking into the  
picture.

Ansass and Indre.

Silent - devotional.

Thus they stand for seconds.

Then: Ansass walking quietly.

With reverence.

On his tip toes.

Down the aisle.

To a pew.

Followed by her.

Now:

He sits down - heavily within.

Close up:

But the Priest standing before  
the kneeling couple.

With smiling lifted hands.

With love emanating.

From his very speech.

Uttered from gently moving lips.

Close up:

And now!

Ansass in the pew.

Sitting there meditating.

His head in his hands.

Following the sermon.

His face reflecting.

His guilty thoughts, while his

wife, now slowly touches

his hand.

With tears in her eyes.

And now! Soft fancy transition!

Fancy dissolve to:

An organ.

The organ pipes getting closer

and closer to camera.

(As though visualizing the

organ tunes.)

Close up:

While at the altar, the Priest

now takes the rings.

Kindly bending down to the

couple.

Asking the bridegroom:

Title:

Such as-

will you love

your wife?

Back to action:

Bridegroom at the verge of

answering.

But now:

*She is giving  
you in the holy  
communion of matrimony  
A TRUST. She is young &  
inexperienced. Guide her & Love her  
Title: Keep her & protect her from all harm*

Quick dissolve of  
 bridegroom to:

Close up:

Ansass in the pew.  
 Pressing his wife's hand to his  
 heart.  
 Uttering with a solemn promise.

TITLE:

Yes!

Close up:

Now Ansass cries tenderly.  
 His tears rolling into her hand.  
 Like a torrent.  
 While she sits there with  
 utmost consternation.  
 And Yet! Strangely beatified?  
 Reflecting her innermost happiness.  
 She draws him to her.  
 As though she had found him  
 again.  
 Thus she calms him now tenderly.  
 Gently leading him out of the  
 pew.

Long shot:

Toward a side aisle.  
 Now:  
 They have disappeared.  
 Hold picture for seconds.  
 With the wedding ceremony going  
 on.

Then:

In the side aisle:

Medium shot:

(68)

Pressed to the wall; the two.  
Embracing.

Weeping greatly.

For a long time.

Stand there.

Now; impulsively;

He falls at her feet.

Imploring forgiveness.

She looks down at him.

With inexplicable love.

Trying to raise him to his feet,

with her arms

But! He clinging to her legs.

With utmost emotion.

With heart-rending remorse.

Unable to pull him up.

She bends down to him,

With the smile of a forgiving

saint,

For: while a sun-beam breaks

through the stained church

window.

Gilding her hair;

She pulls him up - lovingly,

Whose face is covered with tears.

But she kisses away his tears.

Extreme close up

Close:

Title: Forgive Me!

Church steeple above:

(69)

In the side aisle of the church:

(70)

Medium shot:

Softly - truly woman-like.

Also caressing his hair.

But instantly:

The church bells are swinging.

In the sun light

To and fro.

The two;

With tears of joy.

She looks into his face!

With utmost happiness.

He full of joy - but still

ashamed:

Timidly turning his face away.

But now she kisses him.

With exaltation - happiness

supreme.

While the bells are still ring-

ing.

To and fro - to and fro.

The plaza in the full sun light.

With visionary double exposed

bells,

At top of screen.

Way in the b.g. with back toward

camera.

Steeple

(71)

Now dissolve to:

(72)

Ansass and Indre walking along  
in an embrace.

And now: as though visualizing  
their thoughts, everything  
is fading away before  
extreme happiness.

The houses around grow indistinct.  
Slowly sinking into the ground?  
And also all the carriages and  
rolling traffic?

(72a)

While we see just the two stroll-  
ing along.

Through fantastic spheres.

Thus for seconds.

(72b)

But then:

Within an instant;

Reality appears.

All the traffic.

The whole plaza very distinct  
and visible;

Street cars. Auto busses.

Carriages.

In a regular traffic jam.

Street car bells and auto horns.

For:

Dissolve into  
extreme closeup:

(72c)

Back to action:

(73)

Ansass and Indre are walking  
across the middle of street.

Now startled by the terrific  
noise - noticing.

That they are holding up the  
traffic.

And now: with the utmost speed.  
Both run here and there all con-  
fused.

In different directions.

While the drivers and passengers  
from the different vehicles,  
Scold and laugh.

Finally: they run up to the  
sidewalk, escaping the  
traffic,

Relieved over their narrow  
escape -

-- laughing - disappearing among  
the crowd.

While the traffic takes up its  
regular course.

Wagons and cars - to and fro.

And now: Cut for:

Ansass and Indre.

Arm in arm.

Embracing - tensely.

Happily walking in the sunlight.

And now!

### Sidewalk

Walking toward the camera:

(74)

We perceive.

A flashy cloth sign fluttering  
in the wind.

(Bargain sale atmosphere)

He now stops?

Looking into the show window.

And now.

Some article in the window  
attracts him.

His face lights up.

And thus he looks at his wife.

And now: to her joyous  
astonishment.

He pulls her into the store.

Like children - one pulling the  
other.

Shot upon store: While she rather reluctantly,  
but happily follows him.  
They are inside.

For seconds thus - Picture of  
shop exterior with them  
inside.

And now: through the show-win-  
dow we see:

A salesman reaches into the show  
window and takes a shawl  
from a form.

INT: Store

(75)

Ansass and Indre. For seconds  
alone.

Standing there just looking at  
each other.

While he is squeezing her hand.  
Intently gazing into her face.  
All absorbed in her sweetness.  
Both in ecstasy.

Ignoring everything around them.  
(Tristan & Isolde theme)

There appears in the picture.  
The salesman with the shawl.  
But now! He perceives both.  
He pauses with astonishment.  
With an understanding smile,  
quickly turning around,  
Cleverly busying himself with  
some object.

Probably brushing off the dust.  
Peculiar silence now.

And then:

In this silent atmosphere.  
Both just as if waking up from  
their dream.

Still looking at each other.  
But somewhat startled.

As though being caught in the  
act.

Trying to get their bearings.

Indre - happily smiling.

Ansass - clearing his throat.

And now until now the salesman  
approaches them.

Very solicitously.

Now trying to cover up their  
embarrassment.

Thus politely he walks up to her.

She still rather embarrassed.

Giving the salesman an apologetic  
look.

She commences untying her shawl.

Meanwhile: while she stood there  
confused.

Biting her lips.

The salesman now cleverly.

Has put the new shawl upon her.

There she now stands.

The acme of beauty - with the  
lace shawl around her.

(Almost like a madonna)

While the salesman is admiring  
her.

With charming gestures.

Holding a mirror before her.

Saying flatteringly:

Title:

...nothing more beautiful  
has ever been reflected  
in this mirror --!

Oh! the radiance that now  
emanates from Ansass' face?  
For seconds?  
Happily - exalted.  
Almost pious.  
Tensely staring at his wife.  
While the picture slowly fades  
out in fancy lighting.

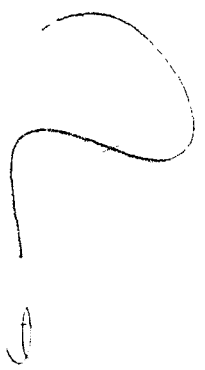
The following is a conditional  
inter-scene

Fade in:

First somewhat out of  
focus:

The rustic chamber of  
the vamp.

(76)



The Vamp is still in bed.  
Reading a newspaper.  
Cigarette in her mouth.  
Is she reading anything interest-  
ing?  
Because now: she seems to smile.  
As though looking into the future.  
Reaches for a pencil, lying on  
the dresser.

Because now: always smoking;

she seems to mark an insert  
in the paper.

Insert:

"Farms Wanted."

Closeup

Vamp smoking - smiling.

Just as though glancing into the  
future.

While the smoke slowly starts to  
envelope her.

Fade in dably:

Photographic Studio?

(77)

Slight pan toward:

Slowly.

Getting into focus.

Now.

Close in front of camera:

A large sized still camera.

With the photographer.

Very dignified, with an artistic beard - slightly streaked with gray.

Photographer is now under camera cloth, locating the image in finder.

With his hand arranging the group?

For:

Ansass and Indre to be photographed.

Looking at each other happily.

His arm around her shoulder.

In front of a loud backing. (Tree motif)

Thus they stand.

(Group - symbolic of their happiness)

And now! The photographer:

Very much satisfied.

With this particular attitude of group?

Holding the rubber ball.

And with his other hand deftly.

Holding the attention of the group.

Ready to squeeze the ball.

But now! Indre trying hard to look serious.

In a charming way, biting her lips?

While Ansass, as though admonishing her, pinches her arm.

And now she no longer can control herself.

She bursts out with an uproar of laughter.

Looking down upon the floor.

And now! The photographer angry?

"I should say not."

He too, has to laugh.

As though taking a great liking to her.

Now threatening her, in a fatherly way.

And now: he walks toward the two.

Again arranging the group.

Subtly touching Indre.

Hair, face and arm.

To her embarrassment, which makes her look very charming.

CLOSE:

(In technicolor we could see her blush)

Thus they stand there again,  
Greatly admired by the photographer.

He walks away from them, with  
back toward film camera, as  
though with his outstretched  
hand, holding the group.

While the film camera somewhat  
perambulating, precedes him:

Now: our camera stops.

Because: the still camera is now  
in the picture with photographer.  
And quickly. He gets hold of the  
rubber ball.

Because now: as if with his left  
hand still holding the group, he  
squeezes the ball.

Pleasantly he indicates that the  
picture is taken.

As though saying: Thank you!  
And Ansass and Indre are still  
standing there.

Happily gazing at each other.  
As though absorbed in each other.  
To the amusement of the photographer.

Close:

Who now claps his hands.

And they wake up

But the photographer with a  
pleasant smile:

Busies himself with his camera.

Taking out the plates, etc.,

While Ansass and Indre are still  
standing there.

Somewhat embarrassed, looking  
around.

And then: Indre - a sudden  
thought?

With her finger to her lips.

Charmingly beckons to Ansass.

Who only too gladly comes to her.

And now: Indre: looking toward  
the photographer who is not in  
the picture; seemingly whispers  
something very important.

Into Ansass' ear.

Ansass nodding his approval.

Pulls out his pocket-book.

At this moment the photographer  
walks into the picture.

The photographer.

With a sort of record book in his  
hands.

(probably to take their name and  
address)

He now:

Perceives the pocket-book.

That Ansass is holding in his  
hand.

Ansass embarrassed.

The photographer shakes his head.

Pleasantly refusing.

For: looking at the two in a  
sort of fatherly way.

Especially at Indre: he now says.

Smiling in a friendly way;

TITLE:

Such a beautiful creature  
my camera does not often  
see. My satisfaction, from  
an artistic standpoint, is  
sufficient compensation.

Close:

And now!

Ansass and Indre.

Indre happy - embarrassed

Ansass:

With great pride, impulsively  
Grasping her hand;

Brightly looks at the photog-  
rapher

With gleaming, appreciative ex-  
pression

As though the photographer had  
handed him a kingdom.

While the photographer is making  
entries in his book.

And now the picture slowly fades  
out in fancy light.

Hold this fancy composi-  
tion for seconds:

Then: slowly developing:

Circling lights?

Growing more distinct.

In rows?

Always more and more?

More glaring up?

Innumerable now.

Because now; although at quite a  
distance, but distinctly visible,  
a giant portal illuminated.

The lights circling, flashing  
up - sparkling up - lighting  
like.

Now the camera approaching it.

Swiftly, but softly.

With throngs surging into

Also carriages and cars.

With a giant as an attendant in  
front.

In a most luxurious uniform.

An ocean of light.

Now:

Pan, shot upon waiting crowd in  
front of box office.

Camera line up  
close:

Thus for seconds.

Camera now following entering crowd.

When inside,

Everybody standing there, awe-struck.

Full shot upon Luna Park  
from portal within:

For: in an abundance of light:

We perceive a mountain filled  
with booths and attractions.

Only the booths at the foot of  
the mountain distinct.

Dream-like kaleidoscopic in  
soft focus, ascending one beyond  
the other.

Flooded with millions of lights.  
Almost transparent in the soft  
evening:

Swing attractions!

Roller Skating Rinks.

Merry-Go-Rounds!

Flags waving from masts!

Coasters - ! Scenic Railways -  
Figure Eights.

Large sized Ferris Wheels.

Topsy Turvy atmosphere.

All turning and creeping along.

Up and down - forward and back-  
ward.

With amused people all over.

In swings, boats, in the air and  
on the ground.

Thus for seconds.

With the immense crowd.

Increasing steadily.

(Perambulator shot of  
camera following the  
crowd.)

And now! Soon!

The main intersection?

Where the two Pikes meet.

One ascending - one descending.

With streams of crowds.

Going up.

Coming down.

And the intersection.

A sort of plaza.

With a band stand.

Decorated with flowers.

An enormous brass band. Giving  
a concert.

Quick dissolve to:

Close up:

of bases of brass instruments  
(trumpets, Trombones and brasses)

Quick dissolve to:

The Conductor with poise.

Very elegant - grayish hair -

In fancy full dress.

Beating time elegantly.

Quick dissolve to  
 Perambulator shot going  
 down hill.

Following descent.  
 Crowds pushing each other.  
 Under glaring light of arc lamps.  
 And peddlers around.  
 With balloons, flowers, programs  
 and sweets.  
 Now:  
 We perceive in the picture:  
 A terraced restaurant?  
 With beautiful flower arrangements.  
 Many people frequenting this place.  
 To left and right - up and down.  
 And we perceive.  
 In the fullest glare of large  
 sized arc lamps:  
 Over crowded tables under chest-  
 nut trees.  
 With waiters hurrying to and fro.  
 A turmoil of eating, yelling,  
 paying and guests waving toward:  
 Rusing waiters!  
 While in the b.g. couples are  
 dancing.  
 To the rhythm of a band.  
 The band stand, hardly perceptible.

Pan of terrace.

Perambulator shot follow-  
ing a waiter

Behind and between.

Verdant trees.

And now:

Immediately:

Through the noisy terrace.

Between tables.

Now:

Somewhat aside?

The waiter stops.

In front of a table.

On which are bottles and glasses.

But no one seated at the table.

The waiter puts a new bottle upon  
the table.

Leaving immediately,

Then!

We perceive!

Ansass and Indre

In the happiest mood - breathless  
and exhausted from dancing!

Flopping into their chairs.

Joyful - laughing - looking at  
each other.

Now:

He takes the new bottle.

And to her extreme astonishment.

He puts the bottle to his mouth.

Close:

The dance orchestra:

The members of which are all in  
fancy full dress.

Starts a waltz

with verve.

Long shot:

The rythm of the waltz taking  
possession of them all.

Many couples rise for the dance.

But Ansass and Indre:

Holding their glasses in a toast.

Looking at each other in ecstasy.

Face to face.

Now drinking.

and Now:

He unable to control himself.

With utmost fervor, he draws her  
to him.

Joyously smiling - kissing his  
wife -

Her hands - arms - her face.

Continuously.

While she greatly pleased, still  
afraid of being observed.

Happily submitting to him.

Resting in his arms.

While he - like intoxicated,

Drinks in her charm.

With deepest feeling.

Shot on band (trick)

Close up of the two:

While now: The violins of the orchestra fantastically appear to be floating away illusionary.

Sitting at the table in f.g.

In bliss - with half closed eyes

While in the b.g. out of focus

like,

Slowly becomes indistinct

And Now:

Visionary suggestions of ladders forming in the clouds.

Leading earthward.

Little angels rustling down the ladders with many, many violins.

Floating above the terrace.

Pageant like above Ansass and Indre.

Bowing melodiously.

While out of the fantastic illusionary b.g. a beautiful meadow fades in, vision like.

Fantastic flowers growing out of the verdure,

in the gentle breeze.

Blissful.

Seconds.

Finally: vision like, approaching through all this fantastic b.g.

But suddenly, in solid form -  
standing in front of the table:  
the waiter!

In perspiration

In a great rush - to the two.

With pencil and pad.

TITLE:

Will you please pay  
me - a new shift is  
coming on?

Ansass looks startled

For seconds, staring at the waiter.

As though waking from a dream.

Now getting up from his seat.

Almost timidly.

In a half trance.

He reaches in his pocket.

While the fantastic b.g.

With angels and meadows

Gradually disappear.

Like soap bubbles - into nothing.

And the whole b.g. is now actual-  
real.

People eating, drinking, laughing.

Also dance orchestra playing with  
full verve.

Close:

Different camera line up:

Ansass and Indre.

(Close to camera)

Ready to leave?

But! Alas!

Is she unable to stand erect?

Overcome with her great joy?

She leans toward him - he support-  
ing her.

Perambulator shot of camera  
following them

Now they walk along like the  
happiest bridal couple.  
Through the terrace garden.  
Where guests at the tables look  
after them.  
Amused at their supreme joy in  
each other.  
For seconds thus - the terrace  
garden,  
With same activity.

Extreme closeup:

Then:  
Of Ansass and Indre.  
Strolling along - their arms about  
each other.

Soft dissolve:

To the same group Ansass and Indre.  
But now strolling along.  
The Main Pike.  
With booths and attractions on  
each side.  
With lights galore - ringing,  
blowing, yelling noises.

Perambulator shot of camera  
following them:

Because now:  
They pass the different booths  
and attractions.

Perambulating angle:

Couple in f.g. attractions in b.g.  
(They enjoying the different  
amusements and sights.)

For:

Spielers are shouting out their  
particular amusements:

Midgets.

Giants.

Monkeys.

Also Hindu Fakirs,

Fat Ladies,

Snake Charmer girls.

Attention and laughing.

Of the people crowded along.

Then:

Quick cut:

A rapid whirl-pool-like effect.

Lights.

Swings.

Crowds.

Bells.

Booths.

Rushing about in swift circular  
motion.

Now:

Into this gay atmosphere.

Ansass and Indre,

Light heartedly - like two  
children.

Shot taken from a  
wooden horse on a  
Merry-Go-Round in  
motion:

Toward Merry-Go-  
Round - walking.

Rejoicing at the sight of the  
Merry-Go-Round.

Now the Merry-Go-Round begins to  
slow down.

Indre can no longer restrain  
herself.

Like a child:

She pulls him along with her.

To one of the wooden horses.

And the Merry-Go-Round starts  
again.

Camera behind them  
on Merry-Go-Round  
in motion:

Both rejoicing happily.

For seconds. The same rapid,  
whirl-pool like effect.

Close up:

While the organ grinder grinds  
mechanically.

Different camera  
line-up:

Swing attractions.

Spielers ringing the bells.

Crowd gathering front.

Now:

Happily approaching.

Ansass and Indre.

Joyfully jumping into one of the  
boat-like swings.

But then:

Camera in swing:

Among the crowd - a child;  
With a yearning look?  
Indre, noticing it, takes child.  
Puts the child upon her lap.  
While the swings start.  
The three - Ansass, Indre and  
child.  
Laughing and yelling.  
While everything moves from this  
angle, as though upside down.  
The ground and the booths appear-  
ing obliquely.  
With the swarming crowds.

Now:

The giant portal, with its  
thousands of lights.  
Appears strangely deformed.

And now:

Extreme close up:

Ansass and Indre,  
With happiest smile, toward the  
camera.

Quick cut:

To:

Running insert upon  
moving Coaster car:

With yelling people in the coaster  
- up and down.  
Like speeding into an ocean of  
light.  
And flash like shooting up.

High above booths and attractions.  
Perceiving dancing couples on  
dance floor.

Now:

Flashes of impressions in quick  
succession:

Men aiming rifles in front of  
target booths.

Ponies in open hippodromes.

Funny "Devil Wheel".

Every so often throwing off the  
people riding on it.

"Tub" attraction, with confusion  
of sliding, and colliding tub cars.

Now:

For the first  
time full shot:  
(100)

This mountain of attractions:  
With thousands of lights tapering  
up -

With this rhythm of turning  
around, moving and swinging.  
criss-cross action.

And fluttering flags in the wind.

Dissolve to

Close up:

On peak of this mountain.

Now:

Upon the very peak of mountain.

A roller coaster car passing,

Just as though throwing out the  
rejoicing Ansass and Indre.

(Symbolic)

Indre and Ansass embracing each  
other.

In acme of happiness.

After all these extreme joys.

And now they look down the  
mountain.

Upon this Great White Way turmoil.

And now!

Suddenly a flash of exploding  
light?

Coming from below?

More and more radiating?

And now:

A tremendous bouquet of fire works  
ascending!

Higher and higher.

Magnificently bursting apart above  
the peak of the mountain.

Like millions of golden rain drops,

Showering upon Ansass and Indre.

The two laughing about - and  
enjoying this spectacle.

As though reaching for the golden  
drops.

While these fire works continue.

Bouquet after bouquet exploding in  
the air.

Long shot upon mountain.

Innumerable masses admiring and  
watching, from terraces, roofs,  
projections and elevations.

Appearing silhouette like.

Against the flashing lights.

And now:

Quick cut to;

For:

(Evening) The Plaza.

Long shot centering  
upon the street car  
station.

(103)

Shooting from the in-  
terior of car through  
glass door.

(Just as at noon).

Slowly dissolving:

(105)

(Like at noon).

But: lighted up shops,  
Flashing electric signs all over.  
The motorman upon the front  
platform. Just starting out  
with his car.

And now!

Laughingly, rushing toward the  
car: Ansass and Indre.  
Quickly jumping upon the front  
platform.

And now:

Visible through the glass door.  
Ansass and Indre in great joy.  
Breathless.  
Squares and streets flying by.  
With lights, stores, crowds, cabs,  
Shooting by extremely fast.

Into meadows and forests -

through the dark evening.

That our car now traverses.

(all visible through the glass  
door of the front platform).

The car, every once in a while,  
passing a curve, jars the happy  
Ansass and Indre against each  
other.

At last!

Gradually fading out into dark  
frames.

Slowly fade in:

Upon surface of water.

(106)

Slowly becoming more distant.

Lit up by the moonlight.

Ansass' boat gliding along.

Light evening breeze blowing  
against the sails,

Toward the camera.

Ansass steering the boat.

Calm and happy.

Indre sitting at his feet.

With her head against his knee.

Smiling blissfully - happy.

Other boats gliding by.

With sails up.

Indre waves her handkerchief.

The people in the passing boats.

While they wave back to her -  
disappearing, in the distance.

Now:

An excursion steamer glides by.

With lights, crowds, and music  
on board.

(107)

(108)

In the wake of the steamer.  
Our little boat commences to  
rock.

Which pleases Indre.

Looping up to Ansass.

He now kissing her ardently.

Slowly following them from the  
rear.

A very large sized raft with  
burning torch-like fires.

In the glare of these lights:  
We perceive a man, sitting at  
the bow of the raft.

Playing an accordion.

While happy folks on the raft  
are dancing to his tune.

Now closely following our little  
boat.

And Indre: happily smiling.

Humming the tune of the accordion  
music.

Gaily.

For some time.

While the raft comes closer and  
closer.

In the soft evening breeze.

And now we perceive an inlet -  
Silvery - shining in the moon-  
light.

And now! Indeed. The raft  
starts gliding in the direction  
of the inlet.

Ansass and Indre: happily wav-  
ing toward the raft.

And now: the raft slowly fades  
away and disappears.

Behind the swaying grass in the  
evening.

Ansass' boat still pre-  
ceded by camera:

Ansass guiding the boat,  
With a happy and satisfied look  
to Indre.

Indre sitting at his knees.  
And now in happiness, seemingly  
falling asleep.

The boat gliding along.

In utmost calmness.

The wind blowing gently through  
their hair.

And above all, the moon breaks  
through the clouds.

Thus:

For seconds:

But then:

Lightning flashes above yonder  
town?

In the far distance:

Sky-line of town in lightning,  
for seconds.

Uncanny clouds gathering in the  
sky.

Cut:

Long shot upon amuse-  
ment park:

(110)

Storm?

Lightning!

In the flashes, perceptible:

The stampeding crowds.

Different camera line-  
ups on the amusement  
park:

From all different angles, pikes,  
tents and booths.

While the storm is tearing down  
entire roofs.

Booths and everything topsy  
turvy.

Separate shots:

Some booths and attractions  
appearing grotesque after  
damaged by the storm.

The Plaza of the town.

(111)

All empty.

Lightning flashes.

Storm.

Now: rain coming down in  
torrents.

Only electric signs appearing  
fantastically.

Slowly fading in:

(112)

Upon the surface of  
the water.

(As seen by Ansass)

(113)

Distant shore.

Again camera line-up  
upon the boat.

(114)

On the surface of the  
water.

(115)

Shooting upon boat.

(116)

Camera following boat.

Now: Suddenly: Over the waves  
a gust of wind.

Ruffling up Ansass' and Indre's  
hair.

Ansass looks up.

Still calm.

And now!

The storm bending the trees.

Ansass bewildered?

Looking around.

And now!

(As he sees it:)

Black clouds - like sulphur  
smoke - gathering ominously.

Vehement gusts of wind.

Sea gulls fluttering - startled.

Ansass rather disturbed?

Another vehement gust.

Almost tearing the sail.

He now rises cautiously.

Softly laying Indre down.

Covering her up tenderly.

And now:

He takes down the sail.

And then:

Very cautiously; but firmly

He adjusts the oars.

Starting in to row quickly.

Rhythm of rowing.

One - two,

One - two.

And "one - two" again.

While the wind gusts become

stronger and stronger

Strenuously blowing their

clothes.

Cut:

Storm,

Leaves fluttering from the

trees.

Camera still following:

Wide, long shot upon shore:

(117)

Solitary house on

shore-hill.

(118)

Laundry hanging on the line

and fluttering in the storm.

Panic-stricken people take down

the laundry. While the storm

is bending trees.

Different location:

(119)

Flock of sheep.

Stampeding toward a farm.

Panic-like-driven on by shepherds.

· Long shot across Lake:

(120)

Ansass's boat, appearing very small, rowing along in the distance.

Followed by ominous clouds.

Gathering in from all sides.

With sulphur-like smoke appearance, obscuring the Lake.

Now:

Lightning flashes - ghastly.

And now:

Extreme closeup:

(121)

Of the startled Indre.

Clutching to him.

Still drowsy.

Terribly alarmed:

By the rocking of the boat.

And clouds gathering over the whole sky.

With streaks of lightning across the sky.

Now:

A heavy wave!

Terrifically rocking the boat.

The boat almost capsizing.

She cries out:

Clinging to him:

While the storm almost tears away.

One of the oars.

He tries to laugh away her fear,  
With great effort holding the  
oars.

Rowing against the waves.

While it is getting pitch dark.

Torrents of rain falling.

Then:

Jubilantly he suddenly perceives  
something.

Pointing ahead?

For:

Quick cut:

In fork like lightning:

(122)

The Village!

Shooting upon the boat.

(123)

On the shore - not very far.

And now!

Ansass?

Gathering new strength!

Rowing desperately.

With deep breath!!

With superhuman strength!!!

While Indre cowering down.

With tense quivering lips.

Looking up to him as to a hero.

But now!

Water already in the boat?

Water up to their feet!

Rising.

Disastrous!!!

Now Ansass recognizes the danger.

Unable to conceal the facts?!

So he stares into the raging  
night.

And now! Impulsively:

He presses his wife to him.

Dreadfully concerned about her.

Small room in Ansass' cottage.

(124)

In the glare of the lightning,  
the baby starts up.

Again the raging Lake.

(125)

Ansass and Indre.

In desperate embrace - in the  
storm.

Terrified - looking at each other.

Probably thinking of the child.

Then: glaring lightning.

For seconds:

But in this glare he perceives  
the sack?!

(Hidden in the corner of the  
boat)

And then: A sudden inspiration  
comes to him?

He pulls out the sack.

Now! He tears out the bulrushes.

Barely taking a second.

Quick cut:

For now:

Small room in Ansass' cottage:

(126)

In the glare of lightning.

The maid.

Baby in her arms.

Desperately rushing to the window.

While outside.

The storm is tearing down

branches from the trees.

With lightning flashing.

The maid murmuring ejaculatory  
prayers?

Quick cut!

For:

Again the raging Lake.

(127)

Is the boat sinking?

Now he grasps her with an iron  
hold.

(All the bulrushes being tied  
around her.)

He jumps with her into the rag-  
ing water.

Battling with the waves like a  
tiger.

So he swims, holding her.

Against the raging waves.

Continually.

Camera preceding them.

Fighting against the elements.  
 But now! a terrific wave - more  
 powerful, than the others?  
 Like a giant dragon rolling  
 along.

Now?

No!

Now?

NO!!

But now - it surely will strike  
 the two!!!!

And behold!

The impact separates the two.

Still stretching their arms  
 toward each other.

Heartrending!

But! Only waves and waves.

Both have disappeared from the  
 picture.

And again - "Waves only waves."

Breaking toward the camera.

Total pan or raging Lake.

The storm at its worst.

Flashes of lightning!

Struggling clusters of dark,  
 heavy clouds!

Storm!

For seconds!

Increasing!

Close up:

Camera perambulating on Lake  
 with great speed;

Reaching its

Climax!

Gradually: the lightning appears  
more distant

Now: does the storm abate?

And now: Doesn't it look like  
sheet lightning?

And now: although still very  
dark:

But at the far distant horizon,  
Moonlight appears thru disband-  
ing clouds.

So for seconds?

For some time?

Not until then:

Slow Pan:

(129)

Across slowly calming Lake.

Panning toward the shore.

Behold!

Is there a human being lying on  
the shore?

Washed by gentle waves!

And now! The moon is coming out  
of the clouds.

And we recognize Ansass.

Who now seems to move, subtly.

And then:

Extreme Close shot:

Ansass opens eyes.

Only half-conscious.

But suddenly getting his bearings.  
Desperately he rises to his knees.  
And now: with his hands to his  
mouth.

He hollers desperately into the  
night.

Title:

Indre! Indre!

Keenly listening for an answer.

(close up)

With desperate consternation.

But! Only the waves are beating.  
Against the shore?

Soft fade in on:

Vamp's room:

(130)

Night:

The vamp is asleep.

In a ridiculous night dress.

With an insipid expression.

With her mouth half open.

Thus for seconds.

Then! Reflection of light upon  
the wall?

Caused by lanterns from outside.

Passing quickly?

More and more.

Now also: Shadows of people  
hurrying by.

In quick succession.

Corridor in cottage of vamp.

(131)

Room of Vamp.

Shooting across bed in f.g.  
into the room.

(132)

Different camera lineup, with  
Vamp in f.g.

Title:

"There is a rumor that Indre  
is drowned."

Same angle:

The elderly peasant.

With a lighted hand lantern.

His elderly wife..

In her night jacket assisting  
her husband.

Rushing toward the outer door..

HE - like a courageous volunteer.

And now:

CUT:

The Vamp.

Just aroused?

She is listening.

Now..

She gets out of her bed.

In her night gown to the door.

Peeking through the crack of the  
door..

Asking: What is the matter?

Then:

Elderly peasant woman in corridor  
in b.g. While running toward  
outer-door, hollering back;

Already the elderly peasant  
woman slams the outside door.

The Vamp stands there.

(Close up in front of camera.)

Spell-bound.

For seconds.

Her shoulders slowly shrinking.

Thus for seconds.

Now:

To the window.

The Vamp snake-like towards  
window.

And now hidden behind the cur-  
tains.

She looks outside.

Perceiving running peasants with  
hand lanterns.

There she stands.

With her hands clutching the  
curtain.

Her shoulders shrinking cowardly.

Now looking into the camera.

Conscious of a crime.

Thus for seconds.

But then: she regains her com-  
posure?

With strange look of expectancy.  
(Perhaps already calculating the  
sale of Ansass' farm.)

Abruptly: She starts dressing  
herself.

For: she grabs her stockings.

Hastily putting them on.

Slowly pan:

A murderess - triumphant.

Off goes her nightgown.

Standing there naked (for a  
second only)

She puts on her stepin!

Her dress.

Now her shoes.

She fixes her hair.

Quickly pushes her hair under  
her hat.

Now she puts on her coat.

Quickly runs from the room.

For a second we see the room.

With the door open in the b.g.

Then:

Somewhat indistinct muzzy  
night atmosphere.

(133)

Perambulator shot:

Following the running Vamp;  
At first appearing indistinct.  
Gradually more distinct.  
For now:  
Having reached her goal;  
We see her standing,  
Upon an incline at the beach.  
Breathless;  
Peering through the bushes.  
Towards the beach,  
And, she sees.

Down at the beach

(134)

Rather distant.  
People.  
Lights.  
Women,  
Boats.  
Among them: Ansass.

Close up

Ansass soaked with water - and  
dripping.  
On his knees imploring all to  
aid.

As though: urging them to hurry  
with the boats.

Hurry!

Hurry!

Ansass jumping into one of the  
boats;

Cut:

Behind the bushes.

(135)

Close:

The vamp peering down;

Spellbound.

In great suspense.

Cut:

Long shot Lake

(136)

Fog.

Lights.

Boats.

Yells across the water.

Ahead of all of them - Ansass'  
boat;

Rowing toward the camera;

Ansass continuously calling at  
the top of his voice.

Keenly listening into the great  
open space.

But no answer.

Again calling with utmost effort.

His voice echoing terrifically  
in the night.

CUT:

Another shot of the Lake.

The camera panning as  
though searching around:

(137)

Trying to locate Indre.

Slowly tilting up and down.

For some time.

But no results.

No signs.

But now:

In the far distance: a body?

Floating on top of the water.

Gradually coming nearer and  
nearer.

Towards camera.

And now! Indeed!

Indre!

Seemingly unconscious.

She floats along.

Wrapped in the bulrushes.

A pathetic figure.

Rocked by the waves.

Again different location  
on the lake.

(138)

Ansass' boat coming nearer the  
camera with Ansass extremely  
close toward the camera.

Surface of water, with floating  
Indre.

(139)

Fog.

Lights.

Boats.

Yells across the water.

No one has succeeded in finding  
her.

Thus they shrug their shoulders.

And now:

Ansass:

With his hand to his mouth  
calling.

With his final remaining  
strength.

Indre - unconscious - floating  
along.

Silence around,

But behold: Does the rope around  
her body loosen?

Hardly perceptible?

But yet noticeable.

(The rope water-soaked - loosen-  
ing)

And now! A few bulrushes get  
loose.

And float away.

More and more loosening.

And still more.

While the unconscious Indre  
floats on,

Slowly going deeper and deeper  
into the water.

Ansass in his boat close  
before the camera.

(140)

With feverish excitement search-  
ing the lake.

With swinging lanterns.

And now: in the flare of the  
lantern: floating bulrushes.

Almost petrified,

Nearly paralyzed with fear.

With a terrible premonition,

Clutching with abnormal strength,  
his neighbor's arms,

" Dumbfounded "

His hand pointing.

Talking incoherently.

Toward the bulrushes floating by.

Bulrushes! Bulrushes!

Finally:

Ansass: still in a state of  
torpor.

Gulping - his lips barely moving.  
Tremblingly imploring the res-  
cuers.

To row:

Toward the direction of the  
bulrushes.

While the men look at each other,  
Significantly.

As though giving up hopes of  
rescue.

They start rowing toward.

The bulrushes that are floating  
toward them.

Ansass gazing at the bulrushes.  
Tremblingly holding to the side  
of the boat.

His lantern dangling from his  
hand.

Now: disastrously! bundles of  
bulrushes?

A disconsolate picture.

Now: the rope floats by.

Now:

Seemingly the last bulrushes.  
Floating by in heaps.

And now!

Ansass!

In the same state of torpor, holding on to the side of the boat.

As though half-paralyzed - open mouth, looking on in terror.

But the other two in the boat:

Significantly look at each other.

They now pull in the oars.

Sitting there silently.

All hope gone.

One of the men, automatically

Takes off his cap.

Atmosphere of silence.

Suspense.

While the other man in the boat now rises.

Goes toward Ansass.

Who is still staring with ghastly look.

He says nothing to him.

Just pats his shoulder.

Consoling - like.

While the other boats of the party near Ansass' boat.

With lights, car strokes and peasants,

All the boats forming a circle  
around the heaps of the bulrushes.  
While most of the men stand si-  
lently erect in their boats.

Some of them, rather solemnly,  
taking off their caps.

While others just look at each  
other.

Nodding at each other in full  
understanding.

But Ansass,

Who is supported by one of the  
men in the boat;

Mechanically reaches into the  
water,

Trying to grasp some of the  
bulrushes.

At the verge of falling overboard.

He is held back by the men sup-  
porting him,

Just his arm diving into the  
water.

Like a waxen figure.

.Ansass hanging.

Half overboard.

Is held back by the other men in  
the boat.

Now the third occupant of the boat helps in getting Ansass back in his seat.

Ansass is still like a wax figure.

While from the other boats they yell and call.

Suggesting to take him home as quickly as possible.

And now:

CUT:

At the beach.

(141)

Night

Fog.

Waves breaking at the shore.

Crowds.

Huddled together.

Looking anxiously toward the  
open lake,

Do they know what has happened?

It seems so.

Because they all are in silent  
suspense.

Whispering in groups.

Gradually the boats appear  
in the picture.

Now: The boat with Ansass.

Who still sits like a figure  
of wax.

Although the boat is landed,

The two can hardly.

Get him from the boat.

And now they lead him up the  
beach.He rigid - still like a wax  
figure.While all the onlookers silently  
pity him.

Women with their hands to their  
mouths.

Some trying to grasp his waxen  
hand.

The entire picture resembling  
a nightmare.

(but a nightmare? It is  
reality.)

Up on incline  
behind the bushes.

The Vamp

Peering down.

Rather perplexed.

Not knowing exactly

What to think of Ansass'  
behavior.

Sneaking further.

Into the bushes,

For a better view.

But then!

Quickly she hides again.

Behind the bushes.

Because: some of the rescuers,  
with their lanterns, are now  
passing by the bushes.

Silent - downcast - their eyes  
to the ground.

Men and women.

Now: supported by his two comrades: Ansass hanging between them - like a figure of wax.

After all!

Have passed by!

Only the Vamp still cowers behind the bushes.

Looking after them.

Bewilderedly.

As though asking herself.

Title:

.... Is he acting...?

Closeup

In front of

Ansass' cottage:

(143)

Dissolve to:

The Vamp looking after the rescue-party; puzzled.

Standing at the main door:  
the maid.

With the baby wrapped up in  
a basket.

With women huddled around.

(Who seemingly had brought the  
news to the maid.)

Now: silently into the picture.

The two comrades with Ansass.

(Followed by a few peasants)

And now! Hardly does the maid  
recognize the waxen figure of  
Ansass!

She bursts into tears.

Sobbing from the bottom of her  
heart, she walks up to Ansass.

And now: Ansass.

(Close toward the camera.)

Staring at the maid in his  
state of torpor.

With an "aged" appearance.

Thus he now gazes.

Upon his baby.

While all the others full of  
pity.

Sympathize.

The maid crying pitifully.

Rushes toward Ansass to support  
him.

So they lead him into the house.

Escorted by his two comrades  
and the maid.

Only a few follow.

Most of them remain outside  
silently.

Expressing regret and walking  
off sorrowfully.

Small room in Ansass  
cottage.

(144)

Village street.

(145)

Living room in  
Ansass' cottage

(146)

The maid.

With tears in her eyes, puts  
the baby to bed.

Night atmosphere.

Trees.

Wind.

Lights in some of the windows.

That are turned out successively.

Ansass.

Sitting motionless at the side  
of the table.

(Sitting just as his two com-  
rades have placed him in  
previous scene.)

Now the two comrades.

Leave him,

Patting his shoulder, trying  
to console him.

Squeezing his waxen hand.

Ansass barely nods acknowledg-  
ment.

The two comrades still watch  
him, nervously fidgeting.

From one foot to the other.

At last: without any transition,  
they walk out silently.

Ansass sitting there.

Motionless and dumb.

Bedroom of Ansass.

(147)

(Shooting across the two  
beds toward the door.)

(Like scene in very first  
sequence)

Again moonlight.

In front of Indre's bed which  
is in f.g.

Her slippers underneath the bed.

The bed is still untouched.

Atmosphere of silence.

Now: the door in b.g. opens?

Slowly?

Because now: Ansass.

Like a wax figure.

Looking into the room.

Thus for seconds.

Now:

Waxen - he staggers into the  
room.

Now:

He stands.

Helplessly.

In front of Indre's bed.

Looking with a glassy stare.

At his wife's slippers.

Then at her bed.

With an expression of horror.

Finally:

Without any transition.

He breaks down at the side of  
Indre's bed.

Without a sound, without a tear,

His face convulsed in grief.

Burying himself in the bed.

Thus lying for a long time.

Silently panting.

In front of Ansass' cottage:

(148)

Out of the shadow of the night:

Slowly sneaking along.

The Vamp?

Yes, indeed!

With that same expression on  
her face.

Bewildered - not understanding.

Thus she stands there, whistling  
softly.

And then!

#### Ansass' Bedroom

Ansass.

In same position at the side of  
Indre's bed.

Deaf to everything around him.

In front of Ansass' Cottage:

(150)

Again the bedroom.

(151)

Again exterior:

Ansass' cottage.

(152)

Bedroom again.

(153)

The Vamp.

Cautiously whistling.

Second time:

Ansass.

Still in the same position.

At Indre's bed.

The Vamp.

Wondering why Ansass doesn't  
answer.

Going closer to the cottage.

Whistling again.

Now louder than before.

And then:

Ansass.

Although otherwise absolutely  
indifferent to everything  
around him.

His look seems to indicate  
attention:

And now:

Flash outside.

(154)

Again the bedroom.

(155)

The Vamp: very close to cottage.

Whistling loudly.

And now:

Ansass - leaning to the bed for support.

Hearing her whistling.

With horror in his face.

Still with that waxen like gesture.

A striking figure.

He rises.

Thus he stands now.

Registering revenge.

With his hands clenching into fists.

With a distorted look.

Like crying out in desperation and vindictiveness,

Turning around like a nemesis.

In front of the cottage.

(156)

THE VAMP (closeup)

In nervous, impatient expectation.

Now!

The door opens?

Hastily she runs to the door.

As though: "It took you a long time."

But suddenly - like hypnotized.

She looks.

For: in the half open door:

There stands Ansass.

With fear-inspiring look -

gazing at her, with an ominous  
expression.

And there she stands.

As though petrified by his awful  
look!

While his arms now rise stretch-  
ing, toward her neck?!

She, in seconds of utmost fear:

Now runs away.

But! He clumsily and heavily  
chasing her.

As if out of his mind.

And now.

Cut:

Around some neutral corner:

(157)

We see her running around the  
corner.

Racing for her life!

But! He!

Animal like - rushing after her:  
Overtakes her.

She trembling with fear:

He grabs her arms.

(It is a wonder they don't  
break.)

Now:

Quick cut:

In front of Ansass' cottage.

(158)

The maid.

Running out of the house.

Rushing to find Ansass.

Her hands to her mouth.

Yelling:

Shouting for Ansass?!!

Neutral corner:

(159)

Ansass:

Clutching the throat of the  
Vamp.

Who already shows signs of  
choking.

Ansass - panting.

Suddenly loosening his hands -  
without turning around.

Coming to his senses -

But still clutching her throat.

In front of Ansass' cottage:

Extreme closeup:

(160)

The maid.

With wide open mouth.

Yelling and yelling again.

With a strange expression of joy  
and happiness.

Back to the neutral corner.

(161)

Camera following him around  
the corner.

Ansass.

Standing there, still with his  
hands around the vamp's throat.  
But while the fingers are slowly  
loosening:

Now, with an accent of utmost  
disgust: he throws her aside.  
She falls on her knees.

Exhausted - barely able to move -  
she creeps along on her knees.  
While he has turned around  
With a strange, visionary look?!  
And now:

At other side of corner: the  
maid meets him.

Panting with joy.

Barely able to utter a word.

Stammering - laughing - just  
pulling him along.

He following her quickly.

With a strange, vacant expression  
of happiness.

While people are now coming out  
of Ansass' cottage.

All running to meet him, with  
utmost joy.

Corridor in Ansass' cottage.

(162)

The door toward the bedroom is open.

(But we cannot look through.)

But now:

Ansass.

Staggering - still unable to comprehend.

They pull him into the corridor.

Toward the door of the bedroom.

And now!

While the camera follows him slowly.

He stands

At the door jamb.

Looking into the bedroom.

Where Indre, carefully wrapped in blankets.

Weakly, yet happily, stretches her arms toward him.

He staggers toward her.

Breaking down at her bedside.

Speechless with happiness.

The two just embrace.

Not kissing each other.

Not crying.

Not laughing.

Only breathing.

Happily silent - in the fact that they both are alive.

Close:

In the corridor:

(163)

A few people standing around.  
In beautiful atmosphere of relief.  
Very quiet - not wanting to  
disturb.  
The happiness of this home.  
Listening to an old fisherman  
Who now relates:

Title:

"...just like a miracle!

A voice told me..."

(164)

The title frame turns around just  
like the page of a book and we  
perceive on the screen the open  
lake at night.  
In the f.g. the old fisherman in  
his boat, looking at the boats of  
the rescuers now rowing toward  
the beach.  
Why doesn't he follow them?  
He stands there shaking his head.  
Scrutinizing the open Lake.  
And now! Strangely!  
Suddenly he perceives something.  
With a keen eye of a fisherman.  
And now: in a jiffy:  
He strikes out with his oars,  
Rowing toward the spot.

For now:

We see a body (Indre) floating.

At the verge of sinking.

Just a few bulrushes holding her  
up on the surface.

But then!

Our old fisherman!

Jumps into the water,

Rescuing Indre.

Swimming with her to his boat.

Lifting her into his boat.

The old fisherman in

the boat dissolves

(165)

Into his very self, sitting in  
the corridor,

Finishing his story.

They shake hands with him.

They are all over joyed.

Especially the maid.

Wiping her tears - thanking him.

But the old fisherman:

"Old veteran like" - motions

them off:

Honest and upright - he walks out  
of the corridor:

The others follow him.

Bidding good night to the maid.

They all walk out calmly.

Cautiously avoiding any noise.

Highway on an incline,  
with a view down to the  
village.

(166)

We perceive the village  
Situating on the lake.  
It is dawn.  
Silence.  
Now:  
A buggy appears in the picture.  
With the elderly peasant on the  
front seat.  
Then in the back seat, with fear  
in her face.  
The Vamp,  
With her trunk and valise.  
Cowardly looking around.  
The buggy passes by - out of the  
picture.  
Again silence.  
Only the breeze of the early  
morning.  
Softly moving the bushes..  
Thus for seconds.  
Now: Across the Lake.  
The b.g. lights up softly.  
The reflection of the rising sun.  
Slowly developing.  
And now;

Gradually the sun appears.

Reflecting upon the Lake.

While the f.g. is still in the  
grayish fog.

But the first birds appear in  
the air.

Fluttering about

And now:

(167)

A very soft dissolve.

In the early morning fog; The  
cottage of the two: (Of Ansass  
and Indre)

The sun-light slowly appearing  
upon the cottage.

And now we see it, .

In the full gläre of the morning  
sun.

With the flower boxes on the  
window sills...

In the soft morning breeze.

The leaves of the flowers covered  
with dew.

While the fog in the air slowly  
dissolves..

And birds flutter around the  
flower boxes.

Submissively looking up to Ansass.  
While the whole picture slowly.  
Develops into a fantastic light  
effect.

Fading out in a symbolic light  
of happiness.

And then:

FINISH!

Continuation of  
81.

CAMERA FOLLOWING WAITER - passing waiter.

Camera arrives at an empty table (near dance floor)

Camera now stops -

Waiter toward empty table.

Waiter sets the table (bottles of wine)

Ansass and Indre arrive - sit down at table and drink.

82.

(Stage)

VISION of visualized music orchestra

Angels on celestial ladder.

83A.

(Stage)

BACK TO RESTAURANT - real and actual.

Ansass pays the waiter.

Ansass and Indre leave the table.

Camera following them as they leave restaurant continuing outside.

83b.

(Stage)

EXTREME CLOSE UP OF Ansass and Indre

Camera preceding.

Dissolve to -

84.

(Stage)

PERAMBULATING ALONG "PIKE"

(Attractions to left and right.)

Camera preceding Ansass and Indre.

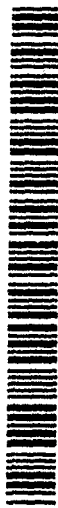
Alternating shots toward and from - within different attractions:

(continued)

90. IN BOAT (swinging)  
(Stage) Ansass and Indre swinging.  
Camera with them in boat.  
In B.G. Luna Park.
91. IN BOAT (Swinging)  
(Stage) Extreme close up of Ansass and Indre.  
Camera at fixed angle toward boat.  
Dissolve to -
92. SCENIC RAILWAY (Half miniature; half actual)  
(Stage) Camera at fixed angle.  
Dissolve to -
93. SHOOTING THE CHUTES.  
(Moat  
Fox Hills) Ansass and Indre in car, with camera behind  
them in car -  
After landing on water -  
HUGE WAVE!  
Dissolve to -
94. DANCING COUPLES on dance floor  
(Stage) Dissolve to -
95. HIPPODROME WITH PONIES  
(Stage) Dissolve to -
96. FERRIS WHEEL.  
(Stage) Dissolve to -

SUNRISE

SCRIP



0346898001

02 OF 02

TITLE  
NO

2164

LOC A-B 6-E-10/25

PROD  
NO

0157

LANG

M/C  
NO

0346898

VERS

ORIG UER

SUNRISE

SUNRISE.

JUN 13 1927

©CL 24070 Photoplay in Ten Reels.

Story by

Herman Suderman

Scenario by

Carl Mayer from an English novel

DIRECTED BY

F. W. MURNAU

for

FOX FILM CORPORATION

William Fox,  
President.

Copyright,  
1927.

Fox Film Corp. ✓

11/26/90

- This Continuity found at  
Library of Congress and follows  
Exactly Fox's 3544 negative.  
Beginning & endings of 2000 foot  
reels are noted. *Skanda*

*By reel 1*

S. T.  
S. T.  
S. T.  
S. T.  
S. T.  
S. T.  
S. T.  
S. T.  
S. T.  
S. T.

1  
1A

2  
3

4  
S. T.-

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12

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21

S. T.

22

23

23A

S. T.

24

S. T.

25

S. T.

26

S. T.

S. T.

27

28

29

30

William Fox

Scenario by

Directed by F.W. Murnau

Photography

Settings and landscape

Titles by

Assistant Director

Copyright

Cast

This song of

For wherever the dissolve to

Summer time dissolve to

Ext. train at station

Ext. trains on dissolve to boat &

girl on beach Fade

Ext. Fade people on boat

Ext. people on

Ext. people on boat Fade

Among the

Int. Fade Margaret enters

Int. man & lady on

Int. Margaret enters lady enter

Ext. Margaret enters

Ext. man & lady on - Margaret in back

Int. George on

Ext. Margaret on

Int. George on

Ext. Margaret on

Int. George on - Janet enters

Int. George enters

Int. dish on table

Int. George on

Ext. Margaret on

Int. George on

Int. George on Ext. Janet enters

Int. lady on

They used to dissolve to

Ext. Janet & George on

Ext. Janet & George on dissolve to

Ext. Janet & George on

They used to

Int. lady on

Now he ruins dissolve

Ext. George & man on dissolve

Now he ruins

Int. lady on

END OF REEL 1

REEL 2

Int. room - Janet at table exits

Int. baby in bed - Janet enters

Int. Cu. Janet & baby

Ext. George walks back - panoram to

Margaret - George enters

31 Int. Janet & baby  
32 Int. Cu. Janet  
33 Int. S.Cu. Janet & baby  
34 Ext. S.Cu. George & Margaret  
S. T. Tell me you  
35 Ext. Cu. George & Margaret  
S.T. Ext. Cu. George & Margaret  
S.T. SKll your farm  
36 Ext. Cu. George & Margaret  
S.T. And my wife  
37 Ext. Cu. George & Margaret  
38 S.T. Couldn't she dissolve to  
39 Ext. to water to Cu. couple  
S.T. Then overturn  
40 Ext. Cu. George & Margaret  
40A Ext. Cu. Margaret  
41 Ext. S.Cu. George & Margaret  
42 Ext. S.Cu. George & Margaret  
42A Ext. S.Cu. George & Margaret  
S.T. Leave all this - to come to the  
43 Ext. George & Margaret dissolve to city  
to couple again  
44 Ext. village  
45 Ext. panoram of foot prints to Margaret  
S.T. After the boat  
46 Ext. Margaret & George  
S.T. The rushers will  
47 Ext. Margaret & George Fade  
48 Ext. George to house  
49 Int. room - Janet in bed  
50 Ext. George to house  
51 Ext. George by house  
52 Int. George enters with rushes *End of Big Reel 1*  
53 Int. L.S. Janet in bed - George enters  
54 Int. S.Cu. George in bed - dissolve to *Big reel*  
water to land  
55 Int. Janet by George - she exits  
  
S.T. SUNRISE END REEL 2  
S.T. SUNRISE REEL 3  
  
56 Int. George in bed awakes  
57 Int. S.Cu. shrubbery  
58 Int. Cu. George  
59 Int. Janet feeding chicks  
60 Int. Cu. George - Margaret appears  
61 Int. Janet on - George to her  
62 Int. Cu. Janet  
63 Int. George and Janet  
64 Int. woman and baby - Janet enters  
S. T. We're going  
65 Int. woman, Janet and baby  
66 Int. Cu. George, water etc. appears  
67 Int. Janet to B.G.  
68 Int. Cu. hands  
69 Int. s. Cu. woman and baby - Janet enters  
70 Ext. George to boat  
71 Ext. dog on - Janete enters  
72 Ext. George on boat

|     |                                                     |
|-----|-----------------------------------------------------|
| 73  | Ext. L.S. Janet by fence                            |
| 74  | Ext. George in boat                                 |
| 75  | Ext. L.S. George in boat - Janet enters             |
| 76  | Ext. Cu. George on boat                             |
| 77  | Ext. S.Cu. dog                                      |
| 78  | Ext. Janet and George on boat                       |
| 79  | Ext. S.Cu. dog exits                                |
| 80  | Ext. dog over fence                                 |
| 81  | Ext. George & Janet in boat dog jumps<br>in water   |
| 82  | Ext. Cu. George rowing                              |
| 83  | Ext. S.Cu. Janet pulls dog in boat                  |
| 84  | Ext. Cu. George                                     |
| 85  | Ext. S.Cu. George, Janet and dog                    |
| 86  | Ext. Cu. Janet and dog                              |
| 87  | Ext. boat lands at pier - George and<br>dog get out |
| 88  | Ext. George and dog to B.G.                         |
| 89  | Ext. Cu. Janet in boat                              |
| 89A | Ext. L.S. George to P.G.                            |
| 90  | Ext. S.Cu. George - enters                          |
| 90A | Ext. S.Cu. George                                   |
| 91  | Ext. Cu. George and Janet on boat                   |
| 92  | Ext. S.Cu. Janet                                    |
| 93  | Ext. Cu. George                                     |
| 94  | Ext. Cu. Janet                                      |
| 95  | Ext. Cu. George                                     |
| 96  | Ext. H.Cu. Janet                                    |
| 97  | Ext. H.Cu. George                                   |
| 98  | Ext. H.Cu. Janet                                    |
| 99  | Ext. Cu. George                                     |
| 100 | Ext. Cu. Janet                                      |
| 101 | Ext. shot of sea gulls                              |
| 102 | Ext. Cu. Janet                                      |
| 103 | Ext. Cu. George                                     |
| 104 | Ext. Cu. Janet                                      |
| 105 | Ext. shot of sea gulls                              |
| 106 | Ext. Cu. Janet                                      |
| 107 | Ext. Cu. George                                     |
| 108 | Ext. Cu. Janet                                      |
| 109 | Ext. Cu. George                                     |
| 110 | Ext. Cu. Janet                                      |
| 111 | Ext. Cu. George                                     |
| 112 | Ext. Janet and George he gets up                    |
| 113 | Ext. S.Cu. Janet, George enters                     |
| 114 | Ext. H.Cu. George                                   |
| 115 | Ext. Cu. Janet                                      |
| 116 | Ext. Cu. hands                                      |
| 117 | Ext. George and Janet                               |

S.T.  
S. T.

SUNRISE END REEL 3  
SUNRISE REEL 4

|     |                         |
|-----|-------------------------|
| 118 | Ext. Cu. George in boat |
| 119 | Ext. Cu. Janet in boat  |
| 120 | Ext. Cu. George         |
| 121 | Ext. boat & water       |
| 122 | Ext. Cu. George         |

|       |                                                           |                   |
|-------|-----------------------------------------------------------|-------------------|
| 123   | Ext. Cu. Janet                                            |                   |
| 124   | <del>Ext. boat &amp; water</del>                          |                   |
| 125   | Ext. Cu. George                                           |                   |
| 126   | Ext. boat & water                                         |                   |
| 27    | Ext. George & Janet                                       |                   |
| 128   | Ext. rope around pole                                     |                   |
| 129   | Ext. Janet exits - George on                              |                   |
| 130   | Ext. Janet to B.G.                                        |                   |
| 130A  | Ext. George exits                                         |                   |
| 131   | Ext. George enters                                        |                   |
| 132   | Ext. George to Janet                                      |                   |
| S. T. | Don't be                                                  |                   |
| 133   | Ext. Janet exits - George on                              |                   |
| 134   | Ext. Janet exits                                          |                   |
| 135   | Ext. Cu. George exits                                     |                   |
| 136   | Ext. George exits                                         |                   |
| 137   | Ext. Pan. Janet to car                                    |                   |
| 138   | Ext. George on                                            |                   |
| 139   | Ext. Janet in to car                                      |                   |
| 140   | Ext. George to F.G.                                       |                   |
| 141   | Ext. George to car                                        |                   |
| 142   | Int. Car George to Janet                                  |                   |
| 143   | Int. Cu. Car George to Janet                              |                   |
| 144   | Int. car Cu. Janet                                        |                   |
| 145   | Int. car Cu. George                                       |                   |
| 146   | Int. car Cu. Janet                                        |                   |
| 147   | Int. car Cu. meter - (man - (Pan.))                       |                   |
| 148   | Ext. street car enters                                    |                   |
| 149   | Int. car - George & Janet                                 |                   |
| 150   | Ext. street                                               |                   |
| 151   | Int. car George & Janet                                   |                   |
| 152   | Ext. car Cu. George                                       |                   |
| S.T.  | Don't be afraid                                           |                   |
| 153   | Int. car Cu. Janet                                        |                   |
| 154   | Ext. George & Janet exits                                 |                   |
| 155   | <del>Ext. street George &amp; Janet through traffic</del> |                   |
| 156   | <del>Ext. street Cu. George &amp; Janet exit</del>        | <i>End Signal</i> |
| 157   | Int. restaurant - people on George & Janet enters         | <i>Big reel 3</i> |
| 158   | Int. restaurant George & Janet to table                   |                   |
| 159   | Int. Cu. Janet                                            |                   |
| 160   | Int. George to Janet                                      |                   |
| 161   | Int. Cu. George & Janet                                   |                   |
| 162   | Int. Cu. Janet                                            |                   |
| 163   | Int. Cu. George & Janet                                   |                   |
| 164   | Int. Cu. Janet puts head down                             |                   |
| 165   | Int. Cu. George & Janet at table                          |                   |
| 166   | Int. George & Janet to B.G.                               |                   |
| 167   | Ext. people George & Janet enters & exits                 |                   |
| 168   | Ext. people - George & Janet enter                        |                   |
| 169   | Ext. Cu. George gives flower to Janet                     |                   |
| 170   | Ext. George & Janet exits                                 |                   |
| 171   | Int. Cu. George & Janet enters                            |                   |
| 172   | Ext. street people                                        |                   |
| 173   | Int. Cu. George & Janet                                   |                   |
| 174   | Ext. street people                                        |                   |

|     |                                       |
|-----|---------------------------------------|
| 175 | Ext. Cu. people George & Janet enters |
| 176 | Ext. <del>Bride &amp; others</del>    |
| 177 | Ext. Cu. George & Janet               |
| 178 | Ext. street people                    |

|       |                    |
|-------|--------------------|
| S.T.  | SUNRISE END REEL 4 |
| S. T. | SUNRISE REEL 5     |

|       |                                                                                              |
|-------|----------------------------------------------------------------------------------------------|
| 179   | Int. church people on                                                                        |
| 180   | Int. church Cu. couple                                                                       |
| 181   | Int. church people at ceremony                                                               |
| 182   | Int. church Cu. couple                                                                       |
| 183   | Int. church Cu. couple & priest                                                              |
| S. T. | God Has Given You                                                                            |
| 184   | Int. church Cu. priest                                                                       |
| S.T.  | Keep & protect Her                                                                           |
| 185   | Int. church Cu. George                                                                       |
| 186   | Int. church priest & man                                                                     |
| S. T. | Wilt Thou Love Her                                                                           |
| 187   | Int. Cu. man dissolves to Cu. couple                                                         |
| 188   | Int. church L.S. people - couple exit                                                        |
| 189   | Int. couple                                                                                  |
| 190   | Int. Cu. couple                                                                              |
| S. T. | Forgive me                                                                                   |
| 191   | Int. Cu. couple                                                                              |
| 192   | Ext. Cu. bells                                                                               |
| 193   | Int. Cu. couple                                                                              |
| 194   | Ext. Cu. Bells                                                                               |
| 195   | Ext. church L.S. people - couple to F.G.                                                     |
| 196   | Ext. Pan. Janet - George thru Traffic<br>dissolves to woods and dissolves back<br>to Traffic |
| 197   | Ext. Cu. Foot on break                                                                       |
| 198   | Ext. people                                                                                  |
| 199   | Ext. man & horses on                                                                         |
| 200   | Ext. man on bike to F.G.                                                                     |
| 201   | Ext. couple - in traffic                                                                     |
| 202   | Ext. Cu. hand on horn                                                                        |
| 203   | Ext. Cu. man                                                                                 |
| 204   | Ext. Cu. hand on horn                                                                        |
| 205   | Ext. people to George-Janet all exit                                                         |
| 206   | Ext. people - Pan. of George & Janet<br>to Photo gallery                                     |
| 207   | Ext. reflection of couple in glass looking<br>at photo                                       |
| 208   | Ext. Pan. of couple to photos                                                                |
| 209   | Ext. Cu. Janet                                                                               |
| 210   | Ext. Cu. couple to F/G.                                                                      |
| 211   | Ext. couple enter barber shop                                                                |
| 212   | Int. George to Ralphs chair                                                                  |
| 213   | Int. man Janet to chair                                                                      |
| 214   | Int. people - George on chair                                                                |
| 215   | Int. Janet & barber on - man exits                                                           |
| 216   | Int. Cu. Janet & barber                                                                      |
| 217   | Int. barber on - Janet & man exit                                                            |
| 218   | Int. couple to B.G. man to F.G.                                                              |

|       |                                     |
|-------|-------------------------------------|
| 219   | Int. Cu. Janet                      |
| 220   | Int. George & Ralph                 |
| 221   | Int. Janet - Barber exits           |
| 222   | Int. girl to George                 |
| 223   | Int. Cu. Janet                      |
| 224   | Int. George - girl & barbar         |
| S.T.  | Manicure                            |
| 225   | Int. Cu. George                     |
| 226   | Int. Cu. Ralph                      |
| 227   | Int. girl - George & Ralph          |
| 228   | Int. Cu. Janet                      |
| 229   | Int. Cu. Girl                       |
| 230   | Int. Cu. George                     |
| 231   | Int. Cu. Ralph                      |
| 232   | Int. Cu. Girl                       |
| 233   | Int. Cu. Janet                      |
| 234   | Int. Cu. Girl                       |
| S. T. | You'd look grand                    |
| 235   | Int. Cu. George                     |
| 236   | Int. George & Ralph on - girl exits |
| 237   | Int. Cu. Janet                      |
| 238   | Int. Ralph & George                 |

S. T.  
S. T.

END REEL 5 - -SUNRISE  
REEL 6 - -SUNRISE

SUNRISE - Reel 16.

|      |                                          |
|------|------------------------------------------|
| 239  | Int. Janet & Arthur enters               |
| 240  | Int. George & Man on                     |
| 241  | Int. Janet & Arthur on                   |
| 242  | Int. George & Man on                     |
| 243  | Int. Janet & Arthur on                   |
| 244  | Int. George & Man on                     |
| 245  | Int. Janet & Arthur on                   |
| 246  | Int. Cu. Arthur                          |
| 247  | Int. Cu. Janet                           |
| 248  | Int. Janet & Arthur on                   |
| 249  | Int. George & Man on                     |
| 250  | Int. Janet & Arthur on                   |
| 251  | Int. George & Man on                     |
| 252  | Int. Janet & Arthur on George Enters     |
| 253  | Int. Cu. feet                            |
| 254  | Int. Janet George & Arthur on            |
| 255  | Int. Cu. knife in hand                   |
| 256  | Int. Cu. feet                            |
| 257  | Int. Cu. knife in hand                   |
| 258  | Int. Cu. Arthur                          |
| 259  | Int. George & Arthur on                  |
| 260  | Int. Cu. Arthur                          |
| 261  | Int. George & Arthur on                  |
| 262  | Int. Cu. Arthur                          |
| 263  | Int. Janet on                            |
| 264  | Int. George on Janet enters              |
| 265  | Int. Man on                              |
| S.T. | Come again                               |
| 266  | Int. Man on                              |
| 267  | Int. George & Janet on                   |
| S.T. | Thank you                                |
| 268  | Int. George Janet & Man on               |
| 269  | Int. Man on                              |
| 270  | Ext. George & Janet on Fade              |
| 271  | Int. Fade Mac on pans. to George & Janet |
| 272  | Int. Mac Enters                          |
| 273  | Int. George & Janet on                   |
| 274  | Int. Mac on                              |
| S.T. | Congratulations                          |
| 275  | Int. Cu. George                          |
| 276  | Int. George & Janet on                   |
| 277  | Int. Mac on                              |
| 278  | Int. George & Janet on                   |
| 279  | Int. Cu. Mac                             |
| 280  | Int. Mac on                              |
| 281  | Int. George & Janet on                   |
| 282  | Int. Mac on                              |
| 283  | Int. George & Janet on                   |
| 284  | Int. Mac on                              |
| 285  |                                          |

End Big 3 reel  
Big reel 4

|      |                                  |
|------|----------------------------------|
| 286  | Int. Mac on                      |
| 287  | Int. George Janet & Mac on       |
| 288  | Int. Janet & George enters.      |
| 289  | Int. George & Janet on           |
| 290  | Int. Cu. George                  |
| 291  | Int. Statue falls to floor       |
| 292  | Int. George & Janet on           |
| 293  | Int. George & Janet enters       |
| 294  | Int. George & Janet on           |
| 295  | Int. Mac Ent.                    |
| 296  | Int. George & Janet on           |
| 297  | Int. Mac on Janet ent.           |
| 298  | Int. George on                   |
| 299  | Int. Balls on couch              |
| 300  | Int. George on                   |
| 301  | Int. Cu. ball in hand            |
| 302  | Int. George on                   |
| 303  | Int. Mac & Janet on George ent.  |
| 304  | Int. Janet & George ent.         |
| 305  | Int. Mac on                      |
| 306  | Int. George & Janet on           |
| 307  | Int. Mac on                      |
| 308  | Int. Statue on                   |
| 309  | Int. Mac on                      |
| 310  | Int. Statue on                   |
| 311  | Int. Cu. Mac                     |
| 312  | Ext. Janet & George Ent.         |
| 313  | Ext. Photo in hand               |
| 314  | Ext. Janet & George on           |
| 315  | Ext. Janet & George on people on |
| 316  | Ext. Street people on Fade       |
| 317  | Int. Fade Margaret on            |
| 318  | Paper ins. Fairies of you        |
| 319  | Int. Cu. Margaret Fade           |
| S.T. | End of Part 6                    |

S.T.

SUNRISE REEL 7

|      |                                                                 |
|------|-----------------------------------------------------------------|
| 320  | Fade in Cu. wheel dissolve to Int. crowd at Gates to Amusements |
| 321  | Ext. people on panaram to people at tables                      |
| 322  | Ext. crowd on                                                   |
| 323  | Ext. soap. man                                                  |
| S.T. | Hit the hole                                                    |
| 324  | Ext. soap. man                                                  |
| 325  | Ext. Janet & George by stand                                    |
| 326  | Ext. Janet & George by stand                                    |
| 327  | Ext. pigs out                                                   |
| 328  | Ext. Janet George & People                                      |
| 329  | Ext. pigs dawn slide                                            |
| 330  | Ext. <del>EXT.</del> Janet & George & people                    |
| 331  | Ext. Cooking in dancing                                         |
| 332  | Ext. Janet & George                                             |
| 333  | Ext. people inside dancing                                      |

333

Ext. soup George & Janet

335

Ext. people inside dancing

336

Ext. Cu. Janet

337

~~Ext. people dancing~~

338

Ext. Janet & George

339

Ext. pig exits

340

Ext. George Janet & people

341

Ext. Crowd-George after pig

342

Ext. pig to dance hall

343

Int. scrowd L.S.

344

Int. legs-pig to F.G.

345

Int. crowd on

346

Int. crowd L.S.

347

Int. crowd runs

348

Int. pig on

349

Int. George to curtain-couple on

350

Int. Pig out

351

Int. George & Couple-he exits

352

Int. soup people

353

Int. kitchen-man on

354

Int. soup man ~~xx~~ with bottle

355

Int. pig on

356

Int. soup man drinking

357

Int. pig on

358

Int. soup man drinks

359

Int. pig under cloth

360

Int. soup man drinks

361

Int. pig on

362

Int. soup man

363

Int. Pig to wine

364

Int. ~~PIG~~ Cu. pig at wine

361

Int. Cu. pig

366

Int. pig at wine

367

Int. George to window

368

Int. pig on

369

Int. George ent.

370

Int. L.S. pig on George ent.

371

Int. George Exits with pig

372

~~Int. Soup crowd~~

373

Int. Janet & People

374

Int. George & people Janet ent.

375

Int. soup people

376

Int. cu. men with music

377

Int. George-Janet & people

378

Int. Cup Janet & George

379

Int. L.S. George Janet & people

380

Int. sup couple

381

Int. L.S. dancing

382

Int. soup couple

383

Int. ~~q~~ soup George & Janet dance

384

Int. soup couple

385

Int. L.S. George & Janet dancing

386

Int. George dancing

387

Int. soup couple

388

Int. L.S. dancing

389

Int. cu. Janet & George

390

Int. L.S. Janet & George dancing

391  
392  
392A

Int. soup couple  
Int. Janet & George dancing Fado  
Blind Leader

S.T.  
S.T.

SUNRISE REEL 7  
SUNRISE REEL 8

5  
End Big reel

393  
394

Ext. people at table pans George & Janet  
Ext. Cu George & Janet at table dissolves to  
pinwheels etc and waiter by them

395  
396  
397

Ext. cu waiter  
Ext. S. cu George Janet & waiter  
Ext. Janet & George by table panarama of them  
walking

398  
399  
400

Ext. People rides etc F.O.  
Ext. F. in ~~xxxx~~ people by bars etc

TITLE "WE SAIL"

Int. cu Janet & George enter car F.O.

401  
402  
403

Ext. F. in shot of sail boat  
Ext. Cu George & Janet on boat  
Ext. ~~XXXX~~ People on isle dancing

404  
405  
406

Ext. S. cu George & Janet on boat  
Ext. People rides etc

407  
408  
409

Ext. Cu. George & Janet on Boat  
Ext. Wind blowing up over people  
Ext. Cu. lightining

410  
411  
412

Ext. Wind blowing over people  
Ext. Wind blowing over riders  
Ext. Wind blowing over people  
Ext. Wind blowing over people

413  
414  
415

Ext. Wind blowing over riders etc  
Ext. Cu George & Janet on boat  
Ext. Wind blowing over riders  
Ext. wind blowing over riders

416  
417  
418

Ext. L.S. Wind over street  
Ext. Wind over riders  
Ext. Wind blowing over street

419  
420  
421

Ext. George Janet on boat  
Ext. George to most takes to oars  
Ext. Cu lightining

422  
423  
424

Ext. Cu Janet asleep awakes exit  
Ext. Janet to George

425  
426  
427

Ext. Shot of town  
Ext. S. cu lightining  
Ext. George & Janet on boat

428  
429  
430

Ext. Cu. lightining  
Ext. George & Janet on boat  
Ext. Cu. George & Janet on boat

431  
432  
433

Ext. Shot of boat  
Ext. S. Cu George & Janet  
Ext. Baby in bed

434  
435  
436

Ext. S. cu George & Janet  
Ext. Shop of boat  
Ext. S. cu George & Janet

437  
438  
439

Ext. Cu George to corner of boat  
Ext. s. cu Janet & George  
Ext. S. cu Woman & baby

440  
441  
442

Ext. George & Janet on boat  
Ext. Shot of boat  
Ext. Cu George & Janet

443  
444

445  
446  
447  
448  
449  
450  
451  
452  
453  
454  
456  
457  
457A

S.T.  
S.T.

Ext. shot of boat  
Ext. Cu lightning  
Ext. cu George & Janet  
Ext. Shot of boat  
Ext. Cu. George & Janet  
Ext. cu Lightning  
Ext. Cu water  
Ext. L.S. boat  
Ext. S.eu lightning  
Ext. L.S. boat & water  
Ext. shot of water P.O.  
Ext. F. in of sun & town in b.g.  
Ext. Bland Leader

SUNRISE END REEL 8  
SUNRISE REEL 9

SUNRISE  
REEL 9

|     |                                              |
|-----|----------------------------------------------|
| 458 | Ext. George in water                         |
| 459 | Ext. sunrise                                 |
| 460 | Ext. George in water to rocks dissolves to   |
|     | Cu. & Long shot                              |
| 461 | Int. Margaret-in-bed                         |
| 462 | Int. hall - man & woman                      |
| 463 | Int. Margaret to window                      |
| 464 | Int. Cu. Margaret at window                  |
| 465 | Int. Cu. Margaret at window                  |
| 466 | Ext. people                                  |
| 467 | Int. Cu. Margaret                            |
| 468 | Int. Cu. Margaret exits                      |
| 469 | Ext. Margaret enters - people to B.G.        |
| 470 | Ext. Cu. people & George to boats with       |
|     | lanterns                                     |
| 471 | Ext. Cu. Margaret                            |
| 472 | Ext. Cu. people                              |
| 473 | Ext. Cu. Margaret                            |
| 474 | Ext. George & men in boats                   |
| 475 | Ext. water - Janet enters floating           |
| 476 | Ext. Cu. George in boat                      |
| 477 | Ext. Janet floating                          |
| 478 | Ext. Cu. George & men in boat                |
| 479 | No Scene                                     |
| 480 | Ext. sticks on water                         |
| 481 | Ext. Cu. George                              |
| 482 | Ext. sticks on water                         |
| 483 | Ext. George on boat                          |
| 484 | Ext. Cu. lantern                             |
| 485 | Ext. Cu. George                              |
| 486 | Ext. lumber on water                         |
| 487 | Ext. Cu. George                              |
| 488 | Ext. lumber on water                         |
| 489 | Ext. Cu. man                                 |
| 490 | Ext. George & man in boat                    |
| 491 | Ext. George & men in boat                    |
| 492 | Ext. men in boats                            |
| 493 | Ext. George & men in boat                    |
| 494 | Ext. men in boat                             |
| 495 | Ext. Cu. George & men                        |
| 496 | Ext. George & men exit                       |
| 497 | Ext. Cu. people                              |
| 498 | Ext. Cu. Margaret                            |
| 499 | Ext. Cu. people                              |
| 500 | Ext. Cu. Margaret                            |
| 501 | Ext. Margaret on - people in B.G.            |
| 502 | Ext. people with lanterns                    |
| 503 | Ext. Margaret on watching people - she exits |
| 504 | Ext. Int. woman & baby on - George enters    |
| 505 | Int. Cu. woman & baby by George              |
| 506 | Int. Cu. woman with baby sits down           |
| 507 | Ext. men exit                                |

S. T.  
S. T.

SUNRISE END REEL 9  
SUNRISE REEL 10

|                |                                                               |
|----------------|---------------------------------------------------------------|
| 508            | Int. George to bed                                            |
| <del>509</del> | <del>Ext. L.S. Village - sun thru clouds</del> <i>End</i>     |
| 510            | Ext. Margaret to F.G.                                         |
| 511            | Int. George                                                   |
| 512            | Ext. Margaret on                                              |
| 513            | Int. Cu. George                                               |
| 514            | Ext. Margaret to window                                       |
| 515            | Int. Cu. George                                               |
| 516            | Ext. Margaret to door - George runs after her to F.G.         |
| 517            | Ext. people to F.G.                                           |
| 518            | Ext. George & Margaret to F.G.                                |
| 519            | Ext. woman at door                                            |
| 520            | Ext. George & Margaret                                        |
| 521            | Ext. Cu. woman                                                |
| 522            | Ext. George & Margaret                                        |
| 523            | Ext. heavy Cu. woman                                          |
| 524            | Ext. George - leaves - Margaret - Pan. of George to House     |
| 525            | Int. people - George enters                                   |
| 526            | Int. Cu. George to Janet                                      |
| 527            | Int. people                                                   |
| 528            | Int. S.Cu. couple                                             |
| S. T.          | I couldn't give                                               |
| 529            | Ext. man in boat - saves Janet dissolves to Int. S.Cu. couple |
| 530            | Int. Cu. woman                                                |
| 531            | Int. couple - woman grabs mans ear                            |
| 532            | Int. people exit Fade Out                                     |
| 533            | Ext. Fade In L.S. village dissolves to wagon to B.G.          |
| 534            | Ext. Cu. Margaret & a man in wagon                            |
| <del>535</del> | <del>Ext. L.S. wagon exits</del>                              |
| 536            | Ext. L.S. houses sun rises                                    |
| 537            | Int. couple                                                   |
| 538            | Int. Cu. Janet - George kisses                                |
| 539            | her dissolves to sunrise - Finish Title                       |

THE END.