

SCENE 149. FRONT OF NELSON HOME.

TITLE: While at the Nelson homestead.

Isaac Nelson discovered going toward mail box, rural route carrier just placing mail inside. Isaac speaks to him as he exits and then runs through the mail; he notices a postal card and looks at it INSERT ADDRESS SIDE---

I have reached New York and it is a mighty big town - Everett.

Mrs. Isaac Nelson, Beeler's Bend, N.H. R. R. 4.

Back to action- Isaac's hatred for the boy is paramount. He tears the postal into bits and with one or two other pices of mail, exits toward the house.

SCENE 150. INTERIOS NELSON KITCHEN.

The supper table is set. Three chairs, three plates fixed. Isaac enters and Mrs. Nelson, noticing he has the mail, asks if there is anything for her. Isaac says "No." He starts to sit down at the table and notices there ar3 three plates and three chairs. INSERT CLOSE UP OF TABLE TO GET THIS OVER. Isaac speaks. INSERT TITLE---

" After this, you needn't set the table for the dead! "

Back to action. He places the chair to one side and taking up the plate, places it in the kitchen safe. Then he sits down at the table again. Mrs. Nelson just watches and bites her lip.

SCENE 151. THEATRE STAGE.

Full shot; Everett has edged forward until he is almost up against the piano, but unobserved. A still different act is on now. The crowd has thinned down and only seven or eight people are about. Seligman is still on

PK want 149 cleanup father
PK Father
PK
want 150
PK

PK

PK

PK

*insert Piano Player
OK*

SCENE 152. THEATRE STAGE.

Close up of Everett standing at one end of the piano, twisting and squirming under the steady gaze of Seligman. He wonders what on earth to do, and figures he is in some way, in bad.

*insert Everett
OK*

SCENE 153 THEATRE STAGE.

Angle giving close up of Seligman, Everett, piano player, director, et cetera. An idea is coming to Seligman as he looks at Everett and he takes a step toward the boy, who, frightened, backs away from Seligman. The others are looking on, waiting for the great Seligman to declare himself. Seligman's mind is working over time. He looks Everett over from head to foot and then asks INSERT TITLE

" You may be kidding me, but you look like the real thing. "

Back to action. Seligman talking to Everett, who does not know what to say. He looks at Seligman, and about at everybody else, mystified. Slight smiles come over the faces of everybody but Seligman. The director looks at Seligman, wondering what has come over the big chief.

Seligman speaks to the piano player, and then to Everett, and says---INSERT TITLE----

" Come on and dance -- show me what you can do. "

The director looks at Seligman, astounded, and Everett is in a perfect daze. Seligman and others step back, waiting.

insert Gels laughing at Ray

SCENE 154. THEATRE STAGE.

Close up of Everett and piano player, Everett in the foreground. He is at sea. He has never danced a step in his life. The piano player is pounding away and turns around and tells Everett to start. Everett swallows, gets a firm grip on himself.

SCENE 155. THEATRE STAGE.

TITLE: Courage -- the one quality for which old Isaac Nelson is responsible, and now asserting itself in the same determined manner, that conquered "Maud, The Man-hater!"

Big close up of Everett's face, beads of perspiration standing out on forehead. He is making up his mind to try. He sets his jaws. His eyes shift toward the men. "I can dance," he tells himself, and looks down at his feet.

BR 155 1/2 piano player

SCENE 156. THEATRE STAGE.

insert Ray
BR

Full shot - Everett in foreground. Seligman, director and others about. Everett starts to dance. It is a combination of everything. God! How he is trying! He simply must dance!

SCENE 157 THEATRE STAGE.

Close up of Seligman and director. Seligman is interested. The director has not got Seligman's enthusiasm as yet. This should be a short flash.

SCENE 158. THEATRE STAGE.

TITLE: Perhaps not as finished as the work
of Salome, but one of his ancestors
must have been a toe-artist.

Close up of Everett dancing. Oh, boy! but he's trying!
He jerks, slides, kicks, twirls, and does everything
he thinks a dancer ought to do, and he is as serious about
it as it is humanly possible for anyone to be about his
work.

SCENE 159. THEATRE STAGE.

Full shot. Seligman watching, his brow wrinkled.
"This country boy is good. He takes himself so seriously
- he's funny". thinks Seligman. The director stands to
one side but he has not Seligman's enthusiasm or interest.
Everett finishes his dance and looks around, wondering
what next. Seligman, in a sort of study, goes to Everett
and talks about the dance. Everett does not realize or
feel that he has accomplished anything great. He was told
to dance and he has done so. Seligman turns to the
director and to the piano player and talks regarding
Everett. The boy wonders what is going to be the result
of all this .

SCENE 160. THEATRE STAGE.

Close up of Seligman, director and piano player discussing
Everett. Seligman speaks title to Director---INSERT TITLE---

" Rehearsing would spoil him. It is his
natural greenness and fresh-from-the-farm
awkwardness that makes him good. "

Back to action. Seligman convinces the director he is
right, and insists that Everett is there, and turns looking
toward him, then walks over toward him.

*160 insert
OK
Giles facing
1/2 Ray*

SCENE 161. THEATRE STAGE.

Everett seated, almost exhausted, blowing hard and wiping the perspiration from his forehead. He does not know what to expect nor what to do. As Seligman comes up to Everett, the boy rises and does a little bow as though he thought it were proper. Seligman speaks
----INSERT TITLE----

" You're hired at ten dollars a day. Be here tomorrow morning at nine o'clock sharp, and I'll tell you more about your work. "

Everett says "Yes, I'll be here," and as he takes a step to leave Seligman restrains him and takes bill fold from his pocket and hands Everett a couple of bills. Everett looks at the money, thanks Seligman and turns to go, but does not know how to get out. Seligman points toward an exit and Everett leaves the scene. Seligman standing looking after him.

SCENE 162. STAGE ENTRANCE.

Several actors and actresses are waiting around, all of them extreme theatrical types, as Everett comes out of the building and unmindful of the people about, looks at the two bills. He is radiantly happy. The theatrical people wonder who this rube is.

SCENE 163. THEATRE STAGE.

Seligman, director and piano player discovered and Seligman is still thinking of the country jake he has just hired. Seligman waxes enthusiastic as he talks to the director
---INSERT TITLE---

" Trot out the beauty squad as milk maids, throw in some hay stacks and a rail fence - it'll be a knock-out! "

Back to action. Seligman dopping out his idea to the director and getting over the idea they have to work overtime now to get this act framed in time for the following evening.

*BR
161 hired
Greed girl*

SCENE 164. INTERIOR THEATRE, AUDIENCE.

TITLE: The initial presentation of
"The Clod Hopper Glide"
before any audience.

Shooting from stage back toward audience. A crowded house, expectantly looking forward. They applaud.

SCENE 165. STAGE.

Shoot from front against battle field back drop. Theodore Roosevelt returns to the stage, bows, thanks the audience, and exits. Make this an angle shot in one corner as though he were just accepting the applause.

SCENE 166. WINGS OF STAGE.

Everett in the same old suit of clothes, Roosevelt comes off stage. A dozen or more girls garbed as milk maids and equally as many men wearing overalls and straw hats, in background. All go on stage. Everett scared to death. Seligman encourages him. Director skeptical
Peeks thru curtain to see audience.

SCENE 167. STAGE.

Shoot from full center. Curtain rises on hayfield with one or two hay stacks, a rail fence running diagonally across stage. Men are all working, pitching hay onto the stacks, when the girls, on the opposite side of the fence, stick their heads up and the men all cease work and turn and look. The men are all singing with the exception of Everett, who remains by the hay stack in foreground, pitchfork in hand, and watches. The men go over to the rail fence. A man beside each girl.

*BK
milk maids
hay stacks*

SCENE 168. AUDIENCE.

Flash of the audience as they seem to warm up to the act. *BR*

SCENE 169. STAGE.

Wings

Everett still out in the cold, every man on the stage singing to some girl, except himself. Rube-like he watches. The men assist the milk maids over the rail fence and they start a dance step. Everett follows around watching and tries to get a girl to look at him, but they good naturedly pass him up. He begins imitating their dance awkwardly.

*169 insert
Play: Title*

I'll char my eyes if you give me a shove.

SCENE 170. STAGE.

Close up of Everett as though watching the men and girls and standing before hay stack imitating their dance. He becomes absorbed in his own dance which is an awkward step, a kick, a twirl and a glide. NOTE: Whoever plays the part of Everett will have to originate some original steps of some sort for these scenes.

*BR
Must Play
Knees*

SCENE 171. STAGE.

All the men and girls stop their dancing step and watch Everett who is now in the midst of his dance, and as though prompted by his dancing, they start doing steps something like he has just demonstrated. Use them as a background for Everett. *BR*

SCENE 172. AUDIENCE.

The audience has taken this act to heart. Everybody smiling *BR*

SCENE 173. WINGS OF STAGE.

Close up of Seligman and director, looking across stage at the act and both of them nervous and excited but their expression gets over the fact that they believe it is going to be a knock-out.

SCENE 174. STAGE.

Close up of Everett, dancing for dear life. He is in earnest about his work and is looking straight into the camera and doing all sorts of awkward, eccentric steps.

SCENE 175. STAGE.

Everett starts on a glide which takes him all over the set, the chorus trailing after him, and imitating his steps.

SCENE 176. AUDIENCE.

The audience is wild in its applause, right in the midst of the dance. This act has got next to them.

SCENE 177. STAGE

The dance coming to an end with Everett up in the foreground again, with the others back of him. He clod-hops off the stage, followed by the entire chorus. The curtain starts down.

SCENE 178. AUDIENCE.

Vociferous applause on the part of the audience.

*Insert Ray
BR.
insert a on.*

SCENE 179. STAGE.

The whole outfit, led by Everett, comes back on stage, giving big glide step of some sort, rural to the extreme.

*insert 179
stage OK.*

SCENE 180 WINGS OF STAGE.

Seligman and director watching across, both of them pleased immensely. Seligman turns to the director and says: "He's gone over with a bang". They look off toward the stage again. **FADE OUT.**

OK

SCENE 181. VILLAGE STREET.

TITLE: And then at Beeler's Bend, with the villagers confident their town is on the map at last, immortalized by a native son.

An angle of the village street with the front of the King George Hotel in foreground, and some eight or nine villagers clustered about one old man who holds a newspaper and everybody looking on and listening to him as he reads **INSERT CLOSE UP OF PICTURE AND ARTICLE CONCERNING EVERETT NELSON** in which it states that as the originator of the Clod Hopper Glide his feet bring him ten thousand dollars a week. The villagers go on about Everett and quite a discussion follows in which one of the men remarks **INSERT TITLE---**

OK

" Didn't I tell you when he run away that he'd amount to something? "

Back to action; The crowd continues the discussion regarding Everett and others look at the paper. One of the men chances to look across the street.