AUG 19 1924

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LOW BRIDGE

Photoplay in two reels

Author of the photoplay (under section 62)
Universal Pictures Corporation of U.S.

AUG 19 1924

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"LOW BRIDGE"

Century 2-Reel Comedy
Starring BUDDY MESSINGER

Buddy and his chauffeur, Bubbles, take the former's sweetheart, Martha, for a spin in their car, but she leaves them in the middle of the trip to ride in the far fancier auto of Buddy's rival. Later, Bubbles, seeking to impress Martha, brags about his master's yacht and invites her to take a cruise in it.

To make good the boast, Bubbles and Buddy have to build a boat and do so in their bathroom. The room floods, the house is drenches and Buddy, Bubbles and Martha sail out the house in the new craft, pursued by Buddy's irate parents.

* * * * *

AUG 19 1924

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following named motion picture films deposited by me for registration of copyright in the name of Universal Pictures Corporation

What an Eye - 2 reels

Low Bridge - 2 reels

Respectfully,

FULTON BRYLAWSKI

The Universal Pictures Corporation hereby acknowledges the receipt of two copies each of the motion picture films deposited and registered in the Copyright Office as follows:

Title	Date of Deposit	Registration
What an Eye	8-19-24	©CIL 20502
Low Bridge	"	©CIL 20503

The return of the above copies was requested by the said Company, by its agent and attorney on the 19th day of August, 1924 and the said Fulton Brylawski for himself, and as the duly authorized agent and attorney of the said Company, hereby acknowledges the delivery to him of said copies, and the receipt thereof.

AUG 20 1924

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FIND YOUR MAN

Photoplay in seven reels
Story and Adaptation by Darryl Francis Zanuck
Directed by Mal St. Clair

Author of the Photoplay (under section 62)
Warner Brothers Pictures, Inc.

AUG 20 1924

WARNER BROTHERS

present

RIN-TIN-TIN

in

"FIND YOUR MAN!"

Story by

MAL ST.CLAIR

and

DARRYL FRANCIS ZANUCK

Directed by

MAL ST.CLAIR

Adapted by

DARRYL FRANCIS ZANUCK

Assistant Director

LONNIE DORSA

©Cl 50205

C A S T

"Buddy".....Rin-Tin-Tin

Caroline Blair.....June Marlow

Paul Andrews.....Eric McIvar

Martin Dains.....Pat Hartigan

Gregory Mills.....(name)

The Sheriff.....(name)

The Half-Breed.....(name)

The Defense Attorney.....Lucien Littlefield

The Dog Catcher.....(name)

<u>Incidental Parts</u>

[illegible] man [illegible] e boarding house who hates dogs -

The freight train brakeman -

The Battalion Major -

The County Judge -

Attorney for the Prosecution -

Boarding House Proprietor

Lumberjacks, Soldiers, Villagers, etc.

FADE IN -

SUBTITLE 1

FOREWORD

Those of you in the audience who participated in the grueling conflicts of the World War will recall with profound admiration the valiant life saving deeds accomplished by the American Red Cross dogs in the shell shattered trenches of France -

LAP DISSOLVE TO:

SUBTITLE 2

It is interesting to know that Rin-Tin-Tin, the canine hero of this story, was born in a front line dugout, bred on the rim of No Man's Land, and brought to America by Lieut. Duncan, A.E.F.

LAP DISSOLVE TO:

SUBTITLE 3

The follow[illegible] War chapter is based upon actual historic [illegible] the heroic career of this remarkable dog.

LAP DISSOLVE TO:

1918

(Note: a rocket shoots into title, through the figures, and explodes - the title fades into smoke.)

FADE IN

INSERT 1

C.U. of a man's hands gripped about the stock of a regulation U.S. Army one-man machine gun - the finger's of the right hand move over to the trigger and pull it - with a sputter of smoke the machine gun starts its rapid fire -

LAP DISSOLVE TO -

EXT 1 - FRONT LINE TRENCH - Night - rain effects

M.F.S - of a portion of the American front line trenches with entrance to dugout in background - the mud is almost kneep deep in the bottom of the shallow trench - a column of Yankee Doughboys are braced against the sand-bagged bullwark of the trench - the night air is filled with drizzling rain - in the distance the flares of bombardment explosions are vaguely visible.

In the foreground a young rain drenched soldier is working a machine gun - he stops the firing and relaxes his tense position as a squad of Red Cross Orderlies carry a stretcher into the dugout - otherwise there is little action in the trench - the soldiers, have concentrated their attention on the darkness of No Man's Land -

EXT 2 - TRENCH - Night - rain effects

M.C.U. of the youthful character at the machine gun - he wipes the rain from his face with the back of his uniform sleeve - he wears two service chevrons and a Sharpshooter's medal - he plainly enjoys the moment of relaxation and snuggles down close to the protecting sandbags -

0 SUBTITLE - Paul Andrews - a plain, ordinary American Doughboy - - -

Eric McIvor

EXT. 3 - TRENCH - Night - rain effects

C.U. Paul removes his battered trench helmit - looks about to see that his comrades have not notices his actions, then gazes down into the inside of the metal headgear - the light of recollection dims his eyes - - - IRIS DOWN:--

INSERT 2 - C.U. of a photograph pasted in the inside of the helmet - it is the picture of a young girl - a smiling happy face - the camera draws closer to the features until the photo completly fills the Iris

LAP DISSOLVE TO -

INT. 4 - DANCE CASINO - DANCE FLOOR - Night

THE IRIS opens and the photo pasted in the helmet comes to life - the girl smiles to someone out of scene -

INT. 5 - DANCE CASINO - DANCE FLOOR - Night

M.F.S. of a Penny Dance Casino crowded with dancing customers - in the background a jazz orchestra and a soda fountain - in the foreground Paul is laugghing and chatting with the living reproduction of the photo pasted in the helmet - the male characters in the scene have patent leather hair and high vents up the rear of their coats - the females wear short dresses and gaudy jewelry -

SUBTITLE 5 Caroline Blair - the girl Paul left behind.

June Marlow

INT. 6 - DANCE CASIINO - DANCE FLOOR - Night

M.C.U. of Caroline as she motions toward the soda fountain out of scene - Paul steps ihto scene - puts his arms around her and they mingle with the shimmying throng and dance out of scene -

SINO - SODA FOUNTAIN - Night

n is crowed with young ladies and their flashy
k haired joda-jerker tosses the glasses - unable to
g enough to partake of the refreshments, a pair
shimmy, then dance away as Paul and CARoline enter
floor -

INT.

SINO - SODA FOUNTAIN - Night

C.S. o
extravagant ma
Caroline at the bar - Paul orders in a carefree

SUBTITLE 6: "Coca-Cola for two."

INT. 9 - DANCE CASINO - SODA FOUNTAIN - Night

M.C.U. of Paul and Caroline with the soda-jerker behind the bar in background - no sooner is the order past Paul's lips but what the jerker has the tall cool glasses before them - Caroline sips her drink with a straw - Paul gulps his down in one swallow and tosses the jerker a dime - Caroline finishes and with a cute wink at Paul, she points out of scene and leads him in the indicated direction -

EXT. 10- CITY PARK - Night

M.F.S. - with rustic bench against green hedge in foreground - ornamental water fountain in background - a picturesque moonlit scene -

Caroline leads Paul into the scene - they pause and glance back in the direction of the Dance Casino, then tiptoe up to the bench and seat themselves -

EXT. 11 - CITY PARK - BENCH - Night

C.S. - of Paul and Caroline on the bench - Paul snuggles up to his sweetheart in a shy modest manner - Caroline looks up into his eyes and smiles her prettiest -

EXT. 12 - CITY PARK - BENCH - Night

C.U. of Paul with a bashful expression he manages to extract a small ring box from his vest pocket - he opens it with an embarrassed gulp, pretends, of course, that he is quite a master of the situation -

EXT. 13 - CITY PARK - BENCH - Night

C.U. of Caroline as Paul's hand enters scene and she takes and opens the tiny velvet box with a gasp of mingled surprise and elation - her eyes open to their widest as she stares at the cheap little gold set stone -

INSERT 3 - C.U. of the ring in it's box - the advertisement on the top flap of the inside of the box reads: "You furnish the girl - we furnish the ring."

EXT. 14 - CITY PARK - BENCH - Night

M.C.U. of Caroline and Paul-swallowing his flustration, Paul manages to fumble the ring from its box - Caroline snuggles closer and offers her finger - Paul slips on the ring with a sigh of relief - Caroline looks up into his eyes and says:

S.P. TITLE 7: "I'm yours, Paul dear - your's forever and ever."

BACK TO SCENE 14

Drowning his embarrassment, Paul takes his sweetheart in a devoted embrace - in the moment of ecstacy as their lips caress they forget everything save each other -

EXT. 15 - CITY PARK - BENCH - Night

Wider angle - including Paul and Caroline on the bench - a Police Officer strolls into the scene behind them - he sees them and quietly advances -

EXT. 16 - CITY PARK - BENCH - Night

C.U. of Paul with Caroline in his arms and partly in scene - he is lost in the bliss of her caress - the uniformed arm of the Police Officer enters scene and his hand firmly grips and shakes Paul's shoulder - - - -

LAP DISSOLVE TO:

EXT. 17 - Front LINE TRENCH - Night - Rain effect

C.U. of Paul [illegible] back against the bulwark of the trench as we left him - [illegible] are still riveted on the photo inside the helmet - a uniformed hand is in the scene - like the Police Officer's it is shaking Paul's shoulder - Paul comes out of his daze with a start and turns toward the owner of the hand with an angry frown -

EXT. 18 - TRENCH - Night - Rain effect

Wider Angle - including Paul and the character who roughly disturbed his pleasant preoccupations - the owner of the hand is the Battalion Major - Paul blinks his eyes and forgets his memories in a flash - he snaps to attention and salutes - the Major speaks:

S.P. TITLE 8: "At your post, Andrews - we're going over in five minutes!"

BACK TO SCENE 18

Paul turns obediently to his machine gun - the Major retreats down the trench into the background of scene, issuing orders to the waiting column of soldiers as he goes -

EXT. 19 - TRENCH - Night - rain effects

M.C.U. of Paul and the comrades nearest him - sure hat the Major is out of hearing - they give Paul the laugh - Paul jokes back good-naturedly - a Salvation Army Officer enters scene with a bucket of steaming coffee and a sack of doughnuts - the soldiers cluster about him eagerly --

EXT. 20 - TRENCH - Night - rain effects

C.S. of the Salvation Army officer as he pauses to hand out the rations - the Salvation Army emblem is plainly readable on his collar - he wears a helmet, but does not carry a weapon - doughboy hands, each holding a cup, enter scene from every possible angle - the officer smilingly fills them and passes out a doughnut to each as swiftly as he can -

EXT. 21 - TRENCH - Night - rain effects.

M.F.S. - with entrance to dugout in foreground and group of soldiers clustered about the coffee and doughnuts in background - Paul with his rations in hand backs out of the crowd to his position beside [illegible] - from the dugout a Red Cross Orderly leads four Belgium Police Dogs.

EXT. 22 - TRENCH - Night - rain effects

M.C.U. of the dogs - the emblem of the Hospital Service is worn on the wool vest of each dog - a water canteen and First Aid packet hangs from their collars- they tug at their lashes, anxious for the fray - concentrate on Rin-Tin-Tin -

SUBTITLE 9: Friend or Foe, there can be no hero greater than a dumb animal who, without means of defense, risks his life that the wounded may survive.

"Buddy" - - - Rin-Tin-Tin

EXT. 23 - TRENCH - Night - Rain effects

C.U. of Rin-Tin-Tin - he looks up toward the bulwark of the trench with sharp eyes and strikes a rigid, attentive poise - in the background the Salvation Army Officer is moving away down the trench -

EXT. 24 - TRENCH - Night - Rain effects

C.S. of Paul - he is about to eat the doughnut when he looks out of scene at RIn-tin-tin and hesitates -

EXT. 25 - TRENCH - Night - Rain effects

C.U. of Rin-tin-tin's head. His eyes concentrate upward on the doughnut - Paul is about to consume - that he longs for the morsel is obvious - his hunger registers -

INSERT 4: C.U. of the crisp doughnut in Paul's hand -

EXT. 26 - TRENCH - Night - Rain effects

Wider Angle including Paul and Rin-tin-tin - the dog snuggles up to Paul and curiously sniffs his puttees - Paul pats his ears - then offers the doughnut with a grim smile - Rin-tin-tin looks at the food hungrily but refuses to touch it - this befuddles Paul - then he understands and he evenly divides the doughnut - half he eats and half he offers to Rin-tin-tin - the dog now gladly accepts and its wagging tail beats friendly against Paul as he crawls nearer- with a start Paul suddenly looks upward into the night - the dog does likewise -

EX[illegible] ATTLEFIELD - Night - Rain effects

F.S[illegible] battlefield with enemy trench in distance - the torn bar[illegible]ntanglements and wrecks of former engagements stand out against the sky as hideous silhouettes - a flare sky-rocket shoots upward in the sky and bursts in a signal display - in the distance the enemy artillery starts its bombardment - the battlefield lights up with bursting shrapnel -

EXT. 28 - TRENCH - Night - Rain effect

M.S. - the doughboys are leaning against the bulwark in silent, solemn poise - Paul quicly adjusts his machine gun for the advance - the Red Cross Orderly pulls Rin-tin-tin back with his canine buddies - the Major hurriedly enters the scene from a curve in the trench - with a mighty crash the enemy barrage lowers on the trench - the soldiers duck as a shell bursts behind the dugout - the dogs strain at their lashes -

EXT. 29 - TRENCH Night - rain effect

C.S. of the Battalion Major - his automatic is drawn - he blows a shrill blast on a whistle, indicates the enemy line and yells:

10. S.P. TITLE: "Over an' at 'em, boys!"

BACK TO SCENE 29

The Major finishes his command and lunges out of scene for the bulwark

EXT. 30 - TRENCH - Night - rain effect

M.F.S. - Acting as one, the line of doughboys leap up and over the rim of the trench - Paul slings the machine gun over his back, climbs over the bulwark and into the shell blasting furnace and No Man's Land - the Orderly has his hands full in preventing the dog from following - frenzied excitement prevails -

EXT. 31 - STOCK SHOT - Night - Rain effects

L.S. STOCK SHOT - of the advancing line of doughboys - the conflict is at its height - hand granades burst on every side - shrapnel fills the air - over the barbwire entanglements, across the shell holes, the Yankees charge headlong into the thickest of the battle

EXT. 32 - BATTLEFIELD - Night - Rain effects

Paul enters foreground of scene and takes position on the ridge of a deep, muddy shell hole - swiftly he lays prone and aims his machine gun at the enemy line - his comrades with pointed bayonets charge past him -

EXT. 33 - BATTLEFIELD - Night - Rain effects

M.C.U. of Paul - he jerks the automatic trigger of his gun - the empty cartridges fly out at his feet as the gun sputters hold lead into the night -

EXT. 34 - STOCK SHOT - Night - rain effects

M.S. STOCK SHOT of a huge enemy canon being fired - with a shattering blast it tears toward the American line

EXT. 35 - BATTLEFIELD - Night - rain effect

M.F.S. - Paul shooting his machine gun in foreground - silhouette of soldiers advancing in background - the monsterous missile from the enemy canon lands behind Paul and explodes with a blasting roar that demolishes all in its radius.- Paul staggers to his feet -

EXT. 36 - BATTLEFIELD - Night - rain effects

C.S. of Paul - his uniform is all but torn from his limp body - he is plainly wounded - a stre m of blood trickles from his mouth - he leans against his gun for support - then staggers and falls headlong into the mud beside it - his finger gropes blindly for the triggers of his gun - then drops weakly at his side - he rolls over unconscious -

EXT. 37 - TRENCH - Night - Rain effects

M.S. in front of the dugout - the Red Cross Orderly unloosens the dog's lashes - headed by Rin-Tin-Tin they leap over the trench and into the raging battle - Rin-tin-tin clears the bulwark with one mighty jump -

EXT. 38 - BATTLEFIELD - Night - rain effect

M.L.S. Paul is laying motionless beside his silent gun in the foreground - a huge monsterous armoured tank crawls into the scene from the enemy lines in background - slowly it advances toward the unconscious doughboy.

EXT. 39 - STOCK SHOT - Night - Rain effects

C. STOCK SHOT of the giant armoured tank as its huge caterpillar wheels crush aside the barbedwire entanglements - all in its path is shattered and ground under the ton-heavy wheels to apulp - it stops for nothing in its dogged advance -

EXT. 40 - BATTLEFIELD - Night - Rain effects

M.S. Rin-tin-tin leaps into the scene over a demolished canon - a searchlight flare rocket lights up the field - Rin-tin-tin crouches flat on his belly -

EXT. 41 - BATTLEFIELD - Night - rain effect

C.S. - The light grows brighter - Rin-tin-tin rolls over on his back in a shell hole and lays motionless in a masterly pretense of death - as the flare burns out, he springs to his feet and dashes out of scene, headed again for the enemy trench, his eyes alert for wounded comrades.

EXT. 42 - BATTLEFIELD - Night - rain effect

M.F.S. - Paul laying in foreground - the tank is barely a half dozen yards from him - it crunches and shatters nearer and nearer with each passing moment - Paul is unaware of the horrible fate that seems to await him.

EXT. 43 - BATTLEFIELD - Night - rain effect

C.S. of Rin-tin-tin - he runs into scene and stops - his nostrils quiver as he senses a familiar odor - his eyes search about in the shell-lit darkness - then out of scene toward the enemy line he leaps -

EXT. 44 - BATTLEFIELD - Night - rain effect

M.S. the advancing tank is almost upon the unconscious doughboy - as its mighty wheels crush nearer, Rin-tin-tin darts into the scene - in a flash he buries his teeth in Paul's jacket and jerks with every ounce of his strength - his claws dig at the limp body in a fighting effort to pull it from danger - he tugs and scratches, forgetting all personal jeopardy.

EXT. 45 - BATTLEFIELD - Night - rain effect

C.S. of Paul and Rin-tin-tin as the tank leers over them, the unconscious body budges and Rin-tin-tin succeeds in dragging it over the rim of the shell hole and down into the muddy pit and out of the tank's path as its wheels thunder past only a foot away -

EXT. 46 - BATTLEFIELD - Night - rain effect

M.C.U. of Paul and Rin-tin-tin with the tank exiting out of scene - Paul regains consciousness - he stares after the departing tank with dazed eyes - then at Rin-tin-tin, and the realization comes to him that the dog has saved his life -

EXT. 47 - BATTLEFIELD - Night - rain effect - C.U.

Rin-tin-tin, panting and exhausted, his tongue hanging out, snuggles close to his comrade - Paul weakly reaches for the First Aid Kit and canteen on his neck - then unconsciousness overcomes him again and he falls face forward in the soggy mud -

EXT. 48 - BATTLEFIELD - Night - rain effect

WIDER ANGLE- Rin-tin-tin again locks his teeth in the collar of Paul's jacket - bracing himself, he drags the limp body backwards out of scene across the battlefield toward the American trench.

EXT. 49 - BATTLEFIELD - Night - rain effect

M.L.S. - winding his way through the wire entanglements, Rin-tin-tin pulls his unconscious burden after him - the American trench is in the background - nearer and nearer he comes to the bulwark - every ounce of his energy is applied to the strenuous task - weak, rain sogged, and exhausted, he creeps onward -

EXT. 50 - TRENCH - Night - rain effect

M.S. dugout in background - bulwark in foreground - over the rim of the trench Rin-tin-tin drags his wounded comrade - two Red Cross Orderlies enter scene from dugout - with tender hands they relieve the dog of its burden and hurriedly carry Paul out of scene into the sandbanked shelter - Rin-tin-tin stares after them, too weak to follow -

EXT. 51 - TRENCH - Night - rain effect -

C.U. of Rin-tin-tin as he watches the Orderlies carry Paul into the dugout, satisfied that his comrade is safe, he gives in to the exhaustion that overwhelms him - he collapses, trembling and weak, and lays panting flat on his belly - his tongue hangs limply from his mouth, his eyes are vague and dazed.

FADE OUT

SUBTITLE 11: And - then, the War over, came that glorious day of days Paul pictured in his dreams - his homecoming, his return to Caroline.

FADE IN:

EXT. 52 - RAILROAD TERMINAL - Medium size city

M.L.S. - Railroad station platform in foreground - train tracks disappear through freight yards in the distance - a crowd is gathered on the platform awaiting the arrival of a troop train - it thunders into the scene and chugs up to the terminal - a rousing cheer goes up to from the throng - anxious excitement prevails - flags wave - the moment has come at last -

LAP DISSOLVE TO:

EXT. 53 - TERMINAL - train and platform

M.S. - the crowd surges about the steps of a Pullman coach as a porter opens the door and the first of the soldiers file out to the platform - as the crowd cheers, one by one the doughboys find their waiting friends and relations -

EXT. 54 - TERMINAL - Platform

M.C.U. - Garbed immaculately in gaberdine, a young, boyish Second Lieutenant falls into his aristocratic mother's arms - his sister showers him with kisses - the family chauffeur, dressed in a neat uniform, shakes his hand - elation overcomes them -

EXT. 55 - TERMINAL - Platform

ANGLE SHOT - including the cheering throng in background - red-faced Corporal, his arm in a black sling, runs into foreground and embraces his wife - one by one, she introduces to the triplets he has never seen - as she takes them singly from a baby carriage, the Corporal all but swoons -

EXT. 56 - TERMINAL - Platform and train

C.S. of Paul as he enters scene from pullman and hesitates with an anxious, expectant smile on the car step - he looks about with eager eyes, plainly searching for the one he loves - a Negro doughboy enters scene and pauses impatiently on the step behind Paul - gradually the joyous, alert expression on Paul's face falls - he becomes a trifle embarrassed.

EXT. 57 - TERMINAL - Platfrom and train - WIDER ANGLE

The colored soldier on the step behind taps Paul impatiently on his shoulder and remarks in a friendly voice:

S.P. TITLE 12: "Out of my way, big boy! - I is home!"

BACK TO SCENE 57 - Paul steps to the platefrm and looks on with quiet eyes as the hurrying doughboy clutches a young son in his embrace and showers his Negro wife with caresses -

EXT. 58 - TERMINAL - Platform

C.U. of Paul - once again he stares from face to face in the crowd, but none are familiar and his disappointment registers - he glances down uneasily at the service chevrons on his faded uniform - then at the Sharpshooter's Medal on his breast - gulping, he turns out of scene, his face pale -

EXT. 59 - TERMINAL - Platform and train

M.P.S. [illegible] excited, chattering groups, the soldiers [illegible] leaving the platform and disappearing out of scene through the [illegible]ors of the terminal building in background - the last of the doughboys have left the train - Paul stands quite alone - inconspicuously he glides away from the scattered remainder of the crowd and heads toward the rear of the waiting train -

EXT. 60 - TERMINAL - Baggage coach - platform

M.S. - the door to the Baggage Car of the train is open - several freight men are unloading the luggage - the freight agent is checking the parcels as they come out of the car - Paul enters scene as the men unload a large animal crate and set it beside the agent - Paul's face lights up - he kneels beside the crate -

EXT. 61 - TERMINAL - Platform

M.C.U. of Paul kneeling beside the crate - he unlatches the crate door and Rin-tin-tin leaps out and up on his master - the reunion is a happy one - Paul strokes Rin-tin-tin, and the dog barks and scampers about him in joy -

EXT. 62 - TERMINAL - Platform

WIDER ANGLE including the Freight Agent - Paul claims his dog and signs the Agent's release order - with the prancing happy dog at his side, Paul starts out of scene toward the terminal door -

EXT. 63 - TERMINAL - Platform

M.F.S. with doors to building in background - Paul and Rin-tin-tin enter scene from rear of train - the platform is deserted - the last of the homecoming doughboys and their relations and friends have departed - Paul pauses, his back to the train, Rin-tin-tin at his feet.

EXT. 64 - TERMINAL - Platform and train

C.S. of Paul and Rin-tin-tin - the train is behind Paul - he looks about vaguly, his spirits fall, depression wipes away his smile - behind him the train starts to move away - as the cars chug past, Paul strokes the fur of his one buddy - he stands alone, a lonely, pathetic figure -

FADE OUT

SUBTITLE 12: The thought comes to Paul that possibly his telegram to Caroline was delayed - and with it comes a rejuvenation of his fallen spirits.

FADE IN -

EXT. 65 - FLORIST SHOP - Street Corner

M.S. - Paul and Rin-tin-tin are before a small corner florist shop - Paul has selected a boquet of pansies and now he pays the clerk for them and turns eagerly down the street - Rin-tin-tin follows -

EXT. 66 - STREET CORNER - sidewalk

C.S. - Paul turns into scene around corner and advances spryly to C.S. - Rin-tin-tin trails at his side - as Paul hesitates, the smile of anticipation at seeing his sweetheart melts - the whistle leaves his lips - he stares out of scene across the street

EXT. 67 - STREET AND HOUSE

M.F.S. of an unpretentious, single story home that gives an instantaneous impression of being deserted - the shutters on the windows are closed - weeds grow in the lawn - the paint has faded - the door screen is red with rust - a "For Sale" sign is nailed on the porch.

EXT. 68 - STREET CORNER - Sidewalk

M.C.U. of Paul and his dog - with unbelieving eyes Paul stares at the forlorn house - he starts slowly out of scene across the street -

EXT. 69 - HOUSE AND YARD

M.S. - Paul opens the rusty gate and walks up the gravel path to the porch of the house - Rin-tin-tin lays down and rests on the weedy lawn - Paul mounts the steps of the porch -

EXT. 70 - HO[illegible]h

C.S. of Pa[illegible]rch at the front door - the realization that the premises are vacant and deserted stares at him from every side - he leans back against the door, his face registering his supreme disappointment - for an instant he looks at the mocking boquet in his hand - he drops it limply at his feet - Paul rouses hi self and starts to exit when his eyes look downard at the bottom of the door and he sees ---

INSERT 5: C.U. of a yellow telegram envelope sticking partly under the bottom of the door jam.

BACK TO SCENE 70: Paul stoops and retrieves the envelope -

EXT. 71 - HOUSE - Porch

C.U. of Paul as he looks at the envelope - he thinks for a moment, then tears it open and reads the familiar lines -

INSERT 6: C.U. of telegram blank in Paul's hands - it is typewritten to read:

Hoboken, N.J.
April 10 1919

Caroline Blair
1624 Bell Street
Aberdeen Falls, N.Y. (IRIS DOWN ON MESSAGE):

Landed America today - arrive home tomorrow - meet me at train - love and kisses

Paul

(scene cont'd)

BACK TO SCENE 71 -

Paul is a picture of depression as he re-reads the mocking lines of the telegram - he crumbles it in his hand, drops it, and turns away, sorrow stamped in the youthful lines of his features -

EXT. 72 - HOUSE - Porch

WIDER ANGLE - including Rin-tin-tin, who rises from the lawn and runs up to his master's feet - stroking the dog in consolation, Paul starts across the porch away from the grim tokens of his failure, his steps are slow, he bites his lip to hold back the tears that struggle to dim his eyes -

INSERT 7 - C.U. of the boquet laying on the porch beside the crumbled telegram - Paul's hobnailed shoes enter insert and crush down on them as he leaves the porch - the telegram is mangled with the pansies.

FADE OUT

SUBTITLE 14 - With the farewell promise of his former employer fresh in his memory, Paul smothers the mockery of his homecoming with a decision to reclaim his old position -

FADE IN -

EXT. 73 - CORNER DRUG STORE - Sidewalk

M.F.S. - With Rin-tin-tin at his heels, Paul enters scene and pauses in front of a corner drug store - for a moment he looks through the windows at the scene he once knew so well - his spirits rise - at least his old job awaits him - he enters the doorway of the store out of scene - Rin-tin-tin waits obediently

INT. 74 - DRUG STORE

M.S. soda fountain, show cases, cigar counter, etc. in scene - a slick-haired, insipid appearing clerk is leaning over the soda bar chatting with a young, gaudily dressed flapper. Paul enters scene and advances to the bar with a smile - the clerk and his friend offer Paul a brief glance, then continue their conversation without further attention in his direction - Paul takes the rebuff in a friendly manner - he looks about the familiar scene for his old employer -

INT. 75 - DRUG STORE - Soda Fountain

M.C.U. of Paul as he questions the clerk - the flapper eyes him with a bored expression - the clerk appears annoyed by the interruption - Paul asks:

S.P. TITLE 15 - "I'd like to see Mr. Jones, please - I used to work here for him."

BACK TO SCENE 75: Paul completes title - the clerk winks at the flapper before reply - then says with a sneer:

S.P. TITLE 16: "Never heard of the egg - My dad owns this store, and if you're looking for work you're all wet. We don't need nobody."

BACK TO SCENE 75: And so saying, the clerk rudely dismisses Paul from his mind and continues his conversation with the flapper.

INT. 76 - DRUG STORE - Fountain

C.S. Paul starts to explain but the cold indifference of his audience quiets him - supressing his anger he turns out of scene toward the street -

INT. 77 - Drug STORE

ANGLE SHOT - Doorway to street in foreground - fountain in rear - Paul advances to his waiting dog - calls Rin-tin-tin to him and together they exit out of scene.

INT. 78 - DRUG STORE - Fountain

C.S. the clerk and the flappergrin after the departing Paul and exchange giggling snickers.

INT. 79 - STREET CORNER - Sidewalk

M.F.S. - on the busy street corner - lamp post in foreground - pedestrians swarming past in every direction - traffic crowding the street in background - Paul with Rin-tin-tin beside him stops and leans against the lamp post - he gazes with dim eyes at the swarms of unfamiliar faces - the bustle and hustle of the traffic rings in his ears - his expression registers his utter loneliness - even Rin-tin-tin fails to comfort his shattered allusions - a heavy set officious character with silk hat and cane bumps into Paul, offers him a frown and passes on out of scene - Rin-tin-tin snuggles close to Paul's legs - hee too seems forlorn -

FADE OUT

SUBTITLE 17: Convinced that his uniform is of no aid in his return to civilian life, Paul discards the link that connects him with his brilliant Oversea's record -

FADE IN -

EXT. 80 - CLOTHING STORE - Sidewalk

M.F.S. - Paul and his dog appear into scene from the interior of a modest clothing store and pause on the sidewalk in foreground - Paul is plainly garbed in a ready-made suit of dark material and quietly blending haberdashery - he turns and inspects his appearance in a mirror within the store's window - Rin-tin-tin looks at him curiously and sniffs a leg of the new trousers - satisfied with his appearance Paul starts out of scene when a salesman appears in the doorway of the store and calls to him - Paul turns back -

EXT. 81 - CLOTHING STORE - Doorway

M.C.U. - the salesman has Paul's discarded uniform in his hands - [illegible] the salesman offers him the uniform . Paul shakes [illegible] head in refusal - his Sharpshooter's Medal is still on the jacke[illegible] breast - this he removes and hands back the coat saying:

S.P. TITLE 18: "I'll keep this for a souvenir. I got it for being the best shot in my regiment."

BACK TO SCENE 81 -

Paul stuffs away the medal in his pocket, nods to the salesman, and exits out of scene - the salesman looks from the uniform he holds to the departed Paul, then shakes his head as if to say: "A queer bird, allright."

BACK TO SCENE 82 - BOARDING HOUSE - Sidewalk

M.F.S. of an ancient brownstone front boarding house similiar in architecture to any one of a dozen in the same block - a sign above the steps leading to the door reads: "Rooms by week or day" --

Paul and Rin-tin-tin enter scene on sidewalk in foreground - Paul reads the sign and starts up the steps to the open lobby door - the dog follows close at his heels -

INT. 83 - BOARDING HOUSE LOBBY -

M.S. of the interior of the boarding house lobby - a cheap, dingy room with old-fashioned plush, padded furniture - a fat, perspiring woman is behind the desk - she is obviously the landlady - a heavy jowled character with mean, narrow eyes and a snarling under lip is lounging in a davenport, his feet propped up on a table, a newspaper clutched in his hands, he munches an apple -

Paul and his dog enter scene and advance to the desk - the landlady looks them over with a cold stare - her eyes center on Rin-tin-tin- the man takes his attention from the newspaper and frowns at the newcomers - his half eaten apple, he tosses toward a cuspidor at his feet - its misses the container and rolls a few inches away -

INT. 84 - BOARDING HOUSE LOBBY - Desk

M.C.U. - Paul starts to inquire about a room - the landlady shakes her head and cuts him short with a harsh declaration: --

S.P. TITLE 19: "Nothing doing, kid. We don't allow dogs."

BACK TO SCENE 84 Paul starts to explain that he guarantees Rin-tin- [illegible] urbance - the landlady fixes him with a blank refusing gaze - Paul realizes the hoplessness of further argument and turns to leave - Rin-tin-tin starts to follow -

INT. 85 - BOARDING HOUSE LOBBY -

M.C.U. Rin-tin-tin pauses at the feet of the man or the davenport and smells the discarded apple - the man eyes him with an angry leer- in the background Paul, thinking that his dog is at his heels, is starting out of scene toward the street - the man rises, throws down his paper, and brutally kicks Rin-tin-tin full in his side - the dog winces in pain -

INT. 86 - BOARDING HOUSE LOBBY

WIDER ANGLE - Rin-tin-tin growls and leaps at the bully - Paul turns and runs back to hold his dog - the landlady screams and runs for the street door out of scene - the bully ducks behind the table as Rin-tin-tin lunges at him - Paul manages to collar his dog as it tears a strip from the bully's coat - the bully grabs a chair and swings it at Rin-tin-tin - Paul knocks it from his hand- a rough and tumble struggle between the trio ensues -

INT. 87 - BOARDING HOUSE LOBBY - M.C.U.

The bully snatches a vase from the desk and crashes it over Paul's head - Paul reels and falls out of scene behind the desk -

INT. 88 - BOARDING HOUSE LOBBY

WIDER ANGLE - Paul is out of scene behind the desk - Rin-tin-tin springs at the bully who dodges behind the davenport, through an open door, and out of scene - the door slams closed as Rin-tin-tin jumps against it -

INT. 88A - BOARDING HOUSE LOBBY

C.U. of Paul laying face forward on the floor behind the desk -

EXT. 89 - BOARDING HOUSE - Sidewalk

M.S. of the landlady is in a frenzy of excitement - she is standing in front of the boarding house steps and screaming for help - two patrolmen run into scene -

EXT. 90 - BOARDING HOUSE - Sidewalk

M.C.U. of the landlady and the police officers - she points to the lobby of the house and exclaims:

S.P. TITLE 20: "There's a mad dog loose!"

BACK TO SCENE 90 -

The officers run out of scene up the steps toward the lobby - the landlady follows in fright -

INT. 91 - BOARDING HOUSE LOBBY

C.U. of Rin-tin-tin scratching, growling and clawing at the closed door through which the bully exited -

INT. 92 - BOARDING HOUSE - Lobby

WIDER ANGLE - the Police officers dash into scene - Rin-tin-tin continues to attack the closed door - a stack of laundry and blankets are piled upon the table - the officers grab a heavy, woolen blanket from the stack and start for Tin-tin-tin - the landlady enters scene and edges away from the dog in horror -

INT. 93 - BOARDING HOUSE LOBBY -

M.S. with his wrath concentrated on the closed door, Rin-tin-tin is taken off his guard - the officers fling the blanket over him and smother his struggling defense before he is barely aware of their presence - they drag the fighting bundle out of scene -

INT. 94 - BOARDING HOUSE LOBBY

C.U. of Paul on the floor - he is still unconscious -

INT. 95 - BOARDING HOUSE LOBBY -

WIDER ANGLE - The officers are dragging the leaping and struggling bundle - the landlady stands frightened to one side - one of the officers calls back over his shoulder to her:

S.P. TITLE 21: "Whoever owns this brute can claim it at the dog pound!"

BACK TO SCENE 95 - With this the officers drag the snarling bundle out of scene - the landlady breathes a sigh of relief and blots the [illegible] idea comes to her - she starts quickly out of scene toward the closed door -

INT. 96 - BOARDING HOUSE LOBBY

C.S. at closed door through which the bully fled from Rin-tin-tin- the landlady knocks on the door and whispers a name - the door opens and the bully's head cautiously peers out - the landlady speaks:

S.P. TITLE: 22: "The coppers got the dog - but what in the devil did you do with the young guy?"

BACK TO SCENE 96 - The bully indicates the desk out of scene and whispers his reply - then closes the door - the landlady turns out of scene toward the desk -

INT. 97 - BOARDING HOUSE LOBBY

M.C.U. of Paul laying on the floor behind the desk - the landlady enters scene, reaches down and roughly shakes him - Paul rolls over and blinks his eyes - he looks up at the leering landlady with a dazed expression and wipes the blood from a cut on his head - the landlady says:

S.P. TITLE 23: "The Police have taken that mad beast of yours - now get out of here and get quick!"

(scene cont'd)

BACK TO SCENE 97 - Paul's senses come back to him - he jumps to his feet, anger boiling within him and stares about the lobby - brushing the landlady aside he rushes out of scene toward the street door -

EXT. 98 - BOARDING HOUSE - Sidewalk

M.S. Paul runs from interior of boarding house down steps into foreground of scene - he pauses and looks up and down the street - his face falls, his dog is nowhere in sight - an idea comes to him - Paul runs down sidewalk out of scene -

FADE OUT

SUBTITLE 24: Determined to recover his "Buddy", Paul traces it to the dog pound on the outskirts of the city.

FADE IN -

INT. 99 - DOG POUND OFFICE

M.S. of the interior of the dog pound office - it is a dismal, bare room void of furniture - a door in the rear is marked: "Private - Press button for Guard."

Paul eagerly enters scene across foreground and advances to the door marked private.

INT. 100 - DOG POUND OFFICE

M.C.U. of Paul as he presses the button indicated on sign - the door opens and a towering, sullen character, who wears a soiled, blue uniform with "Guard" stamped in gilt across his cap band, steps into scene and roughly asks his business - Paul replies in an anxious voice -

S.P. TITLE 25: "I've lost a dog - at the Police Station they told me one answering its description had been sent here."

BACK TO SCENE 100

THE Guard looks Paul over with a sharp eye - then indicates out through the open door behind him and says:

"S.P. TITLE 26: "I suppose you'll claim the best dog in the place. You guys always do."

(scene cont'd)

BACK TO SCENE 100:

Paul steps up beside the sullen guard for a look through the open door- the guard eyes him with a suspicious glare -

EXT. 101 - DOG POUND - wire inclosure

F.S. of the dog pound inclosure - a high spiked-wire fence circles a large pen that holds a score or more mongrels of every imaginable breed - Rin-tin-tin stands aloof from the group - even the humiliation of his predicament fails to meet his instinctive pride and dignity - he looks down on the mongrels with a superior air of pedigree - his poise a picture of beauty.

INT 102 - DOG POUND OFFICE

C.S. of Paul and the guard - Paul points out of scene toward Rin-tin-tin with an exclamation of elation:

S.P. TITLE 27: "That's my dog, Sir - I brought him back from Flanders!"

BACK TO SCENE 102 -

The guard follows Paul's indication with his suspicious, curious eyes.

EXT. 103 - DOG POUND - wire inclosure -

C.U. of Rin-tin-tin - he senses the nearness of his master - his ears prick up - his nostrils quiver - his sharp gaze rivets out of scene in the direction of the office -

INT. 104 - DOG POUND OFFICE

M.C.U. - the guard takes his eyes from Rin-tin-tin with a snickering laugh - he shrugs his bulky shoulders and says:

S.P. TITLE 28: "Say - if you think you can bulldoze me you're wrong - how could you afford a swell purp like that?"

BACK TO SCENE 104:

With this the guard steps back through the door out of scene and slams it full in Paul's face - his explanations cut short by the nasty rebuff, Paul's anger swells - he stares furiously at the closed door, then whirls around and exits out of scene across the foreground.

EXT. 105 - DOG POUND - wire inclosure

M.S. of Rin-tin-tin - he is braced on his hind leg up against the wire inclosure as near to where Paul stood in the doorway as the pen permits- the guard enters scene and leers at his eager, excited poise - Rin-tin-tin whines softly for his master - the guard laughs in mockery and kicking as close to Rin-tin-tin as the wire allows, he swerves out of scene - Rin-tin-tin does not budge -

EXT. 106 - DOG POUND - rear end of pen

M.F.S. of the rear end of the inclosure - trees and shrubbery grow close to the high spiked fence - Paul crawls into scene on his hands and knees and advances silently and cautiously toward a thick bush at a corner of the fence -

EXT. 107 - DOG POUND - rear end of pen
C.S. -
Paul crouches down in the shelter of the bush and softly whistles - then waits with quivering hands -

EXT. 108 - DOG POUND - wire inclosure

M.C.U. of Rin-tin-tin - he still maintains his alert poise near the office door where he sensed Paul - his paws are propped up against the wire, he wines and stares - and then the low familiar whistle reaches his ears - he whirls from the fence with eager ears - then turns and darts out of scene toward the rear of the pen -

EXT. 109 - DOG POUND - rear end of pen

M.S. of Paul crouched in foreground between the bush and the fence - his face lights up with a joyous smile - an instant later RIN-tin-tin bounds into the scene and snuggles close to his master - the reunion is a happy one - Rin-tin-tin presses his nose through the wire and close to Paul's cheek and Paul squeezes his forepaws and strokes his soft fur - then from an inner pocket he produces a box of dog biscuits- through the spiked wire he shoves the nutritious cakes and Rin-tin-tin gobbles them up -

EXT. 110 - DOG POUND - rear end of pen -

C.U. of Paul - he rises and stares frin right to left with sharp, determined eyes - angered that his dog should be kept from him, fury overules his mind - he grits his teeth and turns back to Rin-tin-tin with a plan to rescue his dog registered in his expression.

EXT. 111 - DOG POUND - rear end of pen

WIDER ANGLE: including Rin-tin-tin - Paul digs his hands into the soft dirt close to the bottom of the fence and starts to rapidly fashion a shallow hole under the pen - Rin-tin-tin quickly sense his master's plan - a second later his claws send the dirt flying under his belly in a rapid spray - slowly but surely the holes on each side of the fence tunnel together -

EXT. 112 - DOG POUND - wire inclosure

M.S. of the guard - he is strolling through the inclosure, a bull lash gripped in his hand - those of the mongrels that cross his path he kicks out of the way or cracks with the lash - he glances out of scene toward rear end of pen and stops dead in his tracks - he stares, then with a curse starts out of scene on the run

EXT. 113 - DOG POUND - rear end of pen

C.S. of Paul and Rin-tin-tin as they dig frantically to complete the tunnel - they have not as yet seen the guard approach - as they dig his shadow enters the scene - Paul sees it and jumps to his feet - Rin-tin-tin turns with a growl -

EXT. 114 - DOG POUND - rear end of pen -

C.U. of the guard - he looks down out of scene at Rin-tin-tin with a brutal scowl and swings the bull lash with a series of rapid mighty strokes -

EXT. 115 - DOG POUND - rear end of fence -

WIDER ANGLE - including guard, Paul and Rin-tin-tin - beaten by the vicious whip the dog backs out of the guard's range away from the fence - Paul pleads and begs for Rin-tin-tin's protection - with one last lash which misses the dog by an inch, the guard whirls on Paul with a flood of curses he exclaims:

S.P. TITLE 29: "I knew you were a crook the minute I saw your mug! Beat it or I'll turn you in!"

BACK TO SCENE 115 - So saying the guard lashes the whip across the fence close to Paul's face, then turns brutally after Rin-tin-tin again.

EXT. 116 - DOG POUND - wire inclosure

M.F.S. of the guard chasing Rin-tin-tin back into the group of mongrels with the brutal whip - Rin-tin-tin manages to avoid each lash by a narrow margin that increases the guard's wrath - the guard yells out of scene in direction of the office - another character wearing a badge runs into scene - the guard motions out of scene toward the rear end of pen - the character starts in the indicated direction on the run -

EXT. 117 - DOG POUND - rear end of pen

C.S. of Paul as he backs away from the fence into the shrubbery - his eyes are dim, his lips tremble, fury shakes his frame - seeing the approach of the character he turns and dodges away through the foliage in background of scene -

EXT. 118 - DOG POUND - rear end of pen

M.L.S. at fence with Paul fleeing through the shrubbery in distance - the character with the authorative badge runs into foreground of scene near hole under fence and yells and shakes his fist after the retreating Paul who is quickly disappearing in the background -

FADE OUT

SUBTITLE 30: His sweetheart gone, his job filled, his dog imprisoned, Paul develops a raw hatred for the city - in desperation he decides to flee.

FADE IN -

EXT. 119 - FREIGHT YARDS - Night

M.L.S. of the city railroad freight yards - train tracks stretch out in numberless parallel rows - stalled box cars and partly loaded freight coaches stand out against the darkness in silhouette - Paul creeps into scene from shadows -

EXT. 120 - FREIGHT YARDS - night

M.C.U. of Paul, a bundle under his arm, his coat collar is turned up - he wears a cap pulled low over his eyes and glances warily up and down the tracks - the glare of an engine headlight suddenly brightens the scene - Paul looks in the direction of the coming train -

EXT. 121 - FREIGHT YARDS - Night - Wider Angle

WIDER ANGLE - the train thunders through background of scene at a rapid speed - lights from the Pullman windows through bright moving reflections across Paul's crouched figure - he waits motionless in the shadows until the last car has sped past, then rises and starts out of scene across the nearest tracks toward a row of stalled box cars -

SUBTITLE 31: With shrewd canine instinct, "Buddy" senses his master's departure -

EXT. 122 - DOG POUND - wire inclosure - night

M.S. of Rin-tin-tin with the group of mongrels inside the pen - he runs back and forth in nervous circles, snapping and growling at the cars that cross his path - he turns to the fence and momentarily quiets his agitation.

EXT. 123 - DOG POUND - fence - Night

C.U. of Rin-tin-tin at the fence - he presses his nose through the wires and sniffs the cool air nervously - his sparkling eyes flash in the darkness - the bristly fur on his neck stands up on ends - with a sudden snarl he bares his fangs and turns away from the fence.

EXT. 124 - DOG POUND - wire inclosure - night

WIDER ANGLE - the guard has entered the inclosure, his bull lash in hand - he cracks it over his head - the mongrels scatter in all directions - Rin-tin-tin alone does not budge - he stands at the fence, a growl rumbling deep down in his throat - cursing the dog's stubborn rebuff, the guard advances with the lash raised above his head - as he swings it, Rin-tin-tin bares his fangs and springs through the air straight at his throat - he lands full on the astonished guard's chest - he falls backwards and sprawls out on the ground - the lash fumbles from his grasp - Rin -tin-tin dashes out of scene past him.

EXT. 125 - DOG POUND - wire inclosure - night

ANGLE SHOT - the guard is stumbling to his feet - Rin-tin-tin runs to the center of the pen, whirls around and bounds back, headed directly for the high fence - with a mighty spring he leaps past the startled and befuddled guard, and upward toward the top of the spiked wires - he misses by a foot and falls to the ground.

EXT. 126 - DOG POUND - Night -

M.F.S. - Recovering his lash the guard starts on the run for the rebelling dog - Rin-tin-tin regains his feet in a flash and darts past the raging guard back to the center of the pen - the guard yells frantically out of scene toward the office for aid - as Rin-tin-tin whirls around in the center of the inclosure for a second attempt to clear the fence, the character with the badge runs into the scene to aid the guard - they both charge at Rin-tin-tin as he starts on his last supreme effort.

EXT. 127 - DOG POUND - Night -

F.S. back toward the high goal - Rin-tin-tin tears with almost unbelievable speed - the men are between him and the fence - putting all his strength and training into the effort, Rin-tin-tin makes the spring - over the heads of the amazed characters he leaps and soars on upwards over the spiked fence, clearing it by barely an inch - the men turn and stare after him with unbelieving eyes -

EXT. 128 - DOG POUND - outside of inclosure - Night

[illegible] as he lands outside the pen - without a backward glance, he dives through the shrubbery into the dark background and out of scene -

EXT. 129 - FREIGHT YARDS - Box car - Night

M.S. of Paul as he looks cautiously on each side, then throwing his bundle ahead of him, he crawls up through the open door of a box car - standing quietly in the shadows he peers up the tracks out of scene -

EXT. 130 - FREIGHT YARDS - engine - Night

L.S. a chugging freight engine is being coupled to a long row of box cars by a brakeman who receives his signals from a red lantern that swings to and fro in the distant darkness -

EXT. 131 - DESERTED ALLEYWAY - Night

L.S. of a dark, narrow tenement alleyway piled with refuse and rubbish- Rin-tin-tin speeds through the deserted scene at a racing rate and turns out of sight around a car corner

EXT. 132 - STREET CURB - Night

M.C.U. of Rin-tin-tin at a street curb as he stops the mad dash to his master long enough to refresh his bearings - his nostrils seek out the familiar scent, his eyes flash, his ears raise, and then he is off again into the darkness and out of scene -

EXT. 133 - FREIGHT YARDS - Engine - Night

F.S. - the red lantern in the dark distance gives one last signal and goes out - the engine puffs steam - the huge wheels start to turn - the brakeman climbs aboard -

EXT. 134 - FREIGHT YARDS - Box car - Night

M.S. from ground of Paul standing in the shadows of the open box car door - with a jerk the train starts to move - the box car slowly goes past the camera out of the scene.

EXT. 135 - FREIGHT YARDS - Night

M.S. of Rin-tin-tin as he darts into scene around a stack of railroad ties at the side of the numerous tracks - he runs into foreground and halts - again his nostrils search for the scent of his master - this time he presses his nose to the ground - with a low bark he picks up the fresh trail and leaps out of the scene toward the tracks -

EXT. 136 - FREIGHT YARDS - Train - Night

M.L.S. of the freight train as the engine tugs it slowly down the tracks - gradually it begins to gain its normal momentum - Rin-tin-tin rushes madly into scene and runs alongside the slowly moving box cars - the open door of the car Paul rides in is in the middle of the train - Rin-tin-tin heads directly for it, gaining on the jerking cars with each leap -

EXT. 137 - FREIGHT YARDS - Box car - Night

ACTION SHOT - (camera moving parallel with box cars) - Paul is still silhouetted in the open doorway - Rin-tin-tin enters moving scene on the run and advances even with door of the box car - Paul does not see him until Rin-tin-tin springs and jumps into car at his feet -

EXT. 138 - BOX CAR - Night

REVERSE SHOT (camera inside car - moving panorama in background)

M.S. Paul as Rin-tin-tin lands at his feet - amazed by the almost magical appearance of his "Buddy", Paul can hardly believe his eyes - Rin-tin-tin prances around him in happy circles.

EXT. 139 - BOX CAR - Night

(Camera inside car)

C.U. of Paul as he bends on his knees, and clasps his dog close [illegible] embrace - Rin-tin-tin snuggles his nose under [illegible] chin - i[illegible] background behind them the dark panorama [illegible] ry rambles by the open door as the dog and his master bask in the thrill of their reunion -

FADE OUT

SUBTITLE 32 In the heart of the lumber country is Timber Center - where men that are men live, and men that were men hide.

FADE IN-

EXT. 140 - TIMBER CENTER

PAN SHOT of the village of Timber City, the picturesque river with its floating logs, the forest covered mountains, and the green valleys, all enter the scene as the camera makes its semi-circle from lofty heights that look down on the colony and its colorful setting.

LAP DISSOLVE TO:

EXT. 141 - BLAIR HOME - clearing

M.F.S. of the Blair home in a clearing of the forest - it is a rough wooden structure set in a frame of natural splendor - the scene is deserted, save for a gray squirell that plays on the stump of a tree in foreground.

TITLE 33 After the death of her mother a year previously, Caroline emerged from a flood of grief to find herself ruled by a grim step-father.

[illegible] - BLAIR HOME - Kitchen

[illegible] Caroline in the small kitchen of the rustic home - she is [illegible] lunch dishes in a tin sink - an open window looks out into t[illegible] picturesque clearing - Caroline wears a plain gingham smock and [illegible] white apron - her hair falls down over her shoulders in braids - wiping her hands she pauses and looks out of window, admiration of its beauty registering in her expression - and then a frown creases her lips, she goes slightly pale.

EXT. 143 - BLAIR HOME - Clearing

F.S. of what Caroline sees from the window - from the edge of the dark forest at the rim of the clearing a figure emerges - with a bold swaggering stride the character heads for the porch of the Blair home.

INTERIOR 144 - BLAIR HOME - kitchen

M.S. - Caroline quickly closes the shutters of the window and removes her apron - fear is written on her features - she hurriedly goes to the rear door that leads to the clearing and stepping behind it,hides herself out of scene.

SUBTITLE 34 In all Timber Center there is no reprobate who boasts the vile reputation that does Martin Dains

Pat Hannigan

EXT. 145 - BLAIR HOME - Clearing

M.C.U. of Martin Dains as he is about to mount the porch of the house and pauses - he is garbed in the usual attire of a lumber man - high spiked shoes, checkered flanell shirt, curdoroy trousers stuffed in the top of his boots, and a dark slouch hat- he is unshaven - his expression is anything but kindly -

A patch of raw carrots grow at Martin's feet - he jerks one out of the ground, wipes it off on his sleeve, and starts eating it as he moves out of scene up steps of porch.

EXT. 146 - BLAIR HOME - porch

M.S. of Martin about to knock on the front door - a squirell has scampered into scene - Martin turns and stares at it with a grin - from his belt he draws a revolver and quickly aims - as he pulls the trigger the squirell jumps off porch to safety and out of scene.

EXT. 147 - BLAIR HOME - clearing

C.U. of the squirell as it darts down a hole out of danger.

EXT. 148 - BLAIR HOME - porch

C.S. of Martin - cursing his luck, he spits out the half eaten carrot and stuffs his revolver back in his belt.

INT. 149 - BLAIR HOME - living room

M.S. of the rustic interior of the living room of the house - it is furnished with crude furniture and the hides of fur-bearing animals - a stone fireplace at left of scene, closed door and windows to porch on right.

A tall gaunt character is staring toward the porch door - on his tiptoes he moves quickly toward the fireplace mantel - fright is accentuated in his features and movements.

SUBTITLE 35 For reasons that would interest the city police, Gregory Blair deserted his former haunts for this lonely backwoods recluse.

(Name)

INT. 150 - BLAIR HOME - living room

C.S. of Gregory as he reaches above the fireplace and takes a pistol that is hid behind a clock - his eyes on the door, he moves out of scene toward it.

EXT. 151 - BLAIR [illegible] - porch

M.C.U. of Martin pounding on the porch door with an impatient gesture - the door partly opens and Gregory's face peers into scene - recognizing Martinthe fear leaves him - opening the door wide he asks:

S.P. TITLE 36 "You gave me a scare - I thought the sheriff was here for sure."

BACK TO SCENE 151 - Martin laughs - then his face becomes grim - he brushes Gregory out of his path and enters the house - Gregory follows.

EXT. 152 BLAIR HOME-clearing

C.U. of the squirell hole - the squirell sticks its head out of the hole and looks at Martin as he enters the house

INT. 153 BLAIR HOME - living room

M.S. of Martin and Gregory as they enter the room - Gregory closes the porch door - Martin takes a sheet of paper fomr his pocket and starts to speak - Gregory quiets him with a finger to his lips and sneaks to the kitchen door and opens it.

INT. 154 - BLAIR HOME - kitchen

C.U. of Caroline hid behind the door - as she hears the living room door open, she holds her breath, then relaxes as it closes.

INT. 155 - BLAIR HOME - living room

C.S. of Gregory as he turns away from the kitchen, closes the door, and refaces Martin, saying

S.P. TITLE 87 "You can spill the dope now - Caroline's gone."

BACK TO SCENE 155-Gregory finishes title and moves toward Martin out of scene.

INT. 156 - BLAIR HOME - kitchen

M.C.U. of Caroline as she creeps into scene from behind door - quickly taking a fishing rod and lunch basket from a shelf, she tiptoes out of scene thru rear door.

INT. 157 BLAIR HOME - living room

C.S. of Gregory and Martin - Martin hands Gregory the sheet of paper with a snarling remark:

S.P. TITLE 38 - "They've discovered the loss already. Unless we get the logs down the river to-night, our work is for nothing."

BACK TO SCENE 157 - Gregory reads the sheet of paper, his expression goes pale with fright.

INSERT -8- C.U. of a printed sheet of paper lettered to read:

$500 REWARD!
The Country Sheriff will reward the above sum to any person who furnishes information leading to the arrest of lumber thieves who stole barges of U.S. Government logs from the Elkhorn River last night.

REPORT ALL SUSPICIOUS CHARACTERS TO SHERIFF'S OFFICE, TIMBER CENTER.

INT. 158 - BLAIR HOME - living room

M.C.U. of Gregory and Martin as the former finishes reading the reward - he is a picture of fear - Martin glares at him with an ugly grin - he says:

S.P. TITLE 39 - "Don't be a wealking - what we've got to do is get some stranger to float the logs past the village."

BACK TO SCENE 158 - (CONTINUED)

Gregory attempts to calm his obvious uneasiness - he thinks for a moment, then replies:

SPOKEN TITLE 40 - "It's a cinch we can't take the chance - it's too risky, and besides, I think they suspect us."

BACK TO SCENE 158 - Gregory finishes title - Martin eyes him coldly, then shrugs his shoulder and declares:

SPOKEN TITLE 41 - "I took the risk before - now I'll leave getting that boob to you. But remember, the logs must get past the village to-night!"

BACK TO SCENE 158 - Martin completes his title and starts out of scene.

INT. 159 - BLAIR HOME - living room

C.U. of Martin - a table set beneath an open window that looks out on the porch - Gregory pours himself a drink from a jug that sets on the table, then looks casually out the window - his lips curl to a grin as he sees ---

EXT. 160 - BLAIR HOME - clearing

M.L.S. of what Martin sees - Caroline has crossed the clearing and is entering the forest - her fishing rod and lunch basket under her arm.

INT. 161 - BLAIR HOME - living room

M.S. Martin turns from window and refaces Gregory who is burning the reward notice with a match - a crafty smile comes over Martin's features as he says:

SPOKEN TITLE 42 - "I'm going now - Scour the country until you find someone who can turn the trick for us."

BACK TO SCENE 161 - Martin glances out the window - then crosses to the porch door, opens it and pauses in the arch - Gregory throws the ashes of the burned paper in the fireplace and turns to him.

INT. 162 - BLAIR HOME - living room

C.U. of Martin as he stands in the open doorway and says:

SPOKEN TITLE 43 - "Don't forget - the logs must come down the river to night, or it's the coop for us!"

BACK TO SCENE 162 - So saying, Martin steps out of scene thru door to porch.

INT. 163 BLAIR HOME - living room

M.C.U. of Gregory - he stares after the departure of Martin, the warning ringing in his ears - nearby is the table and the jug - he sinks down in a chair and pours himself a deep drink.

EXT. 164 - FOREST - lane

M.S. of Caroline as she strolls thru a lane in the dark forest - she ~~xxxx~~ stops, picks a wild flower, pins it on her dress, then goes down the lane -

EXT. 165 - FOREST - lane

M.L.S. of Martin - he is running swiftly down the lane into foreground of scene -. suddenly he pauses and steps behind the trunk of a thick tree - a smile creases his lips - he peers down the lane out of scene in the direction Caroline strolled - then ~~xxxxx~~ starts to follow with swift steps.

FADE OUT

FADE IN

EXT. 166 COUNTRY SIDE - train

L.S. of a colorful scene at the bottom of a range of forest clad mountains - train tracks wind past water tank in foreground of scene - in the distance a freight train is chugging slowly nearer the tank - the coming train and the tank are the only ramindsrs of cililiztion in the deserted scene - as the train draws nearer it slows down - then as it reaches the tank it stops - the engine in foreground - brakesmen mount the ladder of the tank and climb on top of the steaming engine to adjust the water funnel

LAP DISSOLVE INTO:

INT. 167 - TRAIN - box car

M.S. of Paul and Rin-tin-tin - Paul is prying open the closed box car door - his bundle of clothes lay at his feet - Rin-tin-tin stands waiting at his side - Paul is unshaven and dirty - the picture of a tramp - inch by inch the crack in the door widens under Paul's pressure.

EXT. 168 - TRAIN - top of box car

M.S. of a brakesman walking along the platform on top of a box car he hears something, stops and casually glances down over the edge of the box car - a frown creases his brow as he sees ---

EXT. 169 - TRAIN - box car

C.S. Of Paul and Rin-tin-tin, their heads are protruding from the interior of the box car - they gaze out on the scene of natural splendor with curious eyes - then suddenly both dog and man look upward, out of scene, towards top of car with startled expression.

EXT. 170 - TRAIN - top of box car

C.U. of the brakeman as he yells a command down at Paul and Rin-tin-tin

SPOKEN TITLE 44 - "Alright hobo, climb off!"

BACK TO SCENE 170 the brakeman finishes title - his expression guarantees that he means what he says - he glares down at the trepassers

EXT. 171 - TRAIN - box car

M.S. of Paul and Rin-tin-tin - the dog growls up at the brakeman Paul quiets him, takes his bundle and climbs out of car - Rin-tin-tin jumps down beside him.

EXT. 172 - TRAIN - box car

[illegible] as the brakeman remove the dripping water tank funnel from the engine, and give the signal for the train to start - the engineer, his head sticking from the window of the cab, pulls down a lever - the engine starts.

EXT. 173 - TRAIN

F.S. - of Paul and Rin-tin-tin on the ground and the brakeman on top the car as the train starts to move.

EXT. 174 - TRAIN - top of box car

C.U. action shot - of the brakeman - he laughs and grins in mockery at Paul and the dog as the train moves down the tracks.

EXT. 175 - COUNTRY SIDE - train tracks

M.C.U. of Paul and his dog - Rin-tin-tin snarles and starts after the departing train, and the brakeman. Paul holds him back - he says:

SPOKEN TITLE 45 "Quiet 'Buddy' - we're in wrong this time."

BACK TO SCENE 175 - Rin-tin-tin silences his bark obediently - Paul turns in a semi-circle and looks at the surrounding country.

EXT. 176 - COUNTRY SIDE - train

L.S. from elevation of the picturesque country with Paul and Rin-tin-tin on the extreme right side of scene, and the train with the brakeman on top moving out of scene into the distance at left.

EXT. 177 - COUNTRY SIDE - train tracks

M.C.U. of Paul and Rin-tin-tin - Paul starts out of scene towards the vanishing train - then pauses, takes a coin from his pocket tosses it up in the air and catches it in his palm - Rin-tin-tin watches the peculiar action closely - Paul examines the coin in his palm - smiling, he snaps his fingers to his dog and exits in an opposite direction from that which he originally started.

EXT. 178 - COUNTRY SIDE - edge of forest

M.F.S. - of the forest edge near the train tracks which are out of scene - Paul with Rin-tin-tin trotting at his heels enters scene and crosses foreground into the rim of the forest - he strolls along at a slow pace, gazing from right to left at the expanse of scenery - Rin-tin-tin seems to be enjoying the new country - his ears prick up - he examines all that lays in his path.

FADE OUT

FADE IN

EXT. 179 - LAKESHORE

M.S. of Caroline at the rim of a large placid lake with a rugged mountainous shore line in background - a huge fallen log protrudes out into the water - Caroline walks carefully out on the log to its end carrying her basket and rod under her arm - selecting a comfortable spot in a crotch of the aged log, she seats herself.

EXT. 180 - LAKESHORE

C.S. of Martin concealed in the thick foilage and shrubbery which grwos almost down to the edge of the lake - he is watching Caroline with narrow, craving eyes - from his hip pocket he draws a half-pint bottle of liquor and almost drains it with one gulp - then shoving it away, he chuckles softly to himself and starts cautiously out of scene in the direction of Caroline.

EXT. 181 - LAKESHORE - cove

M.F.S. [illegible] quiet cove in the tall green trees at the edge of a n[illegible]tion of the lake - Rin-tin-tin runs into foreground of scene from the forest - at the rim of the water he pauses and laps himslef a cool drink - Paul enters scene in his dog's wake - selecting a shady, comfortable spot beneath a redwood, Paul throws off his coat and cap, and crosses to his dog at the water a few steps away - he still carries the bundle -

EXT. 182 - LAKESHORE - Cove

C.S. of Rin-tin-tin drinking water from the lake - Paul enters same, sits beside him, and opens the bundle - he inspects the contents -

INSERT 9 C.U. of Paul's hand sorting the varied articles in his bundle - a towel, cake of soap, and a small safety razor container are visible - Paul's hand selects the mentioned articles.

EXT. 183 - LAKE SHORE - Cove

Wider angle of Paul and his dog - Paul unloosens his shirt at the neck and stuffs the soiled towel in his collar, barber fashion, he starts to open the razor box, then hesitates, and instead he takes Rin-tin-tin in his arms and washes his feet and claws in the soothing water - Rin-tin-tin's tail wags happily as Pau; bathes him.

EXT. 184 - LAKESHORE -

M.C.U. of Caroline seated on the end of the log - she has fastened the fishing rod in a crevice of the log - she now slips off her low pumps and starts to remove her stockings - she is naturally not aware of Martin's nearness and she acts with free, easy movements.

EXT. 185 - LAKESHORE-

C.U. of Martin - his head protrudes from the limbs of a thick bush- his lips widen to an ugly smile - again taking the flask from his hip pocket, he drains its contents - then slowly starts out of scene toward the water's edge .

EXT. 186 - LAKESHORE - ~~xxxx~~

C.U. of Caroline on the end of the log - placing her hose and pumps in basket at her side, Caroline draws her skirt up to her knees and dips her bare limbs down into the cool water - then with a happy smile she takes the rod in her hands and prepares for a catch.

EXT. 187 - LAKESHORE - cove

M.S. of Paul and Rin-tin-tin - Paul has formed the lather with some soap on his face and now razor in hand, he shaves away the last of his stubbled beard - Rin-tin-tin has found an old, white bone - he brings it over close to Paul and sets it down on the grass.

EXT. 188 - LAKESHORE - cove

C.U. of RIN-tin-tin as he stares with hungry, longing eyes at the aged bone -

LAP DISSOLVE TO

INSERT 10: C.U. of the same bone as Rin-tin-tin imagines it - it is covered with red, juicy meat - an appetizing morsel for any dog.

LAP DISSOLVE TO

BACK TO SCENE 188

Rin-tin-tin licks his chops and turns sadly away from the meatless bone.

EXT. 189 - LAKESHORE

M.S. of Caroline on the end of the log - Martin creeping up behind her with slow, silent steps - Caroline has her interest concentrated on fishing and she is entirely unaware of Martin's presence.

EXT. 190 - LAKESHORE

M.C.U. of Caroline on the log including a portion of the water in which her shadow falls - with a startled gasp she sees the shadowy reflection of a man creeping near her as she gazes down into the water-frightened, she whirls around.

EXT. 191 - LAKESHORE

WIDER ANGLE including Caroline and Martin crouched on the log behind her - with a sickly, sweet grin he looks into her eyes and edges near her - Caroline attempts to calm her fear and tries hard to appear uneasy - Martin sits down beside her and snuggles closer with a babbling of slow, reassuring words.

EXT. 192 - LAKESHORE

C.S. Caroline and Martin - taking in Caroline's beauty with a glaring eye, Martin chuckles and says,

SP. TITLE 46: "No need to be afraid, honey - I have always been your friend, haven't I?"

BACK TO SCENE 192:

So saying Martin reaches to take Caroline's hand in his own - Caroline diplomatically manages to avoid his caress without actually refusing - she realizes that for the moment that she is in Martin's power and that the only possibility of escape lies in her ability to outwit him - she decides to play a waiting game.

EXT. 193 - LAKESHORE - cove

M.F.S. of Paul and Rin-tin-tin - Paul is drying his face with the towel - he lays down in the shade underneath the tree at the lake's edge, using his coat for a pillow- Rin-tin-tin's ears go up, he strikes a rigid poise, his eyes concentrated on a bush in the background of the scene -

INSERT 11: C.U. of a jack rabbit eating leaves at the foot of a bush - the rabbit suddenly looks around frightened, and then darts suddenly out of insert.

(scene cont'd)

BACK TO SCENE 193:

Rin-tin-tin dashes into the background of scene after the rabbit -

EXT. 194 - LAKESHORE - cove

C.U. Paul lying on his back on the grass underneath the tree - he gazes up to the sky, peaceful and contented for the moment - he offers Rin-tin-tin a smile as he watches him fly out of scene after the running rabbit - then turns his mind back to his own preoccupations.

EXT. 195 - LAKESHORE - cove

M.L.S. of another portion of the cove - a mound and rabbit hole is in foregourn in scene - the rabbit leaps into the background of the scene and advances with rapid bounds for the hole - Rin-tin tin enters scene and ~~fix~~ follows hot on his trail - with the dog but a single inch behind him, the rabbit dives to protection down the hole, under the mound and out of sight - Rin-tin-tin claws and digs at the hole for all he is worth - for a moment he quiets and stares at the opening in silence - then unable to control himself any longer he breaks out with a fresh series of barks, and again digs madly at the hole .

EXT. 196 - LAKESHORE

M.C.U. Caroline and Martin on the log - with an attempt at casual calmness, Caroline has returned to her fishing - although she does not look directly at Martin she knows that his dark eyes follows her every move - Martin notes Caroline's quivering fingers, and the rigid tensity of her body with a quiet snicker - suddenly the mask of grinning jovialty leaves him - he grabs Caroline's wrist and whirls her around facing him and demands:

S.P. TITLE 47: "Say - what's wrong with me? I have treated you like a queen - you've ducked me at every turn!"

BACK TO SCENE 196:

Caroline struggles to unloosen her wrist - this increases Martin's fury, he tightens his grasp and starts to drag her slowly out of scene back toward the shore - the fishing rod and basket tumbles into the water as Caroline struggles to free herself -

EXT. 197 - LAKESHORE

C.U. of Caroline as she struggles in Martin's tight grip - she screams frantically for help - Martin's hand enters scene and clasps over Caroline's mouth - Caroline sinks her teeth in the rough skin - then once again screams with all the voice she can command .

EXT. 198 - LAKESHORE - cove

M.S. of Paul lying in the grass - he hears the scream for aid and sits up with a start - when it is repeated he leaps to his feet and runs out of scene along the lakeshore .

EXT. 199 - LAKESHORE

M.F.S. of Caroline and Martin - Martin is succeeding in dragging her off the log on to the shore - Caroline kicks, struggles and claws at her assailant for all she is worth - Martin with his brute strength smothers her screams and beats down her defense - slowly but surely he drags her to the edge of the dark forest in the background of the scene .

EXT. 200 - LAKESHORE

M.L.S. of Paul as he races along the edge of the lake headed for the origin of the muffled screams - through shrubbery and folinge he runs-- the cry he heard was that of a girl, this much Paul knows but that the girl is Caroline he has not the slightest idea - ducking under the low limb of a tree he exits swiftly out of scene

EXT. 201 - LAKESHORE - Cove

M.C.U. of Rin-tin-tin at the rabbit hole - disgusted he takes one last longing look at the hole, then turns and trots out of scene back toward lakeshore, plainly depressed by his failure.

EXT. 202 - LAKESHORE

M.S. - of Caroline and Martin as Caroline fights to free herself Martin has succeeded in dragging her into the forest - with a brutal grasp Martin tears open her waist at the shoulder - she twists away and as sight of her bare shoulder arouses the dire primmival instincts within him, he flings her down on the grass.

EXT. 203 - LAKESHORE

C.S. of Caroline crouched on the grass beneath Martin whose feet are in scene - with a horrified expression she pulls back her torn waist over the bare skin of her shoulder - andthen as Martin's leering face comes down into scene as he reaches for her, Caroline screams and hides her eyes from the ghastly sight.

EXT. 204 - LAKESHORE

M.L.S. - of Paul - he runs into scene thru shrubbery in back ground and advances rapidly to foreground where he pauses to get his bearings - Carolines'screams again reach his ears and xx Paul lurches swiftly out of scene in the direction of the cry.

EXT. 205 - LAKESHORE

M.C.U. of Caroline and Martin - with Martin's burly hand gripped around her throat in an effort to choke her screams - Caroline faints and falls back prone on the grass - Martin leers over her [illegible]h eyes red at the rims - then cursing, he grabs a handful of [illegible] hair and attempts to shake her back into consciousness.

EXT 206 - LAKESHORE - cove

M.F.S. - Of Rin-tin-tin as he enters scene where he last left Paul - his canine expression registers uneasiness at finding his master gone - with his nose sniffing the ground Rin-tin-tin takes up the trail and trots out of scene in the direction Paul took a few minutes previously.

EXT. 207 - LAKESHORE - forest

M.S. of Martin and the unconscious Carolines - unable to revive the girl, Martin roughly picks her up in his arms and starts out of scene thru the woods -

EXT. 208 - LAKESHORE - forest

C.S. of Paul - he runs into scene at edge of forest, sees Martin with the limp body in his arms and stops dead in his tracks.

EXT. 209 - LAKESHORE - forest

WIDER ANGLE. - including Martin with Caroline and Paul who stands in the b.g. - a questionable frown creases Paul's brow - he starts to advance - Martin acts quickly - laying Caroline's limp body down on the grass, he strikes a malignant poise, clinches his fists and waits for Paul's coming - as he nears Martin, Paul offers the unconscious body on the grass a quick glance, but does not recognise Caroline as she is face downward.

EXT. 210 -LAKESHORE - forest

M.C.U. of Martin standing over Caroline's body - Paul enters scene ready to fight if necessary - Martin growls a sneering command

SPOKEN TITLE 48 "This is my affair kid - beat it!"

Martin completes title and steps near Paul with a scowl - Paul holds his ground and replies

SPOKEN TITLE 48A - "I heard the girl's scream.-
I'll not leave till she regains
consciousness and tells me to!"

BACK TO SCENE 210

And Paul determined to take this stand - Martin acts on the impulse of the moment - with a quick swing he lands a smashing blow on Paul's jaw - Paul reels backward out of scene - Martin lunges after him.

EXT. 211 - LAKESHORE - forest

WIDER ANGLE - of Paul and Martin with Caroline laying in back-ground the blow staggers Paul and sends him on his back - Martin raises his foot and smashes it down on Paul before the youth can regain his feet -

INSERT 12 C.U. of Martin's hob-nailed boot crushing down on Paul's arm and grinding it brutally into the ground

BACK TO SCENE 211

As Martin tramples on his - Paul manages to wriggle aside - locking his arms around the bigger man's legs, Paul trips him as Martin showers blows down on his head and face - they roll into fore-ground of scene.

EXT. 212½ - LAKESHORE

L.S. -.of Rin-tin-tin as he trails his master's scent from lakeshore and exits out of scene into forest - his pace is now a trifle faster than in the previous scene - he does not know that Paul is in danger - however, instinct tells him that all is not as it should be.

EXT. 213 - LAKESHORE - forest

M.S. of Martin and Paul - the battle between the two is at its height - they are locked in a clinch - realizing that the youth stands a chance of beating him, Martin fights with the primitive tactics of a man-mad - clawing Paul's eyes with his sharp finger nails, Martin reaches with a free hand under his coat for his revolver - for the first time Paul sees the gun - he makes a fighting effort to prevent Martin from drawing it -

EXT. 214 - LAKESHORE - forest

WIDER ANGLE - Of Paul and Martin as they struggle for possesion of the revolver - Caroline lies almost under their feet - Martin's strength and brutal methods win out - jabbing Paul in the face with his doubled elbow, Martin succeeds in gripping the gun - he tops back with a flood of raging oaths and forces Paul to lift his hands above his head in obeyance.

EXT. 215 - LAKESHORE - forest

C.S. of Caroline laying on the grass - Caroline's eyes open - she blinks and raises up in a daze and looks out of scene at the men - she recognizes Paul with almost unbelieving eyes and utters a startled cry

EXT. 216 - LAKESHORE - forest

C.U. of Paul with his hands lifted above his head - hearing the cry he glances down out of,scene at the girl and recognizes her as Caroline - with anexpression that registers he is almost convinced that his imagination is playing a trick on him Paul stares wide eyed at his sweetheart and manages to stutter out her name.

EXT. 217 - LAKESHORE - forest

WIDER ANGLE - including Paul and Caroline with Martin between them - Martin registers his surprise at hearing Paul mention Caroline's name - shoving his revolver close to Paul's stomack he looks with amazement from one to the other - Caroline quickly gains her feet and starts for Paul - Martin holds her back with a firm warning hand and exclaims:

SPOKEN TITLE 49 - "Keep apart - or this gun is gonna speak - and speak loud!"

BACK TO SCENE 217

Fearing Martin may make good his threat Caroline backs away, her eyes riveted on Paul, devotion burning in the gaze.

EXT. 218 - LAKESHORE - forest

M.S. of Rin-tin-tin as he runs swiftly thru the forest on [illegible] now that he nears his destination his pace [illegible] - he darts under the low limb of the tree as Paul did and dashes out of scene thru the woods.

EXT .219 - LAKESHORE - forest

M.S. of Caroline, Martin and Paul - and idea has come to the brute with the revolver pressed against Paul he holds Caroline behind him by repeating his threat to shoot and forces Paul to lay down on his back in the grass.

EXT. 220 - LAKESHORE - forest

C.S. of Martin and Caroline as Caroline pleads and begs for Paul's safety - tears dimming her eyes, her face ashen white, her lips trembling, Caroline declares:

SPOKEN TITLE 50 "You can have me, and I'll go without a murmur - if you'll only spare him!"

BACK TO SCENE 220

This gives Martin a sneering laugh - he brushes Caroline aside and steps closer to Paul who is crouched on his back out of scene.

EXT. 221 - LAKESHORE - forest

L.S. of Rin-tin-tin - he has extended his speedy pace to the limit - as he flashes thru the scene he leaps over a clump of foliage with the ease of a fleeing deer.

EXT 222 - LAKESHORE - forest

M.S. of Paul, Martin and Caroline - a huge stone boulder is in the brush at Martin's feet - with the revolver aimed at Paul's head as he lays back where Martin has forced him, the brute stoops and picks up the heavy rock in the crotch of his free arm and raises it slowly over Paul.

EXT. 223 - LAKESHORE - forest

WIDER ANGLE - of Paul, Caroline and Martin - Caroline realizes what Martin intends to do - she screams in horror and makes a final [illegible] - Martin, his face contorted in a hideous grimace, does not even bother to listen - the rock is now almost over Paul's head - he crouches back, powerless to defend himself - Caroline falls on her knees, her arms wrapped about Martin's legs, as she sobs and begs for him to stop - Martin brutally kicks her aside - Paul grits his teeth, realizing that any move he makes will only end disastrously for her.

EXT. 224 - LAKESHORE - forest

C.S. of Rin-tin-tin he rushes into scene and pauses as he sees Martin Martin standing over his master - putting all his strength into the jump, he springs upward out of scene, his fangs bared a grwol rumbling in his throat.

EXT. 225 - LAKESHORE - forest

M.F.S. of Paul, Martin and Caroline -.into the scene like a flash of lightning springs Rin-tin-tin, he lands full on Martin's head and shoulders and sends the brute reeling to the ground - the boulder falls and misses Paul by barely a foot as he dodges aside the gun flys out os Martin's hand into the grass - Rin-tin-tin lunges at the fallen Martin.

EXT. 227 - LAKESHORE - forest

M.C.U. of Martin on the ground as Rin-tin-tin leaps into scene and turns with snarling fangs and ripping claws - as Martin struggles to defend himself, Rin-tin-tin sinks his teeth deep in his flesh - Martin screetches in agony.

EXT. 228 - LAKESHORE - forest

WIDER ANGLE - including Rin-tin-tin, Martin, Caroline and Paul with Caroline at his side, Paul scrambles to his feet and pulls Rin-tin-tin away from the bleeding brute - as Paul holds back his dog, Martin edges away, fear stamped on his features, and pleads for his life.

EXT. 229 - LAKESHORE - forest

[illegible] with Caroline beside him - furious at the thought of the fate Martin had prepared for him, Paul rages over the brute and exclaims with blazing eyes

SPOKEN TITLE 51 -"In exactly one minute I'll let loose this dog! Now run for your life - you cur!"

BACK TO SCENE 229

Paul finished title, hardly able to control his seething wrath.

EXT. 230 - LAKESHORE - forest

M.S. of the group - this wholly unexpeted opportunity to flee, no sooner comes from Paul's lips, but what Martin scrambles to his feet and backs away - Rin-tin-tin growls and struggles to leaps after him, and it takes a repetition of harsh commands from Paul to quiet him - the dog sulks at his master's feet, his sharp eyes never leave the backing Martin for an instant.

EXT. 231 - LAKESHORE - forest

M.C.U. of Martin as he backs away from the snarling dog - he starts to turn and run when his foot steps on something and he glances downward and stops as he sees:

INSERT 13 - Of Martin's revolver lying in the grass beside the bush that it fell into when Rin-tin-tin knocked it from his hand - Martin's hand enters scene and he reaches for the gun.

BACK TO SCENE 231-

Martin is crouched over reaching down into the grass - his eyes stare out of the scene as he reaches and sees -

EXT. 232 -LAKESHORE - forest

C.U. of Rin-tin-tin - he is glaring out of scene at Martin his lips curled upward revealing his sharp fangs

INSERT 14 - C.U. of the revolver in the grass with Martin's hand almost upon it - the hand quickly withdraws from the insert.

EXT. 233 - LAKESHORE - forest

M.F.S. Of the group as Martin rises and quickly flees thru the forest out of scene - Rin-tin-tin still growling stares after him - and Paul and Caroline clasped tightly in a fond embrace have not noticed Martin's quick reach for the gun - their interest is centered wholly upon each other and in this moment of bliss they have forgotten almost everything - Rin-tin-tin starts towards gun in the grass.

EXT. 234 - LAKESHORE - forest

C.S. - of Paul and Caroline in each others arms - tears trickle from Caroline's eyes as Paul hugs her and plants a loving caress upon her lips - the top of Rin-tin-tin's head and the tip of his ears enter the bottom of scene - Paul and Caroline look down at him.

EXT. 235 - LAKESHORE - forest

WIDER ANGLE - Including Paul, Caroline and dog - Rin-tin-tin has the revolver in his teeth - he holds it up to Paul - Paul takes it and kneels beside the dog - Caroline does likewise - Rin-tin-tin snug-gles between them as they stroke and pet his slick fur.

INSERT 15 - C.U. of Rin-tin-tin's tail as it wags back and forth with joyous elation.

FADE OUT.

SUBTITLE 52 - Learning the circumstances of Caroline's departure from the city, Paul gladly accepts the opportunity to meet her step-father.

FADE IN

INT. 236 - BLAIR HOME - living room - night

M.S. of Gregory, Caroline and Paul seated around the dinner table and Rin-tin-tin crouched before a fire that blazes in the grate and throws dancing reflections across the scene - dinner has been served and consummed - the empty dishes make this obvious - at the moment, Gregory is speaking -

INT. 236-A. BLAIR HOME - living room - night

C.S. - Gregory offers his hand to Paul and declares in a friendly voice:

SPOKEN TITLE 53 - "I want to shake your hand again young man - if it had nt been for you and you're dog, there's no telling what would have happened to Caroline."

BACK TO SCENE 236-A

Paul takes the out-stretched hand and Gregory shakes it with sincerity.

INT. 237 - BLAIR HOME - living room - night

WIDE ANGLE - Including Gregory, Paul and Caroline - Caroline is [illegible] spontaneous friendship that has sprung up between the two men - at the mention of his bravery Paul displays his modesty and refuses to claim any glory whatever - Gregory shakes his head with befuddlement and again speaks:

SPOKEN TITLE 54 - "I always liked Martin till now - I dont understand what made him act as he did."

BACK TO SCENE 237

Gregory appearently means what he says - for a moment the trio sit in silence as they think what might have occured had Martin's brutal scheme succeeded - ojce again Gregory speaks - he turns to Paul and says:

SPOKEN TITLE 55 - "I'm indeed indebted to you son - if you'll accept a job you're working for me from now on."

BACK TO SCENE 237

This is far more of a rewardthan Paul ever imagined - he thrills at the idea of working for Caroline's step-father and his elation almost carries him away - Gregory's offer has a similar effect on Caroline and the step-father plays the modest role of the benefactor to the limit.

INT. 238 - BLAIR HOME - living room - night

C.U. of Rin-tin-tin snuggled close to the fire in them grate - he is dozing with eyes half shut in perfect peace.

INSERT 16 - C.U. of Martin's hob nailed boots advancing thru the night up the steps of the Blair porch.

BACK TO SCENE 238

Suddenly Rin-tin-tin's eyes flash open - his ears prick up - he rises with a growl and glares out of scene toward porch door.

INT. 239 - BLAIR HOME - living room - night

M.S. - Including the entire group - that characters rise from the table and look at Rin-tin-tin - Gregory steps quickly to a position between the door to porch and Caroline and Paul - the porch door

INT. 240 - BLAIR HOME - doorway - night

M.C.U. - Of Martin as he pauses in the arch of the open door - he gives a startled curse as he sees Paul and the dog - his face is patched with cast plaster, his left hand is bandaged at the wrist - his eyes are bruised and swollen.

INT. 241 - BLAIR HOME - living room - night

M.S. From door way of what Martin sees - Gregory is nearest door in f.g. of scene - Paul and Caroline are standing at the table behind him - Rin-tin-tin starts out of scene toward Martin - with a curt command Paul quiets him and while Paul's attention is on the dog Gregory quickly signals out of scene to Martin -

INT. 242 BLAIR HOME # living room - night

C.U. of Gregory as he signals to Martin - Caroline and Paul are behind him in b.g. - Gregory slightly shakes his head and gets over with his expression and an indicating gesture that Paul is their made to order boob for the crooked lumber job.

INT. 243 - BLAIR HOME - doorway - night

C.S. of Martin in the door way, his expression verifies that he understands Gregory's signal - at once his manner and personality take a distinct change for the best - he removes his hat and relaxes his tense poise - with a pleading sorrowful expression he advances with outstreched hand into the ro m.

INT. 244 - BLAIR HOME - living room - night

[illegible] by Martin's sudden change in character Paul and [illegible] exchange glances and gaze at him with surprised expression [illegible] Gregory acting his role to the limit winks slyly at Martin who advances with apologetic features and offers his hand to each of the trio - one by one they refuse - Gregory shakes his head in refusal, anger flares in Paul's eyes - Caroline turns away.

INT. 245 - BLAIR HOME - living room - night

C.U. of Rin-tin-tin - only his masters command to leave Martin alone stops the dog from tearing his enemy to shreds - he glares at Martin with teeth eager to sink in his flesh.

INT. 246 - BLAIR HOME - living room night

M.C.U. of Martin, Gregory, Caroline and Paul-with a masterly portrayal of the role he has chosen to play, Martin faces the cold rebuff and sobs out an apology - with dim eyes he faces Caroline and Paul and says:

SPOKEN TITLE 56 "This afternoon I was a drunken maniac - I'm sober now and my only thought is to beg for your forgiveness"

BACK TO SCENE 246

This comes as a surprise to Paul and Caroline - they exchange glances - again Gregory winks and nods to Martin with a quick expression that signals him to continue his performance.

INT. 247 - BLAIR HOME - living room - night

C.U. of Martin, evidently wrapped in profound sincerity he continues his plea for forgiveness:

SPOKEN TITLE 57 "When I'm drunk I do things I never dream of otherwise. I give you my oath I'll never drink again!"

BACK TO SCENE 247

So saying Martin jerks a flask from his hip pocket, turns and flings it out of scene thru the open porch door.

INSERT 17 - C.U. Of the flask as it lands out side the house on the ground and breaks - the spilled liquor sparkles in the moonlight.

INT. 248 - BLAIR HOME - living room - night.

WIDER ANGLE - including the group - Martin sinks down in the nearest chair and leaning on the table burries his head in the curve of his arm and pretends to sob - Caroline looks down at Martin and her cool indifference to his plea for forgiveness softens - Paul sees in a glance that Caroline is willing to forget and he also modifies his grim frown - Gregory plays a waiting game.

INT. 249 - BLAIR HOME - Living room - Night

C.U. of Martin's head leaning on the table in the hollow of his arm - his face is away from the other characters - spitting on his fingers, he quickly dabs his eyes with manufactured tears.

INT. 250 - BLAIR HOME - Living room - Night

M.C.U. of Gregory, Paul and Caroline - nodding out of scene at Martin, Gregory assumes a friendly smile and suggests:

S.P. TITLE 58: "Nobody can ever say, 'I refused to give the guilty another chance to redeem.'"

BACK TO SCENE 250:

With this off his chest Gregory swings sympathy to Martin.

INT. 251 - BLAIR HOME - Living room - Night

WIDER ANGLE - Including the group - Gregory pats Martin's sobbing head and offers a friendly hand - Martin rises from the table, his prop tears glistening in his eyes, a sorrowful expression on his face- [illegible] shakes Gregory's hand - Paul and Caroline [illegible] the other to forgive - Gregory turns to them and [illegible] tos the wall out of scene - they all look in the indicated [illegible]rection.

INSERT 18 C.U. of a framed bible scripture hanging on the wall of the room over the kitchen doorway - in elaborate letters it reads:

"DO UNTO OTHERS AS YOU WOULD HAVE THEM DO UNTO YOU."

BACK TO SCENE 251:

This cinches Martin's forgiveness - Caroline offers his hand and wiping the prop tears from his eyes, Martin gently clasps it - and now Paul steps up and offers his hand - Martin shakes it, mumbling a repetition of his apologies -

INT. 252 - BLAIR HOME - Living room - Night

C.S. of Rin-tin-tin before the fireplace - his eyes have not left the movements of Martin for an instant - as he watches his master shake his enemies' hand, Rin-tin-tin cannot suppress a deep growl of hatred.

INT. 253 - BLAIR HOME - Living room - Night

C.U. Martin - hearing the dog growl he turns with a start and looks out of scene toward it - then forcing a smile he remarks:

S.P. TITLE 59: "Now that everyone is willing to give me another chance, I wonder if the dog will?"

BACK TO SCENE 253:

With a smile at the characters, Martin turns out of scene, assuming a friendly expression.

INT. 254 - BLAIR HOME - Living room - Night

WIDER ANGLE - including the group and Rin-tin-tin - with his forced friendliness hiding his fright, Martin crosses toward Rin-tin-tin - Paul calls a curt command to his dog - Rin-tin-tin squats down on his haunches, his eyes fixed on the advancing enemy.

[illegible] Living room - Night

M.C.U. [illegible]n-tin-tin and Martin - Martin with fear in his eyes attempts to pet the dog - Rin-tin-tin snarls and jerks away - Martin quickly removes his hand and steps back - with a smile and prompted chuckle he refaces the other characters in an attempt to convey that he has made friends with the dog.

INT. 256 - BLAIR HOME - Living room - Night

M.S. of the group - Gregory suggests that they be seated at the table - Martin takes a chair as far away from Tin-tin-tin as the table permits - Paul seats himself between the two men - Caroline mentions the dishes that are to be washed and starts clearing them from the table - as Gregory lights his pipe and Martin rolls a cigarette, Caroline pardons herself and exits out of scene - thru kitchen door with an arm load of dishes.

INT. 257 - BLAIR HOME - LIVING ROOM - Night

M.C.U. of Gregory, Paul and Martin - glancing casually over his shoulder to be sure that Caroline is out of scene, Gregory pulls his chair nearer Paul's and declares,

S.P. TITLE 60: "Seeing I've just hired you, this is out of the ordinary, but I'd like you to do some special work tonight."

BACK TO SCENE 257: Gregory completes title - anxious to make good

(scene cont'd)

(SCENE 257 cont'd):

on his new job, Paul is perfectly willing - with a concealed grin at Martin, Gregory continues:

S.P. TITLE 61: "Martin and me have barges of timber anchored up the river - unless we float them down, past the village before morn, a rival firm is gonna beat us to a sale."

BACK TO SCENE 257:

Gregory waits for Paul to register that he understands - when Paul nods, he again speaks:

S.P. TITLE 62: "Our rivals are a dangerous bunch - they've paid the lumberjacks not to work for us. Will you help us?"

BACK TO SCENE 257:

Paul is overly willing and Gregory with Martin's vocal aid lays out the details of the crooked scheme - Paul listens intently, eager to make a success of his job.

INT. [illegible] HOME - Kitchen - Night

C.S. of Caroline - she has put the dinner dishes to soak in the sink, and now she turns out of scene toward the door to living room -

INT. 259 - BLAIR HOME - Living room - Night

M.S. of the group at the table and Rin-tin-tin crouched before the fireplace, his eyes still on Martin - Gregory is explaining the night's work to Paul - as Caroline enters scene from kitchen he instantly quiets - then as she pauses at the table and Paul rises beside her, Gregory remarks to his step-daughter,

S.P. TITLE 63: "Paul is gonna work with us tonight - Take him out and show him the sights but be back early."

BACK TO SCENE 259:

This satisfies Caroline and Paul completely - Caroline leadsPaul to the door - Rin-tin-tin follows at his master's heels - as they exit out of scene Rin-tin-tin is the last to leave - he pauses in the doorway - Martin is watching him in fear - he rises and backs away from the table as the dog pauses - Gregory reaches quickly for a water picture that sits on the table-

INT. 260 - BLAIR HOME - doorway - Night
C.S. of Rin-tin-tin as he hesitates, turns and glares back into the room at his enemy - then growls malignantly, turns and exits out of scene in Paul's wake -

FADE OUT

FADE IN

EXT. 261 RIVER EDGE - Night

M.C.U. of Paul, Caroline and Rin-tin-tin - the lovers are seated at the edge of the swiftly-moving river, a delightful, picturesque spot - moonlight illuminates the scene - Rin-tin-tin lays on the grass at their feet.

EXT. 262 - RIVER EDGE - Night

C.U. of Caroline as she gazes out of scene at Paul with devoted eyes- from her bosom she produces a tiny handkerchief - opening it she reveals that same cheap little ring that Paul slipped on her finger that night ages ago in the park - Caroline gazes at the ring , pensively a moment then hands it out of scene.

EXT. 263 - RIVER EDGE - Night

C.U. of Paul and Caroline as Paul takes the ring with a soft murmur of surprise and slips it on his sweetheart's finger - Caroline snuggles close and Paul takes her in his embrace and kisses her.

[illegible] - Night

C.U. of Rin-tin-tin - suddenly his ears go up, his eyes sparkle, he rises with a whine and stares out of scene toward the shrubbery behind his master -

EXT. 265 - RIVER EDGE - Night

M.C.U. in the shrubbery a dozen paces or more behind the lovers - a rifle slung under his arm, the cider jug from the Blair home in his hand, Martin stands in the foliage and peers through the moonlight at Paul and Caroline - a sneer twitches his mouth, he sputters out a low oath, then turns in an opposite direction and waves to someone out of scene.

EXT. 266 - RIVER EDGE - Forest - Night

M.S. of Gregory, a rifle under his arm, a lit lantern swinging in his hand - he is advancing toward the river - receiving Martin's signal he quickens his step and exits out of scene.

EXT. 267 - RIVER EDGE - Night

M.S. of Paul, Caroline and Rin-tin-tin - the lovers look in the direction in which the dog has concentrated his interest, and seeing nothing unusual in the darkness, Paul quiets him - Rin-tin-tin ceases his growl - the lovers continue their murmured conversation.

EXT. 268 - RIVER EDGE - Night

M.C.U. of Martin - he starts to drink from the jug as Gregory enters scene and stops him, cautioning him to leave the stuff alone for the night - Martin reluctantly takes the jug from his lips - with an ugly grin, he indicates toward the lovers out of scene - Gregory looks with a frown then turns back to Martin - Martin says,

S.P. TITLE 64: "Call the brat! If we wanta be alive when morning comes, we'd better be starting now."

BACK TO SCENE 268 :

Martin finishes title and throws the jug in the nearby foliage - Gregory puts his hand to his mouth and calls out of scene in the direction of the lovers -

EXT. 269 - RIVER EDGE - Night

M.S. of Paul, Caroline and Rin-tin-tin as they hear Gregory's call they rise and turn in his direction - Caroline calls back that they are coming - with Rin-tin-tin at his master's heels, Paul and Caroline exit out of scene away from the river.

EXT. 270 - RIVER EDGE - Night

M.F.S. of the spot in the shrubbery where Martin and Gregory await the coming of the lovers - a light burns in the window of the Blair home across the clearing in the background of the scene - Paul, Caroline and the dog enter scene across foreground and advance to the waiting men.

EXT. 271 - RIVER EDGE - Night

M.C.U. of the group - Gregory tells Paul that they must be going now - Paul bids goodbye to Caroline - Martin again plays the role of a redeemer - the group starts to part in opposite directions -

EXT. 272 - RIVER EDGE - Night

WIDER ANGLE as Caroline starts back across the clearing towards the cabin in background of the scene and Paul follows Martin and Gregory through the woods in an opposite direction - Rin-tin-tin obediently trails after his master, his sharp eyes, however, do not leave Martin's walking figure for an instant.

FADE OUT

SUBTITLE 65: Innocent of the crime he is committing, Paul plunges into the clever trap, eager to comply with the wishes of his new employer.

FADE IN -

EXT. 273 - FOREST - Night

M.S. on the top of a high ridge in the forest that looks down into a moonlit valley - Gregory and Martin lead Paul into scene with Rin-tin-tin a few paces behind - they call a halt in the foregroundof the scene - pointing down into the valley Gregory turns to Paul and says,

S.P. TITLE 66: "The timber is anchored just around the bend - climb on the first barge and unloosen it - the logs will follow you on down the stream."

BACK TO SCENE 273:

Paul looks down into the valley in the direction that Gregory points.

[illegible] - Night

L.S. of the valley with a swift river winding through it - the dark forest comes down almost to the edge of the water - the river turns out of scene around the bend in the extreme background.

EXT. 275 - FOREST - Night

M.C U. of the three men - Paul's expression registers that he understands Gregory's instructions and he replies; "That he is willing to begin the work." Martin has been watching him closely and now he puts his word to cinch the scheming arrangement - he says, XX

S.P. TITLE 67: "We'd help you float the logs only we've got to transact the sale before our arrivals beat us to it."

BACK TO SCENE 275:

Again Paul nods his understanding - Gregory hands Paul the rifle he carries and pats him friendly on the back with a warning remark:

S.P. TITLE 68: "Take this and don't be afraid to use it if the rival crowd tries to stop you - once you pass the village and hit the rapids, you're safe."

BACK TO SCENE 275:

Paul takes the rifle Gregory offers with a grim smile - digging his hand down into his trouser pocket, he draws forth the silver Sharpshooter's Medal and shows it to the man, remarking:

(scene contd)

(scene cont'd)

S.P. TITLE 69: "I got this in France for hitting a bull's eye nine times out of ten at a hundred yards."

BACK TO SCENE 275:

Gregory and Martin exchange surprise expressions - Paul pockets the medal - his hand fumbles as he sticks it into his pocket and out of the corner of his eye Martin watches the movement -

INSERT 19: C.U. of Paul's hand putting the Sharpshooter's medal back into his trouser pocket. The medal slips from his fingers and falls out of insert.

EXT. 276 - FOREST - Night

WIDER ANGLE - of the group including Rin-tin-tin who is crouched at his master's feet, his eyes still watching every move of Martin - the men shake hands and wish Paul the best of luck - calling his dog. Paul starts out of scene over the ridge in the direction of the valley and river - as Martin and Gregory turn away in an opposite direction, Martin pauses and quickly picks up the fallen medal-

INSERT 20: C.U. of the Sharpshooter's medal in Martin's hand.

BACK TO SCENE 275:

Martin stuffs the medal away in his pocket as he follows Gregory out of the scene.

EXT. 277 - FOREST - Night

M.L.S. of Paul and Rin-tin-tin as they descend over the ridge down in the valley - as they wind through the trees toward the distant river Paul walks at an eager pace, anxious to make good on the first duty of his new job - Rin-tin-tin pauses to look back in the direction they had come from, then turns, runs and catches up with his master.

EXT. 278 - FOREST - Night

M.C.U. of Gregory and Martin - they are standing in the shrubbery staring out of scene after the departed youth - Martin now takes command of the situation - in a dictating voice he issues his instructions:

S.P. TITLE70: ""You beat it back to the village and watch the river from there. I'll hide on the edge of the water and follow him down the stream."

(scene cont'd)

BACK TO SCENE 278:

Gregory registers his approval of the plan and adds a suggestion:

S.P. TITLE 71: "If the kid gets caught, we'll prove we never saw him before - if he gets through O.K. the logs are ours."

BACK TO SCENE 278:

Gregory completes title - the man part - Gregory with his lantern starts out of scene - in the direction of the village - Martin, his gun under his arm starts for the river in an opposite direction.

FADE OUT

FADE IN

EXT. 279 - RIVER - barge and logs - Night

M.F.S. at the water's edge of Paul and Rin-tin-tin - a floating timber barge is tied to the limb of a tree in foreground - the river behind it is lodged with a mass of floating logs that lay along side each other far up the stream - the anchored barge holds them in place and prevents them from floating on down the river with the current - Paul advances to where the barge is tied - Rin-tin-tin follows.

EXT. 280 - RIVER - barge and logs - Night

M.C.U. of Paul and his dog - Paul jumps from the shore to the surface of the barge - the dog leaps after him - Paul sets down his rifle and starts untying the thick, corded rope that binds the floating bundle of logs to its anchorage.

EXT. 281 - RIVER - barge and logs - Night

C.S. o f Paul - he has difficulty in untying the thick rope - it budges but little as he tugs with strenuous effort to untie it. The barge sways under his efforts.

EXT. 282 - RIVER - shrubbery - Night

M.C.U. of Martin hiding in the brush at the water's edge - his rifle is gripped under his arm - his eyes are centered on Paul and the barge which is up the river out of scene.

EXT. 283 - RIVER - Barge and logs - Night

M.S. of Paul and Rin-tin-tin on the barge - the anchoring rope refuses to budge and Paul resorts to the only manner left to free the logs - picking up the rifle Gregory gave him when they parted on the ridge, Paul aims the nose of its barrel close to the binding knot in the thick rope, and motions for Rin-tin-tin to get behind him on the end of the barge - Paul pulls the trigger of the rifle - with an echoing explosion, the bullet severs the strong rope and the current of the swift river draws the swaying barge away from the shore line.

EXT. 284 - RIVER - Shrubbery - Night

C.S. of Martin in the shrubbery on the bank of the river - the report of Paul's rifle, draws a muffled curse from Martin's lips - realizing that the report will be heard all over the country side, Paul's blunder sends Martin into a rage - with his eyes centered on the river he follows the barge as it floats on the current down the stream.

EXT. 285 - FOREST NEAR VILLAGE - Night

[illegible] lantern in hand as he makes his way through the trees to the outskirts of the village - hearing a report of Paul's rifle he stops dead in his tracks, turns and looks back out of scene toward the river with horror in his eyes - thinking that a shot in the direction of the river can only mean trouble, Gregory whirls and runs out of scene toward the village, anxious to disconnect himself completly from the affray.

EXT. 286 - RIVER - barge and logs in action - Night

M.S. aboard the timber barge as it floats down the current of the river - when Paul shot off the rope and the barge started for the current, the river full of logs started down stream after them, and now with Paul and Rin-tin-tin on the barge in foreground in scene, the background of scene is crowded with the floating logs - Paul braces himself and stands in the center of the barge - Rin-tin-tin crouches at his feet.

EXT. 287 - RIVER - Shrubbery - Night

M.F.S. of Martin crouched on the shore line and the barge floating down the river past him - Martin stares at Paul and the dog as the current sweeps them by - then starts out of scene through the foliage in an effort to keep parallel with them.

EXT. 288 - FOREST NEAR VILLAGE Night

M.L.S. with lights of village in background of scene - Gregory is advancing swiftly across foreground toward the village - a character on horseback rides into scene at a gallop, sees Gregory, and pulls in his steed to a halt - he calls to Gregory and the latter advances to him.

EXT. 289 - FOREST NEAR VILLAGE - Night

M.C.U. of the Character on the horse - the man wears a Sheriff's badge pinned on his breast and a revolver strapped about his waist - Gregory, nervous and exited, enters scene - the characters recognize each other and exchange greetings - the Sheriff speaks:

S.P. TITLE 72: "Did you hear that shot up the river, Gregory?"

BACK TO SCENE 289:

Gregory stutters his reply in an effort to calm his uneasiness - he says:

SP. TITLE 73: "Yes- I guess some fool is hunting coon or opossum."

BACK TO SCENE 289:

The Sheriff looks doubtful, shakes his head and declares:

S.P. TITLE 74: "Well I don't - I've got an idea them lumber theives are out again tonight and I'm gonna find out!"

BACK TO SCENE 289:

The Sheriff starts to whip his steed - an idea comes to him - he hesitates and turns again to Gregory, who stands with quivering anxiety, fearful of the officer's next move - the Sheriff says:

S.P. TITLE 75: "I'll probably need help - raise up your right hand - I'm going to swear you in as my Deputy for the night!"

BACK TO SCENE 289:

The sheriff completes title and raises his right hand as a leader for Gregory.

EXT. 290 - FOREST NEAR VILLAGE - Night

C.U. of Gregory - his face goes pale - he makes a strenuous attempt to control and hide his fear - slowly he raises his right hand and repeats the oath of allegiance -

EXT. 291 - FOREST NEAR VILLAGE - Night

WIDER ANGLE - of the Sheriff and Gregory - with a brief formality the Sheriff swears Gregory in as his Deputy - then indicates for him to climb on the horses haunches behind him - Gregory, blows out the flame of his lantern, hangs it on the limb of a nearby bush, and the Sheriff helps him up on the steed - with a leap the horse and its two riders gallop out of scene in direction of the river -

EXT. 292 - RIVER - Barge and logs in action - Night

M.L.S. (camera on barge) - Paul and Rin-tin-tin are in foregroundand on the barge as it glides rapidly down the river - the cargo of floating logs fill the stream behind them - the landscape goes by speedily as the swift current shoots them along -

EXT. 293 - RIVER - Barge in action - Night

C.S. of Rin-tin-tin on the moving barge with the shoreline in background - the dog glares toward the shore, his ears alert, his nostrils quivering - a growl comes from his throat as he senses the nearness of his enemy -

EXT. 294 - RIVER - shrubbery - Night

M.F.S. of Martin as he runs along the dark shoreline in an effort to.keep up with the barge - he runs in foreground, ducks past a fallen tree, then on out of scene, his eyes riveted on the floating cargo of loot -

EXT. 295 - RIVER - Barge in action - night

M.S. of Paul and Rin-tin-tin with the shore moving in background of scene - Paul stands over his dog and attempts to silence his growl - Rin-tin-tin looks up at his master with a hurt expression, then suddenly dives off the barge and into the water - Paul calls for him to return, but with a canine instinct warning him, Rin-tin-tin is headed for the scent of his enemy and even Paul's voice fails to stop him -

EXT. 296 - RIVER - Night

C.S. of Rin-tin-tin in the water as he swims toward the dark shoreline in background - his paddling paws move at a rapid pace.

EXT. 297 - RIVER - Narrows - Night

M.F.S. at the edge of the water where the river narrows and the opposite banks are barely twenty yards apart - trees and foliage grow almost down to the rim of the water - the horse with Gregory and the Sheriff astride it, gallops into background of scene - the characters dismount - the Sheriff quickly throws the reins over a bush, whispers a word of instruction to Gregory, and leads him toward the water in foreground-as they advance they hug the dark shadows closely -

EXT. 298 - RIVER - Narrows - Night

M.C.U. of Gregory and the Sheriff hiding at the water's edge in the foliage - the Sheriff points up the river with a startled exclamation - Gregory looks, frightened, in the indicated direction-

EXT. 299 - RIVER - Barge and logs - Night

L.S. of what Sheriff points to up-stream - with Paul on the prow, the barge is coming down the river from the background of scene - Paul's figure makes a dark, unrecognizable silhouette as the barge floats nearer -

EXT. 300 - RIVER - Narrows - Night

C.S. of Martin as he crouches down on the opposite shore of the narrows and awaits for the passing of the barge - suddenly he gives a gasp as he looks across the narrow neck of the river and sees ---

EXT. 301 - RIVER - Narrows - Night

L.S. of what Martin sees on the opposite shore of the river - the two unrecognizable figures of Gregory and the Sheriff are crouched against the shoreline in background as they await the coming of the barge -

EXT. 302 - RIVER - Narrows - Night

C.U. of Martin - his surprised expression at seeing the two silhouettes across the river gives way to a scowling curse - he fingers his rifle malignantly and gets over that he believes the figures to be authorities - then he turns and looks up the stream, his gaze fixed on the coming barge -

EXT. 303 - RIVER - Barge in action - Night

F.S. (camera on barge shooting down river as barge nears narrow neck in river) - Paul is in foreground - his eyes scan first one shore line, then the other as the narrows draw nearer -

EXT. 304 - RIVER - shrubbery - Night

M.C.U. of Rin-tin-tin - he swims into scene and scampers up on the bank, shakes the water from his fur, then starts swiftly out of scene into the shoreline shrubbery -

EXT. 305 - RIVER - Narrows - Night

M.L.S. (camera on high parallel) including both opposite shores of the river at the narrow neck as the barge with the dark figure on the prow floats rapidly past the opposite shorelines -

EXT. 306 - RIVER - Narrows - Night

M.S. of the Sheriff and Gregory - whispering for Gregory to rise with him, the Sheriff advances to foreground and stands on the bank of the river - trembling and frightened, Gregory trails beside him - forming a horn with his hands the Sheriff yells out of scene to the figure on the barge:

S.P. TITLE 76: "In the name of the Law - I command you to anchor!"

BACK TO SCENE 306: The Sheriff completes title - Gregory quivers at his side, fearing the outcome of the encounter-

EXT. 307 - RIVER - Barge in action - Night

M.L.S. (camera on moving barge as it goes past the narrow neck of water) - Paul is in foreground of scene - hearing the Sheriff's command, he turns and stares surprised at the two dark silhouettes on the shore in background - from this angle the figures are not recognizable

EXT. 308 - RIVER - Barge in action - Night

C.U. of Paul on barge as he stares out of scene at the dark figures on the shore - he yells back his reply:

S.P. TITLE 77: "If you think you can stop me with that Law bunk- try it!"

BACK TO SCENE 308

Thinking that the figures are members of the rival timber crowd, Paul crouches down on the barge, and puts his rifle in readiness.

EXT. 309 - RIVER - Narrows - Night

C.S. of Martin in the shrubbery on the opposite shore from the two dark figures - his eyes narrow, a sneer curls his lips - cursing, he levels his rifle across the water - aims and pulls the trigger -

EXT. 310 - RIVER - BARGE IN ACTION - Night

M.L.S. (camera on barge) Paul is crouched in foreground of scene on moving barge - the two dark figures are standing on the shore in background - Paul whirls as he hears the shot fire out behind him [illegible] there - then he looks quickly back at the two dark silhouettes - one of them falls in a heap at the water's edge - the other figure bends over the fallen body - then it rises and hurriedly exits out of scene into the dark woods, leaving the crumpled silhouette laying where it fell -

EXT. 311 - RIVER - Narrow - Night

M.C.U. of Martin in the shrubbery across the river from the fallen figure - the rifle smokes in his hands - he throws out in the water, then turns to follow the floating barge down the stream - his face goes ashen pale, his frame trembles as he looks out of scene and sees - - -

EXT. 312 - RIVER - Narrows - Night

C.U. of Rin-tin-tin in the foliage at the edge of the water - he glares out of scene with bared fangs and snarling lips at his enemy- then with a growl he sits down on his haunches, points his nose skyward and howls the primitive death cry of a wolf.

EXT. 313 - RIVER - Narrows - Night

WIDER ANGLE including Martin and the howling dog - frightened by the sudden appearance of the dog and the hideous ~~xxxxx~~ echo of its chill-inspiring howl, Martin turns toward the river in horror - Rin-tin-tin ceases his howl and stares after him - Martin takes one backward look over his shoulder at the dog, then wades out chest-deep in the dark water and starts to swim rapidly for the opposite shore- Rin-tin-tin waits until Martin has propelled his body through the water out of scene, then he turns and dashes along the shoreline through the shrubbery in the direction of the vanished barge.

EXT.314 - RIVER - Night

L.S. of (camera on high parallel looking down on river with both opposite shores in scene) - the barge has passed the narrow neck of water and now the swift current carries it ~~xxxx~~ speeding down the stream - ~~Xxxxxx~~ Paul's dark figure is vaguely visible as the barge moves into the distance.

EXT. 315 - RIVER - Barge in action - Night

S.S. of Paul on the moving barge - the shot and the excitement has [illegible] edge - he looks from right to left with eager eyes, [illegible] ear as he hears---

EXT. 316 - RIVER - shrubbery - Night

M.F.S. of Rin-tin-tin as he runs into foreground of scene following the floating barge - he pauses, barks, then dashes out of scene on the trail of his master.

EXT. 317 - RIVER - Narrows - Night

M.S. from water of spot on bank of river where the dark, crumpled silhouette lays face down in the shrubbery - the fallen figure is in the background - Martin swims across foreground into scene - then wades up to the shore and climbs on the bank.

EXT. 318 - RIVER - Narrows - Night

M.C.U. of Martin and the figure that lays face down in the foliage on the bank - looking cautiously from right to left, Martin surveys the vicinity - then he sneaks up to the motionless figure and bends over it.

EXT. 319 - RIVER - Narrows - Night

C.U. Martin as he reaches down out of scene to turn over the quiet heap of warm flesh - as he makes the movement, his face goes white, he stares with gaping, frightened eyes as he sees ---

EXT. 320 - RIVER - Narrows - Night

C.U. of the dark, motionless figure in the foliage as Martin's hand enters scene and turns it over face upward - it is Gregory - blood trickles from his forehead - his eyes are opened wide with a death-like stare, he is obviously a thing of the past.

EXT. 321 - RIVER - Narrows - Night

WIDER ANGLE - of Martin and the dead body of Caroline's stepfather - with a startled screach Martin whirls out of scene, dashing madly away from the river into the dark woods.

FADE OUT

EXT. 322 - RIVER - barge in action - Night

M.F.S. (camera on barge) - of Paul standing on the prow of the barge as the current sweeps it around a bend in the river -the lights of the village loom up at the side of the stream in the distance - Paul scans each side of the river as the village draws nearer - after the unexpected shooting he hardly knows what may occur, and then too he is hoping he may sight Rin-tin-tin.

EXT. 323 - OUTSKIRTS OF VILLAGE - Night

L.S. of the main street of Timber Center - lights burn in the windows of the General Store - the street is dark and deserted - the Sheriff on his horse gallops into scene across foreground and riding up to the porch of the store, he leaps off his steed and dashes into the store out of scene.

INT. 324 - GENERAL STORE - Night

M.S. of the interior of the store - a group of men lounge on the counter around a cider barrel drinking and smoking their pipes - the street door flies open and the excited Sheriff dashes into scene - all eyes turn toward him.

INT. 325 - GENERAL STORE - Night

C. U. of the Sheriff as he exclaims to the group:

S.P. Title 78: "A lumber thief has killed Gregory Blair! He's coming down the river now!"

BACK TO SCENE 325

The sheriff points frantically toward river and calls for volunteers.

INT. 326 - GENERAL STORE - Night.

Wider Angle - Including the Sheriff and the group of characters - to a man they respond to the Sheriff's call for aid - from the hardware counter the storekeeper produces an assortment of guns - the sheriff leads his posse out thru the open door on the run.

EXT. 327 - RIVER - SHRUBBERY - Night

M.L.S. of Rin-Tin-Tin as he runs along the river bank on the trail of the barge and his master - he hesitates to sniff for the scent, then leaps thru the foliage out of scene along the water's edge.

EXT. 328 - RIVER - VILLAGE - Night

F. S. From elevated parallel of the river as it runs past the village - [illegible] on each side of a bridge that crosses the stream - the mass of anchored logs block the stream on each side of the bridge. The barge with Paul's figure silhouted on the prow, is advancing toward the barrier of logs that block the stream. The barge floats up to the first of the anchored logs and comes to a sudden halt.

EXT. 329 - RIVER - BARGE AND LOGS - Night

M. S. of Paul on the barge as it strikes the anchored barrier of logs and comes to a blocked halt. With his rifle Paul attemps to shove the barge past the barrier. His actions do more harm to his cause than good. As he struggles to free it the barge becomes securely lodged in the mass of water-soaked timber.

EXT. 330 - RIVER - VILLAGE - Night

M. F. S. From the village side of the shore including the log jam and the barge in the background of scene--the Sheriff leads his posse into foreground of scene and points to the figure on barge in background and issues his instructions. The group separates and starts across the floating logs toward the lodged barge.

EXT. 331 - RIVER - BARGE - Night

C. S. of Paul as he shoves aside the logs in an effort to free the

barge. He has apparently not as yet seen the advancing Sheriff and his posse -- suddenly he hears them and stands upright, his rifle ready for action.

EXT. 332 - RIVER - BARGE - Night

Wider Angle -- Including the Sheriff, his posse and Paul in foreground. Paul is surrounded by the characters - their guns are aimed at him - he sees the badge on the Sheriff's breast with a start of surprise.

INSERT 21

C. U. of official badge pinned on Sheriff's breast.

BACK TO SCENE 332

Realizing that the law has taken a hand in the affair, Paul lowers his gun. Headed by the Sheriff the group of men circle about him on the jammed logs with angry expressions.

EXT. 333. RIVER - BARGE - Night

M. C. U. of Paul on the barge as the Sheriff steps into scene with drawn revolver and takes his rifle from him. Paul is a picture of befuddlement - he starts to demand an explanation. The Sheriff cuts [illegible]

S.P. TITLE 79 "I arrest you in the name of the Law for the murder of Gregory Nelson and the theft of Government timber!"

BACK TO SCENE 333

Paul all but swoons under the stunning blow - he starts to stutter out a denial. The Sheriff silences him with a curt order and uncocks Paul's rifle. The excited posse group into scene about the Sheriff and his prisoner as he displays the open chamber of the rifle.

INSERT 22

C. U. of the chamber of Paul's rifle - one cartridge has been fired, the others are loaded.

EXT. 334 RIVER - BARGE - Night

C. S. of Paul and the Sheriff with a suggestion of the posse circled about them on the barge. The Sheriff stares at Paul with cold eyes and declares:

S.P. TITLE 80: "I guess that's evidence enough to prove you did the killing -- now ~~will~~ we'll see who owns this timber!"

BACK TO SCENE 334

So saying, the Sheriff turns a blank ear to Paul's stammered denial and looks out of scene down at the barge. Paul follows his glance.

INSERT 23

C. U. of one of the logs that make up the barge - a "U. S." brand is burned into the bark of the log.

EXT. 335 - RIVER - BARGE IN LOG JAM - Night

Wider Angle -- including the Sheriff and his posse grouped about Paul as he attempts to deny the charges against him and futially insists that he is innocent. His plea is met with scowling eyes and grim expressions. The Sheriff takes him by the arm and starts across the jam of anchored logs toward the shore and village in background of scene--mumbling their hatred for the theif and killer, posse trails after the Sheriff and his prisoner.

EXT. 336 - RIVER - VILLAGE - Night

M. L. S. from the opposite shore of river from village. The bridge that corsses over the log jam to the distant lights of Timber Center, is in foreground of scene. Rin-tin-tin enters scene from the shrubbery at water's edge. He pauses in foreground and sniffs for his master's scent, then mounts the bridge and starts across it at a [illegible] the village.

EXT. 337 - VILLAGE - JAIL - Night

M. F. S. Of a rugged one story wooden building of crude design. Lights shine from an iron-barred window. A weather worn sign hangs over the closed and bolted door. It reads:

"TIMBER CITY JAIL"

The Sheriff and his volunteer posse lead Paul into scene. While two of the characters hold him, the Sheriff unbolts the door.

EXT. 338 - VILLAGE - JAIL - Night

M. C. U. Of Paul and the Sheriff as the latter orders Paul to enter the open doorway. Realizing that further argument is futile, Paul complies and with bowed head he steps into the jail and out of scene. The Sheriff pauses in the open doorway and refaces his posse. The nearest character steps into scene. Sheriff says:

S. P. TITLE 81: "Have the barge towed down here behind the jail so it'll be handy as evidence for the trial."

BACK TO SCENE 338

The character registers his understanding and turns out of scene as the Sheriff enters the jail.

EXT. 339 - RIVER - BARGE IN LOG JAM - Night.

M. S. of Rin-tin-tin on the barge with his nose pressed tothe logs where Paul stood, the dog trials his master across the jam of anchored logs toward the village shore.

INT. 340 - JAIL - CELL - Night

M. S. of the interior of a crude dismal cell. The walls are of wood. A lantern hangs from the log ceiling. Onleft of scene a door is open and part of the jail office is visible. On right of scene a barred window looks out into darkness. A soiled straw mattress is thrown on the floor in background.

The Sheriff ushers Paul into scene thru the open office door. They stop in foreground. Paul turns and faces him and with a sincere expression exclaims:

S&P. TITLE 82: "I tell you I did not fire that shot and had no idea the logs were stolen!"

BACK TO SCENE 340

The Sheriff sizes up Paul with a grim eye, then turns and exits out of scene thru doorway without replying. Paul starts to follow--the door slams in his face.

INSERT 24

C. U. of the Sheriff's hands latching the iron bolt on the outside of the cell door.

INT. 341 - JAIL - CELL - Night

C. S. of Paul as he stands at the door and hears the click of the metal bolt. With a blank gaze he turns away from the door realizing that his predicament is hopeless.

EXT. 342 - VILLAGE - JAIL - Night

M. S. of the front of the jail. Rin-tin-tin runs into scene from the direction of the river. His nose is pressed close to the ground as he follows his master's scent up to the closed door of the jail. Rin-tin-tin barks, then runs back and forth in front of the door with anxious seeking steps. When no reply comes to his bark, he snuggles down at the bottom of the door and presses his nose close to the crack in the sill, and waits in a resting poise, confident that his master will eventually appear.

FADE OUT

SUBTITLE 83

With the coming of dawn, Martin hides his fear behind a mask of liquor inspired courage.

FADE IN

EXT. 343 - BLAIR HOME - Porch

M. C. U. of Martin on porch door as he looks out of scene cautiously to right and left, then shoving his shoulder against the pannel of the door, he twists the knob in an effort to force the lock. The after-effects of a night of drinking are visable on his bloated features. As he puts his bulky weight against the door, it opens. With a crafty grin of anticipation he enters the livingroom out of scene.

INT. 344 - BLAIR HOME - LIVING ROOM

M. S. of the interior of the living room as Martin enters thru porch door. Caroline is fast asleep on a couch in the corner of the room. Martin stops in foreground of scene and stares at her with craving eyes. Then, on his tip-toes, he moves slowly closer.

EXT. 345 - VILLAGE - JAIL

M. C. U. of Rin-tin-tin with his nose pressed to the crack of the jail door. He rises up on his hind feet and claws at the panel of the door with an anxious bark for his master.

EXT. 346 - VILLAGE - JAIL

Wider Angle - Including the barred window next to the door. As Rin-tin-tin claws and barks for Paul, the Sheriff's head enters scene at window. He yells and motions for the dog to leave. Rin-tin-tin looks up at the Sheriff for a moment, then trotting back and forth and examining the jail from various angles, he trots out of scene.

INT. 347 - BLAIR HOME. LIVING ROOM

M. C. U. of Caroline asleep on the couch in cornér of room. Martin sneaks into scene and bends down on one knee at her side. His ugly expression registers the vileness of his thoughts. With his hand he starts to pull the bedcovers from her breast. Caroline awakens and stares up at Martin's grinning features with a scream of fright. Quickly sitting up, she jerks the bedcovers close around her neck and crouches away from him back against the wall. Martin laughs hoarsly at Caroline's obvious repulsion for him and exclaims:

S.P. TITLE 84: "It may interest you to know your step-dad is dead! You're smart young friend killed him!"

BACK TO SCENE 347

It is fully a minute before Caroline is able to realize what Martin has said. She gaps at him spellbound as he continues:

S.P.TITLE 85: "The murderer is locked in jail. They've got the goods on him. He's a lumber thief."

BACK TO SCENE 347

At last Caroline is able to gasp one of a thousand questions that surge in her mind as the full extent of Martin's statement becomes vaguely clear to her. She asks:

S.P. TITLE 86: "But why--why should Paul kill my step-father?"

BACK TO SCENE 347

Martin grins at the question and snaps back his answer:

S.P. TITLE 87: "The kid wanted to marry you. Gregory objected. They were quarrelling when I left them last night!"

BACK TO SCENE 347

Martin completes title and rises up from the couch where he has been kneeling. With the bedcovers protecting her, Caroline quickly starts to climb off the couch.

EXT. 348. BLAIR HOME - CLEARING

M. L. S. of Rin-tin-tin as he trots into scene from rim of forest and heads across the clearing toward the Blair home in background of scene.

INT. 349 - BLAIR HOME - LIVING ROOM.

M. S. Of Caroline and Martin. With the bedcovers held before her Caroline is indicating the porch door and asking Martin to leave while she dresses. Martin stands in the center of the room and looks at her with a refusing glance. As Caroline repeats her request, a scowl curls Martin's mouth. He says:

S.P. TITLE 88: "Now that your Dad's croaked, I'm the boss in this household! Get dressed. We're gonna leave the country!"

BACK TO SCENE 349

Martin's expression registers his determination. Caroline shudders at the idea and starts to back away from him toward the kitchen door in background of scene.

INT. 350. BLAIR HOME. LIVING ROOM

C. S. of Martin as he starts to advance with an ugly grimace toward the retreating Caroline. He hears a noise out of scene on the porch and glances quickly in that direction. His expression suddenly changes to one of horror, his eyes widen, fear contorts his quivering features as he sees---

INT. 351 - BLAIR HOME. LIVING ROOM AND PORCH

C. U. of what Martin sees: The door to the porch is partly open as Martin left it when he entered living room. Rin-tin-tin's head is peering thru the crack in the doorway. With a growl, he claws at the [illegible] attempt to enter the room. The door slowly moves ajar.

INT. 352. BLAIR HOME. LIVING ROOM.

Wider Angle--Including Caroline and Martin. Without a second look in the direction of the door, Martin lunges past Caroline and out of scene into the kitchen. The door bangs closed on his retreat as Rin-tin-tin leaps into the scene from the porch and jumps against the kitchen door, barking and snarling.

EXT. 353. BLAIR HOME. CLEARING.

M. F. S. Of the rear of the Blair home. The kitchen door flys open and Martin runs madly into scene and races across the clearing toward the forest. He does not even pa use for a backward glance but continues until he is out of scene.

INT. 354. BLAIR HOME. LIVING ROOM.

M. S. of Caroline and Rin-tin-tin. Sensing that his enemy has fled, Rin-tin-tin quiets and crouches in the center of the room. Caroline is puzzled by his strange action, and now as she quickly starts to slip on her clothes, and he is apparently waiting for her to finish, her befuddlement grows.

INT. 355 - JAIL. CELL.

M. C. U. of Paul as he paces up and down in front of the iron-barred window which looks out of the rear of the jail. The river and opposite shoreline is visable thru bars in back ground of scene. Paul pauses and looks out the window. A grim frown creases his brow as he sees---

EXT. 356. RIVER.. REAR OF JAIL.

M. F. S. of what Paul sees from the cell window. A group of the characters who assisted the Sheriff in arresting Paul, are tying the barge to a small wobbly wharf that sticks out in the river behind the jail. The Sheriff is supervising the work. As the barge is fastened with a rope the Sheriff tacks a sheet of paper on a stick that has been nailed on the barge.

INSERT 25

C. U. of the sheet of paper. It is hand-lettered in ink to read:

"SHERIFF'S EVIDENCE. KEEP OFF!"

INT. 357. JAIL. CELL

[illegible] away from the barred window with an utterly hopeless expression.

INT. 358. BLAIR HOME. LIVING ROOM.

M. S. of Caroline and Rin-tin-tin. Caroline has just completed dressing and now as she rises from buttoning her shoes, the dog comes out of his waiting reverie and corsses over to her.

INT. 359. BLAIR HOME. LIVING ROOM.

M. C. U. of dog and Caroline as Rin-tin-tin wags his tail in a friendly manner and pulls at Caroline's dress with his teeth in ~~xxxxx~~ an attempt to lead her toward the porch door. Caroline hesitates with a puzzled frown, then stroking Rin-tin-tin's head, she allows him to lead her out of scene thru the porch doorway.

INT. 360. GENERAL STORE.

M. F. S. of the interior of the store. A curious and excited group of characters, most of them lumberjacks, are discussing the details of the recent killing with the storekeeper in foreground of scene. Martin enters scene from street door in background. As he nears the group around the storekeeper, he listens to the conversation vaguely. His expression registers that he intends to pretend that

he knows nothing whatever of the murder. He casually pauses at the circle of listening lumberjacks and edges close to the storekeeper.

INT. 361. GENERAL STORE

M. C. U. of Storekeeper as Martin steps into scene and indifferently listens to him give his version of the capture of the murderer. Suddenly, playing his assumed role to perfection, Martin grabs the storekeeper with a startled gasp and exclaims:

S. P. TITLE 89: "Do you mean to say that my good friend Gregory has been murdered?"

BACK TO SCENE 361

The storekeep er answers in the affirmative and starts to repeat the details of the affair. Martin plays his part masterly. He breaks down with a sorrowful cry of pretended grief and sobs in assumed misery, his head leaning on the counter in front of which he and the storekeeper stand. The storekeeper attempts to pacify him. The lumberjacks crowd into scene about Martin, realizing that he was Gregory's friend. Gregory increases his sobbing grief.

EXT. 362. VILLAGE. JAIL

M. P. S. of village street with jail at edge of river in background. Rin-tin-tin and Caroline enter scene across foreground. The dog runs toward the jail, then returns and again pulls at Caroline's skirts in an effort to lead her. Caroline quickens her step.

INT. 363. GENERAL STORE.

M. C. U. of Martin with the storekeeper and lumberjacks attempting to comfort his grieving sorrow. Suddenly he wipes his pretended misery from his features, faces the group of characters and exclaims in a determined voice:

S.P. TITLE 90: "Our own brother citizen has been murdered. Let's take the Law into our own hands and lynch the killer now!"

BACK TO SCENE 363

Martin completes title and looks at the faces of his audience, wondering how they will take his forceful suggestion.

INT. 364 - GENERAL STOR E

WIDER ANGLE - of Martin as he stands aloof of lumberjacks and insists that it is their duty to see that justice is done to the murderer - the characters look at him in silence with sullen expressions - new arrivals enters scene through door in background - the crowd gradually swells in number as Martin takes a dramatic poise in the center of the store and incites his sordid plan in their minds -

EXT. 365 - VILLAGE - jail

M.S. of Rin-tin-tin as he nears the front of the jail - Caroline follows him into scene - the dog runs back and again tugs and pulls at her skirts - then runs forward to the door of the jail and barks.

INT. 366 - JAIL - cell

C.U. of Paul in his cell - suddenly he puts his hand to his ear and listens as a familiar bark comes to him - quickly facing toward the cell window, he puts his finger to his mouth and loudly whistles.

EXT. 367 - VILLAGE - jail

C.S. of Rin-tin-tin - he stops and stands motionless as he hears his master's whistle - then leaps out of scene in direction of jail door.

EXT. 368 - VILLAGE - jail

WIDER ANGLE including the entire front of jail - Caroline has advanced to the door and is about to knock for admittance - Rin-tin-tin runs up to her, perhaps her skirts in his mouth and eagerly pulls her away from the door - at first Caroline is reluctant to follow him - then as he earnestly insists and pulls at her in the direction of the rear of jail, Caroline follows his lead - they exit out of scene around the corner of the jail toward the river at the rear.

INT. 369 - GENERAL STORE

M.S. of Martin as he incites treachery to the group of lumberjacks - the throng has now grown to a score of characters - the boldest of them have warmed up to his lynching plan and gradually Martin wins more to his side - in a final effort to sway the remainder of the group, he exclaims,

S.P. TITLE 91: "IF WE'RE cowards we'll stand back and let some lawyer free him! If we're real men we'll see that justice is given him now!"

(scene cont'd)

BACK TO SCENE 369

With this Martin goes into action - a coil of rope hangs from a beam above the hardware counter - a reaching up, Martin snatches the rope, throws it over his shoulder and hells to the crowd to follow him - they answer his summons almost to a man and surge after him as he heads out of scene through the street door.

EXT. 370 - JAIL - river

M.F.S. of the rear of the jail including the edge of the river and part of the anchored barge at the foot of the wobbly wharf - RIn-tin-tin leads Caroline into scene around corner of jail - she pauses befuddled and starts to turn back as he runs and leaps up joyously against the bars of the cell window and barks happily - Paul's face appears at the window.

EXT. 371 - JAIL - rear window

M.C.U. of Paul looking into scene through the bars as Rin-tin-tin stands up on his hind feet and presses his paws and nose close to his master's outstretched hands - with a contented bark he looks out of scene toward Caroline, then quickly exits in that direction - from his position Paul is unable to see Caroline - he stares after the retreating dog in wonder.

EXT. 372 - JAIL - rear wall

C.U. of Caroline as she looks out of scene and sees Paul's hands protruding through the bars and carressing his dog - she stares for a moment, biting her lip, then turns her head away as she realizes that Paul is the murderer of her stepfather - she starts out of scene back toward front of jail, anxious to get the details from the sheriff himself before seeing the prisoner - her expression registers that she wants to go to her lover, yet the thought of what he has done holds her back.

EXT. 373 - JAIL - rear wall

WIDER ANGLE - including Caroline as she retreats and Rin-tin-tin as he runs up to her and blocks her path - as she attempts to go on, the dog lays down directly in front of her and looks up directly into her eyes with a pleading expression - Caroline pauses and is forced to look down at the begging canine eyes.

EXT. 374 - JAIL - rear wall

C.U. of Rin-tin-tin as he looks up out of scene at Caroline - he instinctively senses that his master is in a predicament of some sort, and some inner sense tells him that Paul wants Caroline - his pleading

(scene cont'd)

(SCENE 374 CONT'D)
eyes beg for her to go to the cell window.

EXT. 375 - JAIL - rear wall

WIDER ANGLE including Caroline and Rin-tin-tin in foreground of scene and cell window in background - Rin-tin-tin silent plea wins out - the dog leaps happily to his feet and again tugs at Caroline's skirts as she turns toward the window with slow steps and bended head.

EXT. 376 - VILLAGE STREET - camera in motion

M.F.S. (camera is on wheels in front of the characters - it moves forward as they advance) - lead by Martin with the lynching rope thrown over his shoulder, the mob of incited lumberjacks advance in a determined group down the main street of the village toward the jail- grim expressions grip their features - thoroughly incited by Martin's words, they mutter curses for the murderer, believing, of course, that their actions are entirely in the right. "Lynching is too good for him!" seems to be the general byword as they advance - Martin in the lead is basking in the glory of his triumph.

[illegible] JAIL - cell window

M.C.U. [illegible] looking into the scene through the bars of the cell window [illegible]-tin leads Caroline into scene and as the dog turns away and leaves the lovers to themselves, Paul's hands go out to his sweetheart - Caroline's eyes are lowered, she stands in utter silence - with a sincere, pleading voice, Paul declares,

S.P. TITLE 92: "I swear on my love for you that I did not kill your stepfather - believe me, Caroline, I did NOT!"

BACK TO SCENE 377

Paul concludes title and grips his hands through the bars about Caroline's - she still holds her silent poise, her eyes dim, her head bowed.

EXT. 378 - JAIL - cell window

C.S. of Paul and Caroline - determined that he will convince her of his innocence, Paul continues,

S.P. TITLE 93: "As you know, Martin and Gregory told me I was working for them - they tricked me, I was stealing timber!"

BACK TO SCENE 378: At last Paul's words make an impression on Caroline - she looks up into his eyes and the light of belief comes over her features - tears trickle across her cheeks, she squeezes Paul's hands

(scene cont.

(SCENE 378 CONT'D)

and says,

S.P. TITLE 94: "I believe you, Paul - but why not tell the Sheriff what you told me and demand your freedom?"

BACK TO SCENE 378:

Paul replies with a hopeless gesture,

S.P. TITLE 95: "It's useless - there's too much circumstantial evidence - he refuses to even listen."

BACK TO SCENE 378:

Paul's eyes lower at the thought of his predicament - Caroline does her utmost to revive his fallen spirits and murmurs a repetition of her belief in his innocence.

EXT. 379 - VILLAGE - jail

M.F.S. of the angry mob as it advances to the door of the jail, Martin in the lead - with the throng of muttering lumberjacks grouped about him, he pounds on the door and calls to the SHeriff.

EXT. 380 - JAIL - rear wall

C.U. of Rin-tin-tin crouched in an arresting poise at Caroline's feet beneath the cell window - his ears suddenly prick up, he listens, then bursts into a low, menacing growl and starts out of scene toward front of jail.

EXT. 381 - JAIL - door

M.C.U. of Martin at the front door of jail as it opens and the Sheriff steps into scene - the faces of the wrathful lumberjacks are crowded into scene behind their leader - Martin says,

S.P. TITLE 96: "We want the killer! Will you give him up, or do we have to take him?"

BACK TO SCENE 381: The Sheriff eyes Martin with a firm glance and replies,

(scene cont'd)

(SCENE 381 CONT'D)

S.P. TITLE 97: "Clear out, all of you! I won't surrender him and you won't take him!"

BACK TO SCENE:

With this the Sheriff steps back into the doorway and reaches out of scene into the interior of the jail - his hand comes back in the scene gripped about the stock of a gun - Martin turns to his mob of followers - the Sheriff holds his gun in readiness -

EXT. 382 - JAIL - rear wall

M.S. of Caroline at the cell window and Rin-tin-tin peering around the corner of the jail towards the front - Caroline is looking at him - Rin-tin-tin runs back to her with a growl, then turns, registering by his actions that he wants her to see what he has seen - Caroline follows him to the corner of the jail and gives a gasp of mingled fear and surprise as she sees ---

EXT. 38[illegible] - JAIL

M.F.S. of the mob of lynch-incited lumberjacks circled about Martin a few paces from the door of the jail - they are holding abrief conference to determine their next move - the Sheriff stands in the open doorway, his gun clutched in his hands.

EXT. 384 - JAIL

M.C.U. of Martin and the nearest of the muttering lumberjacks that crowd about him - holding up his hands for silence, he exclaims;

S.P. TITLE 98: "Get your guns, men - to the devil with the trial! We'll get our revenge now!"

BACK TO SCENE 384

So saying, Martin leads his followers out of scene away from the jail.

EXT. 385 - JAIL - rear wall

C.S. of Caroline with Rin-tin-tin beside her as she turns fear-stricken by the sight she has just seen and the words she has heard - she starts back quickly out of scene toward the cell window. Rin-tin-tin follows, he too seems to understand the danger is ahead.

EXT. 386 - VILLAGE -main street

M.L.S. of the main street of the village with jail in extreme background of scene - led by Martin the enraged lumberjacks are separating in all directions as they go for their weapons - they exit out of scene from every possible angle - some enter the houses that line the main street,-others file into the General Store, Martin is one of the latter - he yells his instructions and beckons to his followers to hurry the proceedings.

EXT. 387 - JAIL - Cell window

M.C.U. of Caroline with Rin-tin-tin at her feet as she quickly tells Paul, who is in scene behind the bars, of what she has seen and heard-they exchange startled glances - Caroline is trembling with fear, she glances out of scene towards the wobbly wharf at the water's edge - an idea comes to her as she sees - - -

EXT. 388 - RIVER [illegible]rf and barge

M.S. of the barge tied to the wharf by the end of a long coil of thick rope - this is what Caroline sees as the idea comes to her - the barge is resting easily in the rippling water - the small wharf is deserted.

EXT. 389 - JAIL - Cell window

C.S. of Paul and Caroline - taking her eyes from the barge, Caroline quickly tells Paul of the scheme that is coming to her mind - then without waiting for a reply, she whirls and exits out of scene toward the water's edge.

EXT. 390 - VILLAGE - Main street

L.S. with Martin standing in center of the main street opposite the General Store - he is calling his followers together - they emerge, weapons in hand from the various houses that line the street and circle about him, willing to obey his instruction - with his mob assembled, Martin points down the street toward the jail and leads the lumberjacks at a determined stride in the indicated direction - wives of the characters are gathered in front of the General Store and several of them stand looking at the proceedings on the porches of their homes as the mob advances down the street.

INT. 391 - JAIL - Cell

M.C.U. with camera inside cell shooting through bars of window - Paul is looking out through the bars - Caroline and Rin-tin-tin are seen advancing swiftly to the wharf in background - Paul turns and looks out of scene toward the jail office as he hears the advance of the muttering mob - then quickly turns back and calls for advice to Caroline who is seen through the bars mounting the wharf - Rin-tin-tin scampers at her side, eager to assist.

EXT. 392 - RIVER - Barge and wharf

M.S. of Caroline and Rin-tin-tin - Caroline climbs down from the wharf on to the floating barge and starts rapidly unfastening the coil of rope that anchors it - Rin-tin-tin jumps on the barge beside her - Caroline succeeds in sliping the end of the rope off the anchoring post- this she hands to Rin-tin-tin and motions for him to carry it out of scene to his master - the dog takes the loose end of the rope in his mouth, jumps to the shore and runs out of scene with it for the cell window - Caroline quickly takes the other end of the rope and ties it around one of the iron chains that bind the logs of the barge together.

EXT. 393 - RIVER - rear of jail

WIDER ANGLE - including Paul at the cell window and Caroline on the barge as Rin-tin-tin runs toward his master with the end of the rope gripped in his teeth - he jumps up against the bars.

EXT. 394 - ~~RIVER~~ - Jail - cell window

M.C.U. of Paul with his hands stretched to grasp the rope - Rin-tin-tin leaps up against the bars into scene - Paul snatches the end of the rope from his mouth, then calling out of scene to Caroline that all is in readiness, Paul quickly ties the thick rope about the two center bars of his cell window in a tight knot - Rin-tin-tin exits back toward the barge out of scene.

EXT. 395 - EXT. JAIL

M.F.S. of Martin and the mob as they storm the front door of the jail - in massed formation about their leader they lunge toward the door - the Sheriff is standing in the doorway, determined to defend his prisoner - calling a watchman, he levels his gun on the advancing throng and holds them at bay - the mob hesitates a few paces away and looks to Martin for the command to charge.

EXT. 396 - RIVER - rear of jail

M.L.S. including Caroline on the barge and Paul at the cell window - the rope is stretched between the bars of the window and the barge - Rin-tin-tin scampers back on the barge and waits beside Caroline as she signals to Paul and grabbing a discarded oar from the wharf, starts shoving the barge out toward the current of the swiftly-moving river - as the barge drags away from the wharf, Caroline and the dog aboard it, the stretching rope grows taunt.

EXT. 397 - JAIL

M.S. including the Sheriff and the rageful throng as they wait for Martin to give them the word to advance - the Sheriff repeats his warning, his gun level at the men- forcing his courage. Martin yells the command to charge - outnumbered a dozen times over, the Sheriff realizes the futility of his defense and he drops his gun helplessly as Martin leads the mob past him to the door of the jail and they rush out of scene through it - as Martin lunges through the open doorway he calls back a word of advice to his followers - several of the characters quickly overpower the Sheriff and hold him from following.

EXT. 398 - RIVER, BARGE AND JAIL

F.S. (camera on elevated parallel) including the rear of the jail and the barge as it strikes the swift current of the river and comes to a sudden, jerking halt as the rope that stretches from the cell bars to it, reaches the limit of its length - Caroline is kneeled down on the barge beside Rin-tin-tin as she waits with anxious eyes for her scheme to materialize.

EXT. 399 - JAIL - Cell window

M.S. OF Paul in background of scene looking through the bars - the rope stretches tight out of scene across foreground - it gives a small jerk and then a mighty one as the barge strikes the swift current of the river - the strong and jerking strain is too much for the frame of the cell window - the bars hold firm but ~~they~~ the window frame begins to crack and widen as the rope tugs.

EXT. 400 - RIVER - Barge in action

M.L.S. (camera on barge shooting toward shore and rear of jail in background of scene) Caroline and Rin-tin-tin are on the barge in foreground of scene - the barge is now in the center of the current - as the swift water tugs and jerks to draw the barge down the stream, the taunt rope quivers under the terrific strain.

INT. 401 - JAIL - Door to cell

M.C.U. of the door that opens from the Sheriff's office into the cell where Paul is held prisoner- Martin and the nearest of his followers plunge into scene and fumble with the intricate iron latch- the latch refuses to open - Martin kicks at the door and pounds it with the butt of his gun - then throws his shoulder against it - the nearest of his followers do their utmost to assist .

EXT. 402 - JAIL - Cell window

M.S. with Paul visible through the bars in background and the rope leading across foreground out of scene to the tugging barge - the crack in the window jam has widened and now as the rope jerks and pulls at the barge Paul claws at the shattering frame with strenuous effort to escape - the current of the river wins out - the window frame splinters and the rope jerks the two center bars out across the foreground of scene - Paul speedily climbs through the splintered opening and dashes madly out of scene across the foreground toward the river.

INT. 403 - JAIL - Sheriff's Office

ANGLE SHOT with door to Paul's cell in background of scene - Martin's followers are jammed in the room - several of them are firmly holding the Sheriff while Martin searches in his pockets for the key to the cell door - he finds the key and turns quickly to the door in background - the mob swarms around him.

INT. 404 - JAIL - Door to cell

M.C.U. of Martin and the nearest of the mob as he unlocks the latch of the cell door and kicks it open - the opened door reveals the empty cell and the shattered window - with an amazed curse, Martin lunges out of scene through the door into the cell - his followers surge after him -

EXT. 405 - RIVER - Barge and Jail

M.L.S. (camera on elevated parallel including the barge with the rope and bars dragging after it as it shoots down the current of the river - Caroline and Rin-tin-tin are crouched on the barge as the water carries it on - Paul has leaped up on the wharf and now he runs rapidly out to its end and dives off into the river - he swims with all his might after the barge.

EXT. 406 - JAIL - Cell window

M.S. of the shattered cell window with the center bars missing - Martin scrambles through the splintered opening and pauses in foreground of scene as he sees Paul swimming down the river after the barge - his followers are scrambling into scene through the window behind him - Martin turns, yells his discovery, and points out of scene toward the barge and the swimming prisoner - then leads his followers across foreground toward the wharf.

EXT. 407 - RIVER

C.S. of Paul in the water as he swims rapidly down the swift current of the stream - his feet kick, his arms splash with all the speed of his youthful strength.

EXT. 408 - RIVER - Barge in action

[illegible]oving barge) Caroline and Rin-tin-tin are crouched in fore[illegible]end of the barge - Paul is swimming after them in the [illegible] dozen yards behind - he is slowly gaining on the [illegible]n the extreme distance of scene - the raging mob [illegible] to rush out on the wharf.

EXT. 409 - RIVER - Wharf

M.S. of Martin and his storming followers on the end of the wobbly wharf - they are staring out of scene down the river at the distant barge and the swimming prisoner - defeat is stamped clearly on Martin's anger-contorted features - with a vile oath he turns to his followers and exclaims:

S.F. TITLE 99: "To your horses, men - the barge will never get through the rapids - we'll capture him there!"

BACK TO SCENE: Martin and his followers turn and rush out of scene back toward the shore.

EXT. 410 - RIVER - Barge in action

M.S. (camera on barge) CAroline and Rin-tin-tin on end of barge in foreground of scene - Paul has almost caught up with the barge - he snatches the dragging rope and pulls himself closer inch by inch - laying down prone, Caroline reaches out her hand and helps Paul scramble up on the surface of the swiftly-moving barge - Rin-tin-tin barks with joy - the effort has exhausted Paul - he lays down wringing wet, panting and tired. Caroline snuggles beside him and lifts his head in her lap and wipes the water from his face.

EXT. 411 - RIVER - Barge in action

C.U. of Rin-tin-tin on the barge as he licks Paul's hand with his tongue in an effort to revive him.

EXT. 412 - VILLAGE - Main street

M.F.S. with General Store in foreground - a hitching rail runs along level with the store porch - a row of saddled horses are tied to the rail - Martin and his mob run into scene from the direction of jail - Martin climbs on the nearest horse - his followers do likewise - Martin yells his commands and indicates out of scene down the street toward the river - lashing his steed, Martin gallops down the street - his followers race their horses after him - those who have no mounts follow on foot, all headed back toward the river. The wives of the lumberjacks huddle out of the way on the porch of the store - excitement prevails -

[illegible] 413 - VILLAGE - Jail

M.C.U. [illegible] of jail - door to Sheriff's office is open - the Sheriff [illegible] shirt torn and his hat gone, enters scene from i[illegible] office - he pauses in the doorway and feels a swollen jaw [illegible] bruised forearm - then he sees something out of scene with a surprised and befuddled frown - it is Martin and his followers as they gallop down the main street of the village - the Sheriff stares at them then quickly turns out of scene.

EXT. 414 - OUTSKIRTS OF VILLAGE - Near river

L.S. of Martin and the riding mob as they gallop through the outskirts of the village down a dusty lane that leads toward the river in the extreme background of scene - they ride at a racing pace - dust fills the air as they pass.

EXT. 415 - VILLAGE - Near jail

M.S. - the Sheriff's horse is tied to a tree in foreground of scene - a corner of the jail is in background - the Sheriff runs into scene, quickly unties his steed and leaps into the saddle the horse lurches out of scene as the Sheriff gives it a whip with his reins.

EXT. 416 - RIVER - Barge in action

C.S. of Caroline with Paul's head in her lap - barge is now moving at a swift glide - Caroline has wiped the water from Paul's face and now he sits up as he begins to regain his wind - Caroline looks out of scene at the shoreline - then utters a scream as she recalls the falls and realizes they are moving swiftly near it.

EXT. 417 - STOCK SHOT

L.S. of the river falls - ~~xxxx~~ water sprays down over the high brink for a drop of a hundred feet - jagged rocks are in the scene at the bottom of the falls.

EXT. 418 - RIVER - Barge in action

M.C.U. of ~~xxxxxxx~~ Paul and Caroline with Rin-tin-tin at their feet - muffling her screams with her hand, Caroline tells Paul of the falls [illegible] out of scene down the stream - Paul looks in the indicated [illegible] grows ashen pale as he sees - - -

EXT. 419 - RIVER - Rapids

L.S. of what Caroline points to and Paul sees - (camera on elevated parallel) - the swiftly moving current of the river is foam-crested as the water shoots down-stream through the rapids - jagged boulders and trunks of lodged trees protrude up above the surface of the stream.

Note: We leave it to the audience's imagination to presume that the falls shown in the last stock shot, is just below the rapids.

EXT. 420 - RIVER - Barge in action

M.S. including Paul, Caroline and Rin-tin-tin as the barge enters the first of the rapids - the swirling water sways and tosses it from right to left as it draws closer to the falls - Paul indicates out of scene toward the shore and declares that they must swim for it - with Caroline at his side and Rin-tin-tin at his feet, Paul poses on the edge of the tossing barge and prepares for the jump.

EXT. 421 - RIVER - shore

M.L.S. of a lane that runs along the shore of,the river - on their horses, Martin and his followers run thru the scene at a galloping pace and disapear in a cloud of dust

EXT. 422 - RIVER - forest

L.S. of another portion of the lane that leads thru the woods along the edge of the river which is in b.g. of scene - the Sheriff on his horse rides thru the scene and heads toward the water.

[illegible] - Barge in action

M.F.S [illegible] barge shooting toward moving shoreline) The ba[illegible] ter of the rapids - Paul, Caroline and Rin-ti[illegible] the attempted swim to shore - Paul is the firs[illegible] the water - He dives in and Caroline follows a second later -Rin-tin-tin is the last to hit the swirling water -

EXT. 423 - RIVER - moving shot

M.C.U. of Paul and Caroline in the water - with one hand gripped under Caroline's arm in and effort to assit her, Paul paddles with all his strength toward the shore - Rin-tin-tin swims into scene past Caroline and his master - Paul grasps his free hand in his dog collar, and Rin-tin-tin heads thru the water toward the shore - thru they move thru the swirling rapids toward the shore, first Rin-tin-tin, then Paul with Caroline held afloat by his assiting arm.

EXT. 424 - RIVER - moving shot

C.U. of Rin-tin-tin as he swims all his might towards the shore Paul's hand is gripped about his collar in the scene - slowly but surely the dog is winning a fighting battle against the rushing water.

EXT. 425 - RIVER - shore

M.L.S. - from shore at rapids with barge going down stream out of scene in distance, and Rin-tin-tin swimiing with Paul and Caroline toward the shore.

EXT. 426 - STOCK SHOT

L.S. of falls as the barge crashes over it and plunges down into the spraying foam to the rock below

NOTE - Potograph scene of barge moving in still water to be double printed with the above stock shot.

[illegible] r rapids

[illegible] edge of the rapids - the swimming trio [illegible] the forest in b.g. Martin leads his [illegible] scene - they quickly jump off their [illegible] into f.g. atthe water's edge - with wide eyes and [illegible]zement they look out of scene toward Rin-tin-tin as [illegible] with his master and Caroline for the shore and safety.

EXT. 428 - RIVER - moving shot

M.S. of Paul, Caroline and Rin-tin-tin in water - Caroline now clutches the back of Paul's shirt with one hand and paddles frantically with the other - Paul in turn has his one hand locked in his dog's collar and with the other he also valiantly attempts to keep himself and his sweetheart afloat - Rin-tin-tin drags the pair after him as his paws splash in the water with a rapid tugging stroke.

EXT. 429 - SHORE - nears rapids

M.F.S. of Martin and his followers at the brink of the rapids as they stare out of scene at the struggling trio in the water - the charaters nearest Martin fling off their coast and start to dash out of scene to the rescue - with a snarl Martin holds them back - having Paul dead and thus completely clearing himself of the murder, means more to Martin and his own personal safety than Caroline's life - Martin growls at the would -be life savers:

S.P. TITLE 100: "Stand back, you fools! The girl is just as bad as the killer! She don't deserve risking your life for!"

BACK TO SCENE: 429

As Martin completes title and holds back his followers from going to the rescue, the Serriff gallops into b.g. of scene, jumps off his horse and advances thru the group of lumberjacks toward Martin [illegible] the sheriff's incited eyes are on the trio out of scene.

EXT. 430 - RAPIDS - moving shot

M.L.S. from water of Rin-tin-tin dragging Paul and Caroline closer and closer to the shore which is in b.g. of scene - Martin and his follwers and the Sheriff are visible on the distant shoreline.

EXT. 431 - SHORE - near rapids

M.C.U. of the Sheriff as he faces Martin and the nearest of his followers - he points out of scene to the swimmers and exclaims

S.P. TITLE "Are you men gonna stand here like coards and see that girl drown when she's no more in the wrong than you are?"

BACK TO SCENE This said, the Sheriff throws off his coat and exits out of scene toward the water - one of the lumber-jacks in the scene starts to follow and when Martin tries to hold him back he refuses to be held - this incites the spirit of rescue in several of the other lumber-jacks - they crowd past the scowling Martin out of scene and head toward the water.

EXT. 432 - SHORE - near rapids

WIDER ANGLE of Martin and his group of followers as they leave him one by one and side with the Sheriff who starts wading out in the water. The nearest of the lumber jacks plunge into the water after him as he swims out of scene toward the struggling trio.

EXT. 433 - RAPIDS - Moving shot

M.S. of Rin-tin-tin, Paul and Caroline as the dog makes one last valiant effort to drag them to the shore - with a gasping cry of elation, Paul's feet touch bottom as they realize they are within wading distance from the shore - turning, he picks up Caroline in his arms and starts out of scene with her - Rin-tin-tin, weak and exhausted paddles a[illegible] at his master's side.

EXT. 434 - RAPIDS - near shore

WIDER ANGLE - The Sheriff and his group of reformed lynchers are wading thru the strong current to the rescue - Paul with Caroline in his arms and Rin-tin-tin paddling beside him in an effort to help, is making a fighting struggle to reach the shore before exhaustion over-comes him - he staggers and starts to fall with his precious cargo - Rin-tin-tin barks in fright

EXT - 435 - RAPIDS - near shore

M.S. of Paul with Caroline in his arms as he loses his valiant fight against the strong current -.he collapses and falls face forward in the water - as his body starts down stream Caroline manages to grab one of Paul's limp arms - with her free hand she clutches at Rin-tin-tin and succeeds in grasping his collar - the dog with all the weight of the two bodies tugging him back, fights the fight of his life against the current - inch by inch it pulls him back, and then into the scene comes the Sheriff and the nearest of his renewed followers - wading chest high in the water, they hold on to one another and manage to relieve Rin-tin-tin of his floating burdens - the dog treads water until satisfied that Caroline and his master are safe - and then as the sheriff and his men carry them out of scene toward shore - Rin-tin-tin paddles after them, weary and weak from his struggle.

EXT. 436 - SHORE - near rapids

M.C.U. of Martin and the nearest of his cronies as they watch Paul's heroic struggle from the shore, and then behold his collapse and ~~Carline~~ Caroline's effort to rescue him - when Rin-tin-tin holds the two of them back from the plunge down the rapids and the Sheriff and his assistants succeed in the rescue and start with the weakened bodies toward the shore, Martin truns to the nearest of his followers and exclaims

S.P. TITLE 102 - "Get the rope ready! We'll string him up while he's unconscious and save him the pain!" -

BACK TO SCENE The lumber-jacks that Martin adresses looks at him with a frown and says

S.P. TITLE 103 - "Lynch him nothing! Any body that's game as he is deserves a trial whether they're guilty or not!"

BACK T[illegible] lumber-jack runs out of scene to aid the r[illegible]ing Martin with an ugly scowl curling his mouth.

EXT. 437 - SHORE - near Rapids

M.F.S. Including all the characters in this sequence - with Martin in b.g. - as the Sheriff and his men carry the exhausted bodies to the shore and lay them down in the grass - Martin remains aloof from the crowd, a bitter expression contorting his features, while his former followers swarm about the prone bodies - Rin-tin-tin wades out of the water, shakes his fur and pries his way thru the crowd to his master - Caroline is being showered with warm coats

EXT. 438 - SHORE - near rapids

M.S. Including Paul laying in the grass with Rin-tin-tin standing over him in a guarding pose, and Caroline as the Sheriff covers her with warm coats and helps her to her feet - the mob crowd about the rescuers - Paul regains his senses in time to hear the Sheriff address the throng.

EXT. 439 - SHORE - near rapids

M.C.U. of the Sheriff holding the panting and drenched girl at his side - in a firm voice he lays down the law to the crowd -

S.P. TITLE 104 - "I'm ashsamed of you boys acting like you did - now lend a hand, my prisoner's going back to jail!"

BACK TO SCENE With this the Sheriff glares out of scene at the would-be lynchers and starts helping Caroline toward the horses.

EXT. 440 - SHORE - near rapids

[illegible] GLE - abashed by the Sheriff's words the crowd eagerly lynching [illegible] feet - one of the former ring-leaders in the toward [illegible] to offer Paul his coat, as they help him Rin-tin- [illegible] Caroline at the horses in b.g. of scene - Martin [illegible] pose at his master's feet - [illegible] bitter silence.

EXT. 441 - SHORE - near rapids

C.S. Of Rin-tin-tin at Paul's feet as he snarls out of scene at the lumber-jacks, his fangs bared for action.

EXT. 442 - SHORE - near rapids

M.F.S. - Including Paul, his dog, and the characters who are helping him toward the horses - and Caroline and the Sheriff in b.g. of scene - Martin stands aside, sneering at the procedure - with a friendly command, Paul quiets Rin-tin-tin and accepts the lumber-jacks coat and the the helping hands of the crowd - they move into b.g. of scene toward the group of horses.

EXT. 443 - SHORE - near rapids

C.S. of Martin as he gazes out of scene with a sulking, brooding expression at the procedure - with a whispered oath, he snatches a leaf from a near-by bush and starts chewing angerly, in an effort to insert calmness and indifference in his immense disapointment

FADE OUT.

FADE IN

EXT. 444 -JAIL - door

M.S. At the door of the jail, the Sheriff standing, waiting a trifle to one side of scene - Paul and Caroline before the door - Rin-tin-tin is at his master's feet.

EXT. 445 - JAIL - door

C.S. of Caroline and Paul as they part - Rin-tin-tin stands partially in scene - squeezing Paul's hand in a devoted caress, Caroline declares

S.P. TITLE 105 - "Don't worry Paul dear, I'll take care of 'Buddy' and everything will turn out alright at the trial."

BACK TO SCENE - Caroline tries hard to make her words ring trues - Paul, biting his lip, presses her hand, and turns to the open door-way.

EXT. 446 - JAIL - door

WIDER ANGLE - including Paul in the doorway, Caroline, Rin-tin-tin and the Sheriff as he moves to usher Paul into the jail - Rin-tin-tin looks up at his master with pleading eyes - Pauls motions for him to leave with Caroline - with his eyes lowered and his tail between his legs, the dog obediently follows Caroline out of scene as the Sheriff with a friendly gesture follows Paul thru the door-way out of scene - the door closes on their backs.

EXT. 447 - VILLAGE - near Jail

M.L.S. With jail in b.g. and Caroline and Rin-tin-tin walking across f.g. of scene - the dog pauses, turns and looks back at the closed door of the jail - then starts to follow Caroline out of scene across f.g. at a slow pathetic pace - his canine instincts tell him that he has parted from his master possibly for ever - and his expression registers his sorrow -

FADE OUT.

SUBTITLE 106 - That night Martin smothers the defeat of his lynching plan with a blanket of liquor.

INT. 448 [illegible] - night

M.S. Of [illegible] Martin's dismal oneroom cabin - liquor bottles and empty jugs clutter the floor - a single candle illuminates the scene - Martin is laying amid the wreckage of his unkept shanty on the floor in a drunken stupor - suddenly he moves and starts to come out of his daze.

INT. 449 - MARTIN'S CABIN - night

C.U. Of Martin on the floor - he looks about the semi-dark room with swollen blinking eyes - then gives a start and a horrified screetch as the after effect of his drinking get the best of him and he sees:

LAP DISSOLVE TO:

EXT. 450 - RIVER - shrubbery - night

Duplicate the scene where Rin-tin-tin watched Martin hide his rifle after the killing of Gregory - the dog starts its uncanny howl - it's nose pointed sky-ward.

LAP DISSOLVE TO:

INT. 451 - MARTIN'S CABIN - night

M.F.S. of Martin crouched on the floor - his face is pale - his body trembles - his eyes gap from one dark corner of the shack to the next - as he stares the scene becomes filled with exaggerated figures of Rin-tin-tin - the dog's growling head snarls at Martin from every possible angle the scene permits - Martin screams his fear and stumbles to his feet in horror - fighting off the ghastly vision with his hands - with one last frightened look, he kicks open the door in b.g. of scene and lunges out into the darkness of the night. The moment he has exited, the growling heads of Rin-tin-tin fade away and the deserted scene resumes its normalcy.

NOTE - this scene is to be double-printed with the vision of Rin-tin-tin's innumerable heads as Martin imagines he sees them a they fade into darkness as he flees.

[illegible] Martin's cabin - night

L.S. Wit[illegible] in back ground of scene as Martin advances into f.g [illegible] the run - he does not hesitate to look back, but dashes out of scene across f.g. - his eyes bulge, his face is white, as he flees from the horrible vision his drunken mind has put before his eyes.

EXT. 453 - HALF-BREED'S SHACK - night

M.F.S. Of a lone shack, dark and dismal in a cove of the forest - Martin rushes madly into scene and advances to the door of the shack as fast as his staggering feet will carry him.

EXT. 454 - HALF BREED'S SHACK - night

M.C.U. - of Martin pounding frantically upon the door of the shack - fear accentuated in his pose and expression - the door opens and a dark-skinned half-breed character, with a lantern in his hand steps into scene - Martin gasps as word of greeting and brushing the half breed aside, lunges thru the doorway into the dark shack - the half breed quickly follows.

INT. 455 - HALF-BREED'S SHACK - night

M.S. in the interior of the shack as Martin staggers into scene and falls down into a rustic chair, weak and horrified by what he imagines he has seen - the half-breed enters, hangs up the lantern and sits down beside Martin - a table with a jug on it is in the scene, near by - Martin sees the jug and reaches for it e the half-breed eyes him in silence

INT. 456 - HALF-BREED'S SHACK - night

M.C.U. of Martin and the half breed - as Martin pours himself a stiff drink from the jug, then wipes his lips with a sigh of relief, and falls face forward on the table. The half-breed remains void of emotion.

INT. 4 [illegible] HACK - night

C.U. Of Martin's head laying in his arms on the table - his eyes are closed, a trickling stream of saliva drips over his stubby chin - his lips begin to move and form words - his eyes remain closed - as he speaks

TITLE (SPOKEN) 107 - "The dog! - take it away! - I killed him! - I'll confess, only don't let the dog get me!"

BACK TO SCENE Martin completes his drunken title - his eyes are still closed - it is obvious that he does not realize what his stupefied voice has uttered.

INT. 458 - HALF BREED'S SHACK * night

C.U. of the half-breed as he hears Martin's dazed confession - his mouth widens in a crafty smile, his black eyes flash.

INT. 489 - HALF-BREED'S SHACK - night

WIDER ANGLE - including Martin and the half-breed - Martin begins to come out of his stuper - the half-breed remains silent as Martin's eyes open and he slowly lifts his head on the table - shaking his head and blinking his eyes to clear his mind, Martin draws a roll of bills from his pocket glares at the half breed and commands -

S.P.TITLE "Kill the wolf-dog that stays at the Blair home- I will pay you more when I see it's hide!"

BARK TO SCENE

Martin hands the roll of bills to the half breed - the half breed shaking his head in refusal, Martin curses then digs down in his pocket for and ~~xxxxxxxx~~ additional green-back - this time the half breed accepts the money, and stuffing it away in the bosom of his shirt in silence, he rises from the table, out of scene.

INT. 46[illegible] SHACK - night

M.F.S. As Martin glares at him from his chair beside the table - the half breed goes to a corner of the shack and removes a wolf trap that hangs on the wall - next he selects a heavy sack that lays on the floor - with the two articles, he advances toward the door, pausing in f.g. to show them to Martin - with a sullen nod of his head - Martin stares at the trap and grins.

INSERT 26 C.U. of an iron-jawed wolf trap in the half-breed's hands - shapp spikes protrud at intervals from the jaws.

BACK TO SCENE Martin smiles his approval and the half breed glides swiftly out of scene thru the door - Martin reaches again for the jug -

FADE OUT.

FADE IN

INT. 461 -BLAIR HOME - living room - night

M.S. Of Caroline's sleeping on the couch in corner of the room - a lamp, it's wick turned low, glows on a shelf above her head -

LAP DISSOLVE TO

EXT - 461-A- BLAIR HOME - porch - night

C.S. of Rin-tin-tin asleep on the porch of the Blair home, his nose snuggled against the sill of the closed door - he is in deep slumber

[illegible] HOME - clearing - night

M.L.S. [illegible] forest with Blair home in b.g. across the clearing [illegible] with the sack and trap under his arm creeps [illegible] across f.g. and advances with soft steps thru the moonlight toward Rin-tin-tin on the porch - he comes to a halt at the bottom of the steps that lead to the porch,

EXT. 463 - BLAIR HOME - porch - night

M.C.U. Of the half-breed as he pauses before the steps that lead to the porch - Rin-tin-tin is still asleep at the door in b.g. of scene - with a sly craft of an expetienced trapper, the half breed kneels, opens the jaws of the trap and set it at the foot of the bottom porch step

INSERT 27 C.U. of the wolf-trap set ready for action at the bottom of the steps - the half breed's hand enters insert and sprinkles a few dry leaves over the spiked jaws

EXT. 464 - BLAIR HOME - Clearing - night

WIDER ANGLE - including Rin-tin-tin asleep on the porch, and the half-breed as he tip-toes back away from the trap a half a dozen paces, then turns and re-faces the dog - he indirectly in line with the trap and Rin-tin-tin - to reach him the dog will have to run across the trap -

EXT. 465 - BLAIR HOME - clearing - night

M.C.U. Of the half-breed as he stops and picks a pebble from the ground - swinging his hand he tosses it out of scene in direction of Rin-tin-tin, then waits rigid and tense with narrowed eyes - he jerks a hunting knife from his belt as he sees -

[illegible] HOME - porch - night

[illegible] at the door - the pebble enters scene [illegible] Rin-tin-tin leaps to his feet and strik[illegible] looks out of s[illegible] toward the half-breed - then lunges

EXT. 467 - M.R.X. BLAIR HOME - clearing - night

M.F.S. Including the half-breed knife in hand, waiting a half dozen paces behind the trap as Rin-tin-tin charges at him - the dog lands directly in the trap and stumbles head-long off his feet - the half breed rushes up to him, spreading out the sack he carries as he goes.

INT. 468 - BLAIR HOME - living room - night

M.C.U. Of Caroline asleep - the click of the trap as it closes on Rin-tin-tin's paws awakens her - Caroline sits up with a start and looks out of scene with a start toward the porch door - and hurriedly starts to rise -

EXT. 469 - BLAIR HOME - clearing - night

M.S. Of the half-breed as he throws open the sack over Rin-tin-tin's crouched and helpless body - the trap holds the dog in, its powerful grip - he winces - unable to fight back as the sack slips over his body - once he has succeeded in getting the struggling animal inside the sack, the half breed looses little time in leaving the scene - dragging the kicking and snarling sack behind him - he exits toward the rim of the forest.

EXT. 470 - BLAIR HOME - living room - night

C.U. Of Caroline as she peers out a window into the darkness of the clearing and sees the half-breed dragging the growling and fighting sack toward the forest - Caroline looks in fright, then quickly turns away from the window out of scene

EXT. 47[illegible] [illegible]air home - night

M.L.S. Of the half-breed as he drags the struggling sack away from the clearing and into the dark forest - he glides along as swiftly as the sack will let him

INT. 472 - BLAIR HOME - living room - night

M.S. Of Caroline - she has quickly slipped on her clothes and now flinging a coat over her shoulders she crosses to the fireplace mantle in f.g. of scene, removes a revolver from behind the clock then hurriedly turns toward the door in b.g. of scene and exits.

EXT. 473 - FOREST - night

L.S. Of the half-breed dragging the sack over a path that winds thru the forest as he exits out of scene in b.g. behind a clump of foliage, Caroline enters scene across f.g. she pauses for a moment behind the trunk of a tree then continues after the vanished figure with soft running steps.

FADE OUT.

SUBTITLE 109 - Morning finds Timber Center turned out in its best holiday regalia to enjoy the murder trial.

FADE IN

EXT. 474 - VILLAGE - main street

L.S. of the Main Street of Timber Center - the scene is cluttered with men and women anxious to attend the trial - they are garbed in their bets Sunday attire and loiter about in chatting groups - awaiting the great event - buggies and wagons enter scene at various angles - and discharge crowds of enw arrivals - the scene presents and exciting picture, except for the lacking of bunting and flags it might be an election or Decoration Day Celebration.

LAP DISSOLVE TO

Court House

M.F. [illegible] House - a waiting crowd is cluttered about the closed doors - one old lady in f.g. has brought her camp stool along, and she sits calmly, knitting baby clothes as the great hour draws nearer -

LAP DISSOLVE TO

EXT. 476 - GENERAL STORE

M.S. of a group of lumberjacks around the cider barrell listening to a bespectacled character in a frock-coat and a battered silk hat, talk - he carries a lawyers' brief case under his arm, is going for the cider at full blast - the store-keeper edges him way into the gathering - he carries a sign and tacks it on the cider barrell -

INSERT C.U. of the sign on the Cider Barrell - is is crudely lettered to read -

"BIG DANCE IN SKY-BALL NELSON'S BARN

TO NITE AFTER TRIAL"

BACK TO SCENE The crowd surges closer to read the sign - the Character in silk hat is forced to remove his glasses to see -

SUBTITLE 110 - As the hour of his trial draws nearer, a passionate desire to see Caroline and his 'Buddy' comes over Paul

INT. 477 - JAIL - Cell

M.C.U. Of Paul - he is pacing back and forth in his cell - the shattered window in b.g. of scene has been nailed with slats of new timber - Paul turns and looks thru the window with a discouraged sigh - his companions are nowhere in sight.

SUBTITLE 111 - And while Paul longs for the moral support of his companions, fate has carried them deep into the forest.

[illegible]ian's Cabin

M.L.S. - a [illegible] deep in the heart of the forest, almost secluded by trees and thick shrubbery, a small delapidated cabin is visible in b.g. of scene - the half-breed dragging the struggling sack behind him - is headed down the ravine toward the cabin - Caroline sneaks silently into scene across f.g. and hides in a thicket of bushes - as the half breed nears the cabin - she follows a dozen paces to a sheltering tree and again ~~xxxxx~~ pauses.

EXT. 479 - INDIAN CABIN - door

M.S. Of the half-breed as he is almost to the door of the cabin -the door suddenly opens from within and reveals a fat oily-faced Indian squaw-woman - the half breed greets her - they exchange a few brief native words and then the squaw helps him drag the growling sack into the cabin door out of scene - the door closes ~~xxxxxxxxxx~~ on their backs.

EXT. 480 - FOREST - near Indian Cabin

C.S. Of Caroline peering out of scene in direction of the cabin - looking first to each side with a cautious glance, she exits out of scene toward cabin with quick steps.

INT. 481 - INDIAN CABIN

M.S. Interior of cabin - the half breed has placed the struggling sack in the center of the room - the squaw has taken a lasso from a nail on the wall - she quickly hands it to the half breed and he forms a noose of one end - the other end he throws over a low log beam which supports the thached ceiling of the cabin - handing this end of the rope to the squaw he takes the end of the lasso with the noose formed and advances toward the sack

EXT. 482 - INDIAN CABIN - window

M.C.U. Of Caroline as she sneaks thru the thick foilage up to a side window of the cabin with trembling cautiousness, she peers into the cabin interior - her actions are quiet and alert her expression registers that she fears discovery.

INT. III

C.S. of the half breed with the noose of the lasso formed ready to swango over Rin-tin-tin'd head - with one hand he holds the noose with the other he quickly tears the sack off Rin-tin-tin's body

INT. 484 - INDIAN CABIN

C.U. of Rin-tin-tin as he snarls and leaps to free himself of the trap - he crouches back finding himself almost powerless by the grip of the iron jaws - the noose falls over his head and tightens about his ~~xxxxxx~~ forelegs and body - Rin-tin-tin is now utterly helpless, his hindlegs are grippe by the traps, the rope pins his forelegs tight against his body - to fight~~xx~~ further is useless he quiets and stares out of scene at his assailants.

INT. 489 - INDIAN CABIN

WIDER ANGLE - including the squaw and half breed, the squaw has gripped the end of the rope which is thrwon over the roof of the beam- the half breed helps her pull on it - the rope lifts Rin-tin-tin off his forefeet - he hangs half away suspended in the air his trapped ~~kinfeet~~ hindfeet propped up on the floor - the half breed ties the loose end of the lasso to a spike in the side of the wall then crosses scene toward the suspended dog.

EXT. 490 - INDIAN CABIN - window

C.U. of Caroline as she looks thru the window out of scene - she produces the revolver she took from the fireplace mantle, from her coat pocket - her eyes are wide, her hands quiver as she watches

BIN

M.C. - [illegible] as he advances to Rin-tin-tin he gets on his knee behind the partially suspended dog, and quickly takes the brutal trap away from Rin-tin-tin's hindpaws, the dog hangs as before only now his hind legs are free - he snarls at the half breed and claws to reach him, but the chocking lasso prevents his efforts - the half breed laughs at him, then turns toward the squaw out of scene -

INT. 492 - INDIAN CABIN -

C.U. of the squaw as the half breed enters scene, indicates the dog says

S.P. TITLE 112 - "Martin pay me kill him - he pay more when I show dog's hide - but I got better idea!"

BACK TO SCENE the half breed shows the wad of green backs to the squaw, stuffs them away again and continnues -

S.P.TITLE 113 - "Me no kill dog - I sell to trapper down river!"

BACK TO SCENE - The half breed completes title

EXT. 493 - INDIAN CABIN - window

C.U. of Caroline as she listens with eager ears to the half breed's voice - she registers her amazement as she learns Rin-tin-tin was kidnapped - then listens closely for more

INT. 494 - INDIAN CABIN

C.S. of the half breed and squaw - the squaw asks with a befuddled expression

S.P. TITLE - 114 - "Why shoudl Martin want you kill dog - is he afraid it bite?"

BACK TO SCENE with a crafty grin the half breed whispers his reply

S.P. TITLE - 115 - "Yes, youngx fellow no shoot Gregory Blair - Martin kill him, himself - I think dog knows he did it!"

[illegible] completes title - the squaw registers [illegible]f breed turns to leave.

[illegible] 495 - INDIAN CABIN - window

C.U. of Caroline - with a muffled gasp as she hears why Martin wanted Paul lynched and Rin-tin-tin killed - the revolver in her hand quivers as the excitement of the astounding revelation registers in Caroline's mind - she takes one more look thru the window then ducks out of scene in the shrubbery.

INT. 496 - INDIAN CABIN

M.S. of the half breed, squaw and Rin-tin-tin - Caroline face is visible in b.g. of scene looking thru window - the half breed reaches up on the cabin wall side of scene and pulls down and untamed wolf skin - while squaw looks on and Rin-tin-tin growls at him from its suspended position - the half breed quickly stuffs the skin, in the bosom of his shirt under his arm - he turns to the squaw, in f.g. and says

TITLE 116 - "You guard dog - I go back to village and fool Martin - he not know is skin is dog or wolf!"

CONTINUED.

BACK TO SCENE 496 -(CONTINUED)

So saying the half breed turns and quickly exits out of scene thru the door - Caroline's face in b.g. at window vanishes - the squaw glances after him then centers her attention on the suspended dog.

EXT. 497 - INDIAN CABIN

M.C.U. Of Caroline crouched in the sheltering shrubbery at the side of the cabin as she watches, revolver in hand the swift departure of the half breed.

EXT. [illegible] - INDIAN CABIN

[illegible] half breed as he runs speedily down the ravine thru [illegible] back to the village - he exits out of scene, and [illegible] Caroline enters scene from the bushes at side of ca[illegible] after the vanished half breed then with rigid pose [illegible] she starts cautiously for the door of the cabin.

EXT. 499 - COURT HOUSE

M.F.S. in front of the court house - the inhabitants of the entire country are gathered before the closed doors waiting for admittance a pair of especially appointed Deputy Sheriffs for the occasion, are guarding the closed doors - the excited chattering throng crowds about them -

INT. 500 - JAIL - cell

M.S. of Paul inside his cell - the door to Sheriff's office is in scene - it opens revealing the Sheriff in a friendly but firm voice he tells Paul that the hour of his trial has arrived and motions for him to come - Paul follows the Sheriff out of scene thru the office doorway.

INT. 501 - COURT HOUSE

M.F.S. Inside the court house showing the numerous spectators! benches, crude jury box, judges' desk and witness stand - the doors to street are in b.g. of scene - at a table in f.g. at one side of scene, a tall harsh character in a frock coat is preparing a pile of documents - at another table on the opposite side of scene, the bespectacled character who wore the silk hat at the cider barrell in the General Store, is doing likewise - they are obviously the rival attorneys and pay no attention whatever to each other as they prepare their cases.

INT. 502 - COURT HOUSE - attorney bench -

C.S. OF the bespectacled lawyer, he seems to be slightly under the weather from the cider - the documents from his brief case insist on fumbling from his fingers, and he has a difficult time picking them up - he glares out of scene at rival lawyer

- attorney bench

C.S. the rival attorney - he is watching the bespectacled lawyer with a cold suspicious eye, he sneers as his rival attempts to retrieve his fallen documents.

EXT. 504 - COURT HOUSE - doors

M.S. of the two Deputy Sheriffs guarding the door from the waiting throng - one looks at his watch and then speaks to the other - they unlock the doors - the crowd surges into scene on each side in anticipation of the deputies' action.

INT. 505 COURT HOUSE

F.S. Of the interior of the court house with the rival attorneys in b.g. as doors to street open and the anxious crowd brushes the deputies aside as they sweep into scene and scamper for ringside seats - the spectator's benches quickly fill with every type of backwoods character,imaginable.

EXT. 506 - INDIAN CABIN - door

M.C.U. of Caroline, revolver in hand as she is about to rush into cabin - the door is closed - aiming her weapon she kicks it open with a harsh command of "Hands Up"

INT. 507 - INDIAN CABIN

M.S. Including the squaw and Rin-tin-tin in his lassoed position the squaw has her back to the door when it bursts open under pressure of Caroline's foot - the squaw whirls and faces the door as Caroline enters - she starts to dart inside, but Caroline's levelled revolver stops her - Rin-tin-tin sees Caroline, gives a bark of joy and wags his tail in elation - Caroline moves towards the frightened squaw

[illegible] - INDIAN CABIN

[illegible] Caroline steps into scene with the revolver [illegible] the squaw looses all her spirit - she gasps from [illegible] Rin-tin-tin, horror in her eyes, then pleads

S.P. TITLE 117 - "Please lady no let dog bite me! I no steal him!"

BACK TO SCENE The squaw completes title fright stamped deep in her dark features - Caroline, still aiming her revolver considers - she realizes that once Rin-tin-tin is unloosened he will in all probability lunge for the squaw, and this, Caroline naturally wants to prevent - out of the corner of her eyes she glances about the room - her gun remains pressed against the pleading squaw's breast - Caroline's face lights up as she sees -

INSERT 32 - C.U. of an open door to a small empty closet in corner of cabin.

INT. 509 - INDIAN CABIN

WIDER ANGLE - of Caroline, the squaw and Rin-tin-tin - Caroline backs the squaw past Rin-tin-tin to the closet - the squaw is elated with the humane arrangement - Caroline commands her to close the door on her self and she eagerly complies - Caroline then latches is and quickly turns to Rin-tin-tin

INT. 510 - INDIAN CABIN

C.S. of Rin-tin-tin in his suspended position as Caroline crouches beside him and pats his fur - Rin-tin-tin is joyful, Caroline examines the noose of the lasso that holds him up, then glances out of scene toward the spike on the wall - she turns speedily out of scene in that direction.

INT. 511 - INDIAN CABIN -

M.S. Including Rin-tin-tin and Caroline as she quickly crosses to where the rope ends at the spike in wall - with nimble fingers she unt unties the lasso - the rope loosens and Rin-tin-tin is once again free - he shakes the noose off his forelegs and body, then runs up to Caroline with a happy bark she quickly pets him, then turns toward a small rustic table in b.g. of scene - Rin-tin-tin looks at the close closet door with flashing eyes, then lunges for it -

L.S. a tr... that leads thru the forest the half breed on his way b back to the village and Martin is running rapidly in f.g. down the trail - his moccasins carry him at a fast determined pace - a portion of the wolf-skin is seen sticking from his shirt as he advances

INT. 512 - INDIAN CABIN

M.C.U. of the closet and latched cabin door - Rin-tin-tin leaps into scene and claws and scratches at the door with the fury of a mad beast.

INT. 513 - INDIAN CABIN - closet

C.U. of the squaw inside the small closet - she is trembling with horror as the dog claws at the door and squeezes herself as far away as the small enclosure permits .

INT. 514 - INDIAN CABIN

C.S. of Caroline at the small table - the table is covered with old wrapping paper - a stubby pencil lays on a shelf nearby Caroline starts hurriedly scribbling on a piece of the table cover which she tears off - finishing she re-reads the note

INSERT 35 - C.U. of scribbled note in Caroline's hands- it reads:

"Paul - I am coming - stall end of trial as long as possible - I have important news.
Caroline"

BACK TO SCENE - Caroline finishes reading note and calls out of scene to Rin-tin-tin

[illegible] - INDIAN CABIN

[illegible] calls to Rin-tin-tin who is still attempting [illegible] - the dog givesone last growl, then turns [illegible] motions for him to follow and swiftly [illegible] thru main door - Rin-tin-tin eager to be of assis- [illegible]ots after her

EXT. 516 - FOREST - outskirts of Village

F.S. With village visible in extreme b.g. the half breed runs into scene across f.g. and continues thru the forest toward the distant village at a swift pace.

EXT. 517 - INDIAN CABIN

M.C.U. of Caroline and Rin-tin-tin in front of the open cabin door Caroline quickly fastens the note she has written in the buckle of the dog's collar - indicating down the ravine in the direction of the village, Caroline says to the dog

S.P. TITLE 118 - "Go to Paul 'Buddy' - to your master!"

(CONTINUED)

EXT 517 - INDIAN CABIN (CONTINUED)

Rin-tin-tin looks up at Caroline with eager eyes - she repeats title and again motions down the ravine - this time the dog responds with a bark, but yet does not seem to understand - an idea comes to Caroline, she quickly searches in the pockets of her coat, then gives a happy smile as her hand brings forth a folded Chevron Paul gave her as a souvenir that night on the river shore.

INSERT 34 - C.U. of the folded service chevron in Carolines' ~~xxxx~~ hand.

EXT. 518 - INDIAN CABIN

WIDER ANGLE - Caroline holds the chevron close to Rin-tin-tin's nose - and now the dog understands - he smells the chevron and then with one quick look down the ravine, he bounds out of scene on his mission - Caroline, happy by the success of her plan, starts after the run.

INT. 519 - COURT - HOUSE

M.F.S. - from rear of room - shooting over heads of spectators crowded on the benches -.the jury men are filing into scene thru a door behind the witness stand in the b.g. of scene - they take their seats in the jury box.

SUBTITLE 119 - The jury - twelve men good and true.

INT. 520 - COURT HOUSE - jury box

PAN SHOT - Camera moving parallell with the jury men) the twelve men good and true, look too true to be good - they are a dozen contrasting characters - one lean, one fat, one bearded one bald-headed, one tall, one short, and the others just plain characters typical of the backwoods country - the fore-man munches an apple in a lazy unconcerned manner - suddenly they all look out of scene toward the door behind the witness stand.

M.S. the door behind the witness stand opens revealing Paul and the Sheriff - with bowed head Paul follows the Sheriff to the prisoner's box in the f.g. of scene.

INT. 522 - COURT HOUSE

ANGLE SHOT - From rear of room as the spectators rise to stare at the prisoner with curious eyes - the buzz of excited voices fills the room as all interest concentrates on the prisoner

INT. 523 - COURT HOUSE - prisoner's box

C.U. of Paul seated in the prisoner's box - the sheriff is partially in scene seated behind him - Paul bears the humiliation of his predicament and stares out of scene at the audience in hope that he will see Caroline - as he takes in the mob of spectators with an eager searching gaze, his face falls

SUBTITLE 120 The realization that Caroline - the one he needs in this crisis more than all else - has failed him.

BACK TO SCENE Paul turns his gaze from the curious throng with a hurt expression in his eyes - that Caroline is not at his side for the trial is the hardest blow of all, and Paul's expression plainly registers his depression.

INT. 524 - COURT HOUSE

door behind the witness stand again opens and the Judge - the bailiff is standing in scene beside the of scene to the audience to rise - the Judge ag air, advances towards his bench

INT. 525 - COURT HOUSE

ANGLE SHOT - from rear over heads - of the audience as they rise in respect to the Judge - in b.g. of scene the Judge moves from the door toward his bench - rising upon the platform, he seats himself - the audience follows his action and does likewise.

INT. 526 - COURT HOUSE - Judge's bench

C23. of the Judge as he gazes at the papers on his desk, then looks out of scene at the crowd with an assumed air of importance - he adjusts his glasses and raps his mallet on the surface of his desk then rises and declares to the Court

CONTINUED

INT. 526 - CONTINUED

S.P. TITLE 121 - "Court is hereby called to Order!
The prisoner will now arise! "

BACK TO SCENE The Judge looks in the direction of Paul with a stern unwavering gaze

INT. 527 - COURT HOUSE - Prisoner's box

M.C.U. Of Paul, with the sheriff seated next to him - the Sheriff indicates for Paul to rise - he does so and steps out of scene toward Judge

INT. 528 - COURT HOUSE

[illegible] including the Judge and Paul - Paul stands waiting [illegible] address him - the Judge looks him over with a [illegible] then says

SP[illegible] "I now assign Attorney Morose K. Bar to defend you in this trial for your life against the charge of murder."

BACK TO SCENE The Judge completes title and points with his mallet out of scene - Paul turns half-way and looks in the indicated direction, hoping that his attorney will be of a pleasing nature.

INT. 529 - COURT HOUSE

M.S. Of the bespectacled character who partook heavily of the hard cider - he rises with a beaming smile - bows to the Judge, then to the audience and exits out of scene toward Paul - as he walks he slightly staggers, his eyes blink, the cider has been a trifle too much for him.

INT. 530 - COURT HOUSE - doors

M.C.U. of the closed doors which lead to the street - a deputy is guarding them - they start to shove inward against his back - he turns and opens them, revealing Martin - Martin nods friendly to the deputy and enters the room, his eyes sweep over the crowd.

INT. 531 - COURT HOUSE

M.S. of Paul as he retakes his seat - the Attorney for the Defense enters scene and takes a place beside him - he looks at Paul with a suspicious eye - Paul instantly realizes that the character is somewhat intoxicated and he turns away in disgust - the Attorney shakes his head sadly, leans close to Paul's ear and remarks

S.P. TITLE "you have nt got a chance - hic - it's no use!"

The Attorney completes title - Paul turns his head in angered disgust.

INT. 532 - COURT HOUSE

M.S. of Martin - he takes a seat in a rear corner of the room and makes himself as inconspicuous as possible - until he knows for sure that Rin-tin-tin has been killed per instructions, he is not anxious to be connected with the prosecution - the fear of being connected with the crime forces this action.

EXT 533 - VILLAGE - main street

L.S. of the main street - the half breed is running down the deserted street in the direction of the Court house.

INT. 534 - COURT HOUSE

M.F.S. The Judge addresses the Prosecuting Attorney, who appears to be the tall, lean character in frock coat - in turn the Prosecutor addresses the Sheriff -.the shriff rises from his seat beside Paul and climbs up on the witness stand - the bailiff swears him in.

EXT. 535 - COURT HOUSE - doors

M.C.U. of the half-breed knocking on the court house doors - they open revealing the deputy - he admits the half breed and closes the door.

INT. 536 - COURT HOUSE - witness stand

M.C.U. Of the sheriff on the witness stand - the Prosecuting attorney enters scene with the rifle Paul carried the night of Gregory's murder - he opens the shell chamber and shows it to the Sheriff - the Sheriff nods his head registering that it is the gun he took from Paul - the Prosecutor smiles out of scene to the jury men - it is his first step toward cinching his conviction.

[illegible] - COURT HOUSE

[illegible] the ~~prosecuting~~ proceedings at the [illegible] breed enters scene and quickly takes [illegible] he looks at him with anxious eyes.

INT. 538 - COURT HOUSE

C.S. of Martin and the half breed - a portion of the wolf-skin is sticking from the half-breed's shirt - indicating it, he whispers

S.P. TITLE 124 "The dog is dead - you want skin?"

BACK TO SCENE Martin glances briefly at the skin, then shakes his head and looks out of scene at the nearby characters, fearing that the half breed's actions have been noticably unusual - his fear causes this precaution - quickly diving his hand down into his pocket, he produces a wad of money and slyly slips it ot the half-breed, indicating with a frowning nod that he wants him to leave -. the half-breed complies with Martin's silent wishes and exits out of scene toward the doors - Martin gazes after him, then with forced courage he ~~xxxxx~~ stands up and starts out of scene toward the front of court room.

INT. 539 - COURT HOUSE - witness stand

M.C.U. of the Sheriff and the Prosecutor who asks the sheriff a question - the sheriff ~~xxxxxx~~ faces the Judge's bench and replies:

S.P. TITLE 125 - "I did not actually see the prisoner fire the shot - but he was the only person in sight and it came from his direction."

BACK TO SCENE The Prosecutor nods and smiles in satisfied approval

INT. 540 - COURT HOUSE - jury-box

M.F.S. of the twelve jury men - they shake their heads simultaneously and look out of scene at Paul as much as to say "Well I guess [illegible] guilty alright!"

C.S. of [illegible] his attorney - the latter grins at him and remarks

S.P. TITLE 126 - "See - what did I tell you! You're licked before you start!"

BACK TO SCENE The Attorney gloats over the trueness of his prediction and settles back to enjoy his bun - Paul glares at him in hopeless anger then gives a surprised start as he looks out of scene and sees

INT. 542 - COURT HOUSE - aisle

M.C.U. (Camera on wheels/ advancing ahead of character) - Martin is strolling down the center aisle between the separated sections of spectators' benches - he is headed for the first row of seats and with an assumed expression of indifference, he nods and smiles to his acquaintances in the audience.

INT. 543 - COURT HOUSE - doors

C.S. of the half-breed standing at the closed doors next to the Deputy - he is gazing out of scene at Martin as the latter moves toward the front row of benches - with a dry smile, the half breed asks the deputy to open the doors and when the officer complies with an annoyed frown , the half breed exits out of scene to the street.

INT. 544 - COURT HOUSE

M.S. including Paul, his attorney, and a small section of the front row of benches - one of them is vacant - as Paul glares at him, Martin enters scene and takes the vacant seat - Paul's lawyer recognizes him and they exchange silent greetings - Martin takes a handful of ~~xxxxxxxxx~~ cigars from his coat pocket and looks at them.

[illegible]WCK

[illegible]T 35 - C.U. of four cigars in Martin's hand - his fingers select the fatest.

[illegible] the fatest cigar to Paul's attorney [illegible] accepts it with a wink at Paul - Paul grits his teeth and looks away

EXT. 545 - FOREST - valley

L.S. of a valley that winds thru the forest - Rin-tin-tin - is running thru the scene headed for the village and his master - he leaps madly over a sawed off tree stump in f.g. then races out of scene

INT. 546 - COURT HOUSE *

M.F.S. - including Judge, jury, Prosecutor, Bailiff, and Sheriff on witness stand - the sheriff is addressing the court, he says

S.P. TITLE 127 - "----I'd judge the barge to be seventy five yards away when the shot was fired."

BACK TO SCENE The sheriff looks to the Prosecutor for the next question - the attention of the court is concentrated on him.

INT. 547 - COURT HOUSE

C.S. of Paul and his attorney. Paul is making an effort to have the attorney rise in his defense - the latter again emphatically states that it is useless - Paul in anger leaps to his feet and faces the judge.

INT. 548 - COURT HOUSE

M.S. including Paul and the judge - Paul exclaims -

S.P. TITLE 128 - "Your honor no man could shoot from a moving barge and hit a target at that distance!"

BACK TO SCENE The judge over-rules the irregularity of the prisoner's action in speaking for himself as he considers the [illegible]ation - having had his word, Paul waits for a reply

M.C.U. of the Prosecuting Attorney seated at his table - he starts to rise to over-rule Paul's statement when Martin leans over the rail that separates the spectator's benches from the court and into scene - he feels around in his trousers pocket, draws out Paul's lost sharpshooter's medal and hands it to the Prosecutor with a whispered word - the Prosecutor looks at the medal and grins, then starts out of scene toward Judge and Paul as Martin turns back toward his seat.

INT. 550 - COURT HOUSE

WIDER ANGLE - Including Paul, Judge and Prosecutor with the medal in hand - the Prosecutor bows to the judge and asks permission to address the prisoner - the judge gives his permission and the prosecutor steps up to Paul

INT. 551 - COURT HOUSE

C.S. Of Paul and Prosecutor - holding up the medal before Paul the latter asks

TITLE (SPOKEN) 129 "Is this sharp-shooter's medal your property?"

BACK TO SCENE Paul replies that it is - the Prosecutor grins, then asks his second question

S.P. TITLE 130 - "How did you get it?"

BACK TO SCENE Paul hesitates, his face falls as he sees thru the scheme Martin has put into the Prosecutor's,mind - at last he answers

S.P. TITLE 131 - "I earned it for hitting a bull's-eye target at one hundred yards nine times out of ten"

[illegible] realises that he has lost his point - with a [illegible] Prosecutor dismisses Paul, and Paul turns

INT. 552 - COURT HOUSE

F.S. Of the audience of spectators as a mummur of approval follows the Prosecutor's victory over the prisoner - their expressions register that they believe Paul to be guilty and are anxious to see him convicted.

INT. 553 - COURT HOUSE

M.C.U. Of Paul as he takes his seat beside his attorney - the attorney remarks

S.P. TITLE 132 - "I said you'd spill the beans if you talked - hie - you're the same as hung!"

BACK TO SCENE The attorney gloats over the success of his second prediction - Paul is too furious with the way things are going against him to even reply - he slouches down in his seat, wholly depressed.

EXT. 554 - OUTSKIRTS OF VILLAGE

L.S. of the half breed as he strolls at a happy care-free stride back to claim Rin-tin-tin - the village is in b.g. of scene - the half breed pauses in f.g. looks around cautiously, then counts his roll of bills - satisfied , he pockets the bribe then removing the wolf-skin from inside his shirt he throws it away into a clump of the near-by bushes and continues out of scene pleased with the aspects of his crooked deal.

INT. 555 - COURT HOUSE

M.C.U. At the Judge's bench of prosecutor and Judge as the prosecutor requests:

S.P. TITLE 133 - "Your honor I would like to have the star witness for the prosecution take the stand"

[illegible] The Judge nods his approval as the prosecutor gestures [illegible]ness out of scene

[illegible]

C.S. of Martin as he rises and starts toward the witness stand

EXT. 557 - FOREST - rail-fence

L.S. at the bottom of a steep hill in the forest, an old fashioned rail fence crosses the scene - headed for his master with the scent of the Chevron fresh in his nostrils, Rin-tin-tin dashes wildly down the hill - with a springing leap he clears the fence and sails out of scene across f.g.

INT. 558 - COURT HOUSE

M.S. Of Martin as he brushes past Paul and his attorney on the way to the witness stand - Martin and the attorney exchange grinning winks - Martin pauses and looks back at Paul with a shrewd convicting glance, then steps up on the stand as the bailiff enters scene to swear him in.

EXT. 559 - FOREST - ravine

L.S. Of the ravine that winds thru the forest - in her effort to reach the court house with the important information that is certian to shed a new light on her step-father's murder - Caroline is running as fast as she can thru the scene - she hesitates in f.g. and leans against the tree to regain her exhausted breath - then, panting and tired she starts again and runs on out of scene

INT. 560 - COURT HOUSE

F.S. From the back of court room - shooting over heads of spectators toward the Judge's bench - while the court looks on in silence, the bailiff finishes swearing Martin, in, and the latter seats himself on the witness stand - the prosecutor moves towards him.

[illegible] the trunk of a mammoth tree in [illegible] as the huge tree balances ready to crash [illegible] ground, and with their axes give it the final propelling b[illegible] - the instant the high tree wobbles and starts to fall, one of the characters points out of scene with a startles gasp - they look in horro and see --

EXT. 562 - FOREST

L.S. (Camera on elevated parallel) Rin-tin-tin plunging down a sloping trail thru the forest as the falling tree crashes earthward directly in his path - with a springing leap he jumps out of danger as it crashes against the ground a foot from him - without a backward glance, Rin-tin-tin continues out of scene at full speed.

INT. 563 - COURT HOUSE - witness stand

M.C.U. Of Martin and the prosecutor - latter asks Martin xx a question - Martin rises from the stand and replies to the court in general

S.P. TITLE 134 - "When I leftt the night of the crime, the prisoner and the victim were quarreling and onthe verge of blows!"

BACK TO SCENE Martin completes title - the prosecutor signifies to the judge and jury that he has won another point.

INT. 564 - COURT ROOM - C.S. of Paul as he starts to rise and object to the lie - the uselessness of it comes to him and he sinks back in his seat, a hopeless, lost expression dimming his features.

[illegible] the forest - a road winds thru the clearing [illegible] of scene in distance - a horse and buggy with an aged backwood's character at the reins, is driving up the road - he stops the horse at f.g. of the clearing and climbs out of the buggy, with a fishing poll and bait can in hand - Caroline enters scene across f.g. and runs up to the aged character

EXT. 566 - FOREST - road

M.C.U. Of the character beside the buffy as Caroline weak and exhausted from her tiring efforts, runs up to him - in a panting voice she exclaims

S.P. TITLE 135 - "I have information that may save a man from being convicted of murder! Will you drive me to the village?"

BACK TO SCENE The aged character gaps at her with bulging eyes - looking her over from head to feet, he shakes his head and replies

SCENE 566 CONTINUED

S.P. TITLE 135-A- "I reckon you're one of them flappers I bein' readin' about - they should n't sell booze to such young critters as you!"

BACK TO SCENE And thus giving his.opinion of Caroline's statement he takes a last glance at Caroline and exits out of scene, the fishing pole over his shoulder - Caroline looks after him and starts to explain, then an idea comes to her -

EXT. 567 - FOREST - road

WIDER ANGLE - Determined that she will reach the trial before it.is closed, Caroline takes a daring chance - the character is searching in the back of the buggy for some needed object - [illegible] quickly jumps up into the seat of the buggy, grabs the [illegible] and lashes the horse - all but upsetting character - the [illegible] is around under Caroline's guidance and the.horse [illegible] road in the distance - a cloud of dust all but [illegible] as he yells and starts a losing chase.

INT. 568 - COURT HOUSE - witness-stand

M.C.U. Of Martin and the prosecutor - Martin is in the act of replying to an inquiry - he says -

TITLE (SPOKEN) 136 - "The prisoner wanted to marry Gregory Blair's step-daughter - Blair objected - that's why they quarrelled"

BACK TO SCENE Martin completes title - he is plainly pleased with the reception his clever lies are receiving from the court.

INT. 569 - COURT HOUSE

F.S. Of the audience in the spectator's benches - a buzzing murmur follows Martin's statement - heads wag with knowing glances as they mentally convict Paul

EXT. 570 - FOREST - gully

M.S. of the half breed in a gully, on his way back to the squaw's cabin to claim Rin-tin-tin - suddenly he stops dead in his tracks and stares out of scene with a muttered curse as he sees-

EXT. 571 - FOREST - Gully

L.S. of Rin-tin-tin in the extreme distance running down a steep wooded trail into the gully - he is coming at an almost unhuman pace, clearing all in his path with deer-like leaps - a cluster of shrubbery grows beside the trail f.g. of scene - the half breed runs into scene across f.g. and hides in foliage - Rin-tin-tin is coming at a terrific speed nearer and nearer - as he plunges onward down into the deep gully - the half breed quickly looks about for a weapon - at his feet lies the broken off limb of a tree, the size of man in circumference - the half breed grabs it and slings it over his shoulder for a downward blow

[illegible] - gully

[illegible] coming down the last slope of the gully [illegible] to strike - and then as Rin-tin-tin is [illegible] upon him, he senses danger in the bush ahead and putting all the strength of his training and experience into a jump he springs up and over bush, half-breed, and all - without a single glance back at his enemy, Rin-tin-tin leaps on out of scene on his mission - the half-breed groans his ill fortune, then exits out of scene after the vanished dog.

INT. 573 - COURT HOUSE - witness stand -

M.C.U. of Martin and the Prosecutor - again Martin is about to answer an inquiry - he thinks for a moment, then stands up and lies

TITLE (SPOKEN) 137 - "Yes, I heard him myself - the prisoner threatened Blair's life twice!"

BACK TO SCENE Martin is sincere in his speech - the Prosecutor beams a satisfying smile to the judge.

INT. 574 - COURT HOUSE -

C.U. of the judge - he smiles to the Prosecutor, signifying his approval of the witness' recent reply - then turning his head in thee direction of the prisoner's box, he adjusts his thick glasses and glares out of scene at Paul

INT. 575 - COURT HOUSE

C.S. of Paul and his attorney - Paul turns his eyes away from the judge's cold stare - he turns to make one ~~fink~~ final plea for his attorney to defend him, and finds the latter fast asleep behind his spectacles - Paul gives up with a sigh - then his raging angwr breaks loos - he leaps to his feet with a cry of fury

EXT. 576 - COURT HOUSE

[illegible] - including the judge, the witness stand with Martin [illegible] and Paul and his attorney - Paul's sudden [illegible] him attorney, and the latter almost falls [illegible] a clutched fist at the judge and

"The witness is lying ---
S.P. TITLE - 138 - "In the name of Justice I demand the right to cross-question him myself!"

BACK TO SCENE The judge pounds his mallet on his table in rage - the bailiff runs into scene with one of the deputies and the sheriff - the trio take Paul out of scene toward his seat - on the witness stand, Martin who started to climb away as Paul advanced, now breathe a sigh of relief, blotting the sweat from his borw with a soiled handkerchief -

EXT. 577 - FOREST-road

L.S. Of a horse and buggy racing down a road that winds thru the forest - a cloud of dust smothers the air as the buggy goes around a turn in f.g. on two wheels - Caroline is revealed standing up in t the seat, licking the horse and urging it ~~o~~ward with all the energy she possesses

EXT. 578 - BUGGY IN ACTION

M.L.S. (Camera in moving buggy as it speeds down the road) Caroline is lashing the horse with one hand and driving with the other - in the distance the low limb of a tree which grows beside the road seems certain to strike the advancing buggy - Caroline sees the low-limb, with a scream - holding the reins she crouches down on the buggy seat - the limb is almost upon her

EXT. 579 - FOREST - road

F.S. of Caroline in the buggy - as the low-limb of the protruding tree scrapes the top off the buggy - Caroline rises and licks the galloping horse onward out of scene in a furor of dust.

S'E' 580 - COURT HOUSE - Witness stand

[illegible] of Martin and the Prosecutre - the latter is holding Paul's [illegible] examine - Martin registers that it is the rifle [illegible] the jury, he remarks

[illegible] the prisoner that guns were risky - he replied that he thought better of his fists than to fight with them!"

BACK TO SCENE Martin registers his profound sincerity - the Prosecutor sneers out of scene at his prisoner, as one more link is formed in the chain of evidence.

INT. 581 - COURT HOUSE

C.U. of Paul in the prisoner's box -with deputy and shmtiff behind him - Paul covers his eyes with his,hand and leans his head on his elbow - the mockery of the trial has sickened his spirit - to fight back would be hopeless - a lasso of circumstantial evidence aided by crafty lies has caught him in a helpless position, and this Paul realizes as he shades his gaze from the court

EXT. 582 - VILLAGE - main street

L.S. of deserted Main street - a water trough for horses is in f.g. of scene - Rin-tin-tin races down the main street headed for the water trough - with a leap he clears it and continues out of scene toward his master.

INT. 583 - COURT HOUSE

M.S. of the Prosecutor addressing the judge and Jury - Martin at witness stand in b.g. - he looks out of scene at Paul with a convicting glare, then declares:

S.P. TITLE 140 - "Your honor - on the strength of the star witness' evidence I hereby suggest that we convict the prisoner of First Degree Murder"

BACK TO SCENE The judge glances at his records to consider the [illegible] court awaits his decision in silence

EXT. 584 - VILLAGE - jail

L.S. of Rin-tin-tin racing toward the jail in b.g. of scene - he leaps against the jail door, then pressing his nose to the ground he quickly follows his master's scent out of scene toward the Court house.

585 -INT. COURT HOUSE -

C.S. of the judge as he speaks to the court - rising he coughs importantly and declares:

S.P. TITLE - 141 - "Before pronouncing sentence on the prisoner I desire to ask the star witness the last question"

BACK TO SCENE The Judge adjusts his glasses and turns towards Martin

INT. 586 - COURT HOUSE - witness stand

M.C.U. of Martin and the Prosecutor - Martin smiles in confidence to the Prosecutor - basking in the glory of his triumphant lies he faces the judge

EXT 587 - COURT HOUSE - doors

M.S. of the doors in front of the court house - with his nose trailing his master, Rin-tin-tin runs into scene - the trail ends at the closed doors - Rin-tin-tin barks and jumps against them - the Deputy opens them a trifle and roughly shoves Rin-tin-tin away with a harsh command - the dog leaps out of scene in an effort to find some other means of entrance.

INT. 588 - COURT HOUSE - witness stand

[illegible] as he beams pleasantly toward the judge then [illegible]-tin-tin's bark - his face goes pale - he [illegible] right to left with bulging eyes -

INT. 589 - COURT HOUSE

C.U. of Paul as he also hears Rin-tin-tin bark - the depression which has killed his spirit comes back to him in a flash - quickly he puts his fingers to his mouth and gives the familiar whistle

EXT. 590 - COURT HOUSE

M.C.U. of Rin-tin-tin at the side of the court house as he hears Paul's whistle - he leaps eagerly out of scene

INT. 591 - COURT HOUSE

F.S. of the entire court including spectators, judge, Jury, Martin Paul, attorneys, aids - the deputy is holding Paul - the judge is hammering for silence - Martin is in a rigid, frightened pose- the spectators are standing in a furor of excitement - Paul's whistle and Rin-tin-tin's bark have completely shattered the dignity of the court.

EXT. 592 - COURT HOUSE - window

M.F.S. at the side of Court house - a glass window opens into the bourt near the witness stand - Martin is visible thru, the glass as he stands horror-stricken by the dog's bark - Rin-tin-tin runs into scene across f.g. steps and glares thru window at Martin - then with a growl, he starts straight for his enemy - with a splintering of glass Rin-tin-tin jumps thru the window.

INT. 593 - COURT HOUSE

M.F.S. - Of the court as Rin-Tin-Tin crashes through the window at the feet of Martin - Panic prevails - Martin jumps off the witness stand and runs behind the judge's box for protection - The bailiff, sheriff, and the deputy rush at Rin-Tin-Tin as he lounges at his enemy - Paul brushes his attorney aside and rushes to hold his dog - The spectators are standing in their seats, spell-bound by the unexpected occurance - as Rin-Tin-Tin darts past them, the twelve men, good and true, scramble for safety.

INT. 594 - COURT HOUSE

M.S. - Of Rin-Tin-Tin as he jumps at Martin, who is crouched behind the judge's bench, a chair lifted over his head in an effort to defend himself - the sheriff, the deputy, and the bailiff are in the scene attempting to capture the dog - Paul runs into scene, brushes them aside and grabs Rin-Tin-Tin by his collar as the dog makes a spring for Martin.

M.C.S. [illegible] COURT HOUSE

[illegible] Rin-Tin as Paul breaks the dog's leap at [illegible] collar in an attempt to pacify [illegible] the officers of the law are crowded about him - Rin-Tin-Tin lifts up his head, revealing the note buckled in his collar - Paul sees it with surprise and removes it as he drags Rin-Tin-Tin out of scene.

INT. 596 - COURT HOUSE

WIDER ANGLE - The judge is yelling and pounding for silence - the sheriff is ordering Paul to leave the dog out of the room - Paul has Rin-Tin-Tin gripped in one hand and the note in the other - Martin is still crouched behind the judge's bench with the chair lifted above his head - as the sheriff repeats his command and gestures toward the door behind the witness stand, Paul leads his dog in that direction - with drawn guns the officers of the law follow him as Paul escorts Rin-Tin-Tin toward the indicated door.

EXT. 597 - FOREST - road

L.S. - Of road that leads thru forest toward the village - the half-breed on his way back toward the village in an effort to re-capture Rin-Tin-Tin, suddenly hears a noise, turns and looks down the road behind him - the galloping horse and buggy, with Caroline at the reins, has entered the scene in extreme background, and now as the half breed stares down the road at her the buggy draws nearer at its fast pace - Realizing that the girl in the oncoming buggy has something to do with the dog's freedom, the half breed crouches in the nearby foliage and looks about for some means of stopping Caroline - as the buggy draws nearer and nearer, the half breed scrambles up the trunk of a roadside tree and climbs out on a limb that protrudes over the road.

EXT. 598 - FOREST - road

M.C.U. - Of the half-breed as he lays prone on the limb of the tree concealed by the numerous leaves and stares out of scene at the on-coming buggy - with the craft of a panther he holds himself in readiness for a downward jump.

V.S. - Of CAroline at the reins of the buggy as he lashes the horse and drives it madly under the tree - from his covering of leaves, the half-breed jumps down into the buggy as it speeds past under him - he lands behind CAroline and clutches at the remains of the shattered top.

EXT. 600 - FOREST - road

M.S. (ACTION SHOT - camera moving with racing buggy) STartled almost out of her wits by the sudden drop of half-breed into the buggy, Caroline turns in fright and faces him as the horse races onward - the half-breed quickly crawls up into the seat beside her and grabs at the reins, cursing her to stop - Caroline lashes him with the whip for all she is worth - as the buggy speeds on, a wild struggle ensues - Caroline brings the thick butt of the whip in a slashing blow full across the half-breed's face - the stunning lash unbalances him - he staggers and falls backward out of the scene - Caroline urges on the horse.

EXT. 601 - FOREST - road

L.S. - The half-breed is laying in the dirt of the road in foreground of scene - with a cloud of dust behind him, the buggy is disappearing in the background of scene.

INT. 602 - COURTHOUSE - rear door

M.S. - Of Paul and Rin-Tin-Tin with the officers behind him - Paul is forced to command his dog out thru the open door - Rin-Tin-Tin, snarling and growling out of scene at his enemy is forced to obey Paul's command, as the officers, with guns drawn, swarm about his master - once the dog has passed thru the door, the sheriff quickly closes it and the deputy, with a firm hand on Paul's shoulder, leads him back toward the prisoner's box.

INT. 603 - COURTROOM - witness stand

[illegible] - Martin, trembling with fright as he retakes his position [illegible] witness stand - first seeing the dog's skin and then [illegible]elf has completely shattered his nerves - [illegible] RIN-Tin-TIn was dead, his courage in [illegible]arkable, but now, that he realizes the [illegible] revenge his master, Martin is a pa[illegible] figure - with horrified eyes he stares about the room.

INT. 604 - COURTHOUSE

M.S. - Of Paul with the open note in his hand and the deputy holding him before the judge's stand - Paul is pleading in an effort to get the judge to read the note - the deputy is waiting for an order to drag Paul back to the prisoner's box - As Paul hands the note to the judge, the prosecutor enters scene and objects - the judge overrules the objection and accepts the note - he starts to read it as the prosecutor glares in defeat at Paul.

EXT. 605 - COURTHOUSE

M.F.S. - Of the side of the courthouse with broken window - The deputy is seen closing the shutters of the window from the inside as Rin-Tin-Tin runs into scene in an attempt to get back to his master - with the window closed, the dog runs back and forth in the scene, eagerly looking in all directions for another mode of entrance into the room.

INT. 606 - COURTHOUSE - witness stand

M.C.U. - Of Martin and the bailiff - Fearing the downfall of his lying evidence is near, Martin looks out of scene at the note in the judge's hand, and starts to quickly leave the witness stand - the bailiff prevents this movement and orders Martin back to his seat - Martin unwillingly complies - his frightened eyes still search about the room in horror of Rin-Tin-Tin - he has entirely lost all control of his emotions .

INT. 607 - COURTHOUSE

M.S. - Of Paul and the judge - the deputy's hand is in scene gripped on Paul's shoulder - the judge has finished reading Caroline's note and now he gazes at Paul in meditation - Paul takes advantage of the moment and exclaims to the judge -

S.P. TITLE 142 - "Martin has lied and framed me in this whole deal - it looks as though he's convicting me to save himself!"

[illegible] SCENE - Paul turns and points angrily out of scene [illegible] judge receives his statement with surprise - [illegible] into scene and objects to the irregular

INT. 608 - COURTHOUSE

F.S. - Of the spectators as Paul's title throws a new light on the trial - mumbling their amazement they stare from Paul to the trembling Martin - Paul's statement has given them a decided jolt and their expressions clearly register it.

EXT. 609 - OUTSKIRTS OF VILLAGE

L.S. - With village in background of scene - the buggy dashes into scene in foreground with Caroline lashing the horse onward - down the road it goes into the distance headed straight for the village.

INT. 610 - COURTHOUSE

F.S. - Of the entire courtroom as the audience rises and all eyes concentrate toward the witness stand on Martin - the deputy is leading Paul back to the prisoner's box - they too, pause and stare at Martin.

EXT. 611 - COURTHOUSE - and adjoining shack

M.F.S. - Of the shack that stands beside the courthouse - it is half the height of the courthouse and the distance between the two buildings is Barely three yards - Rin-Tin-Tin runs into scene across foregfound and jumps up on a pile of discarded boxes that rest against the wall of the shanty - from this he gives a springing leap and jumps for the roof of the shanty - his claws dig deep into the edge of the roof and he managed to scramble up upon it - with a slight pause he runs across the roof and jumps thru space to the top of the adjoining courthouse - bracing his feet xxxx to steady himself. Rin-Tin-Tin runs toward a chimney that rises from the roof of the courthouse in the rear of the building.

M. [illegible] the Judge, the prosecutor and Martin on the witness stand - as all eyes in the courtroom stare at him, Martin goes into a frenzy of fear - biting his fingernails he stares about the room, horror stamped deed in his contorted features - the prosecutor realizes that his star witness is collapsing and he makes an effort to calm Martin as the judge glares at the witness with a cold suspicious eye - Martin refuses to be calmed, the sight of the dog come to life is more of a strain than his emotions can stand - he falls back in his seat as the frenzy grips him.

EXT. 613 - VILLAGE - main street

L.S. - Of Caroline driving the buggy at its fastest pace down the main street of the village toward the courthouse.

INT. 614 - COURTHOUSE

M.F.S. - including Paul with the deputy and his attorney holding him at the prisoner's box, and the judge on his bench, and the prosecutor attempting to pacify the fear-stricken Martin.- Paul points a mad finger toward Martin and exclaims to the judge

S.P. TITLE 143 - "Your Honor, Martin's actions bare out my statement that he is convicting me to save himself!"

BACK TO SCENE - Martin jumps up in an effor t to defend himself - FRenzied excitement sweeps the courtroom as the anticipation of a startling climax charges the air.

EXT. 615 - COURTHOUSE - roof

M.S. - On the roof of the courthouse - A large brick chimney rises from the roof in rear of the building - Rin-Tin-Tin is clawing at the chimney in an attempt to scramble up on top of it - He succeeds, and then balancing for a momentat the [illegible] brick opening, he glides hind-feet first out of [illegible]mney.

INT. 616 - CHIMNEY

PAN SHOT - Camera moving downward with Rin-Tin-Tin as, clawing at the bricks, he climbs down the interior of the chimney, his fur becoming covered with soot as he descends inch by inch.

INT. 617 COURTHOUSE

M.F.S. Martin is in the act of addressing the judge - he is making a feeble attempt to defend himself against Paul's statements - suddenly all eyes in the scene turn and look toward the fireplace behind the judge's bench in rear of building- Martin gives a startled screech and leaps in fright from the witness stand - the court and spectators rise and stare in the direction of the fireplace.

INT. 618 - COURTROOM - fireplace

M.C.U. - Of Rin-Tin-Tin crouched for a spring in the fireplace behind the judge's bench - with a snarl he leaps out of scene toward Martin.

INT. 619 - COURTHOUSE

F.S. - (Camera on elevated parallel including entire courtroom in scene) - Martin is fleeing for his life as Rin-Tin-Tin starts after him - the jurymen are clambering out of their box to safety - the judge deserts his stand as he scrambles out of Rin-Tin-Tin's path - the officers are making a weak attempt at stopping the oncoming dog - Paul planges at Rin-Tin-Tin's collar - the spectators are in a panic of excitement - they stumble over each other in wild efforts to get out of the room - Martin is trapped, his advance cut off by the scrambling crowd - Rin-Tin-Tin springs after him - Paul froze himself in front of the dog and succeeds in blocking the spring - he grips him and holds him back a few paces from the screeching, half-insane Martin.

[illegible] as she drives the buggy into the scene and pulls [illegible]rse to a halt before the doors of the courthouse - as she jumps out of the buggy the doors burst open from the inside and a crowd of the frightened spectators run into scene - amazed by the fleeing characters, Caroline brushes past them toward the doors.

INT. 621 - COURTHOUSE

M.S. - Of Martin a few feet away from the snarling Rin-Tin-Tin as Paul pulls back his dog from the slaughter - Martin is backed up against the spectator's benches - further progress is prevented by the paniced audience - seeing that Paul holds the dog, the crowd pauses and clusters about Martin - RIn-Tin-Tin struggles in his master's grip to reach his enemy.

INT. 626 - COURTHOUSE - rear door

M.S. - At rear door - The deputy and the bailiff are carrying Martin's limp, quivering body out of scene through the door - the judge and the sheriff direct the removal of the new prisoner - when Martin is out of the scene and the door is closed, the judge and sheriff turn back toward the judge's bench out of scene.

INT. 627 - COURTHOUSE

F.S. - Of the entire courtroom as the judge mounts his bench and raps loudly with the mallet for silence and the sheriff calls to the spectators to be seated - with Rin-Tin-Tin at their side, Paul and Caroline advance toward the judge - the spectators return to their seats.

INT. 628 COURTHOUSE

the attorney for the prosecution and the attorney
s they similtaneously crawl from underneath
the scene, happy that the excitement
quieted.

INT. 629 - COURTHOUSE

M.S. - Including the judge and the sheriff as they call the court to order - Paul and Caroline with Rin-Tin-Tin at their heels, enter scene and seat themselves in the front row benches.- Rin-Tin-Tin snuggles down between their legs - he senses that his master is now out of danger, and his tail wags with elation - with happy smiles, Paul and Caroline edge close to each other and wait for the judge to address the court.

INT. 630 - COURTHOUSE

C.S. - Of Paul's attorney as he stands up and addresses the judge - with blinking eyes and a slight stagger and a great attempt at dignity, he says

S. P. TITLE 145 - "Your Honor, seeing as I had as much to do - hic- with the capture of the murderer as anybody - I hereby claim the regard!"

BACK TO SCENE - And the cider imbibing attorney actually believes he won the case for Paul and convicted Martin.

INT. 631 - COURTHOUSE

C.U. - Of the judge on his bench as he adjusts his spectacles and looks at the intoxicated attorney - his eyes swerve in an opposite direction as a new character addresses him and he sees - - -

INT. 632 - COURTHOUSE

C.S. - Of the prosecutor as he rises from his table and addresses the judge - in a sincere voice he says,

S.P. TITLE 146 - "I object to attorney Morose J. Bar's claim for the reward - if anybody deserves it, I do!"

BACK TO SCENE - So saying the prosecutor glares from the judge out of scene at his rival.

[illegible] THOUSE

[illegible] Paul and Caroline's feet - he looks [illegible] barks.

INT. 634 - COURTHOUSE

C. S. - Of the judge on his bench - hearing Rin-Tin-Tin's bark, he takes his eyes from the prosecutor and fixes them on the dog - a smile lights up his face - he rises and addresses the court,

S. P. TITLE 147 - "If anybody deserves the reward, it's the dog - and as the judge of this court, I hereby order it paid!"

BACK TO SCENE - The judge's face is all smiles - he turns his gaze on Paul and Caroline - again he speaks,

S. P. TITLE 148 - "And now step up here, you youngsters - here's where I get $5.00 of it back!"

BACK TO SCENE - THE judge beckons for Paul and Caroline to rise.

INT. 635 - COURTHOUSE

M.C.U. - Of Paul, Caroline and Rin-Tin-Tin as they rise from the bench and advance toward the judge - all the anxiety and worry is gone from their features now - smiling and happy, with Rin-Tin-Tin prancing eagerly at their feet, they welcome the judge's summons.

INT. 636 - COURTHOUSE

WIDER ANGLE - Including the judge, Caroline, Paul and Rin-Tin-Tin - the judge tells Paul and Caroline to stand together and lock hands - they comply with the request - Rin-Tin-Tin lays down on the floor between them - the judge opens the pages of a black book on his desk, then suddenly remembers that he has forgotten something - he looks out of scene at the group of spectators and asks,

S.P. TITLE 149 - "I am about to sentence this couple for life - who will volunteer to be best-man? "

BACK TO [illegible]NE - The judge stands the audience for a prospective volun[illegible] now that the trial has been solved he is a happy [illegible] chuckling over the brilliance of his idea. Paul [illegible] hands gripped in a warm caress, wait in [illegible] tail beats a glad tatoo at their feet.

[illegible] COURTHOUSE

[illegible]. - Of the attorney for the defense and the attorney for the prosecution as each attempts to beat the other for the office of best-man - attempting to hold each other back, they both move out of scene toward the judge.

INT. 638 - COURTHOUSE

WIDER ANGLE - Including Paul, Caroline, Rin-Tin-Tin, and the judge - the rival attorneys enter scene and each demands of the judge the right to act as best-man - the judge orders them both to their seats - Rin-Tin-Tin, with a bark, jumps up against the judge's stand - the ~~dugxkmk~~ judge looks at him and gets an idea - chuckling, he registers that Rin-Tin-Tin is suitable for the office.

INT. 639 - COURTHOUSE

M.C.U. - Of Paul and Caroline as they face the judge - (camera on parallel behind judge shooting past him to characters including tips of his fingers in scene) - the judge pronounces Paul and Caroline man and wife - Rin-Tin-Tin's head comes into scene up between the two lovers - as Paul and Caroline embrace each other Rin-Tin-Tin drops back out of scene to the floor.

INT. 640 - COURTHOUSE

C.U. - Of Paul and Caroline as they caress each other with fond devoted expressions - their lips meet and they hold the caress.

INT. 641 - COURTHOUSE

C.U. - Of Rin-Tin-Tin on the floor at his master's feet - he looks up at Paul and Caroline with a quizzical curious expression on his canine features.

INT. 642 - COURTHOUSE

C.U. - Of Paul and Caroline, their lips still held together in fond caress.

INT. 643 - COURTHOUSE

C.U. - Of Rin-Tin-Tin looking at the two lovers - he shakes his head, gives them a final squint, then closes his eyes and rolls over on his back for a sound sleep - his feet shoot up in the air.

I R I S O U T

Adapted by Darryl Francis Zanuck
for Warner Brothers Studios,
May 27, 1924

INT. 622 - COURTHOUSE

C. S. - Of Martin - His features are disordered in a horrible expression - his bloated eyes stare out of scene at the dog - a spasm of insanity overcomes him - he screeches his confession in an insane voice,

S.P. TITLE 144 - "Save me! - For God's Sake, Save me! - - I confess! - I killed Blair! - - I did it! - Only don't let the dog at me!"

BACK TO SCENE - Martin completes his title with a demented screech and falls, face foreward, to the floor.

INT. 623 - COURTHOUSE

M. S. - Of Caroline as she advances from the doors through the crowd toward the group that circles about the collapsed confessor - she weaves her way through the mob with a quick step, anxious to reach Paul's side.

in in a heap on the floor at the feet
s, Paul holding back RIN-Tin-Tin,
way toward him - the sheriff and
cene and pick up the confessed murderer -
ter scene and attempt to calm the
his deputies drag Martin out of scene
room - Caroline at last manages to
-Tin.

INT. 6 SE

M.C.U. and CArcline with Rin-Tin-Tin at their feet and the o cers dragging Martin out of room in background of scene - Paul takes Caroline in his arms and squeezes her close to him - Caroline with tears dimming her eyes eagerly returns the embrace - Rin-Tin-Tin stands up on his hind-legs and props his fore-feet playfully against his master - no words are necessary between Paul and Caroline - that Martin has confessed is obvious - they look out of scene toward rear door with grim expressions and see - - -

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