

"THE CLANSMAN"

Retitled to:

"THE BIRTH OF A NATION"

Written by

D.W. Griffith & Frank E. Woods

Based on the novel

"The Clansman: An Historical Romance of the Ku Klux Klan"
by Thomas F. Dixon Jr.

and

The Play play "The Clansman"
by Thomas F. Dixon Jr.

and

on the novel "The Leopard's Spots"
by Thomas F. Dixon Jr.

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Continuity Script, 1915

David W. Griffith Corporation, US;
Epoch Producing Corporation, US

FADE IN:

- 1 TITLE: GRIFFITH FEATURE FILMS/PRODUCED EXCLUSIVELY BY D. W. GRIFFITH

FADE OUT:

- 2 TITLE: THIS IS THE TRADE MARK OF THE GRIFFITH FEATURE FILMS. ALL PICTURES MADE UNDER THE PERSONAL DIRECTION OF D. W. GRIFFITH HAVE THE NAME "GRIFFITH" IN THE BORDER LINE, WITH THE INITIALS "DG" AT BOTTOM OF CAPTIONS. THERE IS NO EXCEPTION TO THIS RULE. D. W. GRIFFITH [SIGNATURE]
- 3 TITLE: A PLEA FOR THE ART OF THE MOTION PICTURE/WE DO NOT FEAR CENSORSHIP, FOR WE HAVE NO WISH TO OFFEND WITH IMPROPRIETIES OR OBSCENITIES, BUT WE DO DEMAND, AS A RIGHT, THE LIBERTY TO SHOW THE DARK SIDE OF WRONG, THAT WE MAY ILLUMINATE THE BRIGHT SIDE OF VIRTUE -- THE SAME LIBERTY THAT IS CONCEDED TO THE ART OF THE WRITTEN WORD -- THE ART TO WHICH WE OWE THE BIBLE AND THE WORKS OF SHAKESPEARE.
- 4 TITLE: D. W. GRIFFITH PRESENTS "THE BIRTH OF A NATION" OR "THE CLANSMAN" ADAPTED FROM THOMAS DIXON'S NOVEL COPYRIGHT 1915 DAVID W. GRIFFITH CORPORATION.

FADE OUT:

FADE IN:

- 5 TITLE:

THE PLAYERS

Elsie, Stoneman's daughter.....Lillian Gish
Flora Cameron, the pet sister.....Mae Marsh
Col. Ben Cameron.....Henry Walthall
Margaret Cameron, elder sister.....Miriam Cooper
Lydia, Stoneman's mulatto housekeeper.....Mary Alden
[SHOT BEGINS TO SCROLL]
Hon. Austin Stoneman, Leader of the House..Ralph Lewis
Silas Lynch, mulatto Lieut. Governor.....George Seigmann
Gus, a renegade Negro.....Walter Long
Tod, Stoneman's younger son.....Robert Harron

(CONTINUED)

5 CONTINUED:

Jeff, the blacksmith.....Wallace Reed
 Abraham Lincoln.....Jos Henabery
 Phil, Stoneman's elder son.....Elmer Clifton
 Mrs. Cameron.....Josephine Crowell
 Dr. Cameron.....Spottiswoode Aiken
 Wade Cameron, second son.....J. A. Beringer
 Duke Cameron, youngest son.....Maxfield Stanley
 Mammy, the faithful servant.....Jennie Lee
 Gen. U. S. Grant.....Donald Crisp
 Gen. Robert E. Lee.....Howard Gaye

6 TITLE: IF IN THIS WORK WE HAVE CONVEYED TO THE MIND THE
 RAVAGES OF WAR TO THE END THAT WAR MAY BE HELD IN
ABHORRENCE, THIS EFFORT WILL NOT HAVE BEEN IN VAIN.

FADE OUT:

FADE IN:

7 TITLE: THE BRINGING OF THE AFRICAN TO AMERICA PLANTED THE
 FIRST SEED OF DISUNION.

8 MLS, CV:

Tableau of a minister praying over manacled slaves to be
 auctioned in a town square.

FADE OUT:

FADE IN:

9 TITLE: THE ABOLITIONISTS OF THE NINETEENTH CENTURY DEMANDING
 THE FREEING OF THE SLAVES.

10 MLS:

Two women MOVE AWAY from the camera down the aisle of a
 crowded meetinghouse and seat themselves at the left, as the
 speaker in the background gestures toward a slave seated
 next to him on the dais.

11 MS:

The speaker appeals to his audience and gestures toward the slave.

12 MCU:

A stout woman seated in the audience.

13 LS:

As in 10. The audience applauds as a black child is led up the aisle, TOWARD the camera.

14 MCU, CV:

The boy stands in front of the speaker, FACING the camera. The man's hands are on the boy's shoulders.

15 LS:

As in 13. A man walks toward the camera up the aisle with a plate, collecting money from the audience.

16 TITLE: IN 1860 A GREAT PARLIAMENTARY LEADER, WHOM WE SHALL CALL AUSTIN STONEMAN, WAS RISING TO POWER IN THE NATIONAL HOUSE OF REPRESENTATIVES. WE FIND HIM WITH HIS YOUNG DAUGHTER, ELSIE, IN HER APARTMENTS IN WASHINGTON.

17 MLS:

Elsie moves behind her seated father in their parlor and assists him in mopping his brow and adjusting his wig. She kneels beside him.

18 MCU, CV:

Tableau of Elsie kneeling at her father's side and holding his right hand. They lean toward each other and converse intimately.

FADE OUT:

(CONTINUED)

18 CONTINUED:

FADE IN:

19 TITLE: SOME TIME LATER. ELSIE WITH HER BROTHERS TT THE
STONEMAN COUNTRY HOME IN PENNSYLVANIA.

20 MLS:

PAN RIGHT to Phil and Tod Stoneman seated in the garden. Tod asks Phil to read him a letter. Behind them Elsie comes out of the house and onto the porch.

21 ECU OF THE LETTER, WHICH READS:

Dear Ben:-

True to my promise brother and I are coming to visit you, arriving in Piedmont on Friday next. We are both just dying to see you again and to meet your Kith and Kin.

22 MLS:

As in 20. Phil unfolds the letter as the camera PANS farther to the RIGHT.

23 MLS, CV:

Behind the curtain that screens the porch, Elsie is petting a cat.

24 CU:

Elsie, mostly hidden behind the curtain, picks up the cat.

25 MS:

As in 22. Phil reads the letter as Tod listens.

26 CU:

As in 24. Elsie's feet can be seen moving in a little dance.

27 MS:

As in 25. Phil returns the letter to its envelope. Tod gestures toward the porch, and Phil hails Elsie.

28 MLS:

As in 23. Elsie emerges from behind the curtain, the cat in her arms, and looks in the direction of her brothers.

29 MS:

As in 27. Phil beckons Elsie and points to the letter in his other hand.

30 MS:

Elsie strokes the cat and starts to move toward her brothers.

31 MLS:

As in 28. Elsie comes forward and leaves the FRAME at the LEFT.

32 MLS:

As in 29. Phil and Tod are seated in the foreground on the left; Elsie, in the center of the frame, skips toward them. She looks disappointed when they indicate that only they will be going to Piedmont. Phil runs back toward the house to give the letter to a servant for mailing, and then returns to Elsie and Tod, who has settled back in the chair and closed his eyes. Phil pulls him roughly from the chair and drags him into the house. With a skip of excitement, Elsie hops on a footstool, snuggling the cat, and follows her brothers indoors.

33 TITLE: IN THE SOUTHLAND. PIEDMONT, SOUTH CAROLINA, THE HOME OF THE CAMERONS, WHERE LIFE RUNS IN A QUAINLY WAY THAT IS TO BE NO MORE.

34 LS:

A street with the Camerons' columned house on the right. Margaret and Flora walk down the street, away from the camera, toward their mother, who is talking to two women in an open carriage. Margaret kisses her mother and greets the women.

35 TITLE: BENNIE CAMERON, THE ELDEST SON.

36 MLS:

Ben enters the frame on the right, wearing a top hat and morning suit. A picket fence is in the foreground. He pauses on the street as he opens the gate, looks back, and then turns toward the camera.

37 LS:

As in 34. As a wagon pulls away down the street, two black children fall off. A black man rushes forward and picks them up. He puts one child under his arm and the other scampers off as the Cameron women and the ladies in the carriage look on.

38 MLS:

As in 36. Ben smiles in amusement and enters the gate and leaves the FRAME LEFT.

39 LS:

As in 37. Ben enters on the right and the carriage moves FORWARD TOWARD the camera. He pauses and takes a puff on his cigar as he looks back down the street. He raises his hat to the ladies as they draw near in their carriage.

40 MS:

Ben, with hat in hand, converses with the lady nearest him in the now stationary carriage.

41 TITLE: MARGARET CAMERON, A DAUGHTER OF THE SOUTH, TRAINED IN THE MANNERS OF THE OLD SCHOOL.

42 LS:

Margaret leans her parasol against a couch in the hall of the Cameron house. She changes her mind and carries the parasol with her up the double staircase and out of the FRAME on the LEFT.

43 MS:

As in 40. Ben says goodbye and bows to the women in the carriage and the woman nearest him directs the carriage driver to move on.

44 LS:

As in 39. The carriage pulls away at left, and Ben puts on his hat and walks toward the Camerons' house. A Negro servant opens the picketfence gate for him.

45 TITLE: THE MOTHER, AND THE LITTLE PET SISTER.

46 MLS:

On the front porch of the house, Dr. Cameron, with a kitten in his lap, reads the paper. Flora, sitting on the step at her mother's feet, reads a book, and Mrs. Cameron is rocking in her chair. A little black girl peeks mischievously at Flora from behind one of the columns and runs off. Ben enters the FRAME on the LEFT and kisses his mother as Flora darts behind the column. PAN LEFT as Ben steps over to talk to his father. Ben glances back in the direction of the camera as he points in reference to something behind him.

FADE OUT:

47 TITLE: THE KINDLY MASTER OF CAMERON HALL.

FADE IN:

48 MCU:

Ben leans forward to see something Dr. Cameron is showing him in the newspaper. The camera TILTS DOWN to show two puppies (one black, one white) chewing on the rug at Dr. Cameron's feet.

49 MS:

Ben takes a step toward the camera and puffs on his cigar as he leans on the column, pretending not to see Flora, who is trying to gain his attention. She tugs at his sleeve and then leaps at his neck and kisses him, as Mammy smiles and applauds. Ben and Flora sit on the step together.

50 CU:

The puppies at Dr. Cameron's feet. Dr. Cameron reaches down to pet the white one.

51 LS:

As in 42. Margaret comes down the stairs in the hall and sees a letter on the table.

52 CU:

As in 50. Dr. Cameron drops the kitten onto the white puppy.

53 TITLE: HOSTILITIES.

54 CU:

As in 52. The kitten and puppy start fighting.

55 LS:

As in 51. Margaret runs forward excitedly with the letter, then stops to compose herself, before walking calmly out to the right.

56 MLS:

As in 49. Margaret comes out onto the porch and gives the letter to Ben, who opens it and begins to read. Flora reads it with him.

57 ECU OF PHIL STONEMAN'S LETTER, WHICH READS:

Dear Ben:-

True to my promise brother and I are coming to visit you, arriving in Piedmont on Friday next. We are both just dying to see you again and to meet your Kith and Kin.

58 MLS:

As in 56. The girls become excited, and Flora scampers over to her father and jumps into his lap.

59 TITLE: THE VISIT OF THE STONEMAN BOYS TO THEIR SOUTHERN FRIENDS.

60 LS: OF THE STREET.

A carriage pulls up in front of the Camerons' house, and the two Stoneman boys get out. Ben greets them.

61 MLS:

Dr. and Mrs. Cameron and Margaret and Flora stand on the porch watching their arrival. Tod enters left, followed by Duke, who introduces him to Dr. and Mrs. Cameron, while Ben introduces Phil to the daughters. When Ben introduces Phil to his parents, the girls dash over to meet him again. Mrs. Cameron curtseys deeply for both introductions. The Cameron parents turn and lead everyone into the house, as Phil and Margaret move around a column and remain on the porch.

62 MS:

Dr. And Mrs. Cameron enter right. At the center of the hall they pause, turn toward each other, and start talking.

63 MS:

Phil and Margaret begin a conversation as she fiddles with her parasol. Ben, behind them, tries to get their attention, but they do not notice him. He comes forward, as Flora looks on, and puts himself bodily between them. They all laugh, and turn to follow him into the house.

64 MLS:

As in 62. The group enters right. Phil and Dr. Cameron bow toward each other again.

65 TITLE: CHUMS -- THE YOUNGER SONS. NORTH AND SOUTH.

66 MS:

Duke Cameron points to Tod's derby.

67 TITLE: "WHERE DID YOU GET THAT HAT?"

68 MLS:

As in 66. In response, Tod makes some comment about Duke's vest, and then gives him a playful punch and runs off. Duke chases him.

69 LS:

As in 64. Dr. Cameron, hearing the commotion outside, starts toward the front door and out right.

70 MS:

As in 68. Duke pursues Tod, who runs toward the camera, where they stop and wrestle each other.

71 MS:

Dr. Cameron at the front door looks around and then sees the boys and exits left.

72 MS:

As in 70. Dr. Cameron enters right and reprimands them gently. The boys respectfully agree to stop horsing around.

73 LS:

As in 69. Margaret exits through a door at the right of the hall as Ben escorts Phil upstairs.

74 MS:

As in 72. As Dr. Cameron turns and exits right and Duke attempts to follow, Tod pulls him back by the hair.

75 MS:

As in 73. Dr. Cameron enters the hall right and turns to see if the boys are following him.

76 MS:

As in 74. Tod raises his finger at Duke in a mock reproach, then they embrace affectionately and enter the house right.

77 LS:

As in 75. As Tod and Duke enter the hall right, Dr. Cameron exits through a door right. Phil and Ben appear momentarily on the stair landing and then go back upstairs. Wade enters at right and is introduced to Tod. The three of them start to go up the stairs. Tod dashes up first, in the wrong direction, before Duke and Wade call him to go left.

78 TITLE: OVER THE PLANTATION TO THE COTTON FIELDS.

79 MLS:

Ben and Flora and a small boy, led by a black servant, enter left.

80 MLS:

Phil and Margaret talk. The picket fence is in the foreground. They respond to a call and move OUT of THE FRAME on the RIGHT.

IRIS/FADE IN:

81 LS, CV:

Phil and Margaret stroll about in a pastoral setting of trees, cows, and lakeside.

IRIS/FADE OUT:

82 TITLE: BY WAY OF LOVE VALLEY.

IRIS/FADE IN:

83 LS, CV:

As in 81. The couple move out left.

IRIS/FADE OUT:

FADE IN:

84 LS:

Two slaves working in a cotton field.

85 MCU:

Two slaves picking cotton.

86 CU:

A slave's hands tending a cotton bush.

87 LS:

As in 84. Ben, Flora, and the boy enter left. Ben beckons Margaret and Phil OFFSCREEN to the left and picks a cotton blossom, holding it aloft. Phil and Margaret enter left; Phil is holding a picture in his hand. Ben turns to show Phil the blossom.

88 MS:

Ben shows Phil the blossom.

89 ECU:

Ben turns the blossom slowly in his hand.

90 MS:

As in 88. Phil takes the blossom and shows it to Margaret. Ben notices the picture in Phil's hand and takes it from him. Phil explains that it is a likeness of his sister, Elsie. Ben smiles as he studies the portrait, and in a playful gesture takes off his hat and bows to it. Phil tries to regain the portrait, but Ben exits right.

FADE OUT:

(CONTINUED)

90 CONTINUED:

FADE IN:

91 MCU:

Ben enters left, grinning back at Phil and clutching the portrait with both hands, indicating that he plans to keep it. Flora and the boy amuse themselves in the background.

92 MS:

As in 90. Phil turns questioningly to Margaret, who looks slightly doubtful.

93 TITLE: HE FINDS THE IDEAL OF HIS DREAMS IN THE PICTURE OF ELSIE STONEMAN, HIS FRIEND'S SISTER, WHOM HE HAS NEVER SEEN.

94 MCU:

As in 91. Ben looks at the portrait again, this time intently.

95 ECU, CV:

A photograph of Elsie, elaborately framed.

96 MCU:

As in 94. Ben brings the picture toward his lips and is about to kiss it, when he decides instead to tuck it into his breast pocket. He looks back at Margaret and Phil and calls to them.

97 MS:

As in 92. Phil looks over to Ben and makes a gesture of mock accusation.

98 MCU:

As in 96. Ben turns and exits right.

FADE OUT:

FADE IN:

99 MS:

As in 97. Phil says goodbye to the slaves and exits with Margaret right. The camera LINGERS for a MOMENT on the working slaves.

100 TITLE: IN THE SLAVE QUARTERS. THE TWO-HOUR INTERVAL GIVEN
FOR DINNER, OUT OF THEIR WORKING DAY FROM SIX TILL SIX.

101 LS:

The party (Ben, Phil, Margaret, Flora, Flora's young friend, Tod, Duke, and a black servant) in a crowd of slaves in front of cabins in the background. Ben shakes hands with an old, stooped slave, who offers Ben his seat. Ben refuses. Margaret takes a seat at left, as slaves begin to dance at right. Other slaves join in the merriment, clapping their hands and stomping their feet.

102 MS:

The group of whites, with Margaret seated in the center, watch the slaves dancing.

103 MLS:

Slaves dancing.

104 MS:

As in 102. Phil looks down at Margaret.

105 MLS:

As in 103. Some slaves wave their hats in the air and others clap rhythmically.

106 LS:

As in 101. Margaret rises, and the party leaves at left. Ben, bringing up the rear, is approached by two old slaves. He pauses to shake hands with one of them, his hand on the other one's shoulder, and then follows the party out left. The two old slaves nod approvingly in Ben's direction.

107 TITLE: THE GATHERING STORM.

THE POWER OF THE SOVEREIGN STATES, ESTABLISHED WHEN LORD CORNWALLIS SURRENDERED TO THE INDIVIDUAL COLONIES IN 1781, IS THREATENED BY THE NEW ADMINISTRATION.

108 MLS:

Dr. And Mrs. Cameron are on the porch of their house, reading a newspaper, as Margaret and Phil enter on the left. Margaret kneels at her father's side; Tod and Duke, with their arms around each other's shoulders, enter and cross to the right, followed by Flora and the boy. Tod and Duke reappear behind the Cameron parents, as Ben enters on the left, and Dr. Cameron points to an item in the newspaper.

109 ECU, CV: THE HEADLINE, WHICH READS:

If the North carries the election, the South will secede.

110 MLS:

As in 108. In an impassioned gesture of disapproval, Dr. Cameron shakes his finger violently at Ben. Ben and Phil try to make light of the headline, while Tod and Duke indicate to each other that nothing will come between them.

FADE OUT:

111 TITLE: THE STONEMAN LIBRARY IN WASHINGTON, WHERE HIS DAUGHTER NEVER VISITS.

CHARLES SUMNER, LEADER OF THE SENATE, CONFERS WITH THE MASTER OF CONGRESS.

FADE IN:

112 LS:

Sumner, seated across from Stoneman at his desk, is speaking.

113 MCU:

Stoneman leans forward to make a persuasive reply.

114 MCU:

Sumner, in a circle-vignette at left of screen, disagrees vigorously.

115 TITLE: LYDIA BROWN, STONEMAN'S HOUSEKEEPER.

116 MLS:

Lydia, in the foreground on the right, holds out a dustcloth at arm's length, as if she were too good to do such work; then she flings the cloth at the other servant woman who has come forward, cringing at Lydia's command.

117 MCU:

As in 113. Stoneman heatedly makes a point as he crudely scratches his bald head under his wig.

118 MCU:

As in 114. Sumner shakes his head.

119 MCU:

As in 117. Stoneman thumps the table violently with his fist.

120 TITLE: THE MULATTO AROUSED FROM AMBITIOUS DREAMINGS BY SUMNER'S CURT ORDERS.

121 LS:

As in 112. Standing, the two men shake hands, and Stoneman, limping on his clubfoot, escorts Sumner to the door. He slaps Sumner on the back, as the senator exits at right.

122 MLS:

As in 116. Sumner enters left as Lydia is parading about, pretending to be a grand lady. When she notices him, she bows with exaggerated servility. He asks for his hat, and she goes to fetch it, exiting at left.

123 LS:

As in 121. Stoneman returns to his desk, adjusts his wig, and strikes a contemplative pose.

124 MLS:

As in 122. Lydia holds out Sumner's hat in an insolent manner, and drops it just before he is able to take it from her. She pretends to be dismayed at her clumsiness, and reaches down to pick it up. When she hands the hat to him, he snatches it from her impatiently. She offers to dust it off, but he pushes her away. Lydia opens the door and Sumner exits at right. She mimics a servile bow, and then, with clenched fists and breathing heavily, looks out the door.

125 MCU:

Lydia spits twice through the doorway after the departed senator.

126 LS:

As in 124. Lydia slams the door shut, and starts tearing at her blouse in a fit of distress. She falls to the floor, then rises to her knees and spits twice more, then collapses.

127 MCU:

Lydia tears at her blouse, sobbing in frustration and anger. Suddenly, she sits up, her eyes flashing with some idea that has come to her, and she looks left, in the direction of Stoneman in his library.

128 LS:

As in 123. Stoneman, standing at his desk, picks up a newspaper and starts to read it.

129 MCU:

As in 127. Lydia looks in the direction of the library door on the left, and then at the door through which Sumner has departed, and she draws the back of her hand across her mouth.

130 LS:

As in 128. Stoneman picks up the newspaper again, and walks to the door on the right.

131 MS:

Lydia staggers forward with a faint smile on her lips.

132 LS:

As in 130. Stoneman opens the door and exits right.

133 TITLE: THE GREAT LEADER'S WEAKNESS THAT IS TO BLIGHT A NATION.

134 MS:

As in 131. Stoneman enters at left. Lydia is on the floor in the foreground. As Stoneman comes forward, Lydia starts to fake sobs. She rises and turns toward him. When he asks her what is the matter, she describes how Sumner treated her roughly. Stoneman puts his hand on her bare shoulder, and at first she draws away with false modesty. She starts to smile and turns back to look at him as he puts his arms around her.

135 TITLE: THE VISITORS CALLED BACK TO THEIR NORTHERN HOME.
THE CHUMS PROMISE TO MEET AGAIN.

136 MS:

Duke and Tod emerge from the house. A servant is ironing on the porch in the background. They stop and shake hands.

137 TITLE: YOUNG STONEMAN VOWS THE OLD VOW THAT HIS ONLY DREAMS
SHALL BE OF HER TILL THEY MEET AGAIN.

138 MS:

Phil speaking to Margaret in the hall. Ben enters right and, on seeing them, stops. He leads them out right.

139 MS:

As in 136. Tod and Duke are saying goodbye to each other on the porch. The rest of the family joins in bidding the Stoneman boys farewell when Ben, Margaret, and Phil emerge from the house. Ben, looking at his watch, reassures Phil of the time. Phil and Margaret shake hands, and then he, Ben, Tod, and Duke exit right. The Camerons wave from the porch.

140 MLS:

Ben and Phil shake hands in front of the carriage; Tod and Duke indulge in a last-minute bit of horseplay, which Ben pretends to stop, before Tod jumps into the carriage. Ben shakes Phil's hand once more, and the carriage pulls away. Slaves wave goodbye also, as three black children and the elderly slave run after the departing carriage.

141 MS:

As in 139. The family waves from the porch, turns, and enters the house, leaving Margaret for a moment by herself, looking forlorn.

142 MLS:

As in 140. With his arm around Duke's shoulders, Ben waves one more time as the two brothers turn and enter the gate.

143 MS:

As in 141. Margaret, alone on the porch, and with eyes downcast, turns and enters the house. Ben and Duke enter right. Duke goes in while Ben pauses on the porch looking after the departed carriage. He leans against a column in a contemplative pose. He seems worried.

FADE OUT:

144 TITLE: THE FIRST CALL FOR 75,000 VOLUNTEERS. PRESIDENT LINCOLN SIGNING THE PROCLAMATION.

AN HISTORICAL FACSIMILE OF THE PRESIDENT'S EXECUTIVE OFFICE ON THAT OCCASION, AFTER NICOLAY AND HAY IN "LINCOLN, A HISTORY."

FADE IN:

145 MLS:

Tableau of Lincoln seated in foreground at a desk, with several gentlemen standing in the background. He listens while an official reads the proclamation. Lincoln takes the proclamation as he rises, examines it for a moment, and turns back to the desk. He sits down, puts on his glasses, takes a quill from an official, and signs.

FADE/IRIS IN:

146 TITLE: ABRAHAM LINCOLN USES THE PRESIDENTIAL OFFICE FOR THE FIRST TIME IN HISTORY TO CALL FOR VOLUNTEERS TO ENFORCE THE RULE OF THE COMING NATION OVER THE INDIVIDUAL STATES.

FADE OUT:

FADE IN:

147 MLS:

As in 145. Lincoln finishes signing the proclamation and dries the ink with powder. He turns and hands the document to the official behind him, who takes it and exits through the door at right. As the others exit at the rear, Lincoln takes off his glasses and returns them to his inside coat pocket. He is left alone. He takes a handkerchief from his hat on the table and dabs his eyes with it, leans forward on the desk, and clasps his hands in prayer.

FADE OUT:

148 TITLE: THE STONEMAN BROTHERS DEPARTING TO JOIN THEIR
REGIMENT.

FADE IN:

149 MLS:

Tod and Phil are saying goodbye to their weeping aunt on the porch of the house. As they run forward with Elsie, they turn back and wave excitedly. They pause, as Elsie shakes her head in mock despair at the sight of Tod in his uniform. While she is embracing Phil, Tod attempts to steal away without a sisterly hug from Elsie. She stops him, shakes a finger at him, and they embrace tenderly as Phil puts on his hat and exits right.

150 MLS:

Phil jumps over the vine-covered fence onto the road, turns and calls back.

151 MS:

As in 149. Elsie and Tod say goodbye.

152 MLS:

As in 150. Phil sighs, turns, and walks out at right.

153 MS:

As in 151. Tod leaves Elsie and exits right as Elsie holds out her arms.

154 MLS:

As in 152. Tod jumps over the fence and turns to look back.

155 MS:

As in 153. Elsie mimes a soldier shooting a gun, holds up two fingers, then points to herself, as if to say "Do it for me."

156 MLS:

As in 154. Tod holds up two fingers and leans forward over the fence with reckless, youthful energy.

157 MS:

As in 155. Elsie makes the shooting gesture in an emotionally ambivalent register.

158 MLS:

As in 156. Tod waves and runs out at right.

159 MS:

As in 157. Elsie brings her hand up to her mouth in a stifled sob, turns, and runs back toward the house and falls on the porch steps at her aunt's feet.

FADE OUT:

160 TITLE: AFTER THE FIRST BATTLE OF BULL RUN. - AFTERNOON

PIEDMONT'S FAREWELL BALL ON THE EVE OF THE DEPARTURE OF ITS QUOTA OF TROOPS FOR THE FRONT.

FADE IN:

161 LS:

The ballroom of Cameron Hall crowded with dancers. Ben can be seen among them. The camera dollies back slowly.

FADE OUT:

162 TITLE: BONFIRE CELEBRATIONS IN THE STREETS.

FADE IN:

163 LS:

Night. A large crowd of people, in silhouette, waving their hats and dancing around fires in front of Cameron Hall.

164 LS:

Ben chats with a young lady and his mother in the foreground of the ballroom. He takes his leave of them and exits left.

165 LS:

Ben enters the hall from the right, greets a couple seated on the couch, and walks forward.

166 LS:

As in 163. The bonfire celebrations in the street.

167 MLS:

The picket fence in the foreground and couples sitting or walking about on the other side of it. Smoke wafts through the air from the bonfires.

168 LS:

As in 165. Ben, standing in the hall, looks outside, smiles, and turns back toward the staircase.

169 MLS:

As in 167. Couples walk about as men move among them with flaming torches.

FADE OUT:

170 TITLE: WHILE YOUTH DANCES THE NIGHT AWAY, CHILDHOOD AND OLD AGE SLUMBER.

FADE IN:

171 MLS:

Ben tiptoes into a room through a door on the right, and looks down at Flora sleeping on a couch, then glances up at Dr. Cameron dozing in a chair.

FADE IN:

172 LS:

As in 164. The dancing in the ballroom continues.

173 MS:

As in 171. Ben tickles his sister's face playfully with a Confederate flag, then drops it over her head. She sits up, turns to him with her arms outstretched, and they embrace. She falls to sleep, and Ben, smiling tenderly, covers her with the flag and kisses her.

FADE OUT:

(CONTINUED)

173 CONTINUED:

FADE IN:

174 TITLE: THE FIRST FLAG OF THE CONFEDERACY BAPTIZED IN GLORY
AT BULL RUN.

175 LS:

As in 172. Cheers go up as Ben and a young lady, carrying the outspread flag, make their way forward through the dancers.

176 MCU:

Glasses are lifted to the flag, which forms a backdrop to the shot. A young woman on the right waves her handkerchief excitedly.

177 LS:

As in 175. With his back to the camera, Ben holds up the flag to the cheering crowd. Two men in the foreground at right embrace.

178 LS:

As in 166. The bonfire celebrations continue in the street.

179 MLS:

As in 169. Couples within the picket fence walk about amid the wafting smoke.

180 LS:

As in 177. Ben and a young lady carry the flag back through the excited, cheering crowd.

181 TITLE: DAYBREAK.

THE TIME SET FOR THE TROOPS' DEPARTURE.

182 LS:

A soldier on horseback gallops down the street lined with cheering, waving people, and stops in front of Cameron Hall, which is draped festively in bunting.

183 MLS:

As in 168. Ben leaves Duke and Wade and others gathered in the hall and walks forward and exits right.

184 LS:

As in 182. Ben walks from the house on the right to the horseman in the street. He gives the horseman some instructions and the horseman gallops off in a cloud of dust as the crowd cheers and waves after him.

185 TITLE: THE ASSEMBLY CALL.

186 LS:

A horseman gallops out of the crowded square at right as another moves into the crowd in the rear. Two more horsemen enter left and pull up in the clearing at the center. A bugler on the left is ordered to sound a call.

FADE OUT:

IRIS IN:

187 MCU, CV:

The bugler sounding the call.

188 LS:

As in 180. The dancers in the ballroom stop dancing when they hear the bugle call.

IRIS IN:

189 MCU:

As in 187. The bugler calling. Iris out.

190 LS:

As in 188. The dancing comes to an end.

191 LS:

As in 186. The two horsemen and the bugler begin to cross the square to the rear and are followed by several soldiers running.

192 LS:

As in 190. The men in the ballroom start to bid the ladies farewell.

193 LS:

As in 184. Three soldiers run through Cameron gate into the street crowded with cheering people.

194 MLS:

Dr. Cameron awakens from his nap in the chair and walks to the rear of the room and out at left, as Flora rouses herself on the couch.

195 LS:

As in 192. General commotion as the ball breaks up and men begin to leave at left. Two women in the foreground look disconsolate.

196 TITLE: THEIR STATE FLAG.

THE SPIRIT OF THE SOUTH.

197 MLS:

As in 194. Ben enters the room and picks up Flora and carries her aloft on one shoulder and starts to exit at rear. They pause at the door, where Ben points to the flag draped above it. Flora tugs on it.

198 ECU

Of the motto in circular motif on the state flag, which reads: CONQUER WE MUST -- VICTORY OR DEATH -- FOR OUR CAUSE IS JUST

199 MLS:

As in 197. Ben carries Flora back to the couch in the foreground on the right and returns the small Confederate flag to her, as Dr. and Mrs. Cameron, Wade, Duke, and Margaret enter through the door in the rear. Ben and Flora exit through the door in the rear as Wade and Duke bid their parents and sister farewell.

200 LS:

As in 191. Townspeople, including slaves, cheer the departing soldiers.

201 TITLE: A MOTHER'S GIFT TO THE CAUSE -- THREE SONS OFF FOR
THE WAR.

202 MLS:

As in 199. Duke embraces Flora and Ben embraces Margaret.
Duke and Wade begin to leave through the door on the right
as their parents say goodbye.

203 MLS:

As in 183. Duke and Wade come forward through the hall. Duke
steals a kiss from a girl who blushinglly throws her hands up
to her face and turns to her giggling friends. The boys exit
RIGHT.

204 MLS:

As in 202. Ben releases himself from his father's embrace to
pick up Flora, who throws her arms around her brother's neck.
He puts her down, and as he opens the door on the right, she
holds up her little Confederate flag. He places his arm around
his mother as they all leave the room to the right.

205 LS:

As in 200. A fife and drum band leads mounted officers,
flagbearers, and a battalion of foot soldiers forward through
the crowded square and out at left. Teams of horses in harness
bring up the rear.

206 MS:

Flora and Margaret skip excitedly out onto the porch, followed
by Ben and his parents, as Mammy and other women look on.

207 LS:

Crowds on the street in front of Cameron House wave and cheer
as the parade approaches. An elderly slave on the left gets
down on his knees and throws his arms up in the air.

208 MS:

As in 206. Ben kisses his mother.

209 LS:

As in 207. The crowds move to the curb and the old slave
gets up off his knees and doffs his hat to the mounted officer
who calls the parade to a halt in front of Cameron Hall.

210 MS:

As in 208. Ben leaves his parents on the porch and exits RIGHT, followed by Mammy.

211 LS:

As in 209. The excited crowd on the street continues to wave at the halted parade. A man on his knees leads a small group of children in song.

212 MS:

Ben mounts his horse as Flora waves her handkerchief and Margaret, Mammy, and others wave in farewell. Ben draws his sword in salute, shouts "Forward march!" and rides off to the RIGHT.

213 LS:

As in 211. Ben leads the troops forward and out.

214 LS:

As in 205. Foot soldiers march across the square and out to the LEFT.

215 LS:

As in 213. Troops march past Cameron Hall and cheering townsfolk, followed by three jubilant slaves.

FADE OUT:

FADE IN:

216 MS:

As in 210. Dr. and Mrs. Cameron watch the departing troops from their porch. Mrs. Cameron wipes a tear from her eye as her husband puts a solicitous arm around her and holds her hand.

217 LS:

As in 215. The crowd continues to cheer wildly as it closes in behind a covered supply wagon that brings up the rear of the parade.

218 MS:

As in 216. Flora and Margaret run in from the right to their parents standing on the porch. Mrs. Cameron takes a sobbing Flora under one arm and a subdued Margaret under the other, and they turn and enter the house.

With an impatient gesture of his hand, Dr. Cameron waves them in, while he lingers for a moment to look one last time down the street.

FADE OUT:

FADE IN:

219 MLS:

Mrs. Cameron, followed by Dr. Cameron, Margaret, and Flora enter the parlor slowly from the right. Each takes a separate seat, and Dr. Cameron smokes contemplatively. Margaret, seated at the spinet on the left, begins to play. Flora, sitting on the couch on the right, holds up her small Confederate flag, clutches it to her chest, then buries her face in the couch.

FADE OUT:

220 TITLE: ELSIE ON HER RETURN TO HER AUNT'S HOME IN WASHINGTON TELLS HER FATHER OF HER BROTHERS' LEAVING FOR THE FRONT.

221 MLS:

A servant enters the Stoneman parlor through a door on the right and ushers in an excited Elsie and her maid. Stoneman is in the extreme foreground on the left. The servant points to Stoneman and exits to the rear left. Elsie rushes forward to her father, who rises to greet her. She kisses him, and her expression becomes serious as she tells him the news of her brothers. She puts her arm around her father and they turn to move to the rear.

222 TITLE: TWO AND A HALF YEARS LATER.

BEN CAMERON IN THE FIELD HAS A LETTER FROM HOME.

IRIS IN:

223 MLS:

A battlefield with men in the background -- some seated, some standing -- discussing strategy. Ben enters from the right, reading a letter. He stops at the entrance to a tent on the left.

224 ECU: THE LETTER, WHICH READS:

-- one you have really grown a moustache -- oh my! I'm just dying, dying to see you. Well, I'm growing up too -- they say I'm such a big girl now you wouldn't know me.

XXXXXX (Kisses)

Your big Sis

225 MLS:

As in 223. Ben enters the tent at left as an officer walks past from the RIGHT.

IRIS OUT:

226 TITLE: NEWS FROM THE FRONT.

LITTLE SISTER WEARS HER LAST GOOD DRESS AS A CEREMONIAL TO THE READING OF HER BROTHER'S LETTER.

FADE IN:

227 MLS:

Flora, wearing a tartan dress, emerges from the front door of Cameron Hall, reading the letter and twitching with suppressed excitement. She folds it, kisses it, and places it inside her dress, and then turns to go back in. The door is jammed.

228 MLS:

In the hall, Margaret puts on her hat and Mrs. Cameron hands her a parasol.

229 MLS:

As in 227. Flora at the front door calls and knocks.

230 MLS:

As in 228. Margaret moves forward and out at right as her mother watches admiringly after her.

231 MLS:

As in 229. Margaret opens the door and asks what the trouble is; Flora indicates that the door was jammed. The two sisters open their parasols and WALK OFF to the RIGHT.

232 TITLE: PIEDMONT SCARRED BY THE WAR.

AN IRREGULAR FORCE OF GUERILLAS RAIDS THE TOWN.

THE FIRST NEGRO REGIMENTS OF THE WAR WERE RAISED IN SOUTH CAROLINA.

233 LS:

A man, followed by two horsemen, runs forward across the town square waving a paper. Other figures run toward them to see what the excitement is about.

234 MLS:

Margaret and Flora come through the gate and walk along the street in front of Cameron Hall and out at right.

235 LS:

The two girls hear some commotion on the street behind them. They turn and see the two horsemen and several people scattering and running toward them, and they run back into the yard.

236 MLS:

As in 231. The girls dash up onto the porch, looking terrified as they glance back at the street and try to open the jammed door.

237 LS:

As in 233. In the town square Union guerillas are swarming in different directions.

238 LS:

As in 230. Dr. Cameron enters from the left, walking quickly forward across the hall with a pistol in his hand.

239 MLS:

As in 236. Margaret and Flora manage to get the door open, and they hurry in and close the door behind them.

240 LS:

As in 238. The girls rush toward their father and cling to him in fright.

241 LS:

As in 237. Black guerillas in the square are gathered about a supply wagon; others run out to the right, carrying rifles.

242 LS:

As in 235. The street in front of Cameron Hall is swarming with people. An elderly man in civilian clothes is shot by a raider, and a soldier signals to the guerillas down the street to follow him.

243 LS:

As in 240. Dr. Cameron motions his daughters toward the door at left rear.

244 MLS:

The girls burst into the parlor from the right. Mrs. Cameron rushes to help them lock the door.

245 LS:

As in 242. Guerillas climb over the picket fence and pour through the gate. A black woman and a soldier jeer at a dead man.

246 MS:

As in 239. Three guerillas enter from the left. Two of them look about wildly while the third tries to force open the jammed door.

247 MLS:

As in 243. Dr. Cameron, pistol in hand, comes forward.

248 MS:

As in 246. The door is forced open and the three guerillas enter.

249 TITLE: THE SCALAWAG WHITE CAPTAIN INFLUENCES THE NEGRO
MILITIA TO FOLLOW HIS ORDERS.

250 MLS:

As in 247. Dr. Cameron holds up his hand to stop the soldiers, who enter from the right, but they push him aside as the white captain enters from the left and tries to wrest the pistol from Dr. Cameron's grip.

251 MLS:

As in 244. Margaret at the center of the room, and Flora and Mrs. Cameron at the door, recoil at the sounds in the hall.

252 MLS:

As in 250. As the white captain and Dr. Cameron struggle, the pistol discharges. The captain knocks Dr. Cameron to the floor as more soldiers swarm in from the right; one of them kicks over the table in the center of the hall.

253 MS:

As Flora turns the key in the lock, Margaret and Mrs. Cameron rush toward her.

254 MLS:

As in 252. The white captain picks up a rifle from the floor and turns to join the other guerillas who are beginning to mount the stairs.

255 MLS:

As in 251. The women retreat in fright through the door in the rear, and Flora closes it behind them.

256 MLS:

The door on the right opens and the women enter the kitchen. Mrs. Cameron starts toward a trap in the floor.

257 MLS:

As in 254. The soldiers swarm about the hall destructively. Some batter the door to the parlor at left.

258 MLS:

As in 256. Flora, Mrs. Cameron, and Margaret step down through the trapdoor.

259 MCU, CV:

Margaret and Flora in the cellar. Flora clasps her hands in nervous excitement and giggles. Margaret reproaches her.

260 LS:

Soldiers force a mother and her three children from their house and into the yard. When a man comes into the yard and sees what is happening, he is shot by a soldier on the porch. In the background, guerillas are running about among the houses and jumping over the picket fences.

261 MLS:

As in 257. The hall of the Camerons' house is crowded with soldiers looting and destroying.

262 MCU, CV:

As in 259. Margaret is unconsciously posed in an attitude of prayer, as Flora wrings her hands and giggles with the terrifying thrill of it all.

263 MLS:

As in 261. The looting and destroying continues in the hall as soldiers batter down the parlor door on the right.

264 MCU, CV:

As in 262. Margaret and Flora embrace each other in fright.

265 MLS:

As in 255. The white captain tumbles into the parlor through the door on the right, followed closely by four soldiers. One of them searches the couch as the others make their way through the door to the kitchen in the rear.

266 MCU, CV:

As in 264. Margaret and Flora are still holding each other tightly.

267 TITLE: A COMPANY OF CONFEDERATE STATE TROOPS INFORMED OF THE RAID.

268 LS:

As a company of Confederate troops approaches, three men run in from the left to inform them of the raid. The officer draws his sword and leads his troops at a run out at left.

269 MLS:

As in 265. In the parlor, the white officer smashes a vase with his rifle and grabs a vase with flowers off the spinet and throws it violently to the floor, while the four black soldiers continue searching.

270 MCU:

As in 266. Margaret and Flora start in alarm.

271 LS:

A man on a roof shoots with a pistol at a Union soldier on the ground at right. He kills the soldier, but another soldier runs in from behind the house at left and fires up at him with a rifle, and the man falls from the roof.

272 MLS:

As in 269. The white captain comes forward and pauses in center of the parlor and listens, then he and the others exit through the door on the right.

273 LS:

The company of Confederate troops, urged on by the officer, moves out left.

274 LS:

As in 260. A Union guerilla sets fire to a house.

275 TITLE: THE CONFEDERATES TO THE RESCUE.

276 LS:

As in 241. Union soldiers are crowded around a horse and wagon in the square as Confederate troops enter rear right. They exchange fire.

277 MLS:

As in 263. The white captain stops in mid-gesture in the center of the hall and listens in alarm, then turns to retreat to the rear. A piece of furniture is on fire at right.

278 LS:

As in 276. In the square, the wagon pulls away to the right as Union and Confederate troops continue to exchange shots. The Unionists begin staggering back.

279 MLS:

As in 277. In the hall, Union guerillas prepare to leave the house.

280 LS:

As in 278. In the square, Confederate troops move to the left through thick smoke as a mounted officer, waving his sword aloft, urges them forward.

281 MLS:

As in 279. The white captain and guerillas in the hall rush forward and out to the right in hasty retreat.

282 MCU:

As in 270. Flora and Margaret, hearing the soldiers retreating, turn to follow their mother up the steps to the trapdoor.

283 LS:

As in 245. The Union raiders, shot at by Confederate troops in front of Cameron Hall, retreat across the street and out left.

284 MLS:

As in 258. Flora unlocks the kitchen door and the women exit right.

285 LS:

As in 281. Mammy, followed by Mrs. Cameron and Flora, rushes into the hall from the left carrying buckets of water, which they throw on the flames at right, while Dr. Cameron, on the floor in the foreground on the right, sits up.

286 MS:

Dr. Cameron enters right and staggers past the burning walls.

287 LS:

As in 285. Mrs. Cameron helps her husband out left, while Mammy, Margaret, Flora, and two servants fight the fire.

288 LS:

As in 283. Confederate troops advance down the street and out left as smoke billows from Cameron Hall on the right.

289 LS:

As in 287. Confederate soldiers, entering from the right, help put out the fire in the smoke-filled hall.

290 TITLE: AFTER THE RESCUE.

291 MS:

As in 289. In a flurry of excitement, Flora thanks the soldiers as they exit to the right. Before Margaret can thank the last soldier, Mammy, still carrying a bucket in each hand, throws her arms around him. Margaret brings her hands to her mouth in shock, then shakes the soldier's hand and goes over to her parents who are resting on the couch on the right. Mammy turns, puts down the buckets, and brings her apron up to her face as the girls embrace their parents.

FADE OUT:

292 TITLE: LETTERS FROM HOME REVIVE TENDER REVERIES FOR "THE LITTLE COLONEL."

FADE IN:

293 MCU:

In the tent, Ben strokes his moustache and smiles as he reads the letter. He kisses the letter, and as he places it inside his coat, he feels the portrait of Elsie there. He retrieves it slowly and begins to look at it.

294 ECU:

The portrait of Elsie Stoneman in circle-vignette.

295 MCU:

As in 293. Ben is about to throw the portrait to the ground as being unimportant to him, when he changes his mind and with a smile looks at it again and prayerfully closes the hinged frame with two hands.

296 TITLE: ON THE BATTLEFIELD.

WAR CLAIMS ITS BITTER, USELESS, SACRIFICE.

TRUE TO THEIR PROMISE, THE CHUMS MEET AGAIN.

297 MLS:

Confederate soldiers crouch under a bush on the left, while in the background a line of soldiers shoot at the enemy. A group of Confederates enter on the right and run toward the left on the far side of the bush.

298 MCU:

Duke Cameron, one of the soldiers under the cover of the bush, looks to the left and then leads a charge out to the right.

299 MLS:

As in 297. The soldiers rush out into the open. Most are hit by enemy fire, and they fall OUT OF FRAME to the RIGHT. Duke is also hit, and he collapses to the ground just as a Union soldier -- Tod Stoneman -- rushes toward him wielding a bayonet.

300 MCU:

Tod raises his bayonet to stab the fallen man.

301 MCU:

Duke, flat on his back, raises his head a little and holds out his hands in a small gesture of appeal as he calls out Tod's name. Tod's feet are visible at his side.

302 MCU:

As in 300. Tod, on the point of stabbing Duke with his bayonet, recognizes his friend, and a look of shock comes over his face. The look of shock gives way to a smile.

303 MCU:

As in 301. Duke's body slumps and he is still.

304 MCU:

As in 302. A shot is fired from the bushes behind Tod, and he is hit. He drops his gun.

305 MLS:

As in 299. Tod twists in pain and falls.

306 MCU:

As in 303. Tod drops beside Duke, his hand falling across Duke's chest. He looks at Duke for a second, smiling, and then closes his eyes in pain.

307 MLS:

As in 305. Tod and Duke are in the foreground, as men continue to fight in the thick smoke in the background.

308 MCU:

As in 306. Tod slowly brings his arm around Duke's neck in an embrace, and dies. The grass moves in the breeze.

FADE OUT:

309 TITLE: NEWS OF THE DEATH OF THE YOUNGEST CAMERON.

FADE IN:

310 MS:

Dr. Cameron is reading a letter as Margaret, on the left, clutches her black shawl in grief. Mrs. Cameron and Flora enter the hall at left, and Mrs. Cameron insists on taking the letter from her husband, to read the news for herself. As he tries to comfort her, she turns away, her eyes wide with shock and disbelief. Flora comes forward and holds her sister's hand. Mrs. Cameron collapses on the couch to the right, and her husband rushes over to her, followed by Margaret and Flora.

FADE OUT:

311 TITLE: OTHERS ALSO READ WAR'S SAD PAGE.

IRIS/FADE IN:

312 MLS:

Stoneman is seated, reading a letter. Elsie, kneeling at his side, suddenly bursts into tears, and he puts his arms around her. He looks up grimly.

IRIS/FADE OUT:

313 TITLE: THE LAST OF THEIR DEAREST POSSESSIONS TO BE SOLD FOR
THE FAILING CAUSE.

314 MS:

Margaret hands the soldier a shawl and Flora contributes her tartan dress as Dr. and Mrs. Cameron look on proudly. The soldier tips his hat and exits right. As her parents turn and exit to the rear on the left, and Margaret sits pensively on the couch on the right, Flora steps forward, tugging at her poor dress and looking subdued. Suddenly, she brightens with a new resolve and turns to parade her plain dress in front of an amused Margaret, then skips over to her sister and jumps on the couch. They embrace.

315 TITLE: ELSIE STONEMAN GOES AS A NURSE IN THE MILITARY
HOSPITALS.

316 MLS:

Elsie comes forward, fastening her cape, as her father and aunt enter left. She and her father walk back toward the door on the right, Elsie kisses her aunt goodbye as he opens the door, and they exit.

317 TITLE: WHILE THE WOMEN AND CHILDREN WEEP, A GREAT CONQUEROR
MARCHES TO THE SEA.

FADE OUT:

IRIS/FADE IN:

318 MCU, CV:

A mother comforts her three weeping children huddled in an outdoor space. The camera PANS slowly to the RIGHT as the IRIS OPENS FULLY to REVEAL an army moving to the left in the valley far below.

319 MCU, CV:

The mother and children beside the charred remains of their house.

320 ELS:

As in 318. The army continues to move across the valley out left.

FADE OUT:

(CONTINUED)

320 CONTINUED:

FADE IN:

321 MCU:

As in 319. The mother and children remain huddled together.

322 ELS, AV:

The Union army swarms up from lower left and forward across the valley. Smoke from a burning house billows wildly.

323 TITLE: THE TORCH OF WAR AGAINST THE BREAST OF ATLANTA.

THE BOMBARDMENT AND FLIGHT.

324 LS:

A chaotic night scene of people on foot and on horseback running through the smoke-filled streets. In the distance the burning buildings of Atlanta are visible in silhouette.

325 LS:

As in 320. The camera PANS LEFT from the army in the valley and comes to REST on the MOTHER huddled with her children on the hillside.

IRIS/FADE OUT:

326 LS, AV:

A HIGH-ANGLE SHOT of refugees struggling uphill. Wade Cameron, supported by a comrade, is visible in the foreground.

327 LS:

As in 324. Panicked citizens rush through the smoke-filled streets.

328 LS:

As in 326. Refugees continue uphill. The upper third of the split screen shows Atlanta burning in the distance.

329 LS:

As in 327. Men on horseback and people in silhouette swarm through the smoky streets as Atlanta burns ferociously in the distance.

330 LS:

As in 328. Upper border of the frame masked. The refugees, with Wade Cameron in the foreground, make their way up the hill.

331 LS:

As in 329. The street is now almost completely obscured by thick, white smoke.

332 MS:

Wade is dragged in from the right by his comrade, an older, bearded soldier, and laid down beside a wooden fence, behind which people flee to the left.

333 TITLE: THE DEATH OF THE SECOND CAMERON SON.

334 MCU:

The soldier cradles Wade in his arms, but lays him down when Wade's head falls back.

335 LS:

As in 331. People continue to flee through the fire- and smoke-ravaged streets.

336 LS:

As in 330. The refugees making their way up the hill and out to the left. Atlanta still burning fiercely in the split screen above.

337 LS:

As in 335. The streets of the burning city, with people fleeing through the smoke.

338 LS:

As in 336. Refugees climb the hill; some of them look back at the burning city.

339 TITLE: THE LAST GREY DAYS OF THE CONFEDERACY.

On the battle lines before Petersburg, parched corn their only rations.

340 MLS:

Confederate soldiers lined up in a trench as one of them distributes parched corn.

341 ECU:

The dried corn being portioned out of a skillet with a twig. A soldier asks for more and is given a few more kernels.

342 MS:

The soldier distributing the corn moves down the line as others begin to eat; two men are roasting their share over an open fire.

343 MLS:

As in 340. One of the men roasting his corn tries a kernel prematurely and burns his tongue. The soldier with the skillet moves farther down the line.

344 TITLE: A SORELY NEEDED FOOD TRAIN OF THE CONFEDERATES IS MISLED ON THE WRONG ROAD AND CUT OFF ON THE OTHER SIDE OF THE UNION LINES.

345 LS:

Two men on horseback come up to the head of the food train and deliver a message to the lead officer. As they gallop off to the right, a third horseman pulls up and does the same.

346 MS:

Two soldiers standing by a covered wagon filled with food supplies.

347 ECU:

Cured hams and other foodstuffs in the wagon.

348 MS:

As in 346. The two soldiers stand guard by the wagon.

349 LS:

As in 345. Two horsemen gallop in from the right and pull up beside the officer leading the food train. The officer hands the first horseman a paper and directs him off left.

350 TITLE: GENERAL LEE ORDERS AN ATTEMPT TO BREAK THROUGH AND RESCUE THE FOOD TRAIN.

A BOMBARDMENT AND A FLANKING MOVEMENT ARE STARTED TO COVER THE CHARGE.

351 MLS:

As Lee writes an order, a horseman turns and moves away. A second horseman arrives and Lee hands him the letter.

352 TITLE: THE ACTION BEFORE DAYBREAK WITH ARTILLERY DUEL IN DISTANCE.

353 ELS:

Confederate troops charge from the left and Union troops from the right, as the darkened sky flashes with artillery fire, illuminating clouds of smoke.

354 LS:

As in 349. The food train at a standstill. Soldiers begin to reach for their rifles (stacked to the right).

355 ELS:

As in 353. The predawn battle continues. The Confederates are pushed back.

356 TITLE: "THE LITTLE COLONEL" RECEIVES HIS ORDERS TO CHARGE AT AN APPOINTED MOMENT.

357 MS:

A courier enters the Confederate trench and hands a message to Ben in the foreground. In thick smoke, the soldiers are firing furiously at the enemy off to the right. The courier leaves to the left; Ben draws his sword and waves it above his head, shouting a command as he charges out to the right.

358 TITLE: THE INTRENCHMENTS OF THE OPPOSING ARMIES SEPARATED BY ONLY A FEW HUNDRED FEET.

359 ELS:

As in 355. High-angle shot of a valley in which two ribbons of soldiers -- the Union line of infantry on the right, and the Confederate line on the left -- exchange fire as the wind blows huge clouds of smoke off to the left.

360 LS, AV:

The Union line waving flags and shooting out to the left from behind sandbags.

361 ELS:

As in 359. Great clouds of white smoke drift left across the battlefield.

362 TITLE: THE MASKED BATTERIES.

363 LS, CV:

Cannon fire coming from a group of trees at the foot of a hill.

364 ELS:

As in 361. The two lines continue to exchange fire. Fade out.

365 LS:

Ben, in the foreground of the Confederate trench on the left, is rallying his fellow soldiers.

366 LS, AV:

As in 364. Union soldiers advancing left toward the intrenched Confederates.

367 LS:

As in 365. In the thick smoke, a Union flag and a few Northern soldiers can be seen just a few yards from the intrenched Confederates on the left. Ben runs behind his men to get closer to the center of the line.

368 LS, AV:

As in 366. The Union forces start retreating to their trenches.

369 LS:

Under their waving flag, Union troops fire to the left.

370 LS:

As in 367. Ben removes his hat and continues, with sword in hand, to rally his men in their trench.

371 ELS:

As in 368. The camera pans slowly right, showing the Union troops running for cover and returning to their trenches. Thick, black smoke churns into the sky behind the gun carriages entering from the right.

372 TITLE: THE FIELD ARTILLERY.

373 LS:

Cavalry troops gallop to the rear, behind the line of artillery facing left.

374 LS, CV:

As in 363. The hidden batteries fire from the hills.

375 LS:

As in 373. Union cannons fire left, as a cannon is wheeled in from the right.

376 ELS:

As in 371. The camera PANS LEFT across the Union position. A man is shot from his horse.

377 LS:

As in 375. The Union cannons fire left.

378 TITLE: THE MORTARS.

379 LS:

The mortars fire and the pit fills with smoke.

380 LS:

As in 377. An enemy shell explodes spectacularly behind the Union cannons.

381 LS:

As in 379. The mortar pit filled with smoke.

382 ELS:

As in 376. A Union standard-bearer advances left to the midway point between the two lines.

383 LS:

As in 381. The pit shrouded in smoke as the mortars prepare to fire again.

384 ELS:

As in 382. The camera PANS SLIGHTLY RIGHT and then left across the Union trenches.

385 TITLE: "THE LITTLE COLONEL" LEADS THE FINAL DESPERATE ASSAULT AGAINST THE UNION COMMAND OF CAPT. PHIL STONEMAN.

386 MS:

As in 357. Ben Cameron in the foreground, waving his hat and his sword, shouts a command to his troops in the trench and then charges forward and out to the right.

387 LS, AV:

The Confederate line about to attack. Ben jumps up, his sword high in the air, and gives the command to advance. The troops scramble out of the trench and charge to the right.

388 MLS, CV:

The Confederates charge to the right, with Ben Cameron in the middle, urging them on.

389 ELS, AV:

As in 384. The Confederates advance from the left under fire from the Union line.

390 LS, AV:

As in 360. Under their waving standards, the Union troops fire.

391 LS:

Confederate soldiers dash back to their trench. Two standard-bearers fall and are helped back to the trench.

392 ELS, AV:

As in 389. Confederate soldiers can be seen advancing right.

393 LS, AV:

As in 390. The Union trench continues to fire.

394 MCU:

"the little Colonel" leads the charge toward the rapidly back-tracking camera.

395 LS, AV:

As in 393. A cannon fires from the Union trench.

396 MLS, SAV:

The intrenched Union troops fire in unison and begin to reload.

397 ELS, AV:

As in 392. Confederate troops advance to the right against a backdrop of white smoke.

FADE OUT:

FADE IN:

398 MS:

Tableau of Dr. Cameron seated at a table praying over an open Bible, with his wife at his side and daughters kneeling at her feet.

399 ELS, AV:

As in 397. The battlefield under a pall of white smoke. The two sides engage.

400 MS:

As in 398. Dr. Cameron prays and Mrs. Cameron, Margaret, and Flora listen.

FADE OUT:

FADE IN:

401 MLS, CV:

As in 395. The Union line, its flag waving prominently. Ben Cameron and his troops enter from the left and the two sides engage in hand-to-hand combat.

402 MS:

The enemies fight hand-to-hand in the trench.

403 LS, AV:

In the face of enemy fire, the Confederates stream in from the left and engage in combat with the Union soldiers.

404 MCU:

The frenzied fighting in the trench continues, as a Union soldier bayonets one Confederate soldier, and then another.

405 MLS, CV:

As in 401. A Confederate standard-bearer waves his flag wildly as the fighting in the Union trench continues.

406 LS:

Union soldiers retreat to a trench farther back.

407 TITLE: TWO LINES OF INTRENCHMENTS TAKEN, BUT ONLY A REMNANT OF HIS REGIMENT REMAINS TO CONTINUE THE ADVANCE.

408 LS, AV:

As in 405. The remnant of the Confederate force crouches behind the Union trench just taken.

409 MLS:

Capt. Phil Stoneman stands among his men in the second Union trench, facing left.

410 TITLE: ALL HOPE GONE, "THE LITTLE COLONEL" PAUSES BEFORE THE LAST CHARGE TO SUCCOR A FALLEN FOE.

411 MLS, CV:

Entering from the left, Ben leaps up onto a sandbag stacked against the trench, holding his sword aloft.

412 MCU:

A wounded Union soldier writhes in pain on the ground.

413 MLS:

As in 411. Ben sees the man.

414 MCU:

As in 412. The wounded soldier clutches at his chest.

415 MLS, CV:

As in 413. Ben drops down from the edge of the trench, picking up a water bottle as he exits right.

416 MCU:

As in 414. Ben enters from the right and crouches beside the man as he uncaps the water bottle.

417 TITLE: THE UNIONISTS CHEER THE HEROIC DEED.

418 MLS:

As in 409. Capt. Phil Stoneman and his men cheer and wave their hats wildly.

419 MCU:

As in 416. Ben brings the water bottle to the man's lips and props his head.

420 MLS:

As in 418. The Union soldiers continue to cheer.

421 MCU:

As in 419. The wounded soldier drinks, and Ben smiles challengingly in the direction of the Unionists, even as he ducks a bullet.

422 MLS, CV:

As in 415. The Confederate remnant crouching behind the Union trench.

423 MCU:

As in 421. Ben lays the man back down, looks up to choose his moment, and dashes out to the right.

424 MLS, CV:

As in 422. Ben runs back up to the top of the trench and turns, grinning, toward the Northerners.

425 LS, AV:

As in 408. The Confederate remnant follows Ben in the final charge out to the right.

426 LS, AV:

As in 406. At Phil Stoneman's signal, the Unionists fire.

427 LS:

The Confederate remnant follows "the little Colonel" across the open field in the final charge. As Ben runs out to the right, one of his men is shot and falls.

428 LS, AV:

As in 426. The Unionists fire.

429 MLS:

Several of the Southerners are hit, including the standard-bearer and Ben, who clutches at his right shoulder as he staggers toward the fallen flag.

430 LS, AV:

As in 428. The Union trench continues to fire.

431 MLS:

As in 429. Ben picks up the flag and lurches forward out to the right.

432 LS, AV:

As in 430. Phil Stoneman sees his friend and orders his men to hold their fire.

433 MLS:

As in 420. The guns fall silent as Ben enters carrying the Confederate flag. With both arms in the air, Phil Stoneman watches Ben approaching a few feet away.

434 MS:

Ben enters right and rams the standard decisively into the cannon's mouth. He looks up and grins, before falling.

435 MLS:

As in 433. Phil raises his arms, ordering his men again to hold their fire, and begins to climb over the sandbags toward Ben. He reaches forward and strokes his friend's head.

436 MCU:

Phil jumps down next to Ben, cradles him in his arms, and lifts him up.

437 MLS:

As in 435. With some difficulty, assisted by a soldier, Phil drags Ben's limp body over the barricade into the trench.

438 TITLE: IN THE RED LANE OF DEATH OTHERS TAKE THEIR PLACES AND THE BATTLE GOES ON INTO THE NIGHT.

439 ELS:

As in 399. Ghost figures mingle with real on the smoky battlefield.

FADE OUT:

440 TITLE: WAR'S PEACE.

FADE IN:

441 MS, AV:

As in 396. Dead soldiers lie in the trench. The soldier in the foreground is clutching a bugle.

FADE OUT:

FADE IN:

442 ELS:

As in 439. The battlefield, still exploding in clouds of smoke, grows dark.

FADE OUT:

FADE IN:

443 MCU:

A chaotic heap of dead bodies, one of them half-dressed, others upside-down.

FADE OUT:

(CONTINUED)

443 CONTINUED:

FADE IN:

444 ELS:

As in 442. On the smoky battlefield, ghostly figures and real advance and engage as the scene grows very dark, lighted only by gunfire and exploding shells.

445 TITLE: THE NORTH VICTORIOUS.

446 LS, AV:

As in 444. A Union flag waves in the foreground on the left over the quiet battlefield. A few distant figures run left.

447 LS, CV:

As in 446. The empty battlefield, as the Union flag waves in the foreground.

IRIS OUT:

448 TITLE: NEWS OF THE DEATH OF THEIR SECOND SON AND OF THE ELDEST BEING NEAR DEATH IN A WASHINGTON HOSPITAL.

449 MS:

In the hall of Camerons' house, Margaret and Mrs. Cameron immediately get up from the couch on the right and Flora comes forward as a soldier with a letter enters right. The soldier hands the letter to Dr. Cameron, who has entered left, and points to a name on it. The soldier speaks to Dr. Cameron, salutes, and limps out to the right. Mrs. Cameron takes the letter from her stunned husband's hand, reads it, and slowly turns toward Flora, who takes it from her. As Flora reads it, Dr. and Mrs. Cameron turn to the rear and exit left.

450 TITLE: WAR, THE BREEDER OF HATE.

451 MS:

As in 449. Flora turns in the direction of the departed messenger, her eyes flashing, then she throws down the letter and clenches her fists. She turns to Margaret and grabs at her shoulders in anger and frustration, then she holds out her arms in helpless despair. She turns, her arms still held out, and stares sightlessly in front of her. Margaret reaches out to touch her sister.

452 TITLE: THE WOMAN'S PART.

453 MCU:

Flora is seated on the couch and Margaret is kneeling beside her. They embrace, as Flora stares widely ahead and shakes her head slowly.

454 TITLE: "THE LITTLE COLONEL" IN THE MILITARY HOSPITAL SET UP IN THE PATENTS OFFICE WHERE ELSIE STONEMAN IS A NURSE.

455 MLS:

A doctor enters right and stops briefly to look down at Ben Cameron who is on a bed in the foreground on the left. As the doctor makes his way back into the room full of wounded men, he bows to Elsie, who is coming forward, playing a banjo. She sits on a stool next to Ben's bed and begins to sing.

456 CU, CV:

Elsie singing.

457 CU, CV:

Ben, whose head is bandaged, opens his eyes in wonder at the sound.

458 CU, CV:

As in 456. Elsie singing.

459 CU, CV:

As in 457. Ben moves his head to look up.

460 CU, CV:

As in 458. Elsie still singing, looks kindly down at Ben.

461 CU, CV:

As in 459. Ben is gazing up at Elsie.

IRIS/FADE OUT:

FADE IN:

462 MLS:

As in 455. Elsie finishes her song, puts down the banjo, and takes out a letter, which she starts to read to Ben.

463 ECU: THE LETTER, WHICH READS:

And remember above all my request that you use your influence in any way possible for the welfare of my old boarding school friend Col. Ben Cameron, who has been committed to your hospital.

Lovingly your brother Phil.

464 MLS:

As in 462. Still holding the letter, Elsie looks at Phil. He speaks.

465 TITLE: "THOUGH WE HAD NEVER MET, I HAVE CARRIED YOU ABOUT WITH ME FOR A LONG, LONG TIME."

466 MLS:

As in 464. As Ben speaks, Elsie motions him to be quiet, and she takes up the banjo again. He reaches under his pillow and hands her the tiny portrait, which she takes and opens.

467 ECU, CV:

Elsie's portrait.

468 MLS:

As in 466. Elsie, surprised, asks Ben how the portrait came into his possession, and he explains. She looks pensively ahead.

469 TITLE: MOTHER CAMERON COMES FROM PIEDMONT TO VISIT HER STRICKEN ELDEST BOY.

470 MS:

A soldier enters right and stops to glance at a young nurse who has just passed through the door and out to the right. Mrs. Cameron comes forward, but her way is barred by a sentry standing at the door on the right.

471 MLS:

As in 468. Elsie has stood up and is holding Ben's hand. With his eyes closed, he murmurs something to her.

472 MS:

As in 470. Mrs. Cameron confronts the sentry.

473 TITLE: "I AM GOING INTO THAT ROOM TO MY BOY. YOU MAY SHOOT
IF YOU WANT TO."

474 MS:

As in 472. Her chest heaving with emotion, Mrs. Cameron pleads with the sentry as he looks over to the right. The moment he turns to signal his covert assent, she hurries past him and out to the RIGHT.

475 MLS:

As in 471. Elsie and Ben are in the foreground as Mrs. Cameron enters left. When Mrs. Cameron peers around a partition in the room, she sees a sobbing, grief-stricken woman approaching, and she draws back in alarm. The camera PANS LEFT and tilts down as the woman is led away and Mrs. Cameron turns and sees Elsie. She comes forward and asks if Elsie has seen her son, Ben Cameron, and as Elsie is about to tell her, Mrs. Cameron recognizes Ben propped up against the pillows. She falls to her knees and brings her hand to his bandaged head as Elsie looks on. Ben squirms with discomfort, then opens his eyes, to behold his mother.

476 TITLE: THE ARMY SURGEON TELLS OF A SECRET INFLUENCE THAT HAS
CONDEMNED COL. CAMERON TO BE HANGED AS A GUERILLA.

477 MS:

As in 475. The doctor, standing to the right of the bed, makes a motion with his hand at his neck. Mrs. Cameron rises and goes to the doctor, but he indicates there is nothing he can do, and walks off. Elsie and Mrs. Cameron look stunned. As Mrs. Cameron returns to the bedside and hangs her head, Elsie indicates that she has an idea.

478 TITLE: "WE WILL ASK MERCY FROM THE GREAT HEART."

479 MS:

As in 477. Elsie dashes off right, and a moment later returns wearing her cloak. As she and Mrs. Cameron exit left, Elsie directs the young nurse to watch Ben.

480 TITLE: THE MOTHER'S APPEAL.

481 MLS:

Three uniformed dignitaries bow before Lincoln, and as they move to the rear, he turns and sits at his desk. Several visitors, Elsie and Mrs. Cameron among them, enter on the right. Two men approach the President; the first shakes his hand and moves to the rear, and the second man begins a lively exchange with Lincoln.

482 MCU, CV:

Elsie and Mrs. Cameron, looking apprehensive, glance over to the left.

483 MS, SAV:

As in 481. Lincoln gestures angrily at the man to leave, and a White House official comes forward and leads the man away.

484 MCU, CV:

As in 482. Elsie turns to Mrs. Cameron to indicate that they are next.

485 MLS:

As in 483. Elsie and Mrs. Cameron approach the President and Elsie shakes his hand as she introduces Mrs. Cameron. Lincoln rises and shakes Mrs. Cameron's hand. As Mrs. Cameron speaks, Lincoln indicates a refusal.

486 MCU, CV:

Elsie looks on intently.

487 MS:

As in 485. Again, Lincoln shakes his head and makes a gesture of refusal. Mrs. Cameron looks dejected, and she turns to Elsie.

488 MCU, CV:

As in 486. Elsie encourages Mrs. Cameron to appeal again.

489 MS:

As in 487. Mrs. Cameron turns toward the President.

FADE OUT:

(CONTINUED)

489 CONTINUED:

IRIS IN:

490 MCU:

As in 479. Ben in the hospital bed.

IRIS/FADE OUT:

FADE IN:

491 MS:

As in 489. Mrs. Cameron concludes her appeal and, with hanging head, turns to leave. As she takes a step toward the right, Lincoln puts out his hand and places it on her shoulder.

492 MCU, CV:

As in 488. Elsie looks encouraged.

493 MS, SAV:

As in 491. Lincoln brings his arm down and nods, and then turns and sits at his desk. Mrs. Cameron falls to her knees at Lincoln's side as he puts on his glasses and begins to write.

494 MCU, CV:

As in 492. Elsie breaks into a smile and suppresses a little jump of excitement as she brings her clasped hands to her mouth.

495 MLS:

As in 493. Lincoln folds the pardon and gives it to Mrs. Cameron. As he stands, he shakes her hand, and she turns and moves toward Elsie. As she embraces Elsie, Lincoln takes off his glasses and sits again at his desk. Mrs. Cameron moves forward on an impulse to embrace the President, but stops herself at the last moment. As she and Elsie turn and leave to the rear, an aide enters through the door on the right, announces another visitor, and returns to open the door.

FADE OUT:

496 MS:

The young nurse is leaning over Ben as he opens his eyes, expecting to see Elsie. He falls back slightly into his pillows in disappointment. The nurse rises as Elsie and Mrs. Cameron come rushing in from the right, and departs to the rear. The women both seat themselves close to Ben as Mrs. Cameron holds up the pardon.

497 TITLE: "MR. LINCOLN HAS GIVEN BACK YOUR LIFE TO ME."

498 MS:

As in 496. Ben brings his hand up to the pardon and touches it as he looks into Elsie's eyes.

499 TITLE: HER SON CONVALESCENT, MRS. CAMERON STARTS BACK FOR PIEDMONT TO ATTEND THE FAILING FATHER.

500 MS:

As in 498. Ben, now sitting up and smiling, kisses his mother good-bye, then turns to watch Elsie lead Mrs. Cameron out to the left.

501 MS:

As Elsie and Mrs. Cameron embrace, the sentry looks on. Mrs. Cameron exits to the rear left, and Elsie follows her for a few steps. The sentry continues to gaze at her as she turns, comes forward, and pauses in front of him, lost in thought. She becomes aware that he is looking at her and involuntarily takes a step back, then exits right. The sentry sighs, turns to look in her direction, and sighs again.

502 MS:

As in 500. Elsie sits beside Ben and begins to speak. Then, fidgeting self-consciously, she turns, gets up to leave, and shakes a finger at him with mock sternness. He smiles.

503 TITLE: BACK AT HOME WITH THE GOOD NEWS.

504 MS:

Dr. Cameron, wrapped in a blanket, is dozing in a chair in the Cameron parlor when Mrs. Cameron hurries in excitedly through the door on the right. She embraces Margaret and comes forward to kiss her husband as Mammy comes through the door and closes it behind her. Flora comes in from the left rear and goes to her mother to hear the news. As Mrs. Cameron takes off her hat and tells Flora, Margaret talks to her father, and Mammy gesticulates with excitement in the rear. Flora hugs her mother and then turns and hugs Margaret.

505 TITLE: APPOMATTOX COURTHOUSE, ON THE AFTERNOON OF APRIL 9, 1865, THE SURRENDER OF GEN. ROBT. E. LEE, C.S.A., TO GEN. U. S. GRANT, U.S.A.

AN HISTORICAL FACSIMILE of the Wilmer McLean home as on that occasion, and the principals and their staffs, after Col. Horace Porter in "Campaigning with Grant."

FADE IN:

506 MLS:

Lee, looking woodenly ahead, is seated at a table on the left. Grant, smoking a cigar, is seated at a small table on the right. Behind the two generals stand several aides. Two aides come forward, each with a document. Grant signs at once and hands the document back to the aide. Lee, continuing to stare, is prompted by the aide, then he leans forward, looks at the paper for a moment, and signs. Fade out.

FADE IN.

507 TITLE: THE END OF STATE SOVEREIGNTY.

THE SOUL OF DANIEL WEBSTER CALLING TO AMERICA: "LIBERTY AND UNION, ONE AND INSEPARABLE, NOW AND FOREVER."

FADE OUT:

FADE IN:

508 MLS:

As in 506. The aides exchange documents and Grant rises. With the cigar in his mouth and a hand in his pocket, Grant comes to the center. Lee rises stiffly, approaches Grant, and the two generals shake hands.

FADE OUT:

(CONTINUED)

508 CONTINUED:

FADE IN:

509 TITLE: THE SAME DAY, COL. CAMERON IS DISCHARGED AND LEAVES
FOR HOME.

FADE OUT:

FADE IN:

510 MS:

Ben and Elsie enter from the right and pause in front of the sentry at the door of the hospital. As they shake hands, a soldier enters briskly from the left and relieves the guard on duty. Ben tries to kiss Elsie, but she holds up her hand to restrain him. He lifts her hand and brings it to his lips, then places his hand over his heart, smiles, and turns to exit left. Elsie runs after him a short distance, stops, turns, and walks back pensively to a spot near the sentry, who is staring at her. She exits right and the sentry shakes his head and sighs.

FADE OUT:

FADE IN:

511 TITLE: THE FEAST FOR THE RETURNING BROTHER.

PARCHED CORN AND SWEET POTATO COFFEE.

FADE OUT:

FADE IN:

512 MS:

Flora, standing in the kitchen, sifts through a plate of parched corn with her hand.

513 ECU:

Flora's fingers checking the kernels individually on the plate.

514 MS:

As in 512. As Flora puts the plate on the table and picks up a sweet potato, Mammy comes up to her from the rear and places a small piece of cloth decoratively on her shoulder. Flora hops up and down with delight.

515 TITLE: "SOUTHERN ERMINE," FROM RAW COTTON, FOR THE GRAND
OCCASION.

516 MCU:

Flora arranges little strips of cotton wool on her dress and
admires herself in the mirror on the right.

FADE OUT:

FADE IN:

517 MCU:

Flora reaches down into the fireplace, and with a sooty finger
dabs little black smudges onto the cotton wool on her dress.

FADE OUT:

FADE IN:

518 MCU:

As in 516. Flora rises from the fireplace on the left and
runs forward to the mirror on the right, in which she admires
herself. She suddenly grows pensive, and looks down sadly as
she brings a hand to her mouth.

519 TITLE: THE HOMECOMING.

520 LS:

Ben enters the empty street from the left, looks back down
the street and at the houses lining it, and walks slowly
toward the picket fence in front of Cameron Hall.

521 MCU:

As in 518. Margaret and Mrs. Cameron enter the parlor from
the rear right and come up to Flora, who is still admiring
her handiwork. Margaret exclaims with enthusiasm, and Flora
shows her mother her skirt and then skips over to the door
and looks out to check for Ben. She runs back and indicates
excitedly that Ben is wearing a moustache, and the sisters
run arm in arm out through the door on the right, followed
by their mother.

522 MLS:

The women hurry forward into the hall from the left rear,
and they pause, as Dr. Cameron comes up slowly behind them.

523 MS:

As in 520. Ben STARES DIRECTLY at the CAMERA for a long moment, then turns to open the gate. He leans on the gate for support as he enters the yard and makes his way toward the front door of the house.

524 MS:

As in 522. Margaret and Mrs. Cameron push Flora forward.

525 MS:

As in 523. Ben pauses in the yard, looking at the front door. He brings his hand to his chin.

526 MS:

As in 524. Flora adjusts her "ermine," walks forward smiling, and exits right.

527 MCU:

Ben enters right as Flora bursts through the front door. She remarks on his clothing, and he on hers, as he plucks a piece of cotton wool off her shoulder and rubs it between his fingers. He smiles when she explains what it is, and then she points to his worn and tattered hat. He looks down and she looks away sadly. Then, tearfully, she throws her arms around his neck and they embrace. They move toward the door, smile at each other, and embrace again.

528 MCU:

As they reach the threshold, Mrs. Cameron's arm reaches out in an embrace, and draws her son into the house. Fade out.

529 TITLE: THE RADICAL LEADER'S PROTEST AGAINST LINCOLN'S POLICY OF CLEMENCY FOR THE SOUTH.

530 MLS:

As Stoneman is ushered into Lincoln's office through the door on the right, other visitors are led out to the rear. Stoneman hands his hat to the aide as Lincoln rises and turns to greet Stoneman, who comes forward to shake the President's hand. The aide brings forward a chair, and the two gentlemen sit. Stoneman makes an impassioned statement, and Lincoln responds by calmly shaking his head. Stoneman thumps his cane on the floor and rises.

531 TITLE: "THEIR LEADERS MUST BE HANGED AND THEIR STATES
TREATED AS CONQUERED PROVINCES."

532 MLS:

As in 530. Stoneman continues to protest violently and thrash the air with his clenched fist, and Lincoln rises and responds mildly.

533 TITLE: "I SHALL DEAL WITH THEM AS THOUGH THEY HAD NEVER BEEN
AWAY."

534 MLS:

As in 532. Stoneman turns, picks up his hat, and exits scowling and muttering. Lincoln continues to stand, looking down reflectively. Fade out.

535 TITLE: THE SOUTH UNDER LINCOLN'S FOSTERING HAND GOES TO WORK
TO REBUILD ITSELF.

536 MLS:

Ben emerges from the house wearing a hat and rolling up his sleeves. He is followed into the garden by the servant Jake, Flora, Margaret, and Mrs. Cameron. As Ben and Jake exit right, Flora runs back to her mother and Margaret, says something, then skips out to the right. Mrs. Cameron and Margaret put up a BOARDING sign on one of the porch columns.

537 TITLE: "AND THEN, WHEN THE TERRIBLE DAYS WERE OVER AND A
HEALING TIME OF PEACE WAS AT HAND"... CAME THE FATED NIGHT
OF APRIL 14, 1865.

FADE IN:

538 MLS:

Stoneman sits grimly in the foreground on the left, smoking a cigar, as Elsie comes twirling in left rear, showing her dress to her admiring aunt and servant.

539 MLS:

A servant shows Phil through the hall to the door on the left.

540 MLS:

As in 538. Elsie shows Phil her dress as he comes through the door on the right. He pauses to admire it, then walks over to his father, who shakes his head when asked if he will come with them.

541 TITLE: TO THE THEATER.

542 MLS:

As in 539. Elsie and Phil cross the hall and exit right, followed by the servant.

543 MLS:

As in 540. Stoneman walks to the door on the right, says good night to his sister, and exits.

544 TITLE: A GALA PERFORMANCE TO CELEBRATE THE SURRENDER OF LEE, ATTENDED BY THE PRESIDENT AND STAFF.

THE YOUNG STONEMANS PRESENT.

AN HISTORICAL FACSIMILE OF FORD'S THEATRE AS ON THAT NIGHT, EXACT IN SIZE AND DETAIL, WITH THE RECORDED INCIDENTS, AFTER NICOLAY AND HAY IN "LINCOLN, A HISTORY."

FADE OUT:

IRIS IN:

545 LS:

Phil takes off Elsie's cloak and then his own, and they take their seats. The iris opens fully to reveal the crowded theater, the stage visible on the left.

546 MCU:

Phil hands Elsie opera glasses, which she tries.

547 TITLE: THE PLAY: "OUR AMERICAN COUSIN," STARRING LAURA KEENE.

548 LS:

As in 545. As latecomers take their seats, the painted curtain rolls up and the play begins to the audience's applause. On the stage two maids are dusting furniture, a manservant is standing, and another is seated.

549 LS:

The leading lady, Laura Keene, makes an extravagant entrance.

550 LS:

As in 548. Laura Keene acknowledges the audience's applause with a curtsy and turns to resume her performance in the play.

551 MCU:

As in 546. Elsie, fanning herself, breaks into applause. Her brother, with his arms folded, smiles.

552 LS:

As in 549. Laura Keene comes downstage with her arms outstretched.

553 LS:

As in 550. As the audience applauds, Laura Keene walks to the apron and receives bouquets from the conductor.

554 TITLE: TIME, 8:30.

THE ARRIVAL OF THE PRESIDENT, MRS. LINCOLN, AND PARTY.

555 MS:

Preceded by a bodyguard, an officer, and a young woman, Mrs. Lincoln and the President climb the steps to the Presidential box.

556 MLS:

In the box, the bodyguard arranges the chairs and the officer looks about.

557 MS:

As in 555. Lincoln hands his hat and coat to a man before entering the box.

558 MLS:

As in 556. In the box, the officer and the young woman are standing on the left as Lincoln comes forward and looks out into the theater.

559 MCU:

As in 551. Elsie and Phil spot the President, and they rise with the audience in applause.

560 LS:

As in 553. The audience stands and applauds.

561 MLS:

As in 558. The President and Mrs. Lincoln nod their acknowledgment of the applause.

562 LS:

As in 560. The audience continues to wave and applaud.

563 MLS:

As in 561. The President and his party sit.

564 TITLE: MR. LINCOLN'S PERSONAL BODYGUARD TAKES HIS POST OUTSIDE THE PRESIDENTIAL BOX.

565 MS:

The bodyguard emerges from the box, closes the door behind him, and places a chair next to it. He checks that the door is properly closed and sits on the chair.

566 LS:

As in 562. The ovation continues.

567 MLS:

As in 563. Lincoln nods to the audience and draws his wife over by the hand.

568 LS:

The audience is still applauding wildly and waving white handkerchiefs at the spotlighted President and his wife.

569 MLS:

On the stage the leading lady exits with a man to the rear as another couple enter from the rear.

570 TITLE: TO GET A VIEW OF THE PLAY, THE BODYGUARD LEAVES HIS POST.

571 MLS:

As in 565. The bodyguard glances back twice at the closed door of the Presidential box.

572 MLS:

As in 569. On the stage the man shows off his clothes to the woman.

573 MLS:

As in 571. The bodyguard rises, checks the door of the Presidential box, picks up his chair, opens the gallery door next to it, and enters.

574 LS:

As in 566. The performance continues. The bodyguard can be seen bringing his chair to the railing in the gallery at upper right. The camera begins to IRIS OUT:

575 MLS:

The bodyguard arranges his chair and sits down, leaning forward for the best view of the stage.

576 TITLE: TIME, 10:13.

ACT III, SCENE 2.

577 LS:

As in 574. An IRIS at the UPPER RIGHT CORNER of the FRAME isolates the GALLERY. The bodyguard watches the play.

578 MCU:

As in 559. Elsie and Phil are enjoying the play, when suddenly Elsie notices something off to the left. She leans over to her brother and points with her fan.

579 TITLE: JOHN WILKES BOOTH.

580 MCU, CV:

Booth motionless, his eyes looking left, and his right hand tucked inside his coat.

581 MCU:

As in 578. Phil hands Elsie the opera glasses. Amused, but curious, she puts down her fan and looks through the opera glasses out left.

582 MCU, CV:

As in 580. Booth, not moving, looking right.

583 LS:

As in 568. The bodyguard sits in the gallery, and behind him, in the shadows, stands Booth.

584 MCU, CV:

As in 582. Booth looking intently out right.

585 MLS:

As in 572. On the stage a male character is gesturing with his hat as he speaks to a woman.

586 MLS:

As in 567. Lincoln smiles, then suddenly he feels a chill and reaches back for his shawl.

587 MCU, CV:

As in 584. Booth raises his head.

588 MLS:

As in 586. Lincoln gathers the shawl about his shoulders.

589 IRIS AT UPPER RIGHT: LS:

As in 577. Booth moves behind the bodyguard and to the gallery door at left.

590 IRIS OPENS LEFT. MLS:

As in 575. Booth moves behind the bodyguard and exits left.

591 MLS:

As in 573. The gallery door opens and Booth comes forward into the hallway. He closes and locks the gallery door behind him, then crouches to look through the keyhole of the door to the Presidential box. He rises and steps back, pulling a pistol from his vest.

592 ECU, CV: BOOTH COCKS THE PISTOL.

593 MLS:

As in 591. Booth steps toward the box door on the right, with a little difficulty turns the knob, and enters.

594 MLS:

As in 588. Booth moves behind the President and pulls the pistol from his vest.

595 MLS:

As in 585. On the stage, the woman exits to the rear, with the man yelling after her.

596 MLS:

As in 594. Booth fires at the President, who slumps in his chair. The officer leaps to his feet, as Booth stabs him and vaults from the box at the left.

597 LS:

As in 589. Booth lands on the stage, bringing a piece of bunting down with him. He staggers to the center of the stage and raises the knife in his clenched fist at the audience.

598 TITLE: "SIC SEMPER TYRANNIS!"

599 MLS:

As in 595. Holding the knife aloft in his left fist, Booth shouts to the audience, and then limps quickly to the rear of the stage.

600 MLS:

As in 596. Mrs. Lincoln waves frantically toward the audience for help as the young woman in the Presidential party attends to the stabbed officer.

601 MCU:

As in 581. Phil and Elsie look stunned. They rise from their seats.

602 LS:

As in 597. The performers crowd the stage as a man is assisted into the Presidential box from the stage. In the foreground, Elsie faints and is caught by her brother.

603 MLS:

As in 600. The man climbs into the box and rushes over to the President on the right.

604 LS:

As in 583. On the stage and in the audience there is general confusion.

605 LS:

As in 602. As the audience continues to clamor in distress, in the foreground Phil helps his sister out to the right.

FADE OUT:

FADE IN:

606 MLS:

As in 603. Lincoln is carried out of the box and the others follow.

FADE OUT:

607 TITLE: STONEMAN TOLD OF THE ASSASSINATION.

FADE IN:

608 MLS:

Stoneman is seated in his library, in the middle of a vigorous exchange with a servant and Lydia, when a man bursts in through the door on the right and hurries forward to tell him the news. As Stoneman rises, three more men enter. After the men leave to the right, Stoneman directs his servant to turn away any other visitors. Stoneman ponders the meaning of the news as the servant at the door prevents two more men from entering.

609 MLS:

In the parlor, Elsie, still wearing her cape, excitedly describes the evening's events to her aunt, as Phil closes the door on the right.

610 MLS:

As in 608. As Stoneman stands with his eyes closed, lost in thought, Lydia rubs her hands together.

611 TITLE: "YOU ARE NOW THE GREATEST POWER IN AMERICA."

612 MLS:

As in 610. Lydia takes hold of Stoneman's arm and closes her eyes as she presses her cheek against his shoulder and smiles dreamily.

FADE OUT:

613 TITLE: THE NEWS IS RECEIVED IN THE SOUTH.

FADE IN:

614 MS:

Dr. Cameron is seated on the porch, reading a newspaper, as Margaret kneels at his side and Mrs. Cameron reads over his shoulder. Ben and Flora, arm in arm, come dashing in happily from the left rear, followed by Mammy. As Dr. Cameron shows the newspaper to Ben, who takes it gravely, Mrs. Cameron puts her hand over her heart and looks up in a silent prayer.

615 ECU:

The headline on the front page of The New South, Saturday, April 22, 1865: Assassination of President Lincoln and attempt to take the life of Secretary Seward.

616 MS:

As in 614. Ben continues to read, as Dr. Cameron says:

617 TITLE: "OUR BEST FRIEND IS GONE. WHAT IS TO BECOME OF US NOW!"

618 MS:

As in 616. Ben looks up grimly as his father crosses his legs, puts a hand over his eyes, and bows his head.

FADE OUT:

FADE IN:

619 TITLE: END OF THE FIRST PART.

FADE IN:

620 TITLE: THE BIRTH OF A NATION SECOND PART -- RECONSTRUCTION.

THE AGONY WHICH THE SOUTH ENDURED THAT A NATION MIGHT BE BORN.

(CONTINUED)

620 CONTINUED:

THE BLIGHT OF WAR DOES NOT END WHEN HOSTILITIES CEASE.

FADE OUT:

FADE IN:

621 TITLE: THIS IS AN HISTORICAL PRESENTATION OF THE CIVIL WAR AND RECONSTRUCTION PERIOD, AND IS NOT MEANT TO REFLECT ON ANY RACE OR PEOPLE OF TODAY.

622 TITLE: EXCERPTS FROM WOODROW WILSON'S "HISTORY OF THE AMERICAN PEOPLE":

" ... ADVENTURERS SWARMED OUT OF THE NORTH, AS MUCH ENEMIES OF THE ONE RACE AS OF THE OTHER, TO COZEN, BEGUILE, AND USE THE NEGROES... IN THE VILLAGES THE NEGROES WERE THE OFFICE HOLDERS, MEN WHO KNEW NONE OF THE USES OF AUTHORITY, EXCEPT ITS INSOLENCES."

623 TITLE: " ... THE POLICY OF THE CONGRESSIONAL LEADERS WROUGHT ... A VERITABLE OVERTHROW OF CIVILIZATION IN THE SOUTH ... IN THEIR DETERMINATION TO `PUT THE WHITE SOUTH UNDER THE HEEL OF THE BLACK SOUTH.'"

WOODROW WILSON

624 TITLE: "THE WHITE MEN WERE ROUSED BY A MERE INSTINCT OF SELF-PRESERVATION ... UNTIL AT LAST THERE HAD SPRUNG INTO EXISTENCE A GREAT KU KLUX KLAN, A VERITABLE EMPIRE OF THE SOUTH, TO PROTECT THE SOUTHERN COUNTRY."

625 TITLE: THE UNCROWNED KING.

THE EXECUTIVE MANSION OF THE NATION HAS SHIFTED FROM THE WHITE HOUSE TO THIS STRANGE HOUSE ON THE CAPITOL HILL.

626 IRIS IN LEFT. MLS:

Stoneman, seated in his library filled with visitors, is surrounded by four men with whom he is engaged in a discussion. His cane drops to the floor, and all four men lunge to pick it up. As he takes a drink, Lydia ushers in another visitor and walks forward, yawning, to the table on the right, where she picks up her fan. A man standing next to Stoneman rushes forward to her, and they walk together to the rear.

627 TITLE: STONEMAN'S PROTEGE, SILAS LYNCH, MULATTO LEADER OF
THE BLACKS.

628 MS:

In the parlor, Lydia rises from a chair in the foreground on the right as Lynch enters through the door on the right and hands his hat to a servant. He waits for the servant to exit and close the door behind him, then, as Lydia fidgets with her fan nervously, he comes forward, bows, and kisses her proffered hand. He indicates that he would like to speak with Stoneman.

629 MLS:

As in 626. Stoneman is still talking to the visitor.

630 MS:

As in 628. Lydia indicates that Lynch should wait, and she exits REAR LEFT, as Lynch bows.

631 MLS:

As in 629. A servant approaches the door on the right.

632 MS:

As in 630. Lydia gestures to Lynch with her fan, and Lynch bows again.

633 MLS:

As in 631. Lydia pokes the man Stoneman is speaking to in the back with her fan, and he steps aside. She goes up to Stoneman and indicates that Lynch is waiting to see him.

FADE OUT:

FADE IN:

634 MS:

As in 632. Lynch smiles to himself.

635 MLS:

As in 633. Lydia leaves Stoneman and exits to the right.

636 MS:

As in 634. Lydia enters from the left and indicates to Lynch that he may go in to see Stoneman. Before Lynch reaches the door, Lydia calls to him, and he touches her hand, then exits left.

637 MLS:

As in 635. Lynch enters the library and comes forward to Stoneman, who immediately rises and extends his hand. Lynch bows and is about to kiss Stoneman's hand, when he checks himself as Stoneman speaks. Stoneman raises his cane in his left hand in a dramatic gesture.

638 MCU, CV:

Stoneman, his eyes flashing, turns to the man on the left and points to him as he speaks.

639 MCU, CV:

Lynch, clutching his hat with both hands, bows vigorously.

640 MCU, CV:

As in 638. Stoneman looks at Lynch and speaks.

641 TITLE: "DON'T SCRAPE TO ME. YOU ARE THE EQUAL OF ANY MAN HERE."

642 MCU, CV:

As in 640. Stoneman, speaking to Lynch, raises his right hand in a grand manner.

643 MCU, CV:

As in 639. Lynch looks up and smiles.

644 TITLE: THE GREAT RADICAL DELIVERS HIS EDICT THAT THE BLACKS SHALL BE RAISED TO FULL EQUALITY WITH THE WHITES.

645 MLS:

As in 637. Stoneman places his right hand firmly on Lynch's shoulder as all the visitors in the room look on.

646 MS:

As in 636. Lydia, who has been listening at the door, runs into the center of the outer room and flings her hands in the air in triumph. She throws her fan to the floor and pounds her fists on the books lying on the table, then brings her right hand to her chest, smiling.

647 MLS:

As in 645. With his hand on Lynch's shoulder, Stoneman continues his speech.

648 TITLE: SENATOR SUMNER CALLS.

FORCED TO RECOGNIZE THE MULATTO'S POSITION.

649 MS:

As in 646. Sumner comes forward and indicates that Lydia, who is fanning herself, should announce his arrival.

650 MLS:

As in 647. As Stoneman walks to the rear of his library, a man on the left extends his hand to Lynch.

651 MS:

As in 649. Lydia stalls Sumner with chatter and holds out her hand in an ambiguous manner. He is about to take her hand, when she withdraws it.

FADE OUT:

FADE IN:

652 MLS:

As in 650. Lynch is in conversation with the man on the left. Stoneman, looking through the door to the outer room, laughs.

653 MS:

As in 651. Sumner appears embarrassed and annoyed as Lydia bows in a servile manner.

654 MLS:

As in 652. Stoneman closes the door and begins to come forward, shaking his head in amusement.

655 MS:

As in 653. Sumner scowls, as Lydia, behind him, bows and sticks out her lower jaw in anger before exiting left.

656 TITLE: THE SENATOR URGES A LESS DANGEROUS POLICY IN THE EXTENSION OF POWER TO THE FREED RACE.

657 MLS:

As in 654. As Sumner enters through the door on the right and comes forward, the men in the room bow and Stoneman turns toward him and bows slightly.

658 MCU:

Lydia, by the door to the library, leans forward on a small table and looks up in an ecstasy of private glee.

659 MLS:

As in 657. Standing between the two men, Stoneman shakes a finger first at Lynch, then at Sumner.

660 MCU:

As in 658. Lydia clasps her hands to her chest and presses against the table, talking to herself.

661 MLS:

As in 659. The two men take a step forward as Stoneman listens to Sumner.

662 MCU:

As in 660. Lydia turns away from the door, her face beginning to cloud at what she hears, and hovers over the small tabletop.

663 MLS:

As in 661. Stoneman gestures emphatically at Lynch as he speaks to Sumner, then makes a point by pounding his cane on the floor. Lynch is grinning.

664 TITLE: "I SHALL MAKE THIS MAN, SILAS LYNCH, AS A SYMBOL OF HIS RACE, THE PEER OF ANY WHITE MAN LIVING."

665 MLS:

As in 663. Stoneman, facing Sumner, raises his hand in a sweeping gesture toward Lynch.

666 MCU:

As in 662. Lydia, listening at the door, gasps with excitement.

667 MLS:

As in 665. Stoneman pats Sumner on the back and Sumner nods. Stoneman then turns to the smiling Lynch and puts his hands on Lynch's shoulders.

FADE OUT:

FADE IN:

668 TITLE: SOWING THE WIND.

STONEMAN, ILL AT HIS DAUGHTER'S APARTMENTS, SENDS LYNCH SOUTH TO AID THE CARPETBAGGERS IN ORGANIZING AND WIELDING THE POWER OF THE NEGRO VOTE.

FADE OUT:

FADE IN:

669 MLS:

Stoneman, wrapped in a blanket and seated in the foreground on the left, instructs Lynch, who nods and walks to the door on the right. Stoneman slumps in his chair and closes his eyes as Elsie enters left, carrying a vase of flowers. Lynch turns and bows to Elsie as she greets him.

670 MCU, CV:

Lynch stares at Elsie.

671 MCU:

As Elsie arranges the flowers, she becomes aware that Lynch is gazing at her.

672 MCU, CV:

As in 670. Lynch continues to stare.

673 MCU:

As in 671. Elsie makes a remark to Lynch.

674 MCU, CV:

As in 672. Lynch smiles and bows slightly as he replies.

675 MCU:

As in 673. Elsie returns to arranging the flowers.

676 MCU:

As in 669. Lynch bows and takes his leave, as Elsie finishes arranging the flowers and puts them on the table in the rear. Stoneman, in obvious pain, calls to his daughter, and she come running forward and puts her arms around him.

FADE OUT:

677 TITLE: LYNCH MAKES PIEDMONT HIS HEADQUARTERS.

FADE IN:

678 MLS:

Lynch steps out of a carriage and enters a house.

679 MLS:

Lynch enters a bare room from the rear, followed by a black captain carrying a carpetbag and another man rubbing his hands together.

680 TITLE: STARTING THE FERMENT.

THE BLACK PARTY CELEBRATION.

INDUCING THE NEGROES TO QUIT WORK.

681 MLS:

On a wide path, Lynch attempts to take a pitchfork from a worker. The worker resists and walks off to the LEFT.

682 MLS:

Two blacks are working in a cornfield.

683 MLS:

As in 681. Lynch, seeing the workers, instructs two of the men with him to go into the field. The third man follows Lynch toward the rear, where people can be seen dancing.

684 MLS:

Blacks are dancing in bare feet and others are drinking or clapping their hands to banjo music. Two men are eating watermelon.

685 MLS:

As in 682. Lynch's men approach the workers in the field and talk to them, pointing left toward the celebrants.

686 MLS:

As in 684. The dancing continues.

687 MLS:

As in 685. The workers in the field stop what they are doing and follow the two men OUT LEFT.

688 MLS:

As in 683. As the two workers from the field are led in from the right, Lynch and his companion come forward from the party and welcome them to join in the celebration. As they all move to the rear, a man runs toward them with watermelon. The camera TILTS UP SLIGHTLY. A portion of a billboard on which, in the largest letters, are painted the words, "Forty Acres and a Mule," is VISIBLE in the UPPER LEFT CORNER of the FRAME.

689 TITLE: THE FREEDMAN'S BUREAU.

THE NEGROES GETTING FREE SUPPLIES.

THE CHARITY OF A GENEROUS NORTH MISUSED TO DELUDE THE IGNORANT.

690 MLS:

Blacks clamor outside the Freedman's Bureau to receive supplies. A man picks up his bundle and places the hat he has received on top of his own. He tips it at the white supervisor and walks out RIGHT.

FADE OUT:

(CONTINUED)

690 CONTINUED:

FADE IN:

691 MS:

Lynch enters left on the street in front of Cameron Hall. He glances back and continues toward the rear as a group of soldiers marches forward and Ben and Flora approach their gate on the right. As Ben and Flora are about to pass through the gate, the squad stops in front of them and they are prevented from passing into the street. The squad leader sharply reprimands Ben and the frightened Flora, and then leads his soldiers out right. Lynch walks forward to the affronted couple and speaks to them.

692 TITLE: "THIS SIDEWALK BELONGS TO US AS MUCH AS IT DOES TO YOU, 'COLONEL' CAMERON."

693 MS:

As in 691. Lynch tips his hat and walks out right as Ben looks after him, scowling with anger. The Camerons then turn and walk down the street to the rear.

FADE OUT:

FADE IN:

694 TITLE: STONEMAN, ADVISED BY HIS PHYSICIAN TO SEEK A Milder climate and desiring to see his policies carried out at first hand, leaves for South Carolina.

695 MS:

Elsie adjusts her father's shawl and then she and Phil walk with him to the door on the right. As her aunt and maid look on, Elsie kisses her father and then turns to them as Phil and Stoneman pass through the door.

696 MLS:

Stoneman, Phil, and Elsie proceed through the hall to the right as a servant follows carrying Stoneman's luggage, which includes a carpetbag. Fade out.

697 TITLE: THEIR ARRIVAL IN PIEDMONT.

INFLUENCED BY HIS CHILDREN HE HAS SELECTED THE HOME TOWN OF THE CAMERONS FOR HIS SOJOURN.

698 MLS:

The carriage stops on the left in front of Cameron Hall as Ben comes through the gate on the right. Phil steps from the carriage and Ben helps Elsie out. As Stoneman is assisted from the carriage by a servant entering left, Phil shakes Ben's hand. Mammy waits by the porch.

699 MLS:

Flora comes hurtling through the front door and onto the porch. She realizes she has a dustcloth in her hand, and dashes back inside.

700 MS:

Mammy enters the neighboring house and is followed by Stoneman, the servant assisting him, and Phil. Ben and Elsie enter from the right. Ben indicates that he will wait outside, and Elsie and a servant go in.

701 MLS:

Stoneman, the servant, Phil, and Elsie go through the hall to a door Mammy indicates on the right. Another servant enters right carrying bags.

702 MLS:

Stoneman enters the parlor at left, followed by Phil, the servant, and Elsie. He pauses in the center of the room and looks around.

703 MLS:

As in 701. The servant carrying the bags attempts to hand them to Mammy, who refuses to take them, pointing to a room in the rear.

704 TITLE: "YO' NORTHERN LOWN DOWN BLACK TRASH, DON'T TRY NO AIRS ON ME."

705 MLS:

As in 703. Mammy clenches her fist and points to the door behind the staircase. She then kicks the servant in the pants and pushes him toward the door in the rear.

706 MLS:

As in 699. Flora comes through the front door of Cameron Hall onto the porch and looks left as Mrs. Cameron goes in.

707 MCU:

Ben and Elsie are talking on the steps of the porch of the neighboring house. Ben points to the right.

708 MLS:

As in 706. Flora sees Ben and Elsie and runs toward them, exiting left.

709 MCU:

As in 707. Ben and Elsie are talking when Flora comes dashing in from the right and smothers Elsie in an avalanche of kisses. Elsie looks startled and she appeals to Ben, asking him who the girl is. Ben explains laughingly that Flora is his sister, and they embrace once more, with scarcely less enthusiasm, as Ben tugs at Elsie's shawl.

710 MLS:

As in 705. Stoneman comes forward through the hall, scowling, followed by a servant. As Stoneman exits right, Mammy comes through the door on the right. She greets the servant and then they circle each other as he wiggles his brow at her.

711 TITLE: "DEM FREE-NIGGERS F'UM DE N'OF AM SHO' CRAZY."

712 MLS:

As in 710. The servant exits through the door on the right and Mammy turns and tiptoes to the door to look after him.

713 MCU:

As in 709. Flora releases herself from her embrace with Elsie and dashes out to the right. Elsie notices that Ben is holding onto the hem of her shawl.

714 MLS:

As in 708. Flora enters left, and, on the porch, swings around to look at Ben and Elsie again before turning and scampering in.

715 TITLE: LYNCH'S SECOND MEETING WITH "THE LITTLE COLONEL."

THE BLACK'S CONDESCENSION.

716 MCU:

As in 713. Elsie and Ben are still talking on the steps of the porch when Stoneman appears behind them. Lynch enters left and he and Stoneman shake hands enthusiastically. Lynch then takes off his hat and extends his hand toward Elsie, as Stoneman pats him on the back. Elsie shakes his hand quickly and somewhat reluctantly when she notices that Ben is grimly avoiding Lynch's gaze. Stoneman leans forward between Lynch and his daughter and introduces the two men. When Lynch extends his hand, Ben pointedly folds his arms and glares at Lynch and then turns and looks out right. Stoneman is about to intercede angrily, when Elsie prevents him. Lynch says something and bows with false humility and then follows Stoneman into the house.

717 MS:

As in 702. In a room to the rear, Phil can be seen instructing a maid about the luggage. Stoneman marches in angrily from the right, followed by Lynch. At the center of the room, Stoneman throws off his shawl and turns to Lynch, who hands him a piece of paper. Stoneman takes the paper and seats himself to read it.

718 MCU:

As in 716. Smiling, Ben leads Elsie out right.

719 MS:

As in 717. Stoneman says something to Lynch, who turns angrily toward the front door on the left and exits.

720 TITLE: LYNCH A TRAITOR TO HIS WHITE PATRON AND A GREATER TRAITOR TO HIS OWN PEOPLE, WHOM HE PLANS TO LEAD BY AN EVIL WAY TO BUILD HIMSELF A THRONE OF VAULTING POWER.

721 MLS:

As in 712. Lynch backs out through the door from Stoneman's room into the hall. He bows as he closes the door, then shakes his fist at it in a defiant gesture. He thumps his chest and smiles grimly as he comes forward and exits right.

722 TITLE: THE SOUTHERN UNION LEAGUE RALLY BEFORE THE ELECTION.

723 LS:

In a crowded meeting hall, white men explain the rally signs to blacks. One sign reads:

EQUALITY

(CONTINUED)

723 CONTINUED:

Equal rights Equal politics Equal marriage Another sign reads:
THREE ACRES AND A MULE
FOR EVERY COLORED CITIZEN

724 MCU:

A black speaker is delivering an impassioned speech to the crowd, while a few feet from him a white man is making a point vigorously with his clenched fist to another white man.

725 LS:

As in 723. The commotion continues.

726 MS:

Another gesticulating speaker is addressing an excited group in a different corner of the hall.

727 MLS:

As Lynch, Stoneman, and Phil approach the door, Phil decides not to accompany them. He turns and exits right, as Lynch knocks.

728 CU:

Lynch knocks. An eye appears at the peephole.

729 ECU:

The eye at the peephole looks out.

730 MLS:

As in 727. The door opens and a man appears. Lynch whispers to him and so does Stoneman. The man goes back in.

731 LS:

As in 725. The general commotion in the meeting hall continues.

732 MLS:

As in 730. The man has reappeared at the door, and he invites Lynch and Stoneman in.

733 LS:

As in 731. The man escorts Stoneman and Lynch down the aisle of the meeting hall, which is now calmer. The man seated on the dais rises.

734 TITLE: STONEMAN THE GUEST OF HONOR.

735 MS:

With his arm raised high, Lynch speaks to the crowd from the dais. He brings his hand down hard on the lectern in front of him. Stoneman is seated next to Lynch on the right.

736 MS:

The enthusiastic crowd listens.

737 MS:

As in 735. Lynch continues to speak, gesturing emphatically.

738 LS:

As in 736. The crowd grows more demonstrative in its response.

739 MS:

As in 737. Lynch continues his address.

740 LS:

As in 733. The excited crowd rises as Lynch concludes his harangue.

741 TITLE: ENROLLING THE NEGRO VOTE.

The franchise for all blacks.

742 MS:

Outside the Freedman's Bureau, an elderly black man shakes his head at a white official.

743 TITLE: "EF I DOAN' GET 'NUF FRANCHISE TO FILL MAH BUCKET, I DOAN' WANT IT NOHOW."

744 MS:

As in 742. The old man, shaking his head, moves out right as the official tries to persuade him to register.

FADE OUT:

(CONTINUED)

744 CONTINUED:

IRIS IN:

745 MLS:

Lynch, standing under a tree in the woods, shakes a dog violently by the neck and then throws it toward two men looking on.

FADE OUT:

746 TITLE: THE LOVE STRAIN IS STILL HEARD ABOVE THE LAND'S MISERERE.

FADE IN:

747 MLS:

Ben and Elsie walk in from the right. They pause in a clearing between two trees.

748 MLS:

As in 745. The two men pick up the dog and walk off to the rear as Lynch comes forward and, seeing Ben and Elsie, stands partly hidden behind a tree.

749 MLS:

As in 747. Ben leaves Elsie and exits left. She takes a step toward the trees, stops, and runs back into the sunlit clearing.

750 MS:

As in 748. Lynch steps behind the tree to avoid being seen.

751 MLS:

As in 749. Elsie skips forward and then leaps behind the tree on the right as Ben enters from the right carrying a cage and a dove. He puts down the cage and Elsie steps toward him. He kisses the dove.

752 CU:

Ben holds the dove as Elsie kisses it. Ben also kisses the bird and then attempts to steal a kiss from Elsie, who pulls back and shakes her finger playfully at him.

753 MLS:

As in 751. Ben tries again to kiss Elsie, and she pulls back. He hands the dove to her and picks up the cage. They walk off to the right. Fade out.

754 MLS, CV:

As in 750. Lynch comes out from behind the tree and walks OFF LEFT.

755 TITLE: THE LOVE TOKEN.

756 MLS:

Elsie enters her bedroom from the rear right holding the dove close to her heart. She comes forward, puts down the cage, and sits on the love seat on the left.

757 CU:

Elsie caresses and kisses the dove.

FADE OUT:

758 TITLE: BITTER MEMORIES WILL NOT ALLOW THE POOR BRUISED HEART OF THE SOUTH TO FORGET.

FADE IN:

759 MCU:

Margaret sits forlornly in a garden with a basket of flowers in her lap, rose petals falling through her fingers.

760 MCU:

Phil, on the other side of the fence and surrounded by bushes, is looking at Margaret.

761 MCU:

As in 759. Margaret looks down at the rose in her hand.

762 MCU:

As in 760. Phil smiles and moves out to the right.

763 MCU:

As in 761. Phil enters left and leans over the fence and speaks to Margaret, offering to hold the basket. She draws back, looks at him scornfully, and walks off proudly to the left.

764 MCU:

Margaret enters right, pauses, and stares ahead.

765 MCU:

As in 763. Phil holds out his hand.

766 MCU:

As in 764. Margaret's eyes widen as she crushes the flower in her hand.

FADE OUT:

FADE IN:

767 MCU, CV:

As in 334. Margaret's brother Wade lies dead in a comrade's arms.

FADE OUT:

FADE IN:

768 MCU:

As in 766. Margaret stares ahead, her breast heaving.

769 MCU:

As in 765. Phil straightens up and withdraws his hand.

770 MCU:

As in 768. Margaret turns to leave left.

FADE OUT:

FADE IN:

771 TITLE: STILL A NORTH AND A SOUTH.

PRIDE BATTLES WITH LOVE FOR THE HEART'S CONQUEST.

772 MCU:

Elsie and Ben are walking forward together beside a stream. Ben speaks, and they stop. They begin to embrace, when Elsie suddenly pulls back. She withdraws from the embrace and walks off to the LEFT.

FADE IN:

773 MS:

Elsie enters right, looking back at Ben. She stops, then breaks into a sob as she brings her hands up to her face and totters back toward a log and sits down. Ben rushes in from the right and sits next to her. He consoles her; they embrace and kiss.

FADE OUT:

774 TITLE: "I'LL WATCH YOU SAFELY HOME."

FADE IN:

775 MLS:

Ben and Elsie enter left and come forward to the fence. As Elsie tries to leave, Ben pulls her back and steals a kiss. She then dashes off to the LEFT.

776 TITLE: LOVE'S RHAPSODIES AND LOVE'S TEARS.

777 MLS:

Elsie runs into her room from the door in the rear and pauses. She hops about, waving her arms in a flutter of excitement, glances at herself in the mirror on the right, then dashes over to the dove in its cage on the left.

778 MLS:

As in 775. Ben, still standing by the fence, smiles, turns, and walks off toward the woods in the rear.

779 MLS:

As in 777. Elsie dashes about in her room, blows kisses to the dove, jumps on her bed, and kisses the bedpost.

780 CU, CV:

With her cheek pressed against the bedpost, Elsie gazes ecstatically upward.

781 MS, CV:

Ben enters right, pauses on the porch of his house and sighs, looking out to the left, and goes in.

782 CU, CV:

As in 780. Elsie wipes a tear from her cheek and brings the back of her hand to her mouth. She kisses the bedpost and looks down.

783 MLS:

As in 779. Elsie hops down from her bed, runs over to the window on the left, runs back, and hugs the bedpost.

784 TITLE: ELECTION DAY.

All blacks are given the ballot, while the leading whites are disfranchised.

785 MS:

A black man places a ballot in the box, and while the white official is preoccupied with registering the vote in a book, the voter slips a second ballot in the box and exits left. Two white men approach the box to place their ballots, but the official shakes his head at them. One of the men leaves in disgust, and the other is pushed away violently by an armed guard.

786 MLS:

Dr. Cameron, Ben, and another man come through the gate of Cameron Hall and pause for a moment, discussing something, then they exit left.

FADE OUT:

FADE IN:

787 MS:

Two white men attempting to place their ballots are pushed back by the guard. Dr. Cameron sees this, but steps forward and reaches out boldly to place his ballot in the box. A black man puts his hand over the box and Dr. Cameron looks to the official for an explanation. The official shakes his head, and the guard steps forward and shoves Dr. Cameron out left.

788 TITLE: RECEIVING THE RETURNS.

The negroes and carpetbaggers sweep the state.

789 MS:

Lynch, seated at a desk in his office, impatiently pushes a man away, and the man falls to the floor. Another man comes forward and hands Lynch a piece of paper.

790 MS:

In the Stoneman parlor in Piedmont, Stoneman and Phil come forward, reading a newspaper Phil is holding. Stoneman nods and Phil turns, signals to a servant, and walks to the rear.

791 TITLE: SILAS LYNCH IS ELECTED LIEUT. GOVERNOR.

792 MS:

As in 789. Clutching a piece of paper, Lynch and an official raise their arms and whoop in triumph. Lynch picks up his hat and turns to exit with the official and the jubilant group of men in the rear.

793 MS:

As in 790. Lynch enters the parlor at left, followed by the official, and hurries over to Stoneman seated on the right. He hands Stoneman the results, and Stoneman congratulates him heartily. Elsie enters from the left and comes over to her father. Lynch immediately takes off his hat. Elsie, perhaps not realizing precisely what the fuss is about, congratulates her father excitedly and hugs him. She points to the paper in her father's hand and he gestures toward Lynch, and she offers him her subdued and modest congratulations.

794 TITLE: CELEBRATING THEIR VICTORY AT THE POLLS.

795 LS:

A large crowd lines the street in front of Cameron Hall as a formation of black soldiers marches forward. They come to a stop as the crowd waves and cheers.

796 MLS:

Mrs. Cameron and Margaret are huddled in the center of their parlor when Flora walks in from the right, stands behind them, and gestures to the right.

797 LS:

As in 795. The soldiers in the street fire their rifles into the air.

798 MLS:

As in 796. Flora crouches at Margaret's feet and Mrs. Cameron comforts her two daughters.

799 TITLE: ENCOURAGED BY STONEMAN'S RADICAL DOCTRINES, LYNCH'S LOVE LOOKS HIGH.

800 MS:

As in 793. As Stoneman looks at the paper, shaking his head and smiling, Elsie runs back to the desk in the rear. Lynch moves a few steps to the left and stares at her.

801 MCU:

Lynch stands with his hat in his hands, looking at Elsie off to the right.

802 MCU:

Elsie takes a paper from the desk, looks at it, and puts it back.

803 MCU:

As in 801. Lynch continues to stare.

804 MCU:

As in 802. Elsie retrieves more papers from the desk and examines them.

805 MS:

As in 800. Lynch comes forward and takes a note from Stoneman, who is clearly very pleased. He replaces his hat, bows, and exits through the door on the left. Elsie comes forward and hands the paper to her father.

806 MLS:

A crowd waiting at the gate cheers Lynch as he approaches, and men lift him up onto their shoulders.

807 MCU:

Stoneman goes to the window on the left, looks out, and laughs.

808 MS:

As in 805. Phil exits to the rear, and Elsie stands alone in the center of the room, looking mildly perturbed.

809 MLS:

As in 806. Lynch is carried down the street by his cheering supporters.

810 MCU:

As in 807. Stoneman, still looking out the window, smiles.

811 TITLE: "THE LITTLE COLONEL" RELATES A SERIES OF OUTRAGES THAT HAVE OCCURRED.

812 MLS:

In the Camerons' hall, Ben points to a paper and speaks, as his father and three other men sit listening to him.

813 TITLE: "THE CASE WAS TRIED BEFORE A NEGRO MAGISTRATE AND THE VERDICT RENDERED AGAINST THE WHITES BY THE NEGRO JURY."

814 MLS:

As in 812. Ben reads from the newspaper in his hand.

815 LS:

In a courtroom, a black magistrate is addressing a black jury.

816 CU, CV:

A black man sits with hunched shoulders in the witness chair.

817 MS:

The black jury listens.

818 MCU, CV:

The magistrate addresses the jury off to the right.

819 MS:

A white family sit listening. The father pulls his small daughter close to him.

820 LS:

As in 815. The jury bows to the magistrate, who tells the accused black man that he is acquitted. The man slaps his knee with excitement and leaves the witness stand to shake hands with members of the audience and the jury. Mammy rises and turns to the men behind her to protest the verdict.

821 MLS:

As in 814. Ben concludes his account.

FADE OUT:

FADE IN:

822 MLS:

Four black men in military uniform push a white man and his two small children off the sidewalk into the street.

823 MS:

A white family is being dispossessed, and as they walk forward and out left, a black officer violently pushes the lame old man, as one of the black soldiers looking on laughs.

824 TITLE: EVEN WHILE HE TALKS, THEIR OWN FAITHFUL FAMILY SERVANT IS PUNISHED FOR NOT VOTING WITH THE UNION LEAGUE AND CARPETBAGGERS.

825 MS:

Two black men persuade Jake to go with them, and they lead him off to the right.

826 MLS:

As the two men enter with Jake from the left and stop under a tree, several black men in uniform surround Jake and start to tie him up as he shakes his head vigorously in response to their accusations.

827 MS:

As in 825. An elderly black man enters left and goes through the door to the servants' quarters from which Jake has just been abducted.

828 MLS:

As in 826. Jake is flogged under the tree by the black officer as the others look on.

FADE OUT:

FADE IN:

829 MS:

As in 827. The elderly black man emerges from the servants' quarters and looks up the street to the right.

830 MLS:

As in 828. The officer continues to flog Jake, then hands the whip to another man who starts to laugh.

831 MS:

As in 829. The elderly man looking for Jake rushes out to the right.

832 MLS:

As in 830. The elderly man enters left and tries to grab the whip from the man lashing Jake. The officer pushes the would-be rescuer and pulls out a gun and fires two shots at him. As the man falls, the soldiers run off behind the tree to the left, and Jake also falls to the ground.

833 MS:

As in 821. As the men in the hall listen, Ben rises slowly, clutching the paper in one hand and clenching his other hand into a fist. IRIS CLOSES LEFT.

834 MLS:

As in 832. Jake is bending over his dead friend. He rises and staggers out to the right, holding his head and his back.

835 MS:

As in 833. Ben and one of the men embrace as Dr. Cameron and the others rise and take a step toward them.

836 TITLE: THE FAITHFUL SOUL ENLISTS DR. CAMERON'S SYMPATHY.

837 MLS:

As in 834. Standing under the tree, with his dead friend at his feet, Jake describes to Dr. Cameron what happened. On the point of collapse, Jake brings his hand up to his head, and Dr. Cameron assists him out to the right.

838 MS:

As in 835. Dr. Cameron and Jake enter right and Jake describes the incident to Ben and the other men.

839 TITLE: THE RIOT IN THE MASTER'S HALL.

THE NEGRO PARTY IN CONTROL IN THE STATE HOUSE OF REPRESENTATIVES, 101 BLACKS AGAINST 23 WHITES, SESSION OF 1871.

AN HISTORICAL FACSIMILE OF THE STATE HOUSE OF REPRESENTATIVES OF SOUTH CAROLINA AS IT WAS IN 1870. AFTER PHOTOGRAPH BY "THE COLUMBIA STATE."

FADE IN:

840 LS:

The State House of Representatives stands empty, showing desks, speaker's platform, and visitors' gallery above.

FADE IN/LAP DISSOLVE.

841 LS:

As in 840. The House members sit at or walk among the desks as visitors stand in the gallery.

842 TITLE: HISTORIC INCIDENTS FROM THE FIRST LEGISLATIVE SESSION UNDER RECONSTRUCTION.

843 MLS:

A man standing below the Speaker of the House reads a bill. The Speaker raps his gavel and points toward the right.

844 MCU:

A man eats peanuts from a bag as another in a top hat talks to him. The man in the top hat helps himself to a peanut.

845 TITLE: THE HONORABLE MEMBER FOR ULSTER.

846 MS:

As other House members look on, a representative furtively takes a bottle of liquor from beneath a book and steals a mouthful. He replaces the bottle and, looking straight ahead, suppresses a smile.

847 MS:

A representative with his feet on his desk takes off a shoe, as another, standing in front of him eating a joint of meat, turns.

848 MS:

A man in a check suit is making a point with emphatic movements of his arms, when he stops in mid-gesture and looks out left.

849 MS:

As in 847. The legislator eating the joint of meat waves a document in one hand and with his other hand gestures toward the man with his feet on the desk. Nearby, another man stands and addresses the Speaker.

850 MS:

As in 848. The man in the check suit brings a handkerchief to his nose and gestures vigorously toward the left.

851 MS:

As in 849. The man with the joint of meat continues to eat, as the man with his feet on the desk twirls his toes.

852 TITLE: THE SPEAKER RULES THAT ALL MEMBERS MUST WEAR SHOES.

853 MLS:

As in 843. The Speaker pounds his gavel and gestures broadly to the left.

854 MS:

As in 851. The representative with his feet on the desk puts on his shoe as others look on.

855 MS:

As in 850. The man in the check suit continues to speak, and turns left again.

856 TITLE: IT IS MOVED AND CARRIED THAT ALL WHITES MUST SALUTE NEGRO OFFICERS ON THE STREETS.

857 MLS:

As in 853. The officer standing in front of the Speaker reads the bill, and the Speaker brings down his gavel.

858 LS:

As in 841. There is a general uproar among the representatives at their desks and the visitors in the gallery.

859 TITLE: THE HELPLESS WHITE MINORITY.

860 MLS:

In the foreground, white representatives sit quietly, as black representatives debate heatedly in the background and black pageboys run up the aisle.

861 TITLE: WHITE VISITORS IN THE GALLERY.

862 LS:

As in 858. Iris closes to the right where the visitors are standing in the gallery.

863 MLS:

The visitors look down from the gallery. Two white women among them burst out laughing.

864 MS:

As in 846. Representatives at their seats turn and look up left in an affronted manner.

865 MLS:

The white man in the gallery gestures to the two women to start leaving to the right.

866 TITLE: PASSAGE OF A BILL, PROVIDING FOR THE INTERMARRIAGE OF
BLACKS AND WHITES.

867 MS:

As in 864. The representatives continue to look up to the left, then suddenly rise, smiling.

868 MLS:

As in 865. The two women and the man make their way out to the right as others in the gallery watch them depart.

869 LS:

As in 862. The legislators on the floor of the assembly and visitors in the gallery cheer wildly.

870 MLS:

As in 868. The blacks in the gallery wave their hats and cheer.

871 MCU:

Silas Lynch grins as members of the House surround him and boistrously offer their congratulations.

872 LS:

As in 869. The jubilant commotion continues on the floor of the assembly and in the gallery. Lynch can be seen in the foreground accepting the congratulations of the legislators. Iris closes to the right.

873 MLS:

As in 870. In the gallery, the happy visitors wave their arms and lift their knees.

874 IRIS OPENS FROM THE RIGHT. LS:

As in 872. Lynch is still visible in the foreground amid the cheering legislators.

FADE OUT:

875 TITLE: LATER.

THE GRIM REAPING BEGINS.

(CONTINUED)

875 CONTINUED:

FADE IN:

876 MS:

Flora comes out onto the Cameron porch, where she meets Elsie. With their arms around each other, they come forward and go out to the RIGHT.

877 MLS:

The girls go through the gate and Flora leads to the right.

878 MS:

Hand in hand, Flora and Elsie run in from the right behind two trees and come around to the front. Flora points up, Elsie agrees, and they seat themselves under the trees on the right.

879 TITLE: GUS, THE RENEGADE, A PRODUCT OF THE VICIOUS DOCTRINES SPREAD BY THE CARPETBAGGERS.

880 MLS:

As in 877. Gus enters left with his hands in his pockets and pauses in front of the picket fence.

881 MS:

As in 878. Flora and Elsie, sitting under the trees, embrace each other.

882 MLS:

As in 880. With a scowl on his face, Gus looks off to the left and then walks off right.

883 MS:

As in 881. As Flora and Elsie embrace, Gus enters from the right in the background on the other side of the picket fence. He pauses and looks about.

884 ECU, CV:

Gus stares off to the right.

885 MS:

As in 883. As Gus moves off left, Flora and Elsie get up, circle behind the trees and exit right. Gus reappears from the left and runs to the spot where he can peer between the two trees from the far side of the picket fence. He pauses there and then walks OFF RIGHT.

886 MLS:

As in 882. Flora and Elsie run in from the right, the picket fence in the foreground, and they enter the gate on the left.

887 MS:

As in 885. Gus is just visible on the far side of the fence before EXITING RIGHT.

888 MLS:

As in 886. Gus enters from the right, on the near side of the fence.

889 MS:

As Elsie and Flora come forward from the left, Lynch appears on the right and lifts his hat and extends his hand in greeting. Elsie shakes his hand, and Flora's mouth drops open in shock.

890 MLS:

As in 888. Gus quickly picks up a stalk of grass and begins to chew on it as he shuffles off to the LEFT.

891 MS:

As in 889. As Lynch shakes Elsie's hand, Flora turns indignantly away. Elsie is about to follow her, when Lynch calls her back. Ben can be glimpsed in the background, coming toward them.

892 MCU:

Ben draws back in dismay at what he sees.

893 MS:

As in 891. Elsie tries to take her leave of Lynch.

894 MCU:

As in 892. Ben glares with indignation.

895 MS:

As in 893. Elsie is able to pull herself away from Lynch and exits left. Lynch puts on his hat as Ben comes forward, staring at him angrily. Lynch notices Ben, who has paused a few feet from him, and he glares back.

896 MS:

As in 876. Flora enters right and stands in front of her porch, her arms rigidly at her sides.

897 MS:

As in 895. Lynch's glare turns into a gloating smile and, as Ben exits right, Lynch turns and walks away to the rear.

FADE OUT:

FADE IN:

898 MS:

As in 896. As Elsie joins Flora, Flora points left and asks angrily about Lynch. Elsie lightly and briefly explains, and the two women kiss. Elsie exits left, and Flora looks after her, then she turns to enter the house, but pauses, looking disturbed.

FADE OUT:

FADE IN:

899 MS:

Gus walks forward along the fence, looking at Cameron Hall.

900 MS:

As in 898. Flora stands on the porch looking out, then turns and quickly enters the house.

901 MS:

As in 899. Gus has stopped in front of Cameron Hall and is looking intently toward it. Ben enters left behind Gus and goes through the gate. The two men look at each other.

902 TITLE: THE "LITTLE COLONEL" ORDERS GUS TO KEEP AWAY.

903 MCU:

Ben gestures to the right with his hand as he speaks.

904 MCU:

Gus replies indignantly.

905 MCU:

Lynch, entering from the right, mounts the steps to his house, and is about to open the front door, when he turns and looks out to the right at Ben and Gus.

906 MS:

As in 901. Gus continues speaking, and in a surly manner puts his hands in his pockets.

907 MCU:

As in 905. Lynch clenches his jaw in a manner of resolve and EXITS RIGHT.

908 MS:

As in 906. Lynch comes forward quickly and demands to know what is going on. Gus gives an account.

909 MCU:

As in 903. Ben glares with outrage.

910 MCU:

As in 904. Lynch speaks and points angrily at Ben.

911 MCU:

As in 909. Ben looks at the two men disdainfully.

912 MS:

As in 908. Without replying, Ben flashes a last look of scorn, turns, and walks back to the front porch of his house. Lynch tells Gus to report any further incidents of this kind to him, then turns and walks back toward his house. Gus stares at Cameron Hall as he puts his hands in his pockets and walks out to the right.

FADE OUT:

913 TITLE: IN AGONY OF SOUL OVER THE DEGRADATION AND RUIN OF HIS PEOPLE.

FADE IN:

914 MS:

Ben enters left and stands on the riverbank looking out across the valley. He takes off his hat and sits on a rock, holds his clenched fists out in a gesture of helplessness, then gestures sweepingly with his left hand and bows his head.

915 MLS:

Two white children, a boy and a girl, come forward carrying a sheet. They glance behind them.

916 MS:

As in 914. Ben looks up, seeing them.

917 MLS:

As in 915. The two children sit on the ground and cover themselves with the sheet. Two pairs of black children come forward along the same path and stop in front of the sheet-covered pair.

918 MS:

As in 916. Ben leans forward, watching them.

919 MS:

The black children giggle.

920 MCU:

The sheet begins to move.

921 MS:

As in 919. The black children become frightened, turn, and flee back down the path.

922 MLS:

As in 917. As the black children run off, the two white children under the sheet rise and take a few steps after them.

923 TITLE: THE INSPIRATION.

924 MS:

As in 918. Ben rises and points toward the children and smiles.

FADE OUT:

925 TITLE: THE RESULT.

THE KU KLUX KLAN, THE ORGANIZATION THAT SAVED THE SOUTH FROM THE ANARCHY OF BLACK RULE, BUT NOT WITHOUT THE SHEDDING OF MORE BLOOD THAN AT GETTYSBURG, ACCORDING TO JUDGE TOURGEE OF THE CARPET-BAGGERS [SIC].

FADE IN:

926 MLS, CV:

Two hooded Clansmen sit astride their horses. The one on the left raises, then lowers his rifle.

IRIS/FADE OUT:

927 TITLE: THEIR FIRST VISIT TO TERRORIZE A NEGRO DISTURBER AND BARN BURNER.

FADE IN:

928 MS:

Two blacks emerge from a cabin door on the right and exit left.

FADE OUT:

FADE/IRIS IN:

929 MLS, CV:

As the two black enter right and come to the gate, they stop at the sight of two hooded Clansmen on horseback and a third standing on the ground. The Clansman on the ground slowly lifts a bucket.

930 MS, CV:

The Clansman on the ground lifts the bucket to his mouth and slowly drinks, as the mounted Clansmen wave their arms slowly from side to side.

931 MCU, CV:

The two blacks turn to each other in fear.

932 MS, CV:

As in 930. The one Clansman continues to drink while the mounted one behind him lifts his arm high.

933 MCU, CV:

As in 931. The two terrified blacks begin to shake.

934 MS, CV:

As in 932. The mounted Clansmen motion with their hands held high and the one on the ground continues to drink.

935 MLS:

As in 929. As the Clansman lowers the bucket, the blacks flee to the right.

936 MS:

As in 928. The blacks run in from the left. The one stumbles on the step of the cabin, and the other helps him in through the door.

937 MLS:

As in 926. The three mounted Clansmen turn and ride off into the woods to the rear.

938 TITLE: LYNCH'S SUPPORTERS SCORE FIRST BLOOD AGAINST THE KU KLUX.

939 MS:

A man rushes in from the right and speaks excitedly to Lynch as the soldiers accompanying Lynch turn to listen. Gus joins the messenger and points toward the rear.

940 LS:

The three mounted Clansmen come galloping forward through the woods.

941 MS:

As in 939. Gus and the soldiers fire to the left through the bushes as Lynch urges them on.

942 LS:

As in 940. The Clansmen return fire, but the first two are hit and fall from their horses.

943 MS:

As in 941. Gus directs the soldiers, who continue to fire.

944 LS:

As in 942. The third Clansman and his horse fall.

945 MS:

As in 943. Gus and a soldier run out to the left as Lynch looks on.

946 TITLE: THE NEW REBELLION OF THE SOUTH.

947 MS:

Stoneman is seated in his study examining papers, when Lynch and Gus burst in from the left carrying Clan costumes. Lynch shows Stoneman a Clansman's tunic and describes the incident. Stoneman pounds his cane on the floor.

948 TITLE: "WE SHALL CRUSH THE WHITE SOUTH UNDER THE HEEL OF THE BLACK SOUTH."

949 MS:

As in 947. Stoneman points to the door, and as Lynch turns to leave, Stoneman grabs the costumes from him. As Lynch and Gus go through the door, Stoneman flings the costumes onto his desk.

950 TITLE: "YOUR LOVER BELONGS TO THIS MURDEROUS BAND OF OUTLAWS."

951 MS:

As in 949. Elsie comes running in from the left and approaches her father, who holds up the Clan tunic and shows it to her. As he explains, she becomes subdued, and he shows her a note. She reads it and puts her arm around her father, and they both look out to the left.

FADE OUT:

952 TITLE: THE TRYST.

CONFIRMED IN HER SUSPICIONS, IN LOYALTY TO HER FATHER SHE
BREAKS OFF THE ENGAGEMENT.

FADE IN:

953 MS:

Ben enters left and walks forward to the gate. Elsie runs in from foreground left and meets him. She speaks to him, pointing off left as they walk forward together.

954 CU:

A bundle wrapped in paper falls to the ground at their feet.

955 MS:

As in 953. Elsie stops in mid-sentence, looks down, and points to the bundle.

956 CU:

As in 954. A Clan costume is visible through the torn paper.

957 MS:

As in 955. Elsie stares at the fallen parcel for a moment, then looks up at Ben. He looks around, then bends down to pick it up.

958 CU:

As in 956. Ben reaches for the costume.

959 MS:

As in 957. Looking around, Ben rolls up the costume and quickly conceals it beneath his coat, as Elsie stares ahead rigidly. Ben takes off his hat and turns to offer Elsie a kiss, when he notices her accusing look. He tries to take her hand, but she pushes him away. He begins to speak, but she pulls away sharply and EXITS LEFT.

960 MS:

Elsie enters right, her eyes flashing. She stops and looks back.

961 MS:

As in 959. Ben calls her name.

962 MS:

As in 960. Elsie turns back toward Ben and EXITS RIGHT.

963 MS:

As in 961. Elsie enters left and approaches Ben. She puts her finger to her lips as she speaks.

964 TITLE: "BUT YOU NEED NOT FEAR THAT I WILL BETRAY YOU."

965 MS:

As in 963. Ben tries to explain, but Elsie will not hear it, and she EXITS LEFT.

966 MS:

As in 962. Elsie comes forward from the right, looking back at Ben. She pauses briefly, then WALKS OFF to the LEFT.

967 MS:

As in 965. Ben looks after her for a moment, then turns and WALKS OFF to the RIGHT.

968 MLS, SAV:

Elsie enters her bedroom from the rear and comes forward. She stands in the middle of her room and stares pensively.

969 MS:

Ben enters the Cameron parlor through the door on the right, locks it behind him, and comes forward to Flora, who is standing in the foreground on the left.

970 TITLE: OVER FOUR HUNDRED THOUSAND KU KLUX COSTUMES MADE BY
THE WOMEN OF THE SOUTH AND NOT ONE TRUST BETRAYED.

971 MS:

As in 969. Ben opens out the Clan costume and shows it to Flora. He leans toward her and in a conspiratorial manner gives her instructions. She nods, and they walk back to the rear where Margaret and Mrs. Cameron are seated on the left. The women rise as Ben shows them the tunic and they discuss the insignia. Mrs. Cameron takes the costume from her son, and he walks forward with Flora, who claps her hands in excitement. Ben takes her hand and tries to impress her with the need for secrecy. Flora exits left and returns, carrying her small Confederate flag, which she places diagonally across her chest and over her right shoulder as she raises her right hand and vows secrecy. Ben smiles, they embrace, and she runs back to her mother and sister.

972 MCU, SAV:

In her room, Elsie stares sightlessly at her dove cage.

973 MS:

As in 971. Flora skips forward to Ben, who is staring sadly toward the left. She asks him what the matter is.

974 MCU:

As in 972. Elsie continues to stare.

FADE OUT:

FADE IN:

975 MS:

As in 973. Flora embraces her brother and tries to cheer him up, and he responds by making her promise not to go outside alone. Flora skips after Ben as he turns and goes toward the door. He takes a paper from his coat pocket, picks up his hat, and EXITS RIGHT.

976 MLS:

Ben enters the hall from the left and comes forward slowly, reading the paper in his hand. He stops in the middle of the room.

977 MS:

As in 975. Flora opens the door to the hall on the right and looks out.

978 TITLE: LITTLE SISTER CONSOLES THE DISCONSOLATE LOVER.

979 MLS:

As in 976. Flora skips stealthily in from the left and comes up behind Ben. She surprises him with a little pounce at his arm, and he turns toward her.

980 MLS:

As in 977. Margaret rushes over to the door Flora has just left ajar and closes it, turning the key in the lock.

981 MS:

As in 979. Flora kisses her brother playfully half a dozen times on both cheeks and scampers off to the rear. Ben smiles and blows her a kiss. She exits left, and he walks OFF RIGHT.

FADE OUT:

FADE IN:

982 MLS:

As in 968. Elsie falls at the foot of her bed, sobbing.

983 MS:

Flora finishes folding a Clan costume, rises, and goes to the table. She and Margaret put costumes in a pillowcase as Mrs. Cameron sews.

984 TITLE: AGAINST THE BROTHER'S WARNING, SHE GOES ALONE TO THE SPRING.

FADE IN:

985 MS:

As Flora rocks back and forth on the arm of the couch, Mrs. Cameron pours herself a glass of water, takes a sip, and declares it stale. Flora jumps up and offers to fetch fresh water from the spring. She exits left and returns with a bucket. Mrs. Cameron tries to dissuade her, but Flora insists, and exits through the door on the RIGHT.

986 MLS:

Flora comes through the front door, pauses on the porch with the bucket in her hand, and skips happily out to the RIGHT.

987 MLS:

Flora comes through the gate and stops to admire the roses.

FADE IN:

988 MLS:

Flora comes running forward between the trees and stops to pick up a stone.

989 MLS:

As in 987. Gus stoops down and sneaks along the garden fence. He picks a flower and looks back.

990 MLS:

As in 988. Flora continues out RIGHT.

991 MLS:

As in 989. Gus sneaks along the picket fence.

FADE IN:

992 MLS:

In the woods Flora enters left, comes forward and picks up another stone.

993 MLS:

As in 990. Gus comes forward carrying his coat and pauses.

994 MLS:

As in 992. Flora tosses the stone to the left. She skips forward and goes out LEFT.

995 MLS:

As in 993. Gus looks intently out to the right, turns and starts to go back, pauses, looks over his shoulder, and exits left.

996 MLS:

Flora enters left and stops at the spring. She puts her left foot on the edge of the spring and leans forward with the bucket.

997 CU:

The bucket is dipped in the spring and lifted up.

998 MLS:

As in 996. Flora straightens up and looks at her soiled hands.

999 MLS:

As in 994. Gus comes in left from behind the bushes, pauses, and cranes his neck looking ahead.

1000 MLS:

As in 998. Flora notices something offscreen left and points to it smiling, then, leaving the bucket at the spring, goes out LEFT.

1001 MLS:

As in 999. Gus stoops to gain a better view, then runs left behind a bush.

FADE OUT:

FADE IN:

1002 MLS:

Flora skips in from the right, kneels on a log in the foreground, and looks up into the tree above.

1003 CU, CV:

A squirrel hops onto a branch.

1004 MLS:

As in 1002. Flora calls to the squirrel and tosses something at it.

1005 CU, CV:

As in 1003. The squirrel picks up a nut and begins to chew on it.

1006 MLS:

As in 1004. Flora responds with delight, readjusts herself on the log, and looks up to the left.

1007 MS:

Gus creeps forward under overhanging, dead branches.

1008 MS:

Flora rocks back and forth on the log, smiling, and glances up to the right.

1009 CU, CV:

As in 1005. The squirrel rubs its nose on the branch.

1010 MS:

As in 1008. Flora, twitching her feet, looks up at the squirrel and talks to it.

1011 CU:

From the shadows, among the dead branches, Gus watches intently.

1012 MS:

As in 1010. Flora continues talking to the squirrel.

1013 CU, CV:

As in 1009. The squirrel looks about.

1014 MS:

As in 1012. Flora blows the creature a kiss.

1015 CU:

As in 1013. The squirrel hops off the branch and out of sight.

1016 MS:

As in 1014. Flora clasps her hands together in delight.

1017 MLS:

Mrs. Cameron enters left, crosses the hall, and looks out the window on the right.

1018 MS:

As in 986. Ben mounts the porch steps and goes through the front door.

1019 MLS:

As in 1017. As Ben enters right, his mother comes forward. He asks about Flora, and she tells him. He looks alarmed and comes forward a few steps, his mother clinging anxiously to his arm.

1020 MLS:

As in 1016. Flora climbs down off the log, says goodbye to the squirrel, and goes out to the RIGHT.

1021 MS:

As in 1019. Ben tries to reassure his worried mother, but with a look of extreme alarm on his face, EXITS RIGHT.

1022 MS:

As in 1018. Ben comes through the front door and EXITS RIGHT.

1023 MS:

As in 1021. Mrs. Cameron walks back to the center of the hall and pauses. She turns, brings a hand to her mouth in a nervous gesture, and goes out to the LEFT.

1024 MLS:

As Flora enters left and stoops behind the log to pick up something, Gus rushes forward, grabs her elbow to stop her, then touches his cap.

1025 MS:

Flora draws back slightly as Gus tips his hat.

1026 TITLE:"YOU SEE, I'M A CAPTAIN NOW -- AND I WANT TO MARRY --"

1027 MS:

As in 1025. Gus leans forward earnestly as he speaks.

1028 MCU, CV:

Flora rubs her hands nervously and glances out left and then right.

1029 CU, CV:

His eyes wide in appeal, Gus speaks. [He seems to be saying "I love you."]

1030 MS, CV:

As in 1028. Flora twists her fingers and replies.

1031 MS:

As in 1027. Flora attempts to leave, but Gus holds out his arm to prevent her and continues to speak, pointing to himself and to her. Flora draws back, looking frightened.

1032 MLS:

As in 1024. Flora strikes Gus and leaps forward over the log and out to the right. Gus jumps over the log, dropping his coat as he falls.

1033 LS:

Flora looks back as she stumbles forward, flings her arms up in the air, and cries out as she EXITS RIGHT.

1034 MLS:

As in 1032. Gus picks himself up off the ground and, clutching his knee, goes out to the RIGHT.

1035 MS:

Flora comes forward through the bushes, throws her arms up in the air, and calls for help, then runs OUT RIGHT.

1036 LS:

As in 1033. Gus runs forward from the left, stops, and calls out.

1037 TITLE: "WAIT, MISSIE, I WON'T HURT YEH."

1038 LS:

As in 1036. Gus calls after Flora, then dashes out to the RIGHT.

1039 MLS:

As in 995. Ben enters LEFT and hurries forward along the fence and EXITS RIGHT.

1040 MLS:

Flora jumps over the trunk of a fallen tree and comes forward to a tree on the left, which she clings to as she looks back.

1041 LS:

Gus runs forward, jumps over a fallen trunk, and looks left.

1042 MLS:

As in 1040. Flora hides behind the tree, her eyes flashing in terror.

1043 LS:

As in 1041. Gus sees Flora and runs off left.

1044 MLS:

As in 1042. Flora pulls away from the tree and runs out right.

1045 MLS:

As in 1001. Ben runs in left behind the bushes, comes forward through a space between them, and rushes out left.

1046 LS:

Flora enters left and runs through the forest. She turns and starts to come forward, when Gus enters from the left in the foreground. She sees him and, waving her arms about in fright, retreats to the rear and out left. He runs after her, calling and gesturing to her to stop.

FADE OUT:

FADE IN:

1047 MLS:

As in 998. Ben enters left and approaches the spring. He sees the bucket, leans forward, and touches it. He straightens up and calls Flora's name, then looks around on the ground for clues and exits left.

1048 MLS:

Flora bursts in left and hides under a bush.

1049 MCU:

Flora crouches under the foliage and glances about, terrified.

1050 MS:

As in 1035. Gus comes forward, parting a way between two small pine trees, and holds up his hand and calls.

1051 MCU:

As in 1049. Flora cries out in fear.

1052 MS:

As in 1050. Gus hears her and comes forward and out to the right.

1053 MCU:

As in 1048. Flora leaves her hiding place and runs off to the right.

1054 MLS, AV:

As in 1034. Ben runs in from the right, stops behind the log, and calls out Flora's name, then exits left. He returns, jumps over the log, and finds Gus's coat. He drops the coat and calls, "Flora!" then runs out to the right.

1055 LS:

Flora appears from behind an enormous fallen tree, flings her arms up in distress, and runs back behind the tree to the left.

1056 LS:

As in 1046. Ben runs in from the left through the forest and pauses in a clearing. He looks around, then throws up his hands and starts to run to the left.

1057 MLS:

Flora climbs forward up a rocky slope and stumbles out to the right.

1058 MLS:

As in 1055. Gus runs to the left behind the fallen tree.

FADE IN:

1059 MCU:

Flora climbs forward and out to the right.

1060 MLS:

Flora reaches the top of the hill.

1061 MLS:

As in 1057. Gus runs up the rocky slope from the rear and loses his cap, then exits right.

1062 MS:

As in 1060. Flora, looking behind her to the left, gestures and calls out to Gus to stay away.

1063 MS:

As in 1059. Gus appears from below, crawling up over the rocks.

1064 MLS:

As in 1062. As Gus approaches from the left a few feet farther down the slope, Flora motions wildly to him to stay away and raises her arms, preparing to jump.

1065 MS:

As in 1052. Ben comes forward through the pine trees, calls out Flora's name, and exits right.

1066 MLS:

As in 1064. Flora gestures to Gus to keep back.

1067 MS:

As in 1066. Flora gestures toward the drop and threatens to jump.

1068 TITLE: "STAY AWAY OR I'LL JUMP!"

1069 MS:

As in 1067. Flora's eyes are wide with fear as she looks back toward Gus and motions him to keep back.

1070 MCU:

As in 1063. Gus is foaming at the mouth as he falls back a step and urges Flora to come away from the edge.

1071 MCU:

She motions him to stay back, then points to the drop and cries out, "I'll jump!"

1072 ELS:

Gus approaches Flora at the rocky summit.

1073 MLS:

Ben runs in from the right and pauses in a clearing in the forest. He sees something out to the left, calls out Flora's name and runs out left.

1074 MCU:

As in 1071. With her arms in the air, Flora cries out, "Ben!" She looks down over the edge and back toward Gus.

1075 MLS:

As in 1069. She motions Gus back and stands up.

1076 MCU:

As in 1070. Gus comes forward, foaming at the mouth.

1077 ELS:

As in 1072. Flora with her arms in the air is about to jump, as Gus motions to her to step back from the edge.

1078 MLS:

As in 1075. Flora jumps over the edge and out of sight.

1079 ELS:

As in 1077. Flora falls from the promontory to the rocks below.

1080 MLS:

Flora's body rolls in from the right and comes to rest at the base.

1081 MLS:

As in 1078. Gus climbs to the edge of the precipice to look down.

1082 MLS:

As in 1080. Flora lies still.

1083 ELS:

As in 1079. Gus stands at the top of the promontory, his arms held high.

1084 MLS:

As in 1081. Gus turns and goes out left.

1085 MLS:

As in 1061. Ben runs up the hill and stops when he finds Gus's cap. He picks it up.

1086 LS:

Gus jumps down from a large rock and disappears behind another.

1087 MLS:

As in 1085. Ben cries out and comes forward and out to the right.

1088 MLS:

As in 1084. Ben reaches the summit from the left and looks down.

FADE IN:

1089 MLS:

As in 1082. Flora moves slightly.

1090 MLS:

As in 1088. Ben leans forward, sees Flora, and rushes out to the LEFT.

FADE IN:

1091 MLS:

As in 1089. Ben clambers down the rocks on the left and runs forward. He kneels beside Flora and raises her.

1092 MS:

Holding her, Ben wipes the blood from Flora's mouth with the Confederate flag she had worn about her waist. She looks up at him and murmurs something. He asks her who did it, and she says, "Gus." He reacts as if he has been shot. With a faint smile, she whispers something else to him, then slumps forward in his arms, dead. He bends over her body in his arms, then looks up and stares out fiercely, then embraces her.

1093 TITLE: FOR HER WHO HAD LEARNED THE STERN LESSON OF HONOR WE SHOULD NOT GRIEVE THAT SHE FOUND SWEETER THE OPAL GATES OF DEATH.

FADE/IRIS IN:

1094 MLS:

As in 1022. Ben enters from the left carrying Flora's body and goes through his front door.

FADE/IRIS OUT:

FADE IN:

1095 MS:

Ben comes into the parlor through the door on the right and lays Flora's body on the couch. Mrs. Cameron enters from the rear and hurries forward as Ben attempts to stay her advance. She sees Flora and exclaims in shock, then comes forward and falls to her knees beside her dead daughter. Margaret rushes in from the right and Ben holds her back a moment. Half embracing Ben, she comes forward and kneels next to her sister and weeping mother. The scene darkens as Ben goes to his father who has come in from the rear.

1096 TITLE: AND NONE GRIEVED MORE THAN THESE.

1097 MS:

In the kitchen, Mammy weeps and Jake sits morosely with his elbows on his knees.

FADE OUT:

1098 TITLE: THE SON'S PLEA AGAINST HIS FATHER'S RADICAL POLICY.

FADE IN:

1099 MS:

Phil stands next to his seated father, arguing and gesturing emphatically. Stoneman replies angrily but pats his son on the shoulder.

1100 MS:

As Dr. Cameron sits motionless in a daze of grief, with his right hand over his heart, Ben asks Margaret for a Clan costume. She tries to dissuade him, but relents, and they carefully take the pillow supporting Flora's head. He hides the bundle under his coat and exits right as Margaret pleads with him.

1101 TITLE: GUS HIDES IN "WHITE-ARM" JOE'S GINMILL.

1102 MLS:

Gus comes forward from behind the saloon and glances off to the right before entering.

1103 MS:

Gus comes in through the door on the right and runs forward to a group in the foreground. He asks them to hide him, and they all move to the rear of the saloon. Gus closes the door again, which had swung open.

1104 MS:

Jeff, the smith, enters right carrying an anvil. As he speaks to a wainwright on the left, Ben and two companions enter from the left. Ben talks to Jeff and the wainwright and they follow him and his companions into the workshop, where Jeff puts down his anvil.

Notes:

1 This shot (876) and the shot that follows it (877) do not appear in the Museum of Modern Art print, but do appear in the 35mm tinted nitrate print that is preserved in the National Film Collection at the Library of Congress.

2 Shots 987 through 991 do not appear in the Museum of Modern Art print, but they are in the 35mm tinted nitrate print that is preserved in the National Film Collection at the Library of Congress.

1105 TITLE: TOWNSMEN ENLISTED IN THE SEARCH FOR THE ACCUSED GUS, THAT HE MAY BE GIVEN A FAIR TRIAL IN THE DIM HALLS OF THE INVISIBLE EMPIRE.

1106 MS:

As in 1104. In the doorway of the workshop, Ben instructs Jeff, then he walks off to the right with his two companions. Jeff speaks to his assistant, the wainwright, and they both take off their aprons. Jeff walks forward and out to the right and his helper EXITS LEFT.

1107 MS:

Jeff's assistant enters right, glances back, and hides around a corner.

1108 MLS:

As in 1103. In the saloon, Gus goes over to the door and closes it again.

1109 MS:

As in 1102. Jeff enters from the right and approaches the saloon door. With his hand on the knob, he pauses and looks right.

1110 MLS:

As in 1108. "White-arm" Joe points to the left and Gus quickly hides under the bar on the left.

1111 1111 MS:

As in 1109. Jeff pushes open the door and peers in before entering.

1112 MLS:

As in 1110. Jeff enters the saloon, comes forward, and speaks to Joe. Joe rises from his chair, and as Jeff speaks to him, he shakes his head. As Jeff turns to walk over to the bar, Joe pulls him back by his shirt, and Jeff clenches his fists.

1113 MS:

Jeff and Joe stare at each other in a menacing fashion.

(CONTINUED)

1113 CONTINUED:

FADE IN:

1114 NMCU:

Jeff slowly lifts his right hand.

1115 MCU:

Gus looks up from his hiding place and scowls.

1116 MCU:

As in 1114. Jeff slowly lowers his clenched fist.

1117 MCU, CV:

"White-arm" Joe smiles as he makes a reply.

1118 MLS:

As in 1112. Jeff turns and starts to cross left.

1119 MCU:

As in 1115. Gus, hiding under the bar, smiles.

1120 MLS:

As in 1118. Joe pulls Jeff back by his shirt and speaks angrily to him. Jeff smiles, but the moment Joe stops speaking, he punches Joe in the jaw. One of the men in the saloon leaps at Jeff, and Jeff hurls the man to the floor. Another man comes forward, and Jeff knocks him to the floor.

1121 MS:

Ben questions two blacks, and as they exit to the left, they smile. Ben and his companion move on toward the rear.

1122 MLS:

As in 1120. Jeff throws a man bodily at Joe and the others, and they all land in a heap on the floor. Gus comes forward from behind the bar and attacks Jeff, who knocks him to the floor. Gus leaps up and lunges again at the smith.

1123 MS:

As in 1121. Ben and his friend come forward along the path and OUT to the RIGHT.

1124 MS:

Jeff continues to fight off his attackers, one of whom he lifts and throws out the window to the right.

1125 MS:

As in 1111. Outside, the man comes flying through the window and lands at the feet of a group of startled blacks. Another man stumbles out the door.

1126 MS:

As in 1124. In the saloon, the fighting continues as chairs are thrown about and bodies collide.

1127 MS:

As in 1125. Outside, the man who was thrown through the window and the man who came through the door run off.

1128 MLS:

As in 1126. Jeff throws a man to the floor. The man leaps up and throws a chair at the smith. Jeff ducks to avoid the chair, and hits the man on the head with a bottle. Gus charges at Jeff, and Jeff picks him up, kicking violently, and exits right.

1129 MS:

As in 1127. Jeff comes through the door carrying Gus and throws him to the ground.

1130 MLS:

As in 1128. Inside the saloon, a man by the bar fires a pistol out to the right.

1131 MS:

As in 1129. Jeff, standing outside in front of the open door, is hit.

1132 MLS:

As in 1130. The man with the gun goes over to the door.

1133 MS:

As in 1131. Gus takes the gun and shoots Jeff again. Jeff falls to the ground, and Gus shakes his fist over the body.

1134 MS:

As in 1107. Jeff's assistant comes around the corner of the saloon and looks right.

1135 MS:

As in 1133. Gus looks up to the left, rushes over to the door of the saloon, then runs OUT to the RIGHT.

1136 MS:

As in 1134. Jeff's assistant runs forward and OUT to the RIGHT.

1137 MLS:

Gus runs in from the left and goes over to a horse tied to a fence.

1138 MS:

As in 1135. Jeff's assistant rushes forward from the corner of the saloon and kneels beside Jeff.

1139 MLS:

As in 1137. Gus mounts the horse and rides OFF LEFT.

1140 MS:

As in 1138. The assistant gets up and runs OFF to the RIGHT.

1141 MLS:

As in 1139. The assistant runs in from the left to the fence, as a man enters from the right. As the man draws a pistol from the holster at his hip, Jeff's assistant grabs it and the two men run out to the LEFT.

1142 MS:

A man approaches Ben and his companion, shaking his head.

1143 MLS:

Gus rides forward and shoots at the two men who run in from the right. As he gallops off to the left, the two men run forward, shooting at him.

1144 LS:

Gus gallops forward along the fence.

1145 MLS:

As in 1143. Jeff's assistant stands at the gate with the man and fires straight ahead.

1146 LS:

As in 1144. The horse falls and Gus is thrown to the ground.

1147 LS:

Ben and the two men with him look and rush out LEFT.

1148 LS:

As in 1146. Gus is running forward as Ben enters right and lunges at him. Ben's companions rush in and help him catch Gus, and they lead Gus out to the RIGHT.

1149 TITLE: THE TRIAL.

1150 MLS:

A group of hooded Clansmen stand in the foreground with their heads bowed as a Clansman on the left holds his arms up high. Clansmen on horseback are lined up in the rear, and a cross can be seen burning in the rear on the right. The Clansman on the left motions with his arm, and a terrified Gus is dragged in from the left and brought forward. A Clansman holds out Gus's cap as evidence, and then he and one of his hooded comrades point to the Clansman on the right. Gus looks up at the Clansman on the right, who takes a step toward him and begins to remove his hood.

FADE OUT.

FADE/IRIS IN:

1151 MS, CV:

In the parlor, Flora lies on a bier heaped with flowers, as Dr. and Mrs. Cameron and Margaret watch over her.

1152 MLS:

As in 1150. The Clansman on the right is Ben, who points to Gus and then to the rear, as Gus is dragged away.

FADE OUT.

1153 TITLE: GUILTY.

1154 MLS:

As in 1152. Gus is thrown across a Clansman's horse and ridden out to the rear.

FADE OUT:

1155 TITLE: ON THE STEPS OF THE LIEUT. GOVERNOR'S HOUSE. THE ANSWER TO THE BLACKS AND CARPETBAGGERS.

FADE IN:

1156 LS:

A group of five Clansmen rides up to the front steps of Lynch's house.

1157 MLS:

The horseman carrying Gus's body goes up to the porch and roughly drops the dead man on the doorstep.

1158 MS:

Gus's body lies on its side in front of the doors to Lynch's house. On his shoulder is pinned a piece of paper bearing the letters "K K K" and a depiction of a skull and crossbones.

1159 MLS:

As in 1156. The Clansmen turn and gallop off.

1160 MLS:

As in 1100. Ben comes slowly into the Cameron parlor and Margaret closes the door behind him. Dr. Cameron sits on the left with a large Bible open on his knees. Ben puts the bundle on the couch and walks over to the bier on the left. He looks sorrowfully at his dead sister, and as Margaret comes forward, he puts his arm around her.

1161 TITLE: MORNING.

1162 MLS:

A servant and Lynch emerge from their front door and see Gus's body. Lynch reaches down and takes the paper pinned to Gus's shoulder. As he reads, he gasps, "Oh, no!"

1163 MS:

From across the street, Stoneman's servant and two other men see, and run OUT LEFT.

1164 MLS:

As in 1162. Stoneman's servant and the two men rush in from the right. Lynch gives an order, and the men pick up the dead man and follow Lynch OUT RIGHT.

1165 TITLE: LYNCH ACCEPTS THE CHALLENGE BY ORDERING NEGRO MILITIA REINFORCEMENTS TO FILL THE STREETS.

1166 MLS:

Stoneman looks down at Gus's body lying on the floor of his study. As Lynch puts on his hat and exits left, Stoneman orders the body to be removed.

1167 MLS:

As in 1164. Lynch enters right, and on his porch he turns, with clenched fists, and curses, "Son of a bitch!" He goes in.

1168 TITLE: HAVING EMBROILED LYNCH IN THE UPRISING, STONEMAN TAKES HIS TEMPORARY DEPARTURE TO AVOID THE CONSEQUENCES.

1169 MLS:

Stoneman comes through the gate on the right, followed by a servant carrying bags. Stoneman glances to his left and right before entering the waiting carriage. They drive off as the camera pans slightly to the left.

1170 TITLE: THE CLANS PREPARE FOR ACTION.

FADE IN:

1171 MS:

Ben holds up Flora's little Confederate flag and looks away as he dips it twice in a basin of water held by a fellow Clansman. He wrings it out and holds it aloft again.

1172 TITLE: "BRETHREN, THIS FLAG BEARS THE RED STAIN OF THE LIFE OF A SOUTHERN WOMAN, A PRICELESS SACRIFICE ON THE ALTAR OF AN OUTRAGED CIVILIZATION."

1173 MS:

As in 1171. Ben takes a burning cross from a Clansman behind him and holds it and the flag aloft as the Clansmen and a man in a dark coat and hat look on.

1174 TITLE: "HERE I RAISE THE ANCIENT SYMBOL OF AN UNCONQUERED RACE OF MEN, THE FIERY CROSS OF OLD SCOTLAND'S HILLS... I QUENCH ITS FLAMES IN THE SWEETEST BLOOD THAT EVER STAINED THE SANDS OF TIME!"

1175 MS:

As in 1173. Ben quenches the fiery cross in the basin and hands it to the man in street clothes. The man listens to Ben's instructions, puts the cross under his coat, runs back to his horse, and rides off.

1176 LS:

The man rides forward along a tree-lined road and OUT LEFT.

1177 MS:

As in 1175. Ben looks down, overcome by emotion, as a fellow Clansman turns and puts his arms around him.

FADE OUT:

1178 TITLE: THE SUMMONS DELIVERED TO THE TITAN OF THE ADJOINING COUNTY TO DISARM ALL BLACKS THAT NIGHT.

FADE IN:

1179 LS:

The rider comes forward, stops by a signal flare and blows a whistle.

FADE OUT:

FADE IN:

1180 MLS:

Behind the foliage, crouching Clansmen rise.

1181 MLS:

The rider continues to blow the whistle.

1182 MLS:

As in 1180. The hiding Clansmen start to move toward the left behind the foliage.

1183 LS:

As in 1179. Clansmen emerge from the foliage on the right, and the rider hands over the cross. He delivers his message and rides off.

1184 TITLE: SPIES DISPATCHED TO HUNT OUT WHITES IN POSSESSION OF THE COSTUME OF THE KU KLUX. THE PENALTY -- DEATH.

1185 MS:

Lynch, in his office, instructs two men, and they exit to the rear. He thrusts his hands in his pockets and starts to pace about angrily.

1186 MLS:

Margaret enters the Cameron parlor from the rear and comes forward, as Dr. Cameron enters from the right and exits left. Margaret takes a Clan costume from beneath her skirt and stuffs it into a pillowcase, which she hides under a cushion on the couch. In the rear, the back door opens, and a spy crawling on his hands and knees can be seen peering in.

1187 MCU:

The spy looks in from under the curtain in front of the door.

1188 MLS:

As in 1186. Margaret stuffs the costume under the cushion on the couch and the spy departs. As she turns, Margaret gasps, realizing that the double doors to the parlor are open. She hastens to the back door and bends down to check under the curtain, then looks forward to the couch to check the sightline, in case anyone had been spying on her.

1189 MS:

As in 1185. Lynch enters his office from the left with a glass in his hand. He drinks from the glass and reels slightly as he puts down the glass and looks left.

1190 MLS:

As in 1188. Margaret closes the double doors and comes forward, shaking her hands anxiously. She glances back toward the doors, checks the hiding place of the Clan costume once more, and decides to stop worrying about it.

1191 TITLE: LYNCH HAPPY AT LAST TO WREAK VENGEANCE ON CAMERON HOUSE.

1192 MS:

As in 1189. Lynch starts toward the rear of his office, when two men burst in and deliver a message. Lynch pushes them out and turns, clenching his fist and looking pleased. He calls in a soldier standing out in the hall, comes forward to his desk, and writes an order.

FADE OUT:

1193 TITLE: THE BITTERNESS OF IDEALS CRUSHED.

FADE IN:

1194 MS:

Elsie sits at her vanity table, fixing her hair. She brings her hand up to her face and looks up unhappily.

1195 MS:

As in 1190. Mrs. Cameron enters the parlor left, followed by Dr. Cameron and Margaret. She sits down, and her husband and daughter comfort her.

1196 TITLE: THE SCALAWAG WHITE CAPTAIN, IN ACCORDANCE WITH THE CARPETBAGGERS' POLICY, MAKES THE ARREST.

1197 MS:

The Captain and soldiers enter right and approach the front door of Cameron Hall. The Captain sends men to the left and right and then knocks.

1198 MS:

As in 1195. Mrs. Cameron rises and approaches the door on the RIGHT.

1199 MS:

As in 1197. The Captain and two soldiers wait at the front door.

1200 MS:

As in 1198. Mrs. Cameron goes through the parlor door on the RIGHT.

1201 MLS:

From the rear left of the hall, Mrs. Cameron looks forward anxiously.

1202 MS:

As in 1199. The Captain and soldiers go through the front door.

1203 MLS:

As in 1201. The Captain and soldiers enter the hall right and go toward Mrs. Cameron.

1204 MS:

As in 1200. Mrs. Cameron and Margaret quickly shut the parlor door.

1205 MLS:

As in 1203. The soldiers start to beat down the door on the left.

1206 MS:

As in 1204. Dr. Cameron tells his wife and daughter to open the door.

1207 MLS:

As in 1205. The soldier continues to smash at the door with his rifle.

1208 MS:

As in 1206. The Captain and two soldiers burst into the parlor, and Dr. Cameron is placed under arrest. The spy/soldier points to the couch and the Captain lifts up the cushion and looks it over. He digs under another cushion and withdraws a Clan costume, which Margaret tries to take from him. As they struggle, Dr. Cameron steps forward and tries to assist Margaret, but he is pulled back. The Captain pushes Margaret away, and when Dr. Cameron resists arrest, he is thrown onto the couch. He is lifted from the couch and led through the door to the hall.

1209 MS:

As in 1202. Dr. Cameron is led, struggling, through the front door onto the porch and out to the right. The Captain follows, carrying the Clan costume, as Mrs. Cameron, Margaret, and Mammy look on in helpless distress.

1210 MCU:

Lynch comes forward on his porch and looks out to the right.

1211 MS:

Dr. Cameron is pushed through the gate and brought forward. The group pauses as the Captain comes to the front to speak to Dr. Cameron.

1212 MCU:

As in 1210. Lynch looks on from his porch and smiles.

1213 MS:

As in 1211. As the Captain speaks, Dr. Cameron clenches his fists in impotent rage, before he is pushed forward and out to the right. An on-looker in the background laughs hard.

1214 MS:

As in 1209. On the porch, Mrs. Cameron struggles with Margaret and Mammy, then collapses on a chair as Margaret rushes out to the LEFT.

1215 MLS:

Margaret runs in from the right and enters the Stoneman house.

1216 TITLE: APPEALING TO ELSIE STONEMAN TO HAVE HER FATHER INTERVENE.

1217 MS:

As in 1194. Elsie is sitting at her vanity table when Margaret rushes in from the rear. Margaret is hysterically incoherent, but when Elsie shakes her, she begins to explain.

1218 MS:

As in 1214. On the porch, Mammy tries to comfort Mrs. Cameron. She leaves Mrs. Cameron and turns to face the street.

1219 MS:

As in 1217. As Margaret explains, Elsie brings her hand to her mouth in shock, and Margaret begins to sob on her shoulder.

1220 MS:

As in 1218. Mammy starts down the porch steps, wailing and rubbing her eyes.

1221 MS:

As in 1213. On the street, the amused onlooker is doubled over in helpless laughter.

1222 MS:

As in 1220. Mammy is infuriated, and she rolls up her sleeves and exits right.

1223 MS:

As in 1221. The laughing man does not see Mammy coming through the gate behind him. She comes forward to face him and then knocks him to the ground with a single blow, steps over his body, and goes back through the gate and OUT RIGHT.

1224 TITLE: THE FAITHFUL SOULS TAKE A HAND.

1225 MS:

As in 1222. Jake comes onto the porch from the right and Mrs. Cameron explains to him what has happened. Mammy enters right, pushes Jake forward, and follows him out to the RIGHT.

1226 MS:

As in 1223. The man who was laughing is staggering to his feet as Mammy pushes Jake through the gate. As Jake goes out to the right, Mammy knocks the man down again and, shaking her fist, follows Jake OUT.

1227 MS:

As in 1219. Elsie embraces Margaret and sends her out the door, then hurries forward and starts to dress.

1228 MLS:

Margaret comes forward quickly in the hall, pauses and pulls back her hair, and EXITS RIGHT.

1229 MLS:

As in 1226. Mrs. Cameron comes through the gate onto the street, followed by Margaret, who tries to restrain her. They EXIT RIGHT.

1230 MLS:

Elsie dashes into her father's room from the left and looks about frantically. She sees a servant in the hall, and asks her father's whereabouts. When the servant is unable to help, Elsie runs out to the LEFT.

1231 TITLE: THE MASTER IN CHAINS PARADED BEFORE HIS FORMER SLAVES.

1232 MLS:

The Captain leads Dr. Cameron into the slave quarters and stops near a group to show off his captive. A woman spits at Dr. Cameron's feet and leads the others in berating him. The Captain takes Dr. Cameron off to the rear, and the slaves follow, jeering and taunting the handcuffed man.

FADE OUT:

1233 TITLE: HOPING TO EFFECT A RESCUE, THE FAITHFUL SOULS PRETEND TO JOIN THE MOCKERS.

FADE IN:

1234 MLS:

Jake and Mammy come forward and talk to a man standing on a wagon. Jake points to the right.

1235 MLS:

As in 1229. Phil enters from the left and comes forward quickly along the sidewalk in front of Cameron Hall. He looks anxiously ahead as he EXITS RIGHT.

1236 MLS:

As in 1234. Jake and Mammy continue to talk to the wagoner, who agrees to help them.

1237 MLS:

As in 1232. The rowdy group of slaves taunts Dr. Cameron and pulls at his hair. The Captain pulls him out to the RIGHT.

1238 MS:

The Captain drags Dr. Cameron in from the right. They stop, the Captain laughs, and they exit left as Dr. Cameron is pushed by a guard.

1239 MLS:

As in 1236. Dr. Cameron is yanked in from the right by the Captain, and they stop next to the wagon as Jake comes forward.

1240 TITLE: "IS I YO' EQUAL, CAP'N -- JES LIKE ANY WHITE MAN?"

1241 MLS:

As in 1239. Jake gestures to the Captain.

1242 MCU:

Mammy has her arms around the two soldiers, who are laughing. She steals a glance back.

1243 MS:

Jake laughs uproariously with the Captain.

1244 MCU:

As in 1242. Mammy, laughing hard, turns and puts her arms around the two soldiers. She glances back.

1245 MLS:

As in 1238. Mrs. Cameron and Margaret rush in from the right, followed by Phil. They stop suddenly when they see what is happening, and Margaret puts her arms around her mother.

1246 MLS:

As in 1241. Jake continues to laugh ostentatiously.

1247 MLS:

As in 1243. Jake jabs at Dr. Cameron's shoulder.

1248 MLS:

Mammy looks back and then pushes the two soldiers to the ground with the weight of her whole body.

1249 MLS:

As in 1246. Jake punches the Captain in the face and he falls to the ground, as Mammy pummels the two soldiers pinned under her. Jake quickly assists Dr. Cameron onto the wagon.

1250 MS:

The soldiers kick their legs and flail their arms in an effort to wrestle free of Mammy.

1251 MLS:

As in 1249. Jake goes over to Mammy.

1252 MS:

As in 1245. Phil pulls out a pistol and rushes out left as Mrs. Cameron and Margaret look on in distress.

1253 MLS:

As in 1251. Phil punches the Captain in the face as he attempts to rise.

FADE IN:

1254 MS:

Elsie enters left and sees what is happening. She involuntarily points to the right and raises her hand to her mouth in shock.

1255 MS:

Phil fires a shot and one of the soldiers falls at his feet. He kneels beside the dead man.

1256 MS:

As in 1252. Mrs. Cameron and Margaret bring their hands up to their mouths in fright and rush out to the left.

1257 MLS:

As in 1253. Margaret and her mother run in from the right and Mrs. Cameron quickly gets onto the wagon.

1258 MS:

As in 1254. Elsie looks on anxiously for a moment and rushes out to the right.

1259 MS:

The excited group in the wagon call to Phil. 1260

1260 MLS:

As in 1257. Phil hops onto the wagon as it pulls away, and the Captain staggers after the fleeing group for a few yards before turning and running back and out to the RIGHT.

1261 TITLE: ELSIE LEARNS HER BROTHER HAS SLAIN A NEGRO IN THE RESCUE OF DR. CAMERON.

1262 MS:

As in 1258. Elsie and the Captain walk in backwards from the right, gesturing in the direction of the scene of the crime. He explains what happened, and exits left. Elsie looks bewildered as she comes forward a few steps, pauses, and runs out to the RIGHT.

1263 MLS:

IRIS of the departing wagon.

1264 TITLE: AWAITING HER FATHER'S EXPECTED ARRIVAL.

1265 MLS:

As in 1230. Elsie rushes into her father's study, looks about anxiously, clasping her hands, and falls exhausted into a chair. Suddenly, she sits up and turns.

1266 MLS:

The Captain runs in from the lower left, stops to blow a whistle, and enters a building on the right.

1267 LS:

The wagon moves away down a country road as Jake urges the wagoner to go faster.

1268 MLS:

A squad of black soldiers runs forward and OUT LEFT.

1269 TITLE: THE SOCIAL LION OF THE NEW ARISTOCRACY.

1270 MS:

In Lynch's dining room, two elegantly dressed mulatto women remove their shawls, as Lynch, their escorts, and two servants assist them and position the chairs.

1271 MLS:

As in 1260. The squad of soldiers runs in from the right and goes down the street toward the rear. The leader comes back and orders one of his men to stay with the man Phil shot. The soldier comes forward and kneels beside the dead man.

1272 MCU:

Elsie sits, waiting patiently.

FADE OUT:

FADE IN:

1273 MS:

As in 1270. As Lynch's guests drink and laugh, he stares ahead.

1274 MLS:

As the wagon enters left and goes down a small bank, a wheel comes off, and the escaping party scrambles out.

1275 TITLE: THE LITTLE CABIN OCCUPIED BY TWO UNION VETERANS BECOMES THEIR REFUGE.

FADE OUT:

FADE IN:

1276 LS:

A small cabin sits isolated in an open space.

1277 MLS:

The cabin.

FADE OUT:

(CONTINUED)

1277 CONTINUED:

FADE IN:

1278 MLS:

Inside the cabin, a man is cooking at the fireplace, while another man and a small girl look on.

1279 MS:

The man, leaning forward, adjusts the position of the frying pan on the fire.

1280 ECU:

With a long-handled fork, the bacon is turned in the pan.

1281 MS:

As in 1279. As the man cooks, the young girl and the other man continue to look on intently.

1282 LS:

As in 1276. Iris opens completely. The fugitive group enters left and makes its way across the open space toward the cabin.

1283 MLS:

As in 1277. Phil runs in from the left, followed by the Camerons. They go to the front door.

1284 MLS:

As in 1278. The man puts down the cooking fork and rises. He comes forward, picks up a lantern, and exits through a door on the right.

1285 MS:

The man enters left and sets down the lantern. He walks to the front door on the right and opens it.

1286 MLS:

As in 1283. The veteran appears on the threshold of his cabin, and the fugitive party crowds around him.

1287 TITLE: THE FORMER ENEMIES OF NORTH AND SOUTH ARE UNITED AGAIN IN COMMON DEFENCE OF THEIR ARYAN BIRTHRIGHT.

1288 MS:

As in 1285. The Camerons come forward, and as Dr. Cameron explains, the man holds his lantern up to Dr. Cameron's face. He smiles and heartily shakes Dr. Cameron's hand.

1289 MLS:

As in 1284. The young girl, who has been looking through the door on the right, climbs into bed and pulls up the covers, as the veteran seated by the fireplace looks on.

1290 LS:

The leader of the search party calls his men, who are fording a stream in the rear. They come forward and follow him out to the left.

1291 MS:

As in 1288. The veteran leads the Camerons through the door on the left.

1292 MLS:

As in 1289. The veteran holds open the door, and Mrs. Cameron enters and sits by the fire. Margaret and her father come in, and when Phil enters, he closes the door behind him. The veteran introduces his friend.

1293 TITLE: HER FATHER FAILING TO RETURN, AND IGNORANT OF LYNCH'S DESIGNS ON HER, ELSIE GOES TO THE MULATTO LEADER FOR HELP.

FADE OUT:

FADE IN:

1294 MS:

As in 1265. Elsie rises suddenly from her chair with an idea, and dashes out to the left.

1295 LS:

As in 1274. Two black men on horseback examine the broken wagon, and start riding off toward the right.

1296 MS:

Elsie dashes in from the right, past a group of laughing sentries. She tries the door on the left and, finding it locked, asks a sentry to open it for her. He obliges, and they enter.

1297 MS:

Elsie and the sentry come forward quickly. He exits left as she urges him to hurry.

1298 MS:

In the inner room, Lynch is hosting a party. The sentry enters through the door in the rear and comes forward, through the drinking and laughing guests, to Lynch.

1299 MS:

As in 1297. Elsie waits impatiently in Lynch's office.

1300 MS:

As in 1298. The sentry salutes Lynch and exits through the door at the rear. Lynch puts down his drink, quickly excuses himself, and follows.

1301 MCU, CV:

Lynch peers through the door on the left, and upon seeing Elsie, smiles to himself.

1302 MS:

As in 1299. With her hand to her head in a distracted gesture, Elsie asks the sentry if he has delivered her message, and he nods.

1303 MS, CV:

As in 1301. Lynch, still smiling, withdraws into the room.

1304 MS:

As in 1300. Lynch comes through the door at the rear and orders a servant to clear the room. The servant asks the guests to leave.

1305 MS, CV:

As in 1303. Lynch comes through the door, closes it behind him, and exits right.

1306 MS:

As in 1302. Lynch enters his office from the left and indicates to Elsie that he will be with her in a moment. He goes toward the rear and tells the sentry to leave and close the door behind him. He comes forward and listens to Elsie's appeal. He shows surprise, and abruptly calls to the sentry, who opens the double doors and comes forward. As the sentry salutes, Lynch sits at his desk and begins to write.

1307 MS:

As in 1304. Lynch's servants usher the guests out at the rear right.

FADE OUT:

FADE IN:

1308 MS:

As in 1306. Lynch rises and gives the letter to the sentry, who leaves. Elsie picks up her cloak and prepares to go, but Lynch comes forward and detains her.

1309 TITLE: LYNCH'S PROPOSAL OF MARRIAGE.

1310 MS:

As in 1308. Elsie takes a step toward the door, but Lynch recalls her. He speaks to her, and she backs away from him slightly.

1311 MCU, CV:

Lynch speaks, bringing his hands up to his heart.

1312 MCU, CV:

Elsie stares at him.

1313 MS, CV:

As in 1311. Lynch mutters something and juts out his lower lip.

1314 MCU, CV:

As in 1312. Elsie opens her mouth, as if to speak, and draws back.

1315 MS:

As in 1310. Elsie points to him angrily and threatens to have him horsewhipped. She turns and goes toward the door in the rear, but Lynch runs back, locks the door, and pockets the key. They both come forward, Lynch speaking and gesturing with agitation, and Elsie trying to calm him down.

1316 TITLE: LYNCH'S REPLY TO HER THREAT OF A HORSEWHIPPING FOR HIS INSOLENCIE.

1317 MS:

As in 1315. Lynch steps to the window, flings aside the shade, and points out toward the street.

1318 LS:

Black soldiers jostle whites on the sidewalk and fire their rifles into the air.

1319 MS:

As in 1317. Lynch points to himself and says to Elsie, "Those are my people!"

1320 LS:

As in 1318. The black soldiers, now lined up in the street, discharge their guns in unison, as townsfolk on the sidewalk wave and cheer wildly.

1321 MS:

As in 1319. Lynch lets the shade drop against the window as he turns toward Elsie and gestures with both hands.

1322 TITLE: "SEE! MY PEOPLE FILL THE STREETS. WITH THEM I WILL BUILD A BLACK EMPIRE AND YOU AS A QUEEN SHALL SIT BY MY SIDE."

1323 MS:

As in 1321. Lynch gestures widely with his arms as Elsie sinks into a chair. He kneels down and takes the hem of her blouse and brings it to his lips. Elsie draws back in horror, then rises, throws her hands in the air, and runs to the door. She pounds at the door and presses herself against it, as Lynch sits in a chair and grins.

1324 MCU, CV:

Elsie turns, with her back pressed against the door, and draws her hands across her face.

1325 MCU, CV:

As he speaks, Lynch gestures left toward the street and then points to himself and to Elsie.

1326 MCU, CV:

As in 1324. Elsie pleads with him and holds out her arms.

1327 MCU, CV:

As in 1325. Lynch smiles and rubs his hands against his thighs.

1328 MCU, CV:

As in 1326. Elsie's eyes widen, she turns her body away from Lynch and screams.

FADE OUT:

FADE IN:

1329 LS:

Two Clansmen on horseback ride in from the right and pull up in front of a barn. One of them holds aloft a burning cross.

1330 LS:

A Clansman gallops in from the right and stops at a crossroads.

1331 TITLE: SUMMONING THE CLANS.

1332 MCU:

In front of the barn, one of the hooded horsemen holds up the burning cross and the other blows a whistle.

1333 LS:

As in 1329. The two Clansmen ride forward and OUT LEFT.

1334 LS:

As in 1330. The horseman at the crossroads comes forward and goes OUT LEFT.

FADE OUT:

FADE IN:

1335 LS:

As in 1333. Five mounted Clansmen gallop in from the left in front of the barn and come forward and OUT LEFT.

1336 MS:

As in 1323. Elsie dashes from the door over to the window, but Lynch gets up off his knees, grabs her, and pushes her to the center of the room. He pleads with her as she turns away from him and clutches at her face in distress.

1337 MLS:

Two Clansmen -- one of them carrying the fiery cross -- gallop forward along a tree-shaded road and OUT LEFT.

1338 MS:

As in 1336. Lynch shakes a fist at Elsie and pounds his chest.

FADE OUT:

FADE IN:

1339 LS:

The two Clansmen enter right and ride toward the rear down the center of the stream.

FADE OUT:

FADE IN:

1340 MS:

As in 1338. Lynch, shouting, raises his fist and gestures toward the window.

1341 MS:

As in 1307. In the parlor, the three startled servants hear.

1342 MS:

As in 1340. Lynch calls out as Elsie cowers in fright.

1343 MS:

As in 1341. One servant rushes to the door in the rear and opens it, as the other two look on in fright.

1344 MCU, CV:

As in 1305. The servant comes through the door and EXITS RIGHT.

1345 MS:

As in 1342. The servant enters left and Lynch speaks to him.

1346 TITLE: LYNCH, DRUNK WITH WINE AND POWER, ORDERS HIS HENCHMEN TO HURRY PREPARATIONS FOR A FORCED MARRIAGE.

1347 MS:

As in 1345. The servant exits to the left and Lynch turns to Elsie. He points to her and to himself, as she brings a hand up to her mouth in horror.

1348 MCU, CV:

As in 1344. The servant dashes left through the door.

1349 MS:

As in 1343. The servant comes through the door and immediately instructs a fellow servant and sends him out to the right. He comes back into the room and begins to instruct the maid.

1350 MS:

As in 1347. Elsie gestures helplessly as Lynch grins and tells her what he plans to do. She makes a dash out left toward the door.

1351 MS, CV:

As in 1348. Elsie comes in right, flings herself against the door and tries to open it, struggling with the doorknob.

1352 MS:

As in 1350. Lynch gestures to her to move away from the door and come back to him.

1353 MS, CV:

As in 1351. Elsie turns to face Lynch. Her eyes are wide with fear.

FADE OUT:

FADE IN:

1354 LS:

Clansmen ride in from the left, cross a shallow stream, and go out right.

1355 MS:

As in 1352. Lynch beckons Elsie forward.

1356 MS, CV:

As in 1353. As if hypnotized, Elsie walks toward him, out to the right.

1357 MS:

As in 1355. Elsie enters left, goes to Lynch, and pleads with him.

FADE IN:

1358 LS:

Two Clansmen ride in from the right carrying a burning cross. They pause to give a signal, then ride out rear right.

1359 MS:

As in 1357. Elsie pushes Lynch and makes a dash for the double doors in the rear. He chases after her, and she runs forward and pulls a chair to one side in an attempt to obstruct him.

FADE OUT:

FADE IN:

1360 LS:

An army of Clansmen assembles in a large field. Ben is in the foreground.

1361 MCU, CV:

Ben, attired elaborately in his Clan costume, sits astride his horse and looks from side to side.

1362 LS:

As in 1358. At the crossroads, several Clansmen ride forward, pause, and gallop in a cloud of dust out to the right.

FADE OUT:

FADE IN:

1363 LS:

As in 1360. In the background, a group of Clansmen rides in from the right and joins the assembly. Ben salutes them.

1364 ELS:

Silhouetted against the sky, Clansmen ride from left to right along the ridge of a hill.

1365 MLS:

Two Clansmen gallop forward along a road between a stream and a cornfield.

FADE IN/DISSOLVE:

1366 MLS:

The two Clansmen ride forward, one of them holding aloft a fiery cross, as the camera tracks back with them.

1367 MS:

As in 1359. Lynch continues to hover close to Elsie, as she sinks momentarily into a chair, then rises and turns to go to the rear of the room. He grabs her as she tries to push past him.

1368 MLS, SAV:

A carriage carrying Stoneman comes forward and goes out left. A group of blacks runs after the carriage and two men on horseback follow a few yards behind.

1369 MS:

As in 1367. Flinging up her arms, Elsie falls back in a faint and Lynch supports her.

1370 MLS:

The carriage comes to a stop and a servant alights as Stoneman stands in the carriage and acknowledges the cheers of the crowd.

1371 MS:

As in 1369. Lynch has Elsie in his arms and is leaning over her, when he hears the commotion outside heralding Stoneman's arrival. He looks to the right.

1372 MS:

Stoneman is helped from the carriage by the servant as the crowd waves and cheers.

1373 MLS:

As in 1370. Stoneman enters Lynch's house on the left and the servant gets back into the carriage.

1374 MS:

As in 1371. Lynch draws the unconscious Elsie closer to him.

1375 MS:

As in 1296. Stoneman goes left to the door of Lynch's office and knocks with his cane.

1376 MS:

As in 1374. Lynch hears the knock at the door, looks right, and turns back to look at the woman in his arms.

1377 MS:

As in 1375. Stoneman questions the sentry standing at the door, and the sentry shakes his head. Stoneman knocks again, impatiently.

1378 MS:

As in 1376. Lynch reluctantly pulls his gaze away from Elsie and listens to the knocking at the door.

1379 MS:

As in 1377. Stoneman calls to Lynch through the closed door and pounds his cane on the floor. He turns to the guard, who again shakes his head.

1380 MS:

As in 1378. Lynch looks right as he strokes Elsie's brow, then moves out left, dragging Elsie with him.

1381 MS:

As in 1349. Lynch carries Elsie into the inner room and props her up in a chair, as the two servants look on. He instructs the maid to watch her.

1382 MS:

As in 1379. Stoneman angrily turns to leave.

1383 MS:

As in 1381. Lynch goes to the rear of the inner room and opens the door to his office.

1384 MS:

As in 1380. Lynch enters right, groping in his pocket for the key. He goes to the double doors in the rear of his office and unlocks them.

1385 MS:

As in 1382. Stoneman, hearing the key in the lock, turns and goes back to the door. The door opens, and he enters left.

1386 MS:

As in 1384. Stoneman comes forward quickly, with a paper in his hand, and Lynch follows him closely.

1387 LS:

As in 1363. The Clansmen continue to assemble in the field, and Ben salutes the new arrivals.

1388 MS:

As in 1386. As Stoneman concludes his instructions and is turning to leave, Lynch detains him and speaks.

1389 TITLE: "I WANT TO MARRY A WHITE WOMAN."

1390 MS:

As in 1388. Stoneman smiles and congratulates him with a hearty slap on the shoulder and a handshake.

FADE OUT:

1391 TITLE: THE CLANS BEING ASSEMBLED IN FULL STRENGTH, RIDE OFF ON THEIR APPOINTED MISSION.

FADE IN:

1392 LS:

As in 1387. A group of assembling Clansmen rides forward to Ben, who salutes them 3 and leads the army of Clansmen out right.

1393 TITLE: AND MEANWHILE, OTHER FATES --

1394 MS:

Inside the cabin, over the head of the little girl, Phil pleads with Margaret, who remains cool toward him.

1395 MS:

As in 1390. As Stoneman turns to leave, Lynch speaks and gestures to the right, where Elsie is in the next room.

FADE OUT:

FADE IN:

1396 MCU:

Behind the unconscious Elsie, the servant holds up a goblet to the maid and taps it with his forefinger, indicating that Elsie has been drugged.

FADE OUT:

1397 MS:

As in 1395. Lynch points to himself and explains to Stoneman.

1398 TITLE: "THE LADY I WANT TO MARRY IS YOUR DAUGHTER."

1399 MS:

As in 1397. Stoneman responds angrily and clenches his fist as if to strike Lynch. As Stoneman turns to leave, Lynch grabs his arm.

1400 TITLE: THE TOWN GIVEN OVER TO CRAZED NEGROES BROUGHT IN BY LYNCH AND STONEMAN TO OVERAWE THE WHITES.

1401 LS:

LEFT SIDE MASKED. The square is filled with blacks in a state of agitation and excitement.

1402 MS:

As in 1399. Lynch becomes angry and calls in a guard. As the guard enters, Stoneman realizes Elsie is in the next room, and he points to the left.

1403 LS:

A column of Clansmen on horseback rides forward down a straight road and out to the left.

1404 MS:

As in 1381. Elsie regains consciousness as the maid leads the servant out to the rear right. The servant is stopped by a guard at the door, but makes his way past, as Elsie rises and flings herself at the window on the right.

1405 TITLE: WHITE SPIES DISGUISED.

1406 MS:

Two men on horseback are looking about, when their attention is attracted by something out to the left.

1407 MCU:

Elsie screams from behind the closed window.

1408 MCU:

Elsie picks up a bottle and raises it to smash the window.

1409 MCU:

As in 1407. The window is smashed, and Elsie rushes forward and begins to scream for help as the maid comes up behind her and attempts to restrain her.

1410 MLS:

The two spies turn and start to make their way down the street.

1411 MCU:

As in 1409. Elsie screams frantically as the maid struggles with her.

1412 MLS:

As in 1408. The maid pulls Elsie away from the window.

1413 MS:

As in 1402. Stoneman hears his daughter's screams and attempts to go to her, but Lynch overpowers him and shoves him violently into a chair.

1414 MS:

As in 1404. As Elsie and the maid struggle, the servant rushes forward from the rear right.

1415 MLS:

As in 1410. As the spies ride away down the street and out to the right, a guard standing at Lynch's door looks after them with suspicion.

1416 MS:

As in 1414. Elsie faints and is pulled back into the chair by the servants.

1417 MS:

As in 1413. Lynch holds Stoneman down with one hand as he angrily pounds his chest and points to the inner room. Stoneman dazedly but firmly shakes his head.

1418 MLS:

As in 1295. The two horsemen have brought a squad to see the broken wagon. They pause for a moment, looking at the wagon, and follow the squad leader out to the right.

1419 MLS:

In the cabin, Dr. and Mrs. Cameron sit by the fire with the two veterans, and Margaret sits in a chair on the right, with the little girl on her knee. Phil opens the door and goes out right.

1420 MLS:

Phil enters the outer room through the door on the left and goes over to the window on the right. The wagoner, Jake, and Mammy are sleeping.

1421 MCU:

Margaret looks away from the door and turns to stare out left.

1422 CU, CV:

Margaret stares sadly.

1423 MCU:

As in 1421. The little girl touches a tear on Margaret's cheek, and Margaret draws the child to her.

1424 LS:

Soldiers come in from the left and make their way across the open ground toward the cabin.

1425 MLS:

As in 1420. Phil closes the door on the right, and the wagoner rises from his chair.

1426 LS:

A shot is fired from the cabin, and the soldiers drop to the ground. They return the fire.

1427 MLS:

As in 1425. The veteran rushes in from the left and goes over to Phil, who has a gun in his hand. They come forward together, and Phil points to the left.

1428 MLS:

As in 1419. Dr. Cameron opens the door on the right and goes through, as Mrs. Cameron and Margaret huddle at the center of the room with the little girl.

1429 MLS:

As in 1427. Dr. Cameron comes in from the right and joins Phil and the veteran, who try to persuade him to return to the inner room.

1430 LS:

As in 1426. Under continuing fire from the cabin, the soldiers rise and start to retreat.

1431 MLS:

As in 1429. The veteran roughly leads a protesting Dr. Cameron to the left.

1432 TITLE: THE UNION VETERANS REFUSE TO ALLOW DR. CAMERON TO GIVE HIMSELF UP.

MS: the veteran brings Dr. Cameron into the inner room through the door on the right, and explains the old man's intention to his partner. The partner shouts, "No!" and raises his gun to show their commitment to the Camerons' defense. As the partner goes to the rear and starts shooting through the window, the veteran and Dr. Cameron embrace. Dr. Cameron smiles to himself and pushes up his sleeves in excitement, as the veteran runs to the rear and picks up a rifle behind the door. Dr. Cameron turns in circles, looking for a gun, as his wife cowers in fright.

1433 LS:

As in 1430. The soldiers crouch on the ground at a safer distance from the cabin, as more soldiers enter rear left and approach the cabin from the other side, through the smoke.

1434 LS:

The column of hooded horsemen gallops forward down a road and out left.

1435 MS:

As in 1416. As the maid struggles with the gagged Elsie, the servant standing behind the chair looks up in response to noise from the street.

1436 LS:

As in 1401. Left side masked. Confusion reigns in the crowded street.

1437 CU:

Elsie, exhausted and with a gag in her mouth, flutters and closes her eyes. The servant's clenched fist is a few inches from her cheek.

1438 TITLE: WHILE HELPLESS WHITES LOOK ON.

FADE IN:

1439 MS:

A woman seated in the foreground prays over a Bible. A younger woman kneels at her side. Behind them, a father and daughter, arm in arm, look out the window.

FADE OUT:

FADE IN:

1440 LS:

As in 1437. Left side masked. A white man is pushed to the ground and the mob clamors around him as he is beaten.

1441 MS:

Another white family is gathered in their parlor. Two members stand to one side of the window, looking out.

1442 LS:

As in 1441. Left side masked. The riotous mob becomes more unruly as the white man is thrown onto his back and beaten with a rifle by a black soldier.

1443 MS:

In another house, a man with a wooden leg stares out the window. His daughter has her arm around his neck, and his wife, seated nearby, holds a baby.

1444 TITLE: KU KLUX SYMPATHIZERS VICTIMS OF THE BLACK MOBS.

1445 LS:

In the middle of a packed crowd on the street in front of Cameron Hall, a man is bounced up and down on a board until he falls forward. In the foreground on the left, a tarred and feathered man is jostled by the crowd.

1446 MCU:

The tarred and feathered man is pushed around violently by the crowd. The man being bounced on the board is visible at the upper right.

1447 LS:

As in 1446. The crowd continues to push and shove around the man being bounced up and down and around the tarred and feathered man on the left.

1448 MS:

The father of another white family looks through the window as his wife lies on her sickbed in the foreground and his two children sit arm in arm in a chair.

1449 LS:

As in 1443. A fight breaks out among black soldiers in the foreground of the rioting crowd.

1450 MLS:

As two white men are carried from the jail on the right and taken into the crowd, they are beaten with sticks.

FADE OUT:

FADE IN:

1451 MS:

In the jailhouse, the jailers stand helplessly in front of an open cell, as one of the men paces about anxiously and looks to the left.

1452 MLS:

As in 1451. The frenzy continues outside the jailhouse as another white man is carried into the crowd.

1453 MS:

As in 1452. The jailers listen to the commotion somewhere off to the left.

FADE OUT:

(CONTINUED)

1453 CONTINUED:

FADE IN:

1454 MLS:

As in 1453. The crowd presses against the jailhouse door, beating it with clubs and rifles.

1455 ELS, AV:

In the distance, the column of galloping Clansmen moves down the road from the left and out on the right.

1456 LS:

As in 1450. In the foreground, soldiers in the crowd jostle a young black woman and start tearing at her clothes.

1457 LS:

The two white spies stop the column of advancing Clansmen and give their report, and the column rides forward and out lower right.

1458 MLS:

As in 1455. The mob, growing even more violent, fiercely batters the jailhouse door.

1459 MCU:

The Clansmen gallop forward, the camera TRACKING BACK with them. Ben, at the head of the column, lowers his hood.

1460 LS:

The Clansmen enter the town from the rear left and come forward down the street. The leader, waving a pistol in the air, brings the column to a halt.

1461 LS:

IRIS WIDENS. As the Clansmen enter the square from the left and right rear, black soldiers at the edge of the crowd fire at the horsemen.

1462 LS:

The horsemen ride forward down the street and out to the left, firing their guns.

1463 LS:

As in 1462. Clansmen ride from left to right in the rear, as black soldiers, forming a ring around the agitated crowd, fire.

1464 LS:

The mob in front of Cameron Hall moves to the rear, to follow the black troops moving from left to right down the street.

1465 MS:

Black soldiers lined up by a wall fire out to the left.

1466 MS:

As in 1417. Lynch in his office hears the commotion and goes left to the window. Stoneman sits dazed and nodding in a chair.

1467 LS:

Clansmen gallop forward and out left. One horseman is shot and falls to the ground.

1468 MLS:

As the black riflemen along the wall fire, one is hit and falls forward.

1469 LS:

As in 1463. A riderless horse comes forward through the smoke, and another Clansman is shot and falls from his mount. In the rear, a group of Clansmen stops and turns.

1470 MS:

As in 1467. Lynch orders the guard at the door to watch Stoneman, then he exits left.

1471 MS:

As in 1466. The black soldiers at the brick wall fire.

1472 LS:

As in 1470. Clansmen gallop down the street out left. A horse and rider fall to the ground.

1473 MS:

As in 1472. The soldiers fire from their position at the brick wall.

1474 LS:

As in 1473. A Clansman is shot and falls from his horse, and the horse goes out left.

1475 LS:

As in 1434. Soldiers lay siege to the isolated cabin from all sides.

1476 MLS:

As in 1431. In the cabin, Phil fires out the window on the right, while Mammy huddles on the floor and the wagoner ducks below the window in the rear.

1477 LS:

As in 1476. The soldiers advance slowly, firing at the cabin.

1478 MLS:

As in 1428. In the inner room of the cabin, the veterans fire out the window, while Mrs. Cameron, Margaret, and the child huddle near the fireplace.

1479 MCU:

Mrs. Cameron, sobbing with fright, holds the child tightly, and Margaret puts her arms around her mother.

1480 LS:

As in 1464. The excited mob is gathered in the foreground as Clansmen ride from left to right in the rear and black soldiers fire at them.

1481 MS:

Lynch emerges from his house amid the fighting, and goes out right.

1482 MLS:

As in 1477. In the cabin, the wagoner ducks again.

1483 LS:

Clansmen enter upper right and gallop across the fields toward the cabin.

1484 MLS:

The four Clansmen fire pistols out to the left as they ride forward.

1485 LS:

As in 1484. As the Clansmen approach, the soldiers fire at them.

1486 MLS:

As in 1485. Two of the hooded horsemen turn and ride off to the right. The other two are shot, and one falls with his horse.

1487 MLS:

As in 1479. Inside the cabin, Dr. Cameron pushes aside the veteran and looks out the window.

1488 MLS:

As in 1487. The second of the two Clansmen shot also falls to the ground with his horse.

1489 MLS:

As in 1486. Soldiers move across the fields through the thick smoke.

1490 MLS:

As in 1488. Dr. Cameron leaves the window and hurries forward and to the left. The camera PANS slightly to the LEFT.

1491 MLS:

As in 1489. Soldiers approach the fallen Clansmen with raised bayonets.

1492 MLS:

As in 1491. Dr. Cameron tries to reassure his wife for a moment and then moves back to the rear.

1493 LS:

The two Clansmen who were not hit by the soldiers besieging

1494 THE

Cabin come through the gate from the field and onto the road.
They gallop off left.

FADE OUT:

FADE IN:

1495 LS:

As in 1481. The crowd in the square is gathered behind a
line of black soldiers, who fire at a group of mounted
Clansmen in the rear.

1496 MLS:

The black rifleman fire. Two are hit by Clansmen's bullets,
and they fall.

1497 LS:

As in 1495. The Clansmen ride toward the crowd and the line
of riflemen protecting them. The panicked crowd scatters.

1498 MS, CV:

The Clansmen gallop forward, firing pistols. The camera TRACKS
BACK with them.

1499 MLS:

As in 1496. The riflemen step back and start to retreat out
to the right.

1500 LS:

As in 1497. The mob flees and the black soldiers move out of
the way of the advancing Clansmen.

1501 MS:

As in 1474. The riflemen at the brick wall retreat.

1502 CU:

As in 1438. Elsie, gagged and held down in the chair, rolls
her eyes deliriously.

1503 MS:

As in 1471. Stoneman attempts to rise, but the guard pushes him back into the chair with his bayonet.

1504 MLS:

The mob and the black soldiers run forward across the square as the camera tracks back with them.

1505 LS:

As in 1500. A group of the mounted Clansmen gallops forward across the square littered with bodies and exits left and right. A larger group of Clansmen remains in the rear.

1506 MS:

As in 1482. As fleeing soldiers dash from right to left past his front door, Lynch comes in from the right, glances back, and quickly goes in.

1507 LS:

As in 1465. The crowd, pursued by Clansmen, comes swarming forward down the street in front of Cameron Hall.

1508 LS:

The crowd runs down the street toward the rear.

1509 LS:

As in 1507. The black riflemen bring up the rear, running forward down the street.

1510 LS:

As in 1508. Clansmen enter from right and left, firing at the fleeing crowd.

1511 MS:

As in 1436. As Lynch's servants run in fright to the rear and exit right, Elsie removes the gag and screams. As she rises from the chair, Lynch grabs her and carries her through the rear door.

1512 MLS:

Lynch enters left carrying Elsie. Stoneman rises and tries to stop him, but Lynch pushes him down, and several guards burst into the room through the double doors in the rear.

1513 LS:

As in 1509. Clansmen ride down the street past Cameron Hall.

1514 LS:

Clansmen enter rear left and foreground right and stop in front of Lynch's house. They dismount and quickly go in.

1515 MLS:

As in 1512. As the Clansmen burst into Lynch's office, Elsie pulls herself away from Lynch and goes to her father. A shot is fired, and the guard at left falls. A Clansman pushes Lynch violently, and he falls into a chair, where two Clansmen hold him down. The leader turns to Elsie.

1516 MCU:

The leader puts an arm around Elsie and lifts his hood, and she sees that it is Ben.

1517 MLS:

As in 1515. Elsie clings to Ben, as the Clansmen hold down Lynch.

1518 MLS:

As in 1493. In the cabin, the two veterans and Dr. Cameron crouch on either side of and beneath the window in the rear of the inner room. Mrs. Cameron, Margaret, and the child still huddle near the fireplace on the left.

1519 MCU:

The veteran shoots out the window with his rifle, and his partner does the same with his pistol. Dr. Cameron turns to each and grins with excitement.

1520 TITLE: NEWS OF THE DANGER TO THE LITTLE PARTY IN THE BESIEGED CABIN.

1521 LS:

Two mounted Clansmen enter left and gallop down the street toward Lynch's house.

1522 LS:

The two horsemen enter right and report to the Clansmen assembled in front of Lynch's house.

1523 MLS:

As in 1517. A Clansman enters Lynch's office from the rear and makes his way through the group to Ben. He excitedly reports the news to his leader, and Ben follows him out. Elsie turns and throws herself into her father's arms, and as Lynch is led out, all but one of the Clansmen exit to the rear.

FADE OUT:

FADE IN:

1524 MLS:

A Clansman leaps onto his horse from the porch railing on the left, and the Clansmen follow him out on the right.

1525 LS:

Ben leads the Clansmen forward past his house and out left.

1526 LS, CV:

As in 1478. The besiegers crowd around the cabin.

MS: inside the cabin, Dr. Cameron comforts his wife, as Margaret, clutching his elbow, turns away from her father and holds out her arms to the right.

1527 MS:

Phil fires a rifle out the window on the right and smiles to himself.

1528 MS:

As in 1527. Margaret leaves her frightened parents and goes out the door on the right.

1529 MLS:

As in 1483. Margaret enters the outer room on the left and runs over to Phil. They embrace, and Jake urges them to get down.

1530 MS:

Blacks with large sticks and soldiers with rifles batter at the door to the cabin.

1531 MCU:

As in 1528. Margaret throws her arms around Phil, and at the very moment they embrace, the window on the right is smashed off its hinges and an arm gropes toward them. Phil swiftly turns and raises his pistol.

1532 MS:

As in 1531. The besiegers continue to clamor at the front door of the cabin.

1533 MS:

As in 1532. A man starts to climb through the window on the right, and Phil beats him on the head with his pistol. The man withdraws.

1534 MS:

As in 1533. The soldiers beat at the front door with the butts of their rifles.

1535 MCU:

Mammy stands by an open window, poised with a club in her hands. When a soldier appears at the window, she hits him on the head with the club, and he falls back.

1536 LS:

A large number of Clansmen gallop down a road from the right and out on the left.

1537 MCU:

As in 1536. Again, Mammy hits a soldier on the head as he attempts to enter through the window.

1538 MS:

As in 1535. The commotion at the front door continues.

1539 MS:

As in 1518. As the veteran tries to comfort the child crouched down by the bed, Dr. Cameron points to the door, and the veteran dashes out to the right.

1540 MLS:

As in 1530. The veteran enters left and rushes over to Margaret and Phil. As a soldier succeeds in pushing his rifle through the window, the veteran quickly leads Margaret back to the inner room.

1541 MS:

As in 1540. Margaret and Phil rush into the inner room, and Mammy and the veteran follow, closing the door quickly behind them.

1542 MS:

The besiegers succeed in beating down the door of the cabin and two of them enter.

1543 MLS:

As in 1541. A group of soldiers bursts in and forces Jake and the wagoner back. When the wagoner resists, he is hit on the head.

1544 MS:

As in 1542. A soldier pushes open the door to the inner room. Phil knocks the intruder on the head with his pistol, and with the veteran, pushes the door shut. Mammy comes over and adds her weight. In the rear, the veteran's partner fires through the window.

1545 MLS:

As in 1544. A soldier aims his bayonet at the wagoner's chest as Jake is beaten.

1546 MS:

As in 1545. Dr. Cameron tries to comfort his terrified wife while the veteran leans on the door to keep it closed. Mammy stands in readiness with a soup ladle in her hand.

1547 MLS:

As in 1546. The wagoner is shot and falls. Near him, a soldier whom Phil has hit also falls.

1548 MLS:

Dr. Cameron and the veteran turn a table on its side and wedge it against the door, while Phil and Margaret try to keep the door on the left closed.

1549 MS:

As soldiers beat on the door to the inner room with sticks and rifles, "white-arm" Joe rams the door with his body.

1550 MLS:

As in 1549. The besieged party struggles to keep the doors closed.

1551 LS:

The column of Clansmen gallops forward down the road and out left.

1552 MLS:

As in 1548. As two soldiers and "white-arm" Joe continue to batter the door to the inner room, a soldier picks up a white handkerchief from the floor.

1553 MLS:

As in 1551. In the inner room, the struggle to hold the doors continues.

1554 MS:

Using their rifles as battering rams, soldiers force the back door.

1555 MS:

Phil falls back as the back door is pushed open by the attackers. Margaret swipes at a soldier with a bottle.

1556 MLS:

The Clansmen ride forward as the camera tracks back with them.

1557 MS:

As in 1556. As a soldier grabs Margaret, Dr. Cameron comes forward and pulls his daughter away from the attacker, and Phil pushes the door shut. Margaret falls at her father's feet, and he holds a gun above her.

1558 MLS:

The Clansmen continue to gallop forward at full speed as the camera tracks back with them.

1559 MLS:

As in 1553. The soldier with the handkerchief shows his find to those battering the door.

1560 MS:

The veteran struggles with one hand to shut the straining door. In his other hand, he holds a rifle above his daughter's head.

1561 MCU:

The little girl holds Mrs. Cameron in a tight embrace, as the rifle hovers above their heads.

1562 CU:

Tears roll down the terrified child's cheeks.

1563 MS:

As in 1555. Exulting in their imminent triumph, one of the soldiers smiles as he rams the back door with his rifle.

1564 MS:

As in 1558. Phil leans despairingly against the door as Dr. Cameron holds a pistol above his unconscious daughter's head.

IRIS IN:

1565 LS:

As in 1526. As Clansmen enter upper left, the besiegers start to flee across the open ground away from the cabin.

1566 MS:

As in 1564. The soldiers battering at the door freeze in terror and run out left.

1567 MS:

As in 1565. Phil grabs Dr. Cameron's arm and they look at each other in disbelief.

1568 MLS:

As in 1560. In the outer room, the attackers are frozen in midgesture. They start to move out right.

1569 MS:

As in 1561. The door against which the veteran has been pushing suddenly swings shut. He opens it and looks out.

1570 LS:

As in 1566. The Clansmen enter right and the attackers run for their lives across the open ground outside the cabin.

1571 MLS:

Clansmen enter right and left and dismount in front of the cabin.

1572 MLS:

As in 1569. Inside the cabin, "white-arm" Joe fires a shot toward the door but is himself hit a moment later when Clansmen burst in. He falls, and a Clansman shoots at a soldier on the right, who also falls.

1573 MLS:

As in 1551. In the inner room, Dr. Cameron, Margaret, and Phil embrace. As Mammy removes the upturned table, the veteran looks through the door and then turns to the little girl.

1574 MLS:

As in 1573. The Clansmen in the outer room turn to enter the inner room on the left.

1575 MS:

As in 1574. As Margaret assists her father in helping Mrs. Cameron into a chair, a Clansman pulls Margaret aside and whispers his identity to her. She embraces him and excitedly indicates to her parents who he is.

1576 LS:

The mounted Clansmen ride forward, away from the cabin, and out to the right.

Notes 3 In the Museum of Modern Art print, this shot (1392) has been edited into three shots, with the title [return] (shot 1391) intervening between Ben's salute and his order to march out to the right.