

" THE WOMAN OF IT "

-By-

Lambert Hillyer

This is a story of the underworld; the underworld of a great city, presumably New York, although the exact whereabouts will not be definitely registered in the story. I do not wish to confuse underworld with slums, for although they are often found together, they are not inseparable. The crook of today is seldom a "tough" and almost never a tramp. Most of them have ingenuity enough to dress in a manner which does not attract attention in any surroundings. If then from time to time the Director finds statements which seem obvious and superfluous, I hope that he will attribute them to an author's desire to picture the real New York underworld as it exists today, and not as it has been so often picturized erroneously.

SCENE 1. INTERIOR DOLPHIN CAFE.

TITLE: The Dolphin.
A meeting place of crime's aristocracy.

IRIS IN on the cafe. This is not a dive, but a low-ceilinged basement restaurant with a bar presumably overhead. In the center is a small musicians stand, out of which runs a dance floor. The tables may or may not have table-cloths; The decorations of a cheap sort. Around the musicians stand, which is raised a trifle from the floor, runs a low railing. (NOTE: Dolphin Restaurant one time existed in New York, Twentieth street and Second avenue. There are many places existing now, which might prove a pattern for it, namely, "The Star", Sweeley's, and innumerable others. The waiters, as a rule, serve both as waiters and entertainers, and are at liberty to join any table they wish. The types, including "dips" and the more successful "guns" of the city are generally well dressed and seldom or never, allow their clothes to run to extreme flashiness) The first shot get good angle on activity in the cafe.

SCENE 1. CONTINUED.

and Walton, graduated to dancing fame out of just such a cafe. Many of New York's "dips" spend profitable afternoons dancing with New York's so-called society women at Bustonaby's and Murray's.

SCENE 2. CLOSE SHOT ON NAN AT TABLE.

TITLE:

NAN.

A woman of the underworld, lonely despite the homage of her kind.

IRIS IN , to get Nan's face. Hold this iris and then come in full and get her sitting at table. Nan is a woman who has lived her life in the underworld; a woman of the type which seems capable of but one real affection, and that a great and overpowering one. Love with a woman of her sort is not a pretty thing, but a savage, vicious passion that is rather hard to quell. Her attire would probably be a suit, not cut by a custom tailor, but at least thoroughly modern and up to date in style. At present she is watching the life around her in the cafe with a sort of amused smile, for despite the fact that she reigns as a sort of an uncrowned queen in her surroundings, she is generally bored and many times lonely. After a survey of the room, Nan's eyes swing to the left and she sits listening, presumably to someone who is sitting there.

SCENE 3. MODERATELY CLOSE SHOT ON NAN'S TABLE.

TITLE:

Keeley, top-notch crook, and one of many unsuccessful suitors.

At Nan's left sits Keeley, rather a prosperous looking type who very apparently covets Nan's favor and is seeking it. There is another man at the table who is watching Keeley's efforts with a sort of amused contempt, sure in the knowledge that Nan will have none of the other man. Keeley questions Nan; she seems bored by his efforts

3A - close up Table

SCENE 4. SHOT ALONG SIDE TABLES.

TITLE: Jack Dunn, a strand of alien driftwood from the outside world.

Fore~~ground~~ is a small table at which are three chairs and at present unoccupied. Jack Dunn walks down to foreground looks around the room rather hopelessly and sinks into one of the chairs, so placing himself that he is facing Nan's table. This man is nervous; seems slightly dissipated and yet there is a difference in him which asserts itself in the surroundings. He evidently is, or has been, a gentleman. This man is a dreamer, perhaps that is why the addiction to dope sent him stumbling out of his own world ashamed and ~~the~~ beaten. He gives an order and a waiter hurries away. He sits staring moodily about the room. Bill, one of Nan's acquaintances is passing the table and registers an appraising glance at the man before he moves on.

insert 14
cancel
2/4

4A - long shot 4B - close up boy

SCENE 5. AT NAN'S TABLE.

Bill comes to the table, moves around to Nan's side and seems to be carefully indicating the direction of the table recently occupied by Jack. Nan listens a moment and then looks off toward the other table.

SCENE 6. FLASH CLOSE SHOT ON JACK DUNN

Close shot on Jack, allowing waiter's hands to come in and place a sandwich and a drink. He stares at them moodily.

"That's the ~~guy~~ ^{guy} that helped some of
the boys get ~~out of~~ ^{out of} the cops last night.
He's got a ~~great~~ ^{great} head."

SCENE 7. MODERATELY CLOSE SHOT ON NAN'S TABLE.

Bill is explaining further to Nan who is listening; after some explanation and a couple of questions from Nan, Bill speaks--INSERT TITLE-----

"He's been hanging about here lately,
and it's time we found out his game."

Bill finishes speaking; Nan smiles, tells Bill to leave that to her, and begins to look about for a means to help in the plan which is already forming in her mind. With something definite to accomplish, Nan's whole manner changes. The indolence is gone. She seems suddenly possessed of a great self-confidence and surity. Looking off, she suddenly calls, and a ragged little newsboy comes into the scene and stands at her elbow listening as she gives him instructions and covers the fact by pretending to buy a paper. He winks at her and ducks out of scene. Nan rises a moment later and with a nod to the men starts to follow him.

SCENE 8. CLOSE SHOT ON JACK'S TABLE.

The sandwich is lying in front of Jack, untouched. Still staring moodily ahead. The newsy appears at his elbow, but Jack doesn't want a paper. The boy ~~sees~~ sees that no one is watching and reaching under Jack's arm, makes an attempt to steal the sandwich. Jack catches him and holds him by the wrist as he begins to question him.

SCENE 9. CLOSE SHOT ON NAN'S FACE.

Her plans have evidently gone wrong; it would have been much easier to have forced the youngster to give the sandwich back and offered to buy him one. She is watching now to see what effect the boy's act will have upon the man; then becomes interested as she sees-----

SCENE 10. SHOT ON JACK'S TABLE.

Jack produces a coin, which the newsy reaches for; Jack, however, forces him to sit down, calls the waiter, tosses him the coin and tells him to bring the youngster something to eat. As he finishes and the waiter exits, he looks up. His face seems suddenly interested.

10 A - shot of Jack

SCENE 11. CLOSE SHOT ON NAN.

When one avenue is destroyed, Nan is quick to try another; her face now holds sympathy, worlds of it, and admiration for the man's act. None of the expression is forced, it seems genuine enough. *lower scene*

11 A long shot room (start as Nan rises - cut as she goes into crowd)

SCENE 12. LONGER SHOT ON TABLE.

Nan enters
Getting Nan standing beside it and Jack and newsy seated. Jack rises, almost instinctively, and because that was his habit in the world from which he came. The little mark of breeding is not lost upon the woman, who smiles; Jack indicates the vacant chair as the almost afraid to, and she takes it.

12 A - shot of dancers

SCENE 13. SHOT ON FACES OF THE MEN AT NAN'S OLD TABLE.

Keeley, Bill and the other man; watching and show admiration for Nan's powers, registering that they think her unbeatable.

SCENE 14. SHOT ON JACK, NAN AND NEWSY AT TABLE.

Nan is studying Jack; the latter is watching the waiter as he places an order of food before the boy, and tosses some change upon the table. The youngster looks up at Nan and rather startles everyone by saying ----INSERT TITLE-----

"Me work was crude, huh?"

Nan looks at him quickly, and Jack cannot keep back a sort of hopeless smile of amusement. Nan agrees with the newsy that his work was crude, and the youngster attacks the food before him as though he really needed it. Nan turns slowly toward Jack.

SCENE 15. CLOSE SHOT ON NAN.

In this we get a flash of the siren, the woman intent upon bringing this man to her feet simply to find out what she wishes to know about. Showing herself as attractive as possible, trying to force a response of some sort from the man. Gradually she seems to be failing, and her eyes begin to study him a little more interestedly.

SCENE 16. CLOSE SHOT ON JACK.

Jack seems somewhat dull, as tho the whole world were a cynic and he was the butt of its sarcasm. There seems something gone, something beaten, about the man; an unnatural nervousness and a slight twitching at the corner of his mouth. Methodically he lights a cigaret and tosses the box toward the newsy, not meaning to give kid cigaret, simply puts them down in his direction.

SCENE 17. CLOSE SHOT ON NEWSY.

He sees the box of cigarets and the change lying close to his plate and manages to keep one eye on them covetously as he hurries to finish the food before him.

SCENE 18. CLOSE SHOT ON JACK AND NAN.

Nan is becoming interested in the very hopelessness of the man's attitude, and by the very evident fact that he does not belong in the Dolphin. The siren attitude is leaving her and being replaced by a frank and sympathetic interest. She realizes that back of the morose eyes of the man before her there is drama, perhaps tragedy. She is questioning him and though he seems interested in her, he is reluctant about speaking. Both people are confining their attention to each other and have apparently forgotten the newsy.

SCENE 19. CLOSE SHOT ON THE NEWSY.

He finishes the food before him, casts an appraising glance at the other side of the table, picks up his cap, and as he gets up, very deftly drops his hand holding the cap over the cigarets and change. As he leaves the table they have disappeared.

19 A - shot at table with boys
19 B - shot at table around table
19 C - flash back to boys at table

SCENE 20. CLOSE SHOT ON NAN AND JACK.

TITLE: The most powerful of all solvents, mutual loneliness.

Nan is frankly interested in the man before her now, and he is somewhat more nervous than before; she questions him and shows sympathy, finally he answers, saying--INSERT TITLE

"I'm a lawyer who couldn't beat dope. I came down here to die."

As Jack finishes speaking, Nan seems fascinated by his words; questions him again, tries to find some spark of confidence left in him, and he nods hopelessly -- "It's too late," he says, he's beaten. Nan seems angered; finally, by the very lack of hope in the man, and speaks--- INSERT TITLE-----

"You're not a lawyer, you're a fool!"

Jack looks up quickly, there's just the suggestion of a flash in his eye which dies immediately, and he sits nervously working his fingers. Nan watches, as Jack seems finally unable to stand the strain longer, and produces a powder from the pocket of his vest. He prepares to take the powder, and Nan stops him, calling a waiter and sends him out with hurried instructions. Sits studying Jack.

SCENE 21. EXTERIOR APPROPRIATE LOCATION.

Newsboy discovered, looks at his papers, looks at the box of cigarets and change in his hand, counts the change; throws away the papers, lights a cigaret and walks out of the scene.

SCENE 22. MODERATELY CLOSE SHOT ON TABLE WITH NAN AND JACK.

Jack staring nervously at the powder before him; Nan watching him, looks up as she sees Benny, the man she sent the waiter for, enter. Benny is a dope in the last stages. Slowly Jack's head rises, and he looks at the man before him.

SCENE 23. CLOSE SHOT ON BENNY'S FACE.

Pale, sallow and emaciated -- a dope in the last stages of his curse, mouth twitching, face haggard and drawn, eyes unnaturally bright. This man must be an object of pity, but not a disgusting sight -- a weakling who has slipped down to the dregs.

SCENE 24. CLOSE SHOT. FACES OF NAN AND JACK.

This is a parallel study, Nan watching closely for the effect of the sight of Benny on the face of the man beside her. Jack's face passes through surprise to a certain revulsion and horror; he is looking upon a pattern of himself in later stages of the curse which he has acknowledged his master. He forgets momentarily his longing in the face of the pitiful vision before him. Nan watches Jack's face through the different stages, a growing triumph in her own.

SCENE 25. SHOT ON THE GROUP.

Nan sees Benny waiting and finally indicates for him to tip the boys that Jack is O.K., meaning that they needn't worry about him. Benny nods, and slides out of scene. Jack's eyes following him, fascinated. Nan once more turns to gaze at Jack.

SCENE 26. CLOSE SHOT ON NAN AND JACK.

Very slowly his head turns back and he faces her, his own face is a conflict of emotions; slowly Nan indicates the powder before him; he gazes at it, hand starts toward it, Nan indicates the direction taken by Benny, Jack looks off, then back to powder; suddenly he sweeps the powder from the table with his hand, and his head sinks forward on his arms. Nan smiles. She is beginning to believe that she can beat this man's weakness for him. She is sorry and pities him.

SCENE 27. CLOSE SHOT ON NAN.

TITLE: Sympathy - love's first milestone.

Tip in Jack's shoulder and hand; his hand clenching and unclenching. Nan looks down at him, sorry; and almost instinctively reaches out and touches the hand as though she would like to sooth it's nervousness. Jack's hand turns quickly and folds over hers, it is the grasp of a drowning man clutching anything which offers safety. IRIS OUT TO NAN'S FACE, HOLD IRIS FOR SHORT STUDY OF HER SYMPATHY, AND CLOSE OUT.

SCENE 28. INTERIOR NAN'S FLAT.

TITLE: Time, and the type of woman who gives all or nothing.

IRIS IN on Nan seated at table, centre of room, door in background -- wearing kimona, smoking and idly playing solitaire -- seated little behind her reading paper is Jack, coatless, smoking and reading the paper, give the impression that they have been up a short time -- Jack rises and Nan looks up, smiles at him, he slips into coat crosses to her as though on his way out -- Nan jumps up and embraces him fiercely -- he smiles at her.

SCENE 29. CLOSE SHOT ON NAN'S FACE.

Looking up at Jack. Nan really loves this man and a little of the depth of her feeling should show in this flash, also the strength and determination of her character as she speaks to him --

SCENE 30. CLOSE SHOT ON JACK AND NAN.

TITLE: The man who conquered weakness through the channel of a woman's strength.

He has changed, lost the nervousness and the mark of the ~~dope~~ which showed so plainly in the first scene -- some of his confidence has returned ; he looks down now and smiles, tells her she needn't worry about him slipping back, he also cares for her; he kisses her and turns to exit; he moves out of scene; Nan stands looking after him; she has come to love this man , to care for him in a certain savage way; stands looking after him, satisfied, with her lot in life, she is no longer lonely.

SCENE 30-A. EXTERIOR FLAT BUILDING.

Jack comes out of door, stands a moment, then looks off suddenly and sees --

SCENE 30-B. FRONT OF CHEAP RESTAURANT.

A waiter comes to the door having the newsboy used in earlier scene by the collar -- he shakes him viciously and finally tumbles him on his face on the sidewalk and yells--
INSERT TITLE-----

"Stay in the gutter, you was found there, you thieving little nobody!"

SCENE 30-C. EXTERIOR FLAT BUILDING.

Jack has seen the above scene and hurries out in the direction of the boy.

SCENE 30-D. SHOT ON THE SIDEWALK.

Newsie getting up -- is stiff and bruised; Jack walks in the scene and he looks up as though expecting a further attack; Jack looks at him and realizes what a pitiful little object the youngster is; Jack begins to question him; the youngster rubs his elbow, looks up and answers -- INSERT TITLE-----

"No father? I never had none.
I guess that's why I get the bumps."

Youngster finishes speaking -- Jack looks at him, slowly the thought --

SCENE 30-E. CLOSE SHOT ON JACK.

The thought that perhaps he might have a child who would receive the same sort of ~~xxxxxxxx~~ treatment, he looks back toward the flat house and stands thinking. Let him realize and decide that he and Nan must marry -- he looks in his pocket, finds that he has money enough for a license and starts out of scene. IRIS OUT.

SCENE 30-F. INTERIOR OF LIVING ROOM.

TITLE: Stirred by a better impulse.

IRIS IN on the living room; Jack enters carrying paper; a license. He looks around the room, realizes that Nan is in the kitchen, after a moment's thought he smiles and calls to her.

SCENE 31. SHOT ON NAN, INTERIOR KITCHEN.

Annie, a competent Irish type, who cares for Nan deeply, is on. Annie's hands are already full, but Nan pushes several plates she had been carrying into them and rushes out of scene, leaving Annie struggling to keep from dropping her burden.

SCENE 32. MODERATELY CLOSE SHOT, SITTING ROOM.

Nan rushes into Jack; he indicates her appearance and asks her to dress; she looks at him a moment and questions him--
INSERT TITLE-----

"Are we going to celebrate?"

Jack pauses, finally, after some consideration turns to her and answers -- INSERT TITLE-----

"Yes, we're going to be married!"

SCENE 33. CLOSE SHOT ON NAN'S FACE.

She is rather startled by Jack's words and seems at a loss to understand what has prompted such a step on his part. Nan is the type of woman who hates all law and recognizes none save the law of her own mind and heart. She has been satisfied without a thought of marriage, and Jack's sudden words rather startle her. She questions him.

SCENE 34. CLOSE SHOT ON THE TWO.

Jack realizes that Nan doesn't seem to be in sympathy with his idea. He begins to explain to her why he believes it is for the best. Nan stands thinking, as she listens to his words. Jack is trying to convince her that he is right. Slowly he hands her the paper. She takes it, looking at it as though she hated it, and at first refuses to read it. Jack asks her for a decision, tells her she must look at it in the right light. Nan has gradually worked up to an attitude of defiance; now she unfolds the paper. Jack watches her, wondering.

SCENE 35. CLOSE SHOT ON NAN.

throws it on the table
Her face comes up from the glance at the paper, filled with the contempt for the laws of man; slowly, viciously, she ~~tears the license into shreds~~ and faces Jack, her face flaming in anger at the thought. She speaks--INSERT TITLE

"We don't need to be married. If I can't hold you without help from the law, I don't want you!"

She finishes speaking title and stands defiantly waiting for his answer.

SCENE 36. MODERATELY CLOSE SHOT ON BOTH PEOPLE.

Jack seeks to argue with her, and tries to insist, but Nan will have none of it. She beats him back with the sheer power of her anger. And finally Jack, as the acknowledging defeat, turns away. Nan stands watching him, and then slowly realizing that she has won, the really great and wonderful love which she feels for this man asserts itself and she goes to him impulsively. As she comes to his side-----