

THE BAD GUYS
A TELEVISION DOCUMENTARY SERIES

THESIS FOR THE DEGREE OF M. A.
MICHIGAN STATE UNIVERSITY

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1968

JUL 2 1985



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ABSTRACT

THE BAD GUYS

A TELEVISION DOCUMENTARY SERIES

by

Dianne Faye Konietzko

The writer has written a series of half hour television documentaries which are of a biographical nature. The series, comprised of three programs, is called THE BAD GUYS A TELEVISION DOCUMENTARY SERIES.

The purpose of the series is threefold. First of all, the writer has written the programs to entertain and inform the viewing public. Secondly, THE BAD GUYS shows the drama of everyday living, and how man, the product of his environment, is often adversely influenced by it. A third purpose of the series is to provide socially useful information by informing the viewer of the relationship between man and his environment, by giving examples of this relationship and its possible effects through the dramatization of the lives of individuals in the series. This information, in turn, will provide the viewer with knowledge and a social awareness which he can put to use



in his own life and social situation.

THE BAD GUYS has its roots in historical research and in creative writing. Each program is a product of these two processes.

The script of each program contains many of the ingredients necessary in drama: a situation and theme, characterization, and conflict. Besides these elements, each script also contains aspects of news or special events features.

Each program tells a story about an individual involved in conflict with all or part of his environment, and the effect of such a situation upon his life. The biography of each person is told verbally by a narrator, sometimes aided by dialogue, sound effects, and music. The story is told visually on film, with actors illustrating certain phases of the individual's life or actions.

The purpose of the thesis is twofold. The first and main objective is the development of a television documentary series, which is biographical in nature, and while having dramatic interest and impact, within the capabilities of stations which do not ordinarily

attempt large scale elaborate productions. The second objective is an analysis of the production problems in televising the series, and suggested solutions. This involves consideration of all the many phases of production.

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A THESIS

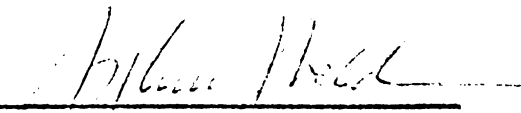
Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

MASTER OF ARTS

Department of Television and Radio

1968

Approved


Major Professor

675436
ACKNOWLEDGMENTS

The writer is deeply indebted to the following individuals and wishes to acknowledge and thank them for the time and effort spent on her behalf.

Mr. Arthur Weld, Associate Professor, Department of Television and Radio. Mr. Weld served as graduate and thesis adviser to the writer and in this capacity gave help through invaluable suggestions and criticisms. His understanding of the problems involved in script writing, his patience with the writer, and his sense of humor and friendly interest when difficulties arose, were, and are now, deeply appreciated.

Mr. Robert Schlater, Assistant Professor, Department of Television and Radio. Mr. Schlater's thoughtful analysis and comments on several parts of the thesis were most helpful in improving the quality of the work produced by the writer, and she is deeply grateful for the time and attention he gave for her benefit.

Dr. Forrest Erlandson, Professor, Department of Education. Dr. Erlandson served as counselor and friend to the writer, and the many weeks he spent in discussions with her, plus his kindness and concern, are exceeded only by the aid he gave and motivation he

inspired. It is with deep thanks that the writer acknowledges her indebtedness to him.

Mr. Gary Bacon, graduate student and friend. The writer appreciates very much the many production suggestions given by Mr. Bacon, and all the many errands run on her behalf.

Mr. Darrell Briley, fellow student and friend. Mr. Briley gave willingly of his time and efforts to aid the writer through suggestions, criticism, and running innumerable errands, and for his help the writer is deeply grateful.

To her parents, the writer owes a debt she cannot repay, either verbally or financially. To them, all that can be said is "thank you."

Finally, and most of all, the writer would like to thank her husband, Lothar E. Konietzko, for his kindness, patience, encouragement, and love. For without these, this thesis would have never been completed.

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FOR SUSAN

CHAPTER ONE

INTRODUCTION

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INTRODUCTION

The Thesis.

A creative thesis in the field of television and radio is usually interpreted to mean one or more production script of some sort. In the development of this work, the television writer must meet the same challenge facing all writers. That challenge involves creation rather than imitation. It means developing stories of understanding, depth, and perception so that the millions of people who watch television will return again and again to the medium as a source of entertainment, enlightenment, and enrichment for their daily lives.¹

The writer has written a series of half hour television documentaries which are of a biographical nature. The series, composed of three programs, is called THE BAD GUYS A TELEVISION DOCUMENTARY SERIES.

The documentary, as a form of communication, is a unique twentieth century phenomenon.² Since John Grierson first brought the term documentary into modern usage by adapting it

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1. A. S. Eurack, Television Plays For Writers (Boston: The Writer, Inc., 1957) p. 29.
 2. William Bluem, Documentary In American Television (New York: Hastings House, 1965), p. 10.

from the word documentaire and employing it to describe a certain idea and concept in human communication, many have borrowed the term and applied it to their own efforts. Often its use has become so generalized that many sincere students concerned with documentary evolution and form, have abandoned all hope of firm definition. Yet there are certain guidelines which are helpful in establishing the meaning of documentary.³

The earliest definitive statement of documentary purpose and function in a film medium was developed by Grierson. "You photograph the natural life," he wrote, "but you also, by your juxtaposition of detail, create an interpretation of it." This basic principle guided British documentary film in its formative years.⁴

From the earliest days of film, men recognized that it was possible to place dramatic stories against natural backgrounds. In 1922 an American film-maker, Robert Flaherty, demonstrated that stories of real men could constitute drama of the first order. In that year, Flaherty went to the Arctic to make his classic film about the life of an Eskimo family, "Nanook Of The North." With this first study of man in his natural environment, the formal documentary film movement began.⁵

3. Ibid., pp. 9-10.

4. Ibid., p. 246.

5. Ibid., p. 42.

Considered the father of the modern documentary, Flaherty set a pattern for a special type of documentary: that which went beneath the exterior of life, that which took an attitude toward man, and carefully selected the elements of society and man's relationship to those elements that dramatized his existence in a hostile, or, at the very least difficult environment.⁶

Both Flaherty and Grierson suggest that one of the major functions of the documentary is to project the drama of life in the natural world. But valid documentary must involve more than presentation of the records of life. There must be a social purpose in its conception and the use of a technology which permits a significant impact in its dissemination. As implied here, the documentary should present socially useful information to a public. From such information comes knowledge, and from knowledge, understanding.⁷

Because some kind of social usefulness is sought by a documentary presentation, it follows that the dissemination of such information is meaningful in direct proportion to the number of people reached by the message communicated. Because of this, the documentary does not truly exist without the

6. Robert L. Hilliard, Writing For Television And Radio (New York: Hastings House, 1962), p. 129.

7. Bluem, p. 14.

technology of mass communication. And this, inevitably, leads to television, the ultimate medium for transmission of documentary communication.⁸

It is sometimes said that next to the drama, the documentary is the highest form of television art. Some news personnel disagree and say that the documentary, combining as it does news, special event material, and drama, is the highest form.⁹

Essentially, a documentary contains the real words of actual persons (or their writings if they are not living or cannot possibly be reached and there is no record of their voices) and the sounds, and motion pictures (or photos, sketches, or illustrations, if films cannot be obtained) of the people and the event. These materials, sometimes seemingly unrelated, must be put together into a dramatic cohesive whole and edited in terms of a script.¹⁰

The documentary combines many elements of dramatic writing. Primarily, the material, at least in part, is presented in a dramatized manner through the exploration of character, conflict, and crisis. The documentary also utilizes

8. Ibid., pp. 15-16.

9. Hilliard, p. 129.

10. Ibid., p. 130.

many production elements of the drama, including background music, special settings, narration, special effects, and actors.¹¹

The biographical series which the writer has developed has tried to follow the documentary pattern established by Grierson and Flaherty during the early years of mass communication. THE BAD GUYS is a historical biographical series based on the lives of real people in their natural environment. The people chosen for the three programs involved are individuals whose lives were adversely affected by their environment or the situation of the times in which they lived. Further, because most people at the time, and even some historians later on, were perhaps unaware of the circumstances surrounding the men whose lives are herein portrayed, these individuals have been labeled as villains. They have been judged superficially by their contemporaries and by history, and are generally thought of today as being men about whom nothing good can possibly be said.

Were the series to continue beyond three programs, other historical figures who are also thought of as villains, but who in actuality might have had at least understandable and perhaps excusable reasons for doing whatever they have

11. Ibid.

been found guilty of, could also be researched, written about, and included in THE BAD GUYS. Some suggested individuals for future programs are: Jefferson Davis, President of the Confederacy; Billy the Kid, notorious outlaw; and Geronimo, Apache Chief and warrior. In more modern times, men such as Al Capone (racketeer), Nathan Leopold (convicted murderer), Jimmy Hoffa (union boss), and Lee Harvey Oswald (assassin), might be considered.

Series Justification.

The purpose of THE BAD GUYS is threefold. First of all, the writer has written the series to entertain and inform the viewing public. Secondly, THE BAD GUYS shows the drama inherent in daily living, and how man, the product of his environment, is often adversely influenced by it. A third purpose of the series is to provide socially useful information by informing the viewer of the relationship between man and his environment, by giving examples of this relationship and its possible effects through the dramatization of the lives of individuals in the series. This information, in turn, will provide the viewer with knowledge and a social awareness which he can put to use in his own life and social situation.

The writer feels THE BAD GUYS fulfills the definition of legitimate documentary communication. It is, therefore,

a justified and reasonable message vehicle to be put on the airwaves and carried to the American public.

The subject matter of the series qualifies as good documentary material, for it presents information, natural drama, useful knowledge, and social awareness. Also, by examining the lives of "wayward" individuals, some of the reality of life is better understood, when the viewer realizes that man is not always in complete charge of his life, and that what he may or may not become, often depends upon his environment.

THE BAD GUYS is a practical film series for television production, and has been written to avoid as many problems as possible. It does not require extraordinary amounts of money, equipment, personnel, or talent. Sets are not difficult to construct and are simply dressed with standard props.

Basic essentials for the series include the following: standard camera and audio equipment, a film and audio crew, stagehands, several remote and indoor sets, and the usual props and costumes readily available to most sizeable facilities. Also needed are four professional performers, a narrator, some extras, basic sound effects, and music. It should be noted that in no case does a program require the actual presence or voice of the individual whose life is being enacted.

Finally, the appeal of the subject matter appears universal enough to make sponsorship of the programs obtainable.

Method.

THE BAD GUYS has its roots in historical research and in creative writing. Each program is a product of these two processes.

To explain exactly how THE BAD GUYS is written, seems to the writer quite difficult, for creativity is an individual thing and does not necessarily have to follow any traditional form of writing.

The script of each program contains many of the ingredients necessary in drama: a situation and theme, characterization, and conflict. Besides these elements, each script also contains aspects of news or special events features.

Each program tells a story about an individual involved in conflict with all or part of his environment, and the effect of such a situation upon his life. The biography of each person is told verbally by a narrator, sometimes aided by dialogue, sound effects, and music. The story is told visually on film, with actors illustrating certain phases of the individual's life or actions.

Purpose of the Thesis and Chapter Outline.

The purpose of this thesis is two fold. The first and main objective is the development of a television documentary series which is biographical in nature, and while having dramatic interest and impact, within the capabilities of stations which do not ordinarily attempt large scale elaborate productions. The second objective is an analysis of the production problems in televising the series, and suggested solutions. This involves consideration of such factors as equipment, personnel, sets, props, talent, special effects, and other phases of production.

The thesis contains five chapters. In those following, chapter two analyses the production problems of THE BAD GUYS, and gives suggested solutions. Chapters three through five each contain one half hour program script of the series. The footnotes found throughout the thesis indicate the sources utilized by the writer in completing this work. These sources are also listed in the bibliographical portion of the thesis.

CHAPTER TWO

PRODUCTION PROBLEMS AND SUGGESTED SOLUTIONS

CHAPTER TWO

PRODUCTION PROBLEMS AND SUGGESTED SOLUTIONS

Few stations are able to produce a fully scripted show of any great complexity without encountering problems, both great and small. Unfortunately, the hazards inherent in producing a work for television are often the writer's fault. For in the development of a story for this medium, the writer must be not only creative, but also practical. There are other considerations besides the story, its theme, and plot. The writer must also consider the peculiarities of television; the time element involved, the financial aspect, the facility using the story, and the many phases of production necessary to get the story on the air. Confronted with these details, the writer may do one of three things. First, if self-expression and being creative are the only goals, one might display ingenuity in this area alone, and disregard the medium, thereby undoubtedly causing several and probably severe production problems for the facility handling the story. Or, second, the writer might reverse this procedure, and may be so concerned and conscious of all the many things that must be considered in television production, that creativity is never allowed to erupt and is sacrificed for the sake of practicality. The end result

is--again--production problems, or how to televise, with interest, a dull script. The third course of action which a writer may pursue, is to be as creative as possible within the limits imposed by television. This is much more difficult than it sounds, and can be achieved only by the writer who is highly imaginative, skilled at his art, aware of all the many phases of television production, and willing and able to reconcile these factors so that the best possible story, with the least amount of problems, may be developed for the medium.

The writer of THE BAD GUYS has tried to follow this last method in preparing the series for television. She feels that she has been successful in her endeavors, and that few problems will be encountered in producing and televising the scripts.

THE BAD GUYS is based on stories of famous personalities, and these are interesting because they provide little-known historical facts and the drama which is necessary to hold the viewer's attention. The writer has developed these stories for television with as much imagination and creativity as possible. Hence, the facility producing the series should not have to worry about trying to liven up dull shows.

To aid in production, the writer has also given complete and detailed video and audio descriptions and directions.

Though the skill of the director and the circumstances of production may be expected to call for changes in detail, the details given in these scripts demonstrate their practicality, and are suggested by the writer as the way she feels best tells the stories and sets the proper moods.

Care has also been taken to avoid difficult and tricky camera shots and sound effects, while at the same time using cameras and audio equipment to provide interesting, creative, and effective pictures and sound.

The writer has developed the stories within the realm of practicality, realizing that equipment, talent, sets, and props are often hard to come by, and that most facilities do not own unusual or seldom used objects nor employ more talent than is normally needed.

To further aid in the successful production of THE BAD GUYS, the writer would like to discuss briefly and more specifically, several areas where problems, if there are to be any, might arise.

The Facility.

The writer feels that not just any station should try to produce THE BAD GUYS. While the series is not on the level of Hollywood productions, it does need good talent, sets, props, and equipment that normally would not be owned or

possible to obtain by a small station, or in some cases, even by a large independent station. It is suggested, therefore, that the facility which produces the series should be either a large station with a film unit attached to it, or a television network.

Finances.

A small station would be financially unable to produce THE BAD GUYS. Even the large station with a film unit might have trouble unless it has access to cheap but good talent, and is well stocked with sets and props, and knows where to borrow what it doesn't own. A network, however, would not have any trouble producing THE BAD GUYS.

Ideally, it would be good to air the series as sustaining programs, and interrupt them, in progress, as little as possible. However, since the subject matter has an almost universal appeal, a sponsor should not be difficult to find if one is needed to finance the shows.

Equipment.

Few problems should be encountered with respect to equipment, for nothing unusual is needed to produce THE BAD GUYS.

The writer suggests that the series should be filmed, with narration, dialogue, music, and sound effects dubbed

in and synchronized later. Whether the film is shot in thirty-five mm or sixteen mm is up to the unit producing the scripts, for both methods do have certain advantages. However, it is suggested that unless the facility wants the advantage of lighter equipment, thirty-five mm is best to use as sixteen mm prints can be made, if necessary, by reduction printing.

Only standard camera equipment is needed to film the scripts. The cameras should be mounted for easy movement in several directions, as some dollying, arcing, booming, trucking, and panning is involved.

For versatility, the usual camera lenses as well as zoom lenses are required in producing the series.

Audio equipment necessary for THE BAD GUYS consists of that normally found in any large station or network. Since sound should be added after the series is filmed, the amount and flexibility of audio equipment needed is greatly reduced.

Remote Locations.

THE BAD GUYS does have some filming which must be done on remote locations. The writer feels that if care is taken, and careful comparison is made of the scripts to see what is required, few problems will be encountered. It is suggested

that the three programs be filmed simultaneously as much as possible. This would save time, money, and transportation for the facility, for with minor alterations certain locations can quickly be used again for a different scene and/or script.

With the exception of two scenes, definite sites for the stories are not needed, just as long as the land compares with what is described and required in the series. The two definite locations which must be seen are the Lincoln Memorial and West Point in the eighteenth century. Presumably, good quality pictures or slides will be substituted for building sets or an actual trip to these places just for one or two shots.

Sets.

There are many sets that will have to be constructed for THE BAD GUYS, but several of them, with slight changes, can be used more than once for different scenes or scripts if all three shows are worked on at one time. The writer does recommend this method as a way to save time, labor, and money.

No problems should arise with respect to the sets as all of them are simply designed and dressed with a minimum of props. A room, such as an office, should reflect the

personality of the person generally occupying it. Other rooms, such as public rooms (assemblyrooms) or family rooms (living rooms) should mirror the period in which the events are occurring. Since the three stories happen relatively close together in time, most of the set dressings should be able to be used for any of the scripts.

Props.

There are over one hundred and fifty props used in THE BAD GUYS, and some of these are used several times. The writer feels that a large station, or particularly a network, would already have most if not all of these items for they are quite ordinary props. Those that are not owned, should be able to be made cheaply, or borrowed. For example, family pictures, signs, posters, maps, charts, decorations, cylinders, and documents should be easy to make by stagehands. Cannons, on the other hand, might be borrowed from a historical museum. In fact, this is the only prop it might be difficult to acquire, but with a little effort and by looking around, the problem should not be too severe.

It is suggested that in scenes involving boats and ships, models should be used whenever possible. This is to keep the productions within the realm of practicality by keeping the costs, sets, and labor down as much as possible.

Costumes.

Great care should be taken in the selection of wearing apparel. In order for the costumes to be used as much as possible, they should be very simple so that they might be decorated in ways that make them look different and perhaps suitable for use in another scene or script. However, it may still be impossible to reuse some outfits such as colonial and civil war uniforms and Shakespearean costumes.

Talent.

Quite a lot of talent is required for THE BAD GUYS, but most of it is in the form of extras or people who have only one or two small parts. However, three good actors and one good actress are essential if the series is to be successful. These do not have to be Hollywood performers, of course, but they should be professionals who are talented and skilled in their field. These people will play the roles of Arnold, Andre, Washington, Peggy, Burr, Hamilton, Booth, and the Companion. The writer suggests that four good performers can handle all these roles by doubling up on them. For example, the actor who plays Arnold, may also take the role of Booth. Andre and Burr could be handled by a second actor. The third actor may portray Washington, Hamilton, and the Companion. The actress who has the role of Peggy can also

be used in bit scenes requiring one or more women. This should save some money in producing the scripts.

Video.

Great care has been taken to see that the video part of each program is as interesting as possible for the viewer. The writer feels that she has successfully developed good creative pictures and that no problems should arise in regard to the visual portion of the series, for no difficult camera shots have been used. Montages, split screens, supers, one hundred and eighty degree pans, reaction shots and the usual close ups, medium shots, long shots, and so on, are all that the scripts require.

Transitions are made through defocusing and refocusing, cutting, wipes, dissolves, and fading out to black and then fading in again.

All these elements, along with lighting, sound, and special effects, help in building drama, creating a mood, and establishing the passage of time.

Lighting.

Some attention must be paid to lighting, but this does not entail anything too difficult. Most indoor sets can be lighted with the usual amount of base light, plus some selective lighting for emphasis and as an aid in picture composition.

For outdoor scenes, it is suggested that natural light be used as much as possible.

There are three scenes where lighting is very important. The first is in Chapter Three, the Arnold script, on page sixty-seven. The scene, which keeps getting gradually darker, is of Andre on horseback galloping down the road just prior to his capture. To create the effect of night slowly closing in, shoot and gradually close down the lens at the same time. The second and third scenes are both in Chapter Four, the Burr script. In the scene of Aaron sitting on a rock by the seashore, found on page one hundred and four, the sun gradually rises and it keeps getting lighter. This should be shot on a clear day, with shooting begun with the lens closed down, and gradually opening them to get more light. This will give the impression that the sun is rising. And finally, in the duel scene between Hamilton and Burr, on page one hundred and twenty two, to create the glare of the sun on the water, shoot against the sun. For a star effect, close down the lens--the farther, the better.

Audio.

As the writer suggested before, sound should be dubbed in and synchronized with the action after filming is done. The audio portion of THE BAD GUYS consists of narration, dialogue, sound effects, and music.

For narration, the writer suggests that one person narrate all three shows. This is for three reasons. First, so that he might become identified with the series; thus if more than three shows were ever done, he would serve as a continuous link between all the programs. This might then cause the viewer to think: "Next week he's going to be back to tell me about _____." Secondly, using one narrator eliminates searching for two more with good voices. And, finally, this of course will cut costs.

In dialogue, fourteen voices are required. Some of these might be handled by the same person. For example, Stansbury and Hamilton, since they are in different scripts, yet have almost the same type of voice, can be assigned to one person. Booth and Erastus Root could also be done the same way. A young girl might be able to do Theodosia and Actress II; and an older woman could handle Actress I and the Gypsy. Arnold and the Male Voice could be given to one man, and Judge Pendleton and the Actor also to one person. The Companion, having a nasal voice, perhaps should be done alone. Also, two young boys, one with a refined voice and the other with a nasal voice, are required for the Booth script. Doing the dialogue this way would require only nine people instead of fourteen.

There are many sound effects used, and some of them more than once. Most of these are sounds already recorded on tapes or records of most facilities. The rest the writer feels are not very difficult, but may require a little ingenuity on the part of the sound effects department. Some of the required sounds that may need to be improvised and recorded are those of bushes being broken, hoofbeats against a wooden bridge, footsteps on grass, twigs, and leaves, and footsteps of a normal person and also those of a cripple with a cane walking on gravel. Besides these, the viewer must hear the sound of a riding crop hitting a horse, a body as it hits the ground, oars in water, a fishing line as it hits the water, low crowd noises of an audience, and voice murmurs. The writer suggests that in some cases, the actual sound of these things be used. For example, the bushes being broken, footsteps on grass, twigs, and leaves, and those on gravel, should be fairly easy to record. The same is true for oars in water, the noise of an audience, and the hoofbeats on a wooden bridge. For the riding crop, the writer suggests a green willow switch against a piece of raw meat. The sound of the fishing line hitting water may be made by tossing a small stone into a filled wash tub. For the body hitting the ground, the writer suggests using a football

dummy (the type used in practice sessions), tossing it into the air, and letting it fall to the ground. Special attention should be paid to the voice murmurs which are done under narration. The writer feels that this effect helps make certain scenes more realistic, when the viewer can see characters talking while the narrator is explaining what is occurring. Also, using the voice murmurs tends to make the viewer feel he is an observer to an actual scene--but just a little out of earshot; he can't quite hear what is being said. Care should be taken to make sure that while voices are heard, specific words are not. Also, it is suggested that a completely open view of the mouths of the actors should be avoided to lessen the chance of the viewer noticing that their lip movements might not synchronize with the voice murmurs.

Any music used in THE BAD GUYS should be easy to find within the music library of any large station or network. The writer foresees no problems here.

Finally, it should be remembered that the audio portion of each show is designed to support the video, help build drama, and create a certain mood.

Special Effects.

THE BAD GUYS requires certain visual special effects.

If the station or network has a lot of experience in filming shows, these effects should have been encountered before, and therefore, should not cause any problems.

Some of the special effects required are a mirrored reflection, movement of pond water, motion of the sea outside a ship's window, fog, rain, wind, snow blowing on actors and lying on the ground, lightning, ice on a river, a fire in a fireplace, and a whirling paper that seems to hit the camera. For the mirrored reflection, the writer suggests some rehearsal of the shot to make sure the cameraman does not catch his own image at the wrong moment. Movement of pond water may be achieved by a strong fan blowing across it, or by stirring up the water out of camera range. In the scene where motion of the sea is seen outside a ship's window, it is suggested that a large picture of the sea and horizon be used. This should be held in back of the window and slowly raised, lowered, and tilted. In a scene requiring fog, the ideal would be to shoot on a morning that is actually foggy. If this is impossible, dry ice and hot steam or water, a fog machine, or fog filter can be used. These will not produce a really true fog effect, however. It has been the writer's experience that fog coming from a river is not too hard to find, and she recommends that an effort be made to utilize

this natural effect. To make rain when there is none, either super the rain from a rain drum or use a row of watering cans held high out of camera range. Make sure the ground looks wet, and if the scene is long, actors and costumes should also appear to be at least damp. Wind can be created by large fans, and this, in turn, can cause snow to blow. If it is impossible to use real snow, then an artificial substitute will have to be bought or manufactured. Again, the writer recommends the natural effect if it can possibly be attained. Otherwise use plastic or styrofoam snow or a snow machine. A lightning effect can be made by using photo-floodlights all wired to a single switch. The lightning should come from behind the set. Ice on a river, if not real, can be imitated by floating very thin and irregularly shaped pieces of styrofoam on the water. Caution should be taken in scenes requiring fire in a fireplace because of the obvious danger involved. It is suggested that an artificial lighting unit or "canned heat" be used for the sake of safety. Finally, to create the effect of a whirling piece of paper, mount this on a spinning disk and gradually bring it into a close up by using a zoom lens.

Control of Time.

THE BAD GUYS consists of three scripts which are intended

to run approximately a half hour each. However, the scripts are flexible, so it will depend very much upon the producer and director to see that time is controlled throughout so that each story finishes as close to the thirty minute deadline as possible. The danger is not in running out of time, but in falling short of half an hour. The writer suggests that if this should occur, the remaining time can be filled by introducing the cast, which is one of the best theatrical traditions, and similar to a curtain call.

CHAPTER THREE

JUDAS OF THE REVOLUTION

CHAPTER THREE

JUDAS OF THE REVOLUTION

GENERAL SETTING:

Country around Philadelphia, New York, West Point,
during the American Revolution: 1773-1780.

VIDEO

AUDIO

OPEN ON TCU OF HAND ON
BIBLE.

ARNOLD: (CLEAR, DECISIVE VOICE).

"I, Benedict Arnold, major
general, do acknowledge the
United States of America to be
free, independent, and sovereign
states and declare that the
people thereof owe no allegiance
or obedience to George the Third,
King of Great Britain; and I
renounce, refuse, and abjure any
allegiance or obedience to him;
and I do swear that I will, to
the utmost of my power, support,
maintain, and defend the said
United States. . .with fidelity,
according to the best of my skill

and understanding."¹

TITLE SUPERED OVER HAND
ON BIBLE: "JUDAS OF
THE REVOLUTION." THEN
RUSH OF CREDITS AS
SCENE WIDENS TO SHOW
TWO MILITARY OFFICERS
IN AN OFFICE. THEIR
FACES ARE NOT SEEN.
OATH JUST SPOKEN, IS IN
WRITING WHICH EACH MAN
SIGNS; ARNOLD FIRST.

FADE IN MUSIC AS CREDITS ARE
SHOWN. MUSIC IS OF A MILITARY
NATURE, BUT NOT BLARING OR
BRASSY.

FADE MUSIC UNDER NARRATOR.

NARRATOR: (STRONG VOICE).

SCENE NARROWS TO TCU OF
DOCUMENT, TITLED:
"OATH OF ALLEGIANCE."

For Benedict Arnold, the drama
of his flamboyant life did not
begin with these words.

DISSOLVE TO 18th CENTURY
NEW ENGLAND TOWN:
NORWICH, CONNECTICUT
IN 1700'S OR A SIMILAR
VILLAGE. CAMERA MOVES
ALONG VILLAGE STREETS,
IN MS.

The story went back before the
oath, and perhaps came with
him from Norwich, Connecticut,
where he was born in 1741.²

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1. Cornel Lengyel, I, Benedict Arnold (Garden City: Doubleday & Company, Inc., 1960), pp. 26 & 27.
 2. Willard M. Wallace, Traitorous Hero The Life and Fortunes of Benedict Arnold (New York; Harper & Brothers, 1854), pp. 5 & 6.

THERE IS A YOUNG BOY, DARK
 HAIR, ABOUT TEN, LEANING
 AGAINST POST. HE IS YOUNG
 ARNOLD. AS CAMERA MOVES
 IN TO MCU OF HIM, HE
 TURNS AND WALKS AWAY, IN
 SWAGGERING, CAREFREE
 FASHION. CAMERA FOLLOWS
 BEHIND HIM. ON WORDS:
 "GOVERNOR OF. . ." ARNOLD
 PASSES IN FRONT OF
 GOVERNMENT BUILDING
 CALLED "TOWN HALL."
 CAMERA SHOWS THESE WORDS.
 ARNOLD CROSSES STREET.
 CAMERA STILL FOLLOWS. HE
 STOPS BY POND WHERE
 SEVERAL YOUNG BOYS ARE
 SAILING TOY SHIPS. ONE
 SHIP IS ESPECIALLY
 HANDSOME. CAMERA GOES TO
 CU OF IT, ON WORDS: "HE
 WAS A MAN. . ." SUDDENLY
 THE STILL WATER COMES
 ALIVE WITH WAVES AND THE
 BOAT PLUNGES UP AND DOWN.

CUT TO CU OF ARNOLD'S
 FACE; HE IS LAUGHING AS
 HE LOOKS AT BOAT. PUTS
 WET HAND TO FACE.

ZOOM BACK TO MS AS BOYS
 GATHER AROUND ARNOLD.
 THEY BEGIN TO QUARREL.
 ONE SHOVS ARNOLD; HE
 PUSHES BACK AND BOY
 FALLS. HE STARTS TO
 GET UP. ARNOLD STEPS
 TOWARD HIM, HE SITS BACK
 DOWN.

He was the third of three
 Benedicts. The first, his
 great-grandfather, had
 served as governor of Rhode
 Island for several terms.³

His father, also named Benedict,
 liked to move around.

He was a man of the sea,
 captain of a ship.⁴

Considered a daredevil, Arnold
 displayed at an early age
 qualities of aggressiveness and
 and self-confidence.

3. Lengyel, p. 39.

4. Ibid.

DISSOLVE TO ARNOLD IN SCHOOL ROOM, MCU OF AT DESK, READING. MOVE IN TO CU OF HIS FACE.

He also had a keen mind, and was outstanding in Latin and mathematics.

DEFOCUS CAMERA SLOWLY AND REFOCUS SLOWLY IN CU OF FACE OF AN OLDER YOUTH, ABOUT SIXTEEN. FACE HAS "HAWKLIKE" FEATURES. COMPLEXION IS SWARZY. CAMERA MOVES BACK TO REVEAL ARNOLD AS BROAD OF SHOULDER, SLIGHT OF BUILD: ABOUT FIVE FEET SEVEN INCHES TALL.⁵ HE IS DRESSED IN LOOSE CASUAL CLOTHES, RUNS, JUMPS OVER A WAGON SUCCESSFULLY.

In his middle teens, he was considered the best athlete in Connecticut. Though small of build, he could jump over a loaded ammunition wagon without touching the bars.⁶

DISSOLVE TO LS OF SHIP WITH MASTS, RIDING IN SLIGHTLY TURBULENT SEA.

The tempo of his life increased as he grew older. In his mid twenties he was a buccancer.

He spent half a dozen years sailing his own sloops in the

DISSOLVE TO SHOW CARGO BEING PUT INTO SHIP. ARNOLD AND ANOTHER MAN WATCH. MAN HEARS ARNOLD MONEY. TCU OF HAND AND MONEY. ARNOLD HAS SAME PHYSICAL FEATURES AS BEFORE, BUT LOOKS OLDER. FROM THIS POINT ON, HE GRADUALLY GETS OLDER LOOKING, BUT NEVER MORE

Carribean, carrying rich cargoes of livestock, rum, molasses, and mahogany. He made money and he made enemies. Some considered him a sharp Yankee smuggler. Others, a tax evader.⁷

5. Lengyl, p. 13 and Wallace, pp. 9 & 10.

6. Lengyl, p. 39.

7. Ibid., pp. 16 & 17.

THAN MIDDLE AGED.

DISSOLVE TO CU OF
SAME HAND THAT HELD
MONEY NOW HOLDING
A PISTOL. ON WORD
"PISTOL" HAND PULLS
TRIGGER, FIRES GUN.

CAMERA SLOWLY TILTS
DOWNWARD IN CU TO FLOOR
WHERE SWORD LIES.

DISSOLVE TO LS OF SHIP
IN STORMY SEA.

Sometimes he found himself
dueling, defending himself
with pistol. . .

. . .and sometimes with
sword.⁸

When he heard of the colonial
struggle against Great Britain
he immediately sailed for home.
The adventurer now had a great
new cause, and a continental
arena for his ambitions. The
fight for freedom meant he
could satisfy his hunger for
action, his zest for the
extraordinary, and his craving
for admiration and attention.⁹

BACKGROUND MUSIC HERE MUST
INCLUDE DRUMS, BUGLES,
SYNCHRONIZED WITH VIDEO.

8. Ibid.

9. Ibid.

DISSOLVE TO MS OF COLONIAL SOLDIERS MARCHING. THEIR APPEARANCE IS NEAT WITH VERY MODEST UNIFORMS. THE COUNTRY IS ALIVE WITH TREES, GRASS, AND GENERALLY LOOKS ABUNDANT. THERE ARE DRUMMERS AND BUGLERS AMONG SOLDIERS. THEY PLAY INSTRUMENTS AS THEY MARCH. SOLDIERS CARRY WEAPONS. THEY MARCH IN FOUR COLUMNS TOWARD CAMERA AND DIVIDE IN MIDDLE AS THEY PASS.

DEFOCUS CAMERA. REFOCUS CAMERA IN MS ON SAME GROUP OF MEN MARCHING. NOW THEY LOOK RAGGED, DIRTY AND WORN. THERE ARE PATCHES OF SNOW ON GROUND, TREES ARE LEAFLESS. THEY MARCH WITH DIGNITY AND PRIDE. OCCASIONALLY ONE STUMBLES. SOME ARE WOUNDED. THEY SHOULD NOT LOOK DEFEATED. THEY MARCH TOWARD AND PAST THE CAMERA. SCENE SLOWLY NARROWS TO TCU OF DRUM WITH STICKS HITTING IT.

FAST DISSOLVE TO ARNOLD ON WORD "ARNOLD," MAKING SURE DRUMSTICKS HIT DRUM TO START THE DISSOLVE

There were complex and varied causes for the American Revolution. The dominant factor was desire of independence from a mother country intent upon exploiting and restraining the new colonial nation.

MUSIC CONTINUES, BUT SLIGHTLY SLOWER, STILL SYNCHRONIZED WITH VIDEO.

The colonists fought hard against their British oppressors. Convinced of the justice of their cause, morale was high among the tattered and worn troops. Their willingness to undergo hardship and plunge into bloody battle was motivated by courageous leaders like

Major General Benedict Arnold.

ARNOLD IS SHOWN IN MS ON HORSEBACK, IN OFFICER'S UNIFORM, ON WHICH ARE DISPLAYED MANY DECORATIONS. HIS HORSE IS A BEAUTIFUL, SPIRITED ANIMAL: FRANCES. THERE IS A CAPE STRAPPED TO THE Pommel OF ARNOLD'S SADDLE. HIS LEFT LEG IS INJURED. ARNOLD IS RIDING AMONG SOLDIERS ON THE MOVE. THEY APPEAR IMPRESSED BY HIM, RESPECTFUL, AND AWED. ITS APPARENT THERE IS DEEP AFFECTION BETWEEN ARNOLD AND THE SOLDIERS. AS ARNOLD RIDES AMONG TROOP, CAMERA PICKS OUT YOUNG DRUMMER BOY, ABOUT FOURTEEN YEARS OLD, SKINNY, SANDY COLORED HAIR AND FRAGILE. CAMERA IN MCU SHOWS HOW ARNOLD LOOKS TO DRUMMER. ARNOLD RIDES UP BY BOY WHO LOOKS UP AT THE GENERAL IN AWE. ARNOLD GRINS, LEANS DOWN, GIVES BOY A FATHERLY PAT ON SHOULDER, THEN RIDES ON. CU OF BOY'S FACE AS HE WATCHES ARNOLD WITH A LOOK OF DELIGHT AT BEING SINGLED OUT BY THE GREAT MAN.

CUT FROM BOY'S FACE TO MLS OF ARNOLD RIDING AWAY. CAMERA GRADUALLY CLOSES IN ON HIM FROM BEHIND TO MCU.

He was the idol of the American army, and his exploits had electrified the nation.

Revered by his soldiers, Arnold's undeniably brilliant record attested to his ability as a great soldier and military leader.

He has been among the very first to volunteer. Even before Washington had been elected Commander in Chief, Arnold had organized a company of soldiers.

SIGUL MUSIC AND BATTLE SOUNDS:
 LEADING FORMER AND BRINGING IN
 LATTER. UNDER NARRATOR AS
 BEFORE.

DISSOLVE TO MCU OF
 ARNOLD NOW GALLOPING
 TOWARD CAMERA. HIS
 APPEARANCE IS SLIGHTLY
 DIFFERENT: NO DECORATIONS,
 NO CANE, OR INJURED LEG.
 HE HAS HIS SWORD OUT AND
 IS LEADING A TROOP OF
 SOLDIERS IN BATTLE AT A
 FORT. WIDEN SHOT AND
 PAN TO SHOW BATTLE.
 THERE ARE SOLDIERS LYING
 ON GROUND, SEE ONE OR
 TWO FALL, SOME ENGAGED
 IN COMBAT, ON HORSES,
 SOME KUNTLING AND
 FIRING RIFLES. ARNOLD
 IS THE TARGET OF SEVERAL
 ENEMY SOLDIERS, SOME OF WHOM
 FIRE AT HIM, OR TRY TO
 GET CLOSE ENOUGH TO PULL
 HIM FROM HIS HORSE. HE
 FIGHTS OFF ATTACKERS, AND
 APPEARS TO BE URGING HIS
 MEN ON AGAINST THE FOE.
 SHOULD APPEAR THAT THE
 AMERICANS ARE WINNING.

He had led the attack on
 Fort Ticonderoga in 1775.

NARRATOR PAUSES TO LET IMPACT
 OF BATTLE SINK IN BY VISUAL
 MEANS AND BATTLE SOUNDS.
 PAUSE LASTS SEVERAL SECONDS.

The British lost this important
 10
 post.

CUT TO LS OF ARNOLD
 LEADING HUGE MASS OF
 SOLDIERS. SEVERAL
 CANNON AND WAGONS ARE
 AMONG THE SOLDIERS. IT
 SHOULD BE OBVIOUS THAT
 THE SOLDIERS HAVE
 BEEN ENGAGED IN FIERCE
 BATTLE. SOME ARE WOUNDED
 AND IN WAGONS. GENERAL
 APPEARANCE OF THE ARMY
 IS DIRTY, RAGGED, BUT
 STILL PROUD AND DETERMINED.

SECUE BATTLE SOUNDS AND SOUND
 OF ARMY ON THE MARCH; INCLUDES
 NOISES OF MEN, HORSES, WAGONS,
 LOSS BATTLE SOUNDS; BRING IN
 SOUND OF ARMY ON THE MARCH
 UNDER NARRATOR.

To Quebec Arnold had led a
 thousand men. They had stormed
 the fortress and raided the

the royal arsenal, capturing
badly needed guns and
ammunition. But when
Congress failed to support
the troops and British
reinforcements arrived,

Arnold and his men were
11
driven back.

CUT TO LS OF FLEET OF
SMALL BOATS ON WATER,
EXCHANGING FIRE WITH
ENEMY CRAFT.

SEQUE ARMY SOUNDS AND WATER
WARFARE SOUNDS, LOSING FORMER,
BRINGING IN LATTER UNDER
NARRATOR.

Forced from the north he
had built up a fleet of
small boats on Lake Champlain,
and there, again battled the
12
enemy.

MONTAGE OF VARIED SHOTS
OF ARNOLD IN DIFFERENT
BATTLE SCENES. THESE
CHANGE AS THE NARRATOR
LISTS THE LOCATIONS OF
DIFFERENT BATTLES.
SCENES: (1) ARNOLD
KNEELING AND FIRING AT
CHARGING ENEMY, (2) ARNOLD
ON HORSEBACK BATTLING AN
ENEMY SOLDIER WITH SWORD,
(3) ARNOLD AND TROOPS

SEQUE WATER WARFARE SOUNDS AND
FAST DYNAMIC MILITARY MUSIC,
LOSING FORMER AND BRINGING IN
LATTER UNDER NARRATOR.

In Connecticut (PAUSE), the
Mohawk Valley (PAUSE), at
Fort Stanwix (PAUSE), Bemis
Heights (PAUSE), and Saratoga,

11. Ibid.

12. Ibid.

STORMING WALL OF FORT,
 (4) ARNOLD IS SHOT:
 BOTH HORSE AND RIDER FALL,
 (5) ARNOLD, BADLY
 WOUNDED IN LEFT LEG, ON
 HORSEBACK. THIS IS A
 DIFFERENT HORSE THAN HAS
 BEEN SEEN ON BEFORE.
 ARNOLD IS SLIGHTLY AHEAD
 OF A LINE OF SOLDIERS
 ALSO ON HORSEBACK. NO
 ONE IS MOVING, EXCEPT
 ARNOLD'S HORSE DANCES IN
 NERVOUSNESS. ALL ARE
 WAITING FOR THE COMMAND
 FROM ARNOLD TO CHARGE
 ACROSS AN OPEN FIELD TO
 WHERE THE ENEMY WAITS.
 ARNOLD GIVES COMMAND
 AND THE SOLDIERS, ARNOLD
 LEADING, RACE TOWARD THE
 ENEMY ON CAMERA RIGHT.

HORIZONTAL WIPE, L TO
 R BEHIND CHARGING TROOPS.
 SCENE IS A SNOWY NIGHT,
 MS OF SIDE OF HOUSE WITH
 LIGHTED WINDOW. CAMERA
 CLOSSES IN TO CU OF
 WINDOW AND MS OF SCENE
 WITHIN HOUSE. ARNOLD IS
 SITTING IN PARLOR IN
 ROCKING CHAIR, LEFT LEG
 PROPPED UP IN FRONT OF
 HIM. THERE IS A FIRE IN
 THE FIREPLACE. ARNOLD IS
 READING AND STUDYING MAPS.
 THESE HE PUTS DOWN,
 THEN USING A CANE, GETS
 UP AND LIMPS OVER TO
 THE WINDOW. HE REACHES
 OUT TO PULL SHUT CURTAINS.

Arnold had risked his life.

In the most hazardous
 actions he repeatedly
 distinguished himself.¹³

FADE OUT MUSIC.

Arnold spent the winter of
 1777 convalescing from a
 wound to his left leg. This
 injury, which never completely
 healed, was responsible for
 his next post assignment. In
 May of the following year,
 General Washington appointed
 him Military Governor of
 Philadelphia.

13. Ibid.

HORIZONTAL WIPE FROM L TO R AND R TO L, RESEMBLING MOVEMENT OF CURTAINS BEING PULLED SHUT. SCENE IS A LS OF CITY STREET. IT IS SPRINGTIME, AND THE STREET IS BUSY WITH ACTIVITY. PEOPLE ARE WALKING OR STANDING ON SIDEWALKS. HOMES AND BUGGIES ARE GOING ALONG STREET. BRITISH SOLDIERS STROLL ALONG EITHER ALONE, IN COMPANY OF LADIES, OR WITH FELLOW SOLDIERS. SOME CIVILIANS SMILE AND SPEAK TO BRITISH SOLDIERS. CAMERA MOVES ALONG STREET PAST PEOPLE, TO SHOW HOW CIVILIANS ARE REACTING TO BRITISH OCCUPATION OF CITY. USE OCCASIONAL CU'S OF FACES OF PEOPLE, TO SHOW THEIR REACTIONS.

FADE IN CITY STREET SOUNDS UNDER NARRATOR.

At the time, this city was still in the possession of the British, though their forced evacuation was imminent. The troops, during their occupation, had overburdened the city's facilities and caused strained relations among different segments of her population. Poorer people, lacking business opportunities and social contact with the British, were not so apt to have Tory leanings.¹⁴ But most of the fashionable or "better" families of Philadelphia were loyal to the Crown and friendly toward the British soldiers.

14. Harry Stanton Tillotson, The Beloved Spy (Caldwell: Caxton Printers, Ltd., 1948), p. 45.

DISSOLVE TO COVER SHOT OF FASHIONABLE BALLROOM SCENE. COUPLES ARE DANCING, MANY BRITISH SOLDIERS IN SCENE. A VERY GLITTERING AFFAIR. CAMERA PANS SCENE, L TO R. AT RIGHT IS A DOOR. ON WORD: "OR" CAMERA BEGINS TO CLOSE IN ON IT. ON WORDS: "BEING ENTERTAINED," CU OF DOOR, BUT NO VIEW OF WHAT IS BEYOND. AFTER THESE WORDS, CAMERA PASSES THROUGH DOOR AND SCENE IS OF A BRITISH SOLDIER AND VERY BEAUTIFULLY GOWNED GIRL TOGETHER IN THE MOONLIGHT. SCENE INCLUDES A FLOWER GARDEN, AND THE SOLDIER REACHES DOWN, PICKS A ROSE AND HANDS IT TO THE GIRL. THE COUPLE BEGINS TO STROLL TOWARD CAMERA RIGHT. CAMERA PANS WITH THEM IN MS, AND KEEPS GRADUALLY CLOSING IN ON THEM TO MCU OF HEAD AND SHOULDERS. PHYSICAL APPEARANCE OF COUPLE: ANDRE IS ABOUT FIVE FEET NINE INCHES TALL, SLENDER AND GRACEFUL OF BUILD, DARK COMPLEXION, DELICATE FEATURES, HANDSOME AND REFINED.⁻⁵ HE IS WEARING A BRITISH OFFICER'S UNIFORM. PEGGY IS SLIM, BLUE EYED, BLOND. SHE IS DRESSED IN A BALLGOWN.

SECUE CITY STREET SOUNDS AND WALTZ MUSIC, LOSING FORMER AND BRINGING IN LATTER, UNDER NARRATOR.

They used the occupation as a time for entertaining. .

. . .or. . .

. . .being entertained.

Major John Andre and Peggy Shippen were one of the most popular young couples in Philadelphia.

15. Ibid., p. 56.

CAMERA CLOSES IN TO
CU OF ANDRE'S FACE.
HE IS SMILING AND
TALKING TO PEGGY.

PAN TO CU OF PEGGY'S
FACE. SHE REPLIES
TO ANDRE'S REMARKS,
SMILING. SHE APPEARS
VERY SURE OF HERSELF,
HER BEAUTY AND
ATTRACTIVENESS TO
MEN.

ZOOM BACK SLOWLY AND
FOLLOW COUPLE IN MS AS
THEY GO TOWARD A GROUP
OF OUTDOOR TABLES.
THEY APPROACH A TABLE
WHERE AN OLDER MAN IS
APPARENTLY WAITING FOR
THEM. COUPLE SITS DOWN
WITH HIM. MCU OF THIS
GROUP AS ONE OF THE
MEN SIGNALS A WAITER
WHO SERVES SOME
BEVERAGES.

DISSOLVE TO LS OF
DESERTED STREET. CAMERA
MOVES DOWN STREET TOWARD
AN INTERSECTION. SCENE
IS VERY DESOLATE,
UNTIDY, AND RUN DOWN
LOOKING. IT IS DAYLIGHT,
BUT NOT SUNNY.

Andre was Aide to Sir Henry
Clinton, General and
Commander in Chief of
British forces in America.

Peggy was the daughter of
Edward Shippen who was a
Philadelphia attorney, and
generally regarded as a
Tory.¹⁶

During the occupation, Peggy
was wooed by many British
soldiers. Andre, the most
brilliant among them, had
impressed her so favorably,
that Mr. Shippen half
expected a wedding to result.

FADE OUT WALTZ MUSIC

But on June 18, 1778, the
British fled the city before
the patriot troops of Arnold
arrived. This evacuation

16. Ibid., pp. 51 & 74.

terminated whatever

romantic notions Andre and

Peggy may have entertained.

CAMERA AT INTERSECTION
MOVES AROUND CORNER ON
THE RIGHT, TO REVEAL IN
COVER SHOT, ARNOLD'S
TROOPS ENTERING THE
CITY. THERE ARE CITIZENS
SCATTERED ALONG THE
STREET WATCHING THE
SOLDIERS. SOME ARE
SILENT, INDICATING THEY
ARE PRO-BRITISH. OTHERS
CHEER, CLAP, FOLLOW
ALONG WITH SOLDIERS.
ORDER OF ARMY FORMATION:
A TROOP OF SOLDIERS
MARCHING, ARNOLD IN OPEN
COACH, MORE SOLDIERS
MARCHING, WAGONS OF
WOUNDED AND EQUIPMENT,
SOLDIERS ON HORSEBACK.

AS FIRST SOLDIERS
APPROACH, CAMERA ARCS
TO RIGHT, GIVING IN
MCU SIDE VIEW OF
TROOPS AND ARNOLD,
COMING INTO CITY.
THEY PASS CAMERA,
R TO L.

HORIZONTAL WIPE R TO
L TO REVEAL SCENE OF
PEGGY, MR. SHIPPEN,
AND ARNOLD SEATED AT
SAME TABLE AS BEFORE.
THIS SCENE IS A
DUPLICATE OF THE ONE

MADE IN SOUND OF ARMY
MARCHING, HORSES, WAGONS,
CROWD CHEERING, BELLS
RINGING. UNDER
NARRATOR.

The next day, the Americans,
dusty, dirty, and ragged,
entered the sophisticated
colonial capital.

SEGUE SOUND OF ARMY MARCHING,
HORSES, WAGONS, CROWD
CHEERING, BELLS RINGING,
WITH WALTZ MUSIC. LOSE ALL
BUT MUSIC WHICH IS UNDER
NARRATOR.

INVOLVING PEGGY, MR. SHIPPEN, AND ANDRE. THE ONLY DIFFERENCE NOW IS ARNOLD IS PRESENT; NOT ANDRE. ALSO, ANY UNIFORMS SEEN ARE AMERICAN, NOT BRITISH, AND PEGGY IS WEARING A DIFFERENT GOWN.

Soon after his arrival in Philadelphia, Arnold met Peggy Shippen. Her charm and beauty fascinated him, much as it had British

Major Andre. Arnold was nearly twice the age of Peggy, but she made him feel as young as a school boy. He asked Mr. Shippen for his daughter's hand, and asked Peggy for her heart. On April 8, 1779, they were married.¹⁷

FADE OUT WALTZ MUSIC.

DISSOLVE TO CU OF WINDOW AND PEGGY, BACK TO CAMERA, LOOKING OUT. SHE APPARENTLY EXPECTS SOMEONE.

The marriage did not change Peggy's loyalist attitude or stop her from associating with Tories

MS OF HORSE AND RIDER OUTSIDE WINDOW, OVER PEGGY'S SHOULDER

SOUND OF HORSE APPROACHING, NOT TOO LOUD, AS HE IS HEARD FROM INSIDE.

17. Ibid., pp. 78 & 79.

CUT TO MCU OF DOOR FROM OUTSIDE HOUSE. DOOR OPENS, AND PEGGY APPEARS. MAN COMES FROM CAMERA RIGHT AND HANDS PEGGY A LETTER. SHE SMILES.

MAN TURNS TO LEAVE SAME WAY HE CAME; DOOR CLOSSES, MAN IS NOT IN UNIFORM.

CUT TO ECU OF PEGGY'S HANDS HOLDING UNOPENED LETTER. SHE OPENS IT. CONTENTS OF LETTER NOT IMPORTANT, BUT SIGNATURE MUST BE CLEAR ENOUGH FOR VIEWER TO READ: JOHN ANDRE.

CUT TO MCU OF PEGGY IN HALLWAY AS SHE REFOLDS LETTER AND LOOKS AROUND FOR PLACE TO PUT IT. CAMERA PANS WITH HER AS SHE WALKS OVER TO A STAND, OPENS DRAWER, AND PUTS IN LETTER. HALLWAY: BESIDES OUTER DOOR IT HAS TWO OTHER DOORS OPENING INTO IT. ONE ON EACH SIDE OF HALL. STAIRWAY IS DIRECTLY OPPOSITE OUTER DOOR. THERE ARE THREE OR FOUR PIECES OF FURNITURE IN THE HALL, TWO OF WHICH ARE STANDS. PEGGY PUTS LETTER IN STAND ON LEFT, FARTHEST FROM OUTER DOOR, AND BEYOND INNER DOOR ON LEFT.

SOUND OF DOOR OPENING ONCE, AND FOOTSTEPS APPROACHING DOOR.

SOUND OF DOOR CLOSING ONCE AND FOOTSTEPS .

FADE OUT FOOTSTEPS.

SOUND OF LETTER BEING OPENED, AND UNFOLDED. FADE OUT AFTER LETTER IS IN READING POSITION.

NARRATOR:

She was still John Andre's good friend. In corresponding with the new Mrs. Arnold, Andre suggested that she convey vital information to the British.¹³

But Peggy was to wait until a more opportune time presented itself.

13. Ibid., p. 20.

DISSOLVE TO MS OF ARNOLD
IN STUDY OR OFFICE.
CAMERA IS IN DOORWAY.
ROOM HAS A DESK, SEVERAL
CHAIRS IN IT. BOOKCASE
ON LEFT WALL, MAPS ON
WALL BEHIND DESK,
WINDOW ON RIGHT WALL.
ARNOLD IS VERY NERVOUS,
ACTS UPSET, FLUSTERED.
HE SITS AT DESK, WHERE
HE IS WRITING; GETS
UP AND MOVES AROUND.
IN GENERAL, HE SHOWS
INDICATIONS OF BEING
NERVOUS, UPSET, AND
UNHAPPY. ITS OBVIOUS
HIS LEG IS GIVING HIM
TROUBLE. HE USES CANE
AND LIMPS BADLY.

For Arnold was becoming
increasingly dissatisfied
with life in Philadelphia.
His superiors, including
General Washington, were
beginning to doubt his
ability as Military
Governor of the city.
Shortly before his marriage
to Peggy, formal charges
of malfeasance had been
made against him by Congress
and the executive council of
Pennsylvania.¹⁹ He was
spending too much money, his
critics had said. And, besides
that, his way of life was all
wrong. . . . He had Tory
friends. . . and entertained
improperly. In answer to
these charges, Arnold requested
a trial to clear his good
name. But his appeal was not

19. Ibid., p. 82.

ON WORD: "RESENT" ARNOLD WALKS TOWARD CAMERA IN DOORWAY. HE LOOKS VERY ANGRY AND UPSET. REACHES DOOR AS NARRATOR FINISHES SPARKING AND VIOLENTLY SLAMS IT SHUT, BLOCKING CAMERA'S VIEW OF ROOM.

immediately granted, and he began to resent the colonial government which was responsible for his disgrace. He was deeply humiliated and unhappy.

SOUND OF DOOR BEING SLAMMED ONCE.

FADE IN SOUND OF HORSES AND CARRIAGE UNDER NARRATOR.

DISSOLVE TO MCU OF HORSES HOoves PRANCING. THERE ARE TWO HORSES PULLING ARNOLD AND PEGGY IN A STYLISH CARRIAGE. CAMERA ZOOMS BACK SLOWLY TO REVEAL BRIEFLY THE HORSES AND CARRIAGE, AND THEN CLOSES IN TO A MCU OF ARNOLD AND PEGGY. THEY ARE APPARENTLY OUT FOR A PLEASURE DRIVE IN THE CITY. AS THEY PASS PEOPLE, THEY SMILE AND WAVE; ARNOLD TIPS HIS HAT. THEY GENERALLY ACT IN A FRIENDLY WAY. WHEN THEY SMILE AND WAVE, CAMERA SHOULD CUT TO SHOW THE FACIAL EXPRESSION AND REACTION OF WHOMEVER THEY ARE PASSING. PEOPLE ON THE STREET LOOK POOR, RAGGED, AND AS THOUGH THEY HAVE BEEN UNDERGOING EXTREME HARSHIPS. THEY DO NOT

When Arnold married Peggy, he was still involved in this unfortunate incident. And, his feelings of resentment, humiliation, and despair had intensified beyond all reasonable proportions. His personal struggle against dishonor distorted his perception of the cause he had been supporting. Arnold was blind to the suffering and despair of others--many of whom were experiencing disgrace

APPEAR FRIENDLY TOWARD THE ARNOLDS. THE LONGER THEY DRIVE, THE MORE HURT AND UNHAPPY ARNOLD LOOKS. BECCY TRIES TO LOOK CHEERFUL, THOUGH SHE, TOO, IS UPSET.

and hardship just as severe. He was unable to see his misfortune as only part of a larger struggle.²⁰ And, he no longer thought of the war as a fight against oppression, or a chance for freedom and a better way of life. The misery and injustice of the time was all he could think about.

FADE OUT SOUND OF HORSES AND CARRIAGE.

DISSOLVE TO NEW OF ARNOLD IN OFFICE, SEATED AT DESK. SAME OFFICE AS DESCRIBED BEFORE. THOUGH THERE ARE PAPERS ON HIS DESK, HE IS NOT READING THEM. HE SEEMS LOST IN THOUGHT. HE IS NOT FACING FRONT OF DESK, BUT IS SITTING SO THAT BY TURNING HIS HEAD HE CAN SEE THE MAPS ON WALL BEHIND HIS DESK. COMPLETE VIEW OF ROOM IS NOT SEEN.

Feeling betrayed, and upset with the turmoil and misery of the country, Arnold began to think of what he could do to save his reputation and also the colonies. He wanted to end his humiliation and he wanted to terminate the horror and injustice of the war. These thoughts were

20. Lengyel, p. 73.

over powering in their intensity, and drove Arnold to the most illogical of actions. Somewhere. . . somehow. . . he decided that only by helping the British could he end his misfortunes and really help his country. Always good at justifying his actions, Arnold did not feel he was going to betray the colonies. Instead, he was going to end the hardships of war, and restore justice by delivering the country into the hands of men with enough knowledge to run it. It seemed obvious to him that the colonists were most lacking in this trait. They didn't even have sense enough to respect America's great men.²¹ Whether Arnold

21. Ibid., pp. 72 & 73

CAMERA MOVES BACK TO
MS, REVEALING PEGGY
SITTING IN A CHAIR BY
THE DESK. ARNOLD SAYS
SOMETHING TO HER AND
THEY BEGIN TALKING.
IT APPEARS TO BE A VERY
SERIOUS CONVERSATION.

made this momentous decision
alone, or was influenced by
his Tory wife, has been a
matter of speculation down
through the years. At the
time, those most familiar
with the character of Peggy
Shippen Arnold, including
General Washington, generally
believed she was not aware
of Arnold's decision and did
not help in the execution of
his treasonous plans. Yet,
others suspected her of
complicity in the decision
and the events which
subsequently followed. These
suspicions were based on the
Tory inclinations of her
father, and Peggy's own
association with the British.²²

22. Tillotson, p. 146.

CUT TO CU OF PEGGY'S
FACE. SHE IS TALKING;
APPEARS SERIOUS.
GRADUALLY CLOSE IN TO
TCU OF HER MOUTH.
SHE IS SPEAKING
RAPIDLY.

According to available
information today, it is
quite probable that Peggy
Arnold was as guilty of
treason as her famous
husband.²³

FAST FADE OUT TO BLACK
AND FADE IN TO COVER SHOT
OF STORE INTERIOR, SET
INCLUDES SEVERAL SHELVES
OF GLASSWEAR AND CHINA.
DIRECTLY IN FRONT OF
CAMERA IS A COUNTER
ABOUT WAIST HIGH. ON
THE COUNTER ARE SEVERAL
DISHES, VASES, AND SO
FORTH. THE CAMERA IS
BEHIND THE COUNTER. ON
OTHER SIDE OF COUNTER AND
ON CAMERA RIGHT IS A DOOR;
THE STORE ENTRANCE.

In May, less than two months
after his marriage, Arnold
approached the enemy,
offering them his services.

DOOR OPENS AND MS OF
ARNOLD AS HE ENTERS.
NO ONE ELSE IS IN THE
STORE. HE WALKS TO
COUNTER, USING CANE.
THERE IS A BELL OR
BEEZER ON THE COUNTER.
HE RINGS IT IMPATIENTLY.
HE IS NERVOUS; LOOKS OVER
HIS SHOULDER, AT DOOR,
AND DISPLAYS OTHER SIGNS
OF TENSION.

SOUND OF DOOR OPENING AND
THEN CLOSING. HEAR FOOTSTEPS
AND THUMP OF CANE AS ARNOLD
WALKS TO COUNTER.
UNDER NARRATOR: SOUND OF BELL
BEING RUNG ONCE OR TWICE, LOW
MURMUR OF VOICES, WHICH
BEGINS WHEN STANSBURY ENTERS,
THEN IS GRADUALLY FADED OUT
AS SCENE PROGRESSES.

He contacted the British
through Mr. Joseph Stansbury,

23. Wallace, p. 195.

ON WORDS: "THIS GENTLEMAN WAS. . ."
STANSBURY COMES INTO VIEW FROM CAMERA LEFT. HE STAYS BEHIND COUNTER AND HIS FACE IS NOT SEEN. ARNOLD FACES THE CAMERA. NOT OF THE TWO MEN AS THEY TALK. FIRST, THEY APPEAR TO BE CASUALLY TALKING. ARNOLD GESTURES TOWARD A VASE, INDICATING INTEREST IN BUYING IT. VASE IS ON END OF COUNTER. STANSBURY PICKS IT UP, SETS IT IN FRONT OF ARNOLD.

ON WORDS: "AFTER SOME GENERAL. . . ." "THE VASE IS SHOVED ASIDE, INDICATING THAT ARNOLD IS NOT INTERESTED IN A PURCHASE BUT IN MORE SERIOUS BUSINESS. TALK APPEARS TO BECOME

propriator of a glass and china shop in Philadelphia.

This gentleman was a known loyalist, but why Arnold selected and trusted him to act as a go-between, is unknown. One possibility is that Arnold's wife knew Stansbury to be reliable. This, she may have learned from her British friend, Major Andre.²⁴

After the war, Stansbury told about his conversation with the famous general.

STANSBURY: (VOICE OF OLDER MAN: SOUNDS SLIGHTLY BRITISH).

(Arnold), after some general conversation, opened his political sentiments respecting the war carrying on between Great Britain and America,

24. Ibid., p. 198.

MORE EARNEST AND
IMPORTANT. THEY DASH
ON COUNTER, CLOSE
TOGETHER, OBVIOUSLY
SAYING SOMETHING
SECRET. USE AN OVER
THE SHOULDER SHOT;
CU.

Declaring his abhorrence
of a separation of the
latter from the former as
a measure that would be
ruinous to both. [The
General] then communicated
to me, under a solemn
obligation of secrecy,
his intention of opening
his services to the
Commander in Chief of
the British forces in any
way that would most
effectually restore the
usurped authority of
Congress, either by
immediately joining the
British army or
co-operating on some
concealed plans with Sir
Henry Clinton.²⁵

25. Ibid., pp. 198 & 199.

DISSOLVE TO COVER SHOT OF THREE MEN IN BRITISH MILITARY OFFICE. CAMERA IS IN DOORWAY. ROOM ARRANGEMENT: A DESK IN CENTER OF OFFICE. MAPS ON WALL BEHIND DESK. THESE SHOULD LOOK DIFFERENT FROM MAPS SEEN IN OFFICE OCCUPIED BY ARNOLD. THEY SHOULD BE HEAVILY MARKED OFF IN SECTIONS. WINDOW ON RIGHT WALL. LONG TABLE AGAINST LEFT WALL. ON TABLE ARE CHARTS, MAPS, AND A FEW BOOKS. CHARTS AND MAPS HAVE THREE DIMENSIONAL MARKERS ON THEM, INDICATING VARIOUS MILITARY OBJECTIVES. A POINTER IS LEANING AGAINST WALL BY TABLE. A BRITISH FLAG IS IN ROOM. MEN IN OFFICE: STANSBURY, DRESSED AS A CIVILIAN. ANDRE IN SAME BRITISH OFFICER'S UNIFORM AS BEFORE. CLINTON, IN ELEGANT OFFICER'S UNIFORM; BETTER THAN ANDRE'S. CHARACTER PLACEMENT: CLINTON IS HALF SITTING ON RIGHT SIDE OF DESK TOP. ANDRE IS SITTING IN BACK OF AND TO THE RIGHT OF CLINTON, BY THE LONG TABLE AGAINST THE LEFT

FADE IN BRITISH MILITARY OR PATRIOTIC MUSIC.

NARRATOR:

After talking with Arnold, Stansbury journeyed to British headquarters in New York. There, he met with Sir Henry Clinton, Commander in Chief of the King's forces. At this meeting, Stansbury told Clinton of Arnold's desire to be of service to their cause. This information both surprised and elated the British Commander and his Aide, Major Andre.²⁶

26. Ibid., p. 199.

WALL. (POINTER IS NEAR ANDRE). STANBURY IS SITTING TO THE LEFT OF THE DESK, WITH HIS BACK TO THE CAMERA. HE IS THE ONE CLOSEST TO THE CAMERA. NEW LOOK PLEASSED, HAPPY.

CUT TO CU OF ANDRE'S FACE. HE IS LAUGHING, TALKING, AND GENERALLY ACTS VERY ENTHUSIASTIC AND ELATED.

CUT TO CU OF CLINTON'S FACE. HE SMILES SLIGHTLY AND IS TALKING.

ON WORDS: "AT ANY RATE..." ZOOM BACK AS CLINTON RISES. HE

Andre was especially jubilant over the news, for he felt that his correspondence with Peggy Arnold was responsible for her husband shifting his loyalty.²⁷

Sir Henry doubted Andre's reasoning, pointing out that Arnold was being poorly treated by the Americans. Also the famous battlefield general was serving the colonies in a most inactive and uninspiring manner. Perhaps he was just tired of it all--and with good reason. At any rate, the most important thing was

27. Lengyel, p. 52.

GOES OVER TO LONG
TABLE; CAMERA PANS
WITH HIM, IN L.S. ANDRE
COMES INTO VIEW. ANDRE
RISES, PICKS UP POINTER
LEANING ON WALL BY
TABLE. HE HANDS IT TO
CLINTON. BOTH MEN
STAND BY TABLE
GESTURING AND POINTING
AT TARGETS ON MAPS
AND CHARTS.

DISSOLVE TO MS OF SAME
OFFICE AS OCCUPIED BY
ARNOLD IN PREVIOUS
SCENES. IN THE OFFICE
ARE ARNOLD AND STANSBURY.
IN THIS SCENE STANSBURY'S
FACE IS SEEN FOR THE
FIRST TIME. HE HAS
ENGLISH FACIAL
FEATURES AND IS MIDDLE
AGED. HE DOES MOST OF
THE TALKING, AND ARNOLD
OCCASIONALLY SAYS A
FEW WORDS. ARNOLD IS
EXTREMELY NERVOUS. HE
PACES THE FLOOR, MOBS
HIS BROW, CLENCHES HIS
FISTS, RUBS HIS TEMPLES,
AND SO FORTH. CAMERA
SHOULD CUT FROM ONE MAN
TO THE OTHER TO SHOW
THE EXCESSIVE PRESSURE
ARNOLD IS UNDER AND THE
IMPORTANCE OF STANSBURY'S
MESSAGE.

how to best utilize Arnold's
unexpected offer. This was
a problem which required
considerable thought.

SEGUE BRITISH MILITARY OR
PATRIOTIC MUSIC AND LOW
MUMMUR OF VOICES, LOSING
FOCUS AND BRINGING IN
LATTER UNDER NARRATOR.

Stansbury went back to
Philadelphia. He met
Arnold and told him what
Clinton's reaction had
been to his offer. Sir
Henry was very pleased,
said Stansbury. And. . . it
had been a great surprise!
The offer was so unexpected
that it had taken quite a
while to decide how Arnold's
services could best be used.
Sir Henry felt at the moment

that General Arnold should not join the Royal Army. His services would be more valuable if he stayed with the American forces. Perhaps he could obtain an important command and co-operate with the British. Until he received such a command, it would be a big help to Commander Clinton if Arnold could pass along some vital information.²⁸ Perhaps a correspondence could be set up between Arnold and the British. Major Andre, said Stansbury, had suggested that the General communicate with the British through Mrs. Arnold. Since she wrote to Andre, a pre-arranged code could be set up whereby Arnold could insert his information

28. Ibid., pp. 52 & 53.

into Peggy's letters to the
Major. The code could deal
with frivolous things dear
to the hearts of young
ladies.²⁹

FADE OUT LOW MURMUR OF
VOICES.

DISSOLVE TO MS OF
HALLWAY; SAME ONE AS
DESCRIBED BEFORE.
STAND WHERE PEGGY PUT
ANDRE'S LETTER IS
DIRECTLY IN FRONT OF
CAMERA. THIS IS A
SIDE VIEW OF THE
STAND AS CAMERA IS
CLOSE TO WALL BEHIND
THE STAND. ON THE
OTHER SIDE OF THE
STAND IS A DOORWAY
ON BOTH SIDES OF THE
HALL. THE ARNOLDS
ENTER THE HALL THROUGH
DOOR ON CAMERA RIGHT.
ARNOLD STOPS IN DOORWAY,
WATCHING PEGGY. PEGGY
WALKS TOWARD STAND AND
TOWARD CAMERA. SHE
OPENS DRAWER, TAKES
OUT LETTER, WALKS BACK
TO ARNOLD AND HANDS IT
TO HIM. THEY LEAVE
HALL THE SAME WAY THEY
ENTERED. HOLD SCENE
ON EMPTY HALL AS
NARRATOR SAYS LINE

Peggy Arnold quickly agreed
with Andre's suggestion.
Arnold, too, thought the
idea was quite sensible.

BEGINNING: "AND SO. . .
THE. . . .

DISSOLVE TO CU OF
CLOSED DOUBLE DOORS
WHICH SWING OPEN AS
NARRATOR BEGINS TO
SPEAK. SCENE INSIDE
IS OF A COURTROOM WITH
TRIAL IN PROGRESS. FROM
A COVER SHOT, ZOOM IN TO
MS OF JURY AND ARNOLD.
ROOM AND CHARACTER
ARRANGEMENT: ALONG
LEFT WALL SITS TWELVE
MAN JURY. THEY ARE
SEATED BEHIND LONG
TABLE, AS THIS IS NOT
A CONVENTIONAL TRIAL
BUT SOMEWHAT LIKE A
COURT MARTIAL. ARNOLD
IS LOCATED AT SMALL
TABLE IN CENTER OF ROOM
FACING JURY. BEHIND HIM
ARE CIVILIAN AND MILITARY
SPECTATORS. ARNOLD IS
DRESSED IN AMERICAN
OFFICER'S UNIFORM, WEARS
DECORATIONS, SPAULETTES,
AND HAS A CANE. AS SCENE
OPENS GENERAL ARNOLD IS
SPEAKING. HE IS STANDING,
HOLDS PAPERS IN HAND. ON
WORDS: "OF THE EIGHT
CHARGES. . . ." ARNOLD SITS.

CAMERA SLOWLY TRUCKS
PAST JURY TO SHOW IN CU
OF EACH FACE HOW THE JURY
HAS REACTED TOWARD THE
GENERAL. SOME FACES LOOK

And so. . . the treasonous
correspondence began.

Messages were exchanged
between the Arnolds and
the British for several
months. During this time,
a trial was scheduled to
review the charges made
against General Arnold by
Congress and the executive
council of Philadelphia.
At the trial Arnold spoke
in his own defense.

Of the eight charges against
him, he was cleared of all
but two.

SILENCE AS CAMERA TRUCKS.

DISGUSTED, SOME FACES
LOOK PUZZLED, SOME
HAVE SLIGHT SMILES,
SOME SHOW NO EMOTION
AT ALL.

CUT TO MCU OF ARNOLD
WHO HAS RISEN.

MOVE IN TO CU OF ARNOLD'S
FACE.

For these, he was sentenced
to receive a public reprimand
from General Washington.

Bitterly resentful for the
additional humiliation
caused by this rebuke,
Arnold's decision to aid
the British became stronger
and more firmly fixed in his
mind.³⁰ What might have
happened to this brilliant
American warrior if he had
been completely cleared of
all charges, provides a
fascinating dream.

DISSOLVE TO MS OF
ARNOLD IN SAME OFFICE
AS HE HAS BEEN
OCCUPYING. HE IS
STANDING BY MAP ON

By mid-July of 1780, the
correspondence between Arnold
and the British had produced

30. Ibid., pp. 82 & 83.

WALL. NOW OF HIM AS
 HE USES POINTER TO
 POINT AT MILITARY
 OBJECTIVES. HE IS
 APPARENTLY ALONE IN
 ROOM AND LOST IN
 THOUGHT.

ON WORDS: "...
 SOMETHING TANGIBLE TO
 DELIVER..." ARNOLD
 REACHES UP WITH LEFT
 HAND TO CIRCLE
 SOMETHING ON MAP.

YOU OF CIRCLED AREA
 ON MAP. WORDS "WEST
 POINT" SHOULD BE CLEAR.

CIRCULAR WIFE BEGINS
 WITH CIRCLED AREA ON
 MAP AND SPREADS
 OUTWARD. SOME CHIEFS
 TO CU OF A SKETCH OF
 WEST POINT.

nothing but cautious hedging
 as each party tried to
 determine how the other
 really felt. Arnold
 realized that the time for
 action had come. It was
 essential for him to have
 something tangible to
 deliver to the British in
 exchange for the admiration,
 respect, and financial
 reward he wanted from them.
 And so... he asked General
 Washington for the command
 of West Point, the country's
 last great arsenal.³¹

Arnold was well aware of
 West Point's importance. It
 would be an invaluable prize
 for the British, and one that
 should be worth a handsome

31. Ibid., pp. 37.

sum. For the control of West Point would mean that the British could cut New England off from the rest of the colonies. And that would decide the contest and end the long struggle.³²

FADE IN DRAMATIC MILITARY MUSIC UNDER NARRATOR.

DISSOLVE TO COVER SHOT OF GENERAL WASHINGTON ON HORSEBACK OBSERVING HIS TROOPS THROUGH FIELD GLASSES. ARNOLD RIDES UP TO HIM. LAND: AREA LOOKS VERY DESOLATE; SHOULD RESEMBLE THE HUDSON VALLEY REGION NEAR STONY POINT IN 1780. LOCATION OF GENERAL WASHINGTON: HE IS LOCATED ON A RISE OF LAND ABOVE THE WATER OF THE HUDSON RIVER. CROSSING THE RIVER ARE FLATBOATS, MEN, HORSES, WAGONS, AND SO FORTH. WHEN ARNOLD RIDES UP TO WASHINGTON, CLOSE IN TO MCU OF THE TWO MEN TALKING.

On the thirty-first of July, Arnold met Washington while the army was crossing the Hudson at King's Ferry. He brought up the subject of West Point to the Commander in Chief. Washington was happy to tell Arnold that he had a better command for him--that of the left wing or light horse cavalry. This was a

32. Ibid., p. 90.

post of great importance
and honor and called for
the battlefield
brilliance of a man like
Arnold.³³

CHARACTER APPEARANCE:
WASHINGTON IS IN HIS
MID-FORTIES. HE IS A
LARGE MAN, OVER SIX
FEET TALL AND WEIGHING
OVER TWO HUNDRED
POUNDS. HE IS NOT FAT.
HE IS A GOOD HORSEMAN
AND IS ASTRIDE A WHITE
HORSE. ARNOLD IS
RIDING A DARK HORSE.
HE IS IN HIS AMERICAN
OFFICER'S UNIFORM. HE
SITS VERY STIFF AND
ERECT IN HIS SADDLE
AND HAS A CAME
STRAPPED TO THE
POMMEL. AS MEN TALK,
CUT TO CU OF THE FACE
OF EACH TO SHOW REACTION
OF THE MEETING AND
CONVERSATION. WASHINGTON
SMILES AND APPEARS VERY
GLAD TO SEE ARNOLD AND
GIVE HIM COMMAND OF THE
LIGHT HORSE. ARNOLD IS
VERY UPSET BY THE
ASSIGNMENT AND SHOWS IT.

Washington had been bursting
to tell the General of the
Assignment, and was
surprised by Arnold's
reaction when he was told of
the command. The Commander
in Chief was very puzzled by
Arnold's strange attitude,
and later commented on the
incident.

WASHINGTON: (STRONG DEEP VOICE;
SOUTHERN).

33. Ibid., p. 83.

CU OF ARNOLD'S FACE;
 VERY DEJECTED,
 DISTURBED AND UPSET
 LOOKING.

"Upon this information. . .
 his countenance changed; and
 he appeared to be quite
 fallen; and instead of
 thanking me, or expressing
 any pleasure at the
 appointment, never opened
 his mouth."³⁴

FADE OUT DRAMATIC MILITARY
 MUSIC.

NARRATOR:

DISSOLVE TO COVER SHOT
 OF MILITARY OFFICE:
 WASHINGTON'S
 HEADQUARTERS. IN THE
 ROOM ARE WASHINGTON
 AND ARNOLD. ROOM
 ARRANGEMENT: WINDOW
 ON RIGHT WALL WITH
 CLOSED CURTAINS. THERE
 IS A DESK AND TABLE
 TOGETHER AND FACING
 EACH OTHER ALONG REAR
 WALL. OVER DESK AND
 TABLE IS ONE HUGE AND
 HEAVILY MARKED MAP.
 ON TABLE ARE CHARTS
 AND MAPS WITH THREE
 DIMENSIONAL MARKERS
 INDICATING MILITARY
 OBJECTIVES. ALONG
 LEFT WALL IS A COT AND

Washington was anxious to
 know why Arnold was
 apparently unwilling to
 command the cavalry. At the
 headquarters of the Commander
 in Chief, the two men
 discussed the assignment.

34. Ibid.

SMALL BOOK CASE.

SEVERAL CHAIRS ARE IN ROOM AS WELL AS AN AMERICAN FLAG OF THAT PERIOD. CAMERAMAN LOCATION: WASHINGTON PACES BACK AND FORTH BY DESK AND TABLE AS HE AND ARNOLD TALK. ARNOLD IS STANDING FACING WASHINGTON.

MCU OF WASHINGTON AS HE STOPS BY TABLE AND POINTS TO SOME OF THE MILITARY OBJECTIVES INDICATED BY THE MARKERS. HE IS TALKING TO ARNOLD AS HE POINTS. HE APPEARS TO BE EXPLAINING MILITARY PLANS OF SOME SORT IN CONNECTION WITH THE COMMAND HE HAS OFFERED ARNOLD.

OUT TO MCU OF ARNOLD AS HE REPLIES TO WHAT WASHINGTON HAS SAID. CAMERA MOVES SLOWLY BACK AS ARNOLD GESTURES TOWARD TABLE. THEN, USING CANE, HE TAKES TWO OR THREE STEPS TOWARD THE TABLE. HE LIMPS BADLY. HE GESTURES

Washington wanted very much for Arnold to lead the light horse. The command was perfect for a man who loved action and excitement as Arnold did. The Commander stressed the honor and importance of the position he had offered the General.

But Arnold still did not want the cavalry post.

His wounded left leg, now about two inches short of normal, was still giving him

TOWARD HIS LEFT LEG,
INDICATING THAT IT IS
STILL GIVING HIM A LOT
OF TROUBLE THEN HE MOVES
TO TABLE AND POINTS AT
A SPECIFIC MARKER.
MOVE IN TO CU OF MARKER
ON WORDS: ". . .
ASSIGNMENT TO WEST POINT."

DISSOLVE TO LS OF HOUSE
AS SEEN FROM DRIVEWAY
DURING THE DAY. AREA
AROUND THE HOUSE IS
DESOLATE. FROM NOW ON,
ALL OUTDOOR SCENES
SHOULD APPEAR DREARY
AND/OR DEVASTATED.
HOUSE: IT IS LOCATED
ON A HIGH BLUFF ABOVE
THE HUDSON RIVER. IN
BACK OF THE HOUSE ARE
HEAVILY WOODED
MOUNTAINS.

CAMERA GRADUALLY CLOSES
IN TO MS OF HOUSE.

trouble, he told the
Commander.

And again, he asked Washington
for assignment to West
Point.³⁵ His request was
granted. It was August 3,
1780.

The Arnolds moved immediately
to West Point.

Their new home was the
former residence of Colonel
Beverly Robinson, whose
property had been confiscated
when he sided with the
British. The house, known
as "Beverly," was across the
river from West Point.

35. Ibid., p. 89.

DISSOLVE TO LS OF HOUSE
AS SEEN FROM ACROSS THE
RIVER ON WEST POINT
SIDE. SCENE INCLUDES
A PATH GOING FROM THE
RIVER UP THE BLUFF TO
THE HOUSE. THERE IS
A DOCK WHERE THE
PATH ENDS AT THE RIVER.
A SMALL BARGE IS TIED
TO THE DOCK. THERE IS
A LIGHT FOG RISING
FROM THE RIVER WHICH
MAKES THE HOUSE SEEM
ISOLATED.

CAMERA PANS TO LEFT IN
ONE HUNDRED AND EIGHTY
DEGREE TURN, UNTIL
FACING WEST POINT.
SCENE IS A LS, AND
MUST RESEMBLE SKETCH
OF WEST POINT SEEN
PREVIOUSLY. CAMERA
SLOWLY STARTS TO MOVE
IN TO MS OF THE
GARRISON.

DISSOLVE TO MCU OF WALL
WITH LARGE HOLE IN IT.
HOLE IS PARTIALLY

It stood high above the
river with a heavily wooded
mountain as a background.
Its isolation seemed to
fit in well with the dark
plans of the Arnolds.³⁶

FADE IN HEAVY, SINISTER
MUSIC, UNDER NARRATOR.

Arnold quickly began
preparing West Point for a
successful invasion by the
British. With his help,
the King's troops would
easily seize the fortress.
Under the guise of improving
the defenses for greater
efficiency, Arnold removed
or changed parts of the
garrison. He ordered certain
masonry removed, making a gap

36. Ibid., pp. 89 & 90.

COVERED WITH LOOSELY
NAILED BOARDS.

in the walls wide enough
to admit several men
marching abreast. Loosely
nailed boards would be
their only obstacle.³⁷

DISSOLVE TO CU OF CHAIN
IN WATER. IT IS ROLLED
UP BY FLOATING LOGS.

Links were removed from the
heavy chain which stretched
across the Hudson to stop
enemy ships. The gap,
temporarily mended, was so
fragile it would break on
the first contact with a
moving vessel.³⁸

DISSOLVE TO MS OF OFFICE
AT WEST POINT. ARNOLD
IS SITTING AT A DESK,
WRITING. OFFICE: IT IS
PART OF THE LIVING ROOM,
HAS A STONE FIREPLACE,
AND BEAMED CEILING.
THERE ARE TWO DOORS,
ACROSS FROM EACH OTHER,
AND BOTH HAVE A WINDOW
ON EITHER SIDE. A WIDE
SEATING IS AT ONE END
OF THE ROOM. ARNOLD'S
DESK IS IN ONE CORNER
OF THE ROOM, CLOSE TO

Arnold prepared maps and
detailed plans for the
British to use in gaining
access to West Point. Even
the capture of General
Washington was included in
the daring plot.³⁹ To convey
this information to British

37. Ibid., pp. 121 & 122.

38. Ibid., p. 121.

39. Ibid., p. 122.

THE WALL WHICH IS
OPPOSITE THE FIREPLACE.
IN BACK OF THE DESK IS
A BOOKCASE. ON WALL BY
THE SIDE OF THE DESK IS
A MAP.

DEFOCUS CAMERA AND
REFOCUS ON LS OF SECLUDED
AREA BY RIVER BANK. THERE
IS AN EARLY MORNING FOG
RISING FROM RIVER. NO
PERSON IS VISIBLE.

ARNOLD APPROACHES ON
CAMERA RIGHT. HE IS
LEADING HIS HORSE. HIS
BACK IS TO THE CAMERA.

ARNOLD GOES TO RIVER
AWAY FROM CAMERA AND
STOPS.

HE IS ALONE FOR A FEW
SECONDS. THEN ANDRE
COMES IN FROM CAMERA
LEFT, ON HORSEBACK,
WHEN ANDRE REACHES
ARNOLD, HE DISMOUNTS,
AND THEY SHAKE HANDS.
ANDRE IS WEARING A
LONG CAPE WHICH
COMPLETELY CONCEALS
HIS BRITISH UNIFORM.

Commander Clinton, a
face-to-face meeting was
planned between Arnold and
Major Andre. They had
never met before.

ADD HEAVY SINISTER MUSIC
AND OUTDOOR SOUNDS, WHICH
INCLUDE NOISE OF CRICKETS,
BIRDS, WATER LAPPING
AGAINST BANK. LOSE MUSIC
AND RETAIN OUTDOOR SOUNDS.

ADD TO OUTDOOR SOUNDS, NOISE
OF ARNOLD AND HORSE
APPROACHING: FOOTSTEPS AND
VERY SLOW HOOFEATS. GROUND
IS COVERED WITH GRASS, TWIGS,
STONES, AND LEAVES, WHICH
ALSO MAKE NOISE WHEN WALKED
ON.

FADE OUT EVERYTHING EXCEPT
OUTDOOR SOUNDS AS ARNOLD
AND HORSE STOP AT RIVER.

ADD TO OUTDOOR SOUNDS, SLOW
HOOFEATS AND NOISE MADE BY
TWIGS, LEAVES, GRASS, AND
STONES BEING WALKED ON BY
HORSE.

FADE OUT ALL BUT OUTDOOR
SOUNDS.

ARNOLD AND ANDRE LEAVE HORSES AND MOVE TOWARD CAMERA INTO MC. THEY ARE TALKING. THEY SIT ON GROUND. CAMERA BOOMS DOWN WITH THEM AND GRADUALLY MOVES IN TO MCU. ARNOLD REACHES INSIDE HIS JACKET AND PULLS OUT HANDKERCHIEF, WHICH HE UNFOLDS TO REVEAL PAPERS. THESE ARE NOT OPENED. ARNOLD HOLDS THEM, AND BY OCCASIONAL GESTURES, INDICATES THAT THE CONTENTS OF THE PAPERS ARE UNDER DISCUSSION.

ON WORDS: "... IT WAS DECIDED. . . ." ARNOLD HANDS PAPERS TO ANDRE. HE SLIPS THEM INSIDE A BOOT. CUT TO CU OF BOOT AS HE DOES THIS. THEN GO BACK TO MCU AS ANDRE GETS UP, REACHES DOWN AND CLASPS ARNOLD'S

AS MEN WALK TOWARD CAMERA, ADD FOOTSTEPS AND LOW MURMUR OF VOICES TO OUTDOOR SOUNDS. FADE OUT ONLY FOOTSTEPS AND PUT REST UNDER NARRATOR.

At this brief and hurried meeting, Arnold was able to tell Andre only some of the arrangements he had made for the British seizure of West Point. But on half a dozen sheets of paper, the American general had drawn up the complete plans in a most concise fashion. September twenty fifth was agreed upon as the day for the attack on the garrison. Rather than try to memorize this information, it was decided that Andre would leave immediately and carry Arnold's papers directly to Clinton. . .

AND, THEN WAVING AWAY
FROM CAMERA TO HORSE.
HE MOUNTS, AND RIDES
AWAY, COMING TOWARD
CAMERA LEFT. ARNOLD
WATCHES HIM. HOLD THIS
SHOT FOR A FEW SECONDS.

FADE OUT VOICE MURMURS AND
BRING IN FOOTSTEPS AS ANDRE
WALKS TO HORSE. FADE THESE
OUT AND BRING IN HOOFBEATS
AS HE RIDES AWAY. UNDER
NARRATOR WITH OUTDOOR SOUNDS.

. . . a very dangerous
mission for a Britisher
behind American lines. Why
better arrangements were
not made as a precautionary
measure against detection
is not known.⁴⁰

FADE OUT HOOFBEATS.

It was September 22, 1780.

DISSOLVE TO CU OF
HOOFS OF GALLOPING
HORSE. CAMERA MOVES
BACK TO HS OF ANDRE ON
HORSE. HE USES RIDING
CROP TO URGE THE ANIMAL
TO GREATER SPEED. IT
IS DUSK AND KEEPS
GETTING GRADUALLY
DARKER. CAMERA MOVES
WITH ANDRE AS HE RIDES
ALONG ROAD.

REVEAL OUTDOOR SOUNDS AND
HOOFBEATS, LOSING FORMER
AND BRINGING IN LATTER
UNDER NARRATOR. WHEN
CAMERA GOES BACK TO HS,
ALSO HEAR SOUND OF RIDING
CROP STRIKING HORSE; ALSO
UNDER NARRATOR.

Andre rode as fast as
possible to get away from
the American lines. He
knew if he was caught with
Arnold's papers, he would
be hanged as a spy. Except

40. Ibid., pp. 122 & 123.

for a few hours of sleep,

Andre had been riding

steadily since he left

Arnold the day before.

Though he hadn't even been

stopped and questioned, his

anxiety at the anticipation

of such an occurrence, had

steadily increased. Then,

just outside of Tarrytown,

Andre's luck ran out.

ME OF ANDRE AS HE COMES
TO A FORK IN THE ROAD.
HE CLINGS IN HIS HORSE.
HORSE PRANCES AND FLUTTERS
IN NERVOUSNESS. AFTER
SLIGHT HESITATION,
ANDRE URGES HIS HORSE
ON, DOWN THE ROAD TO THE
RIGHT. THERE IS A
BRIDGE STRAIGHT AHEAD
WHICH CROSSES A SMALL
STREAM. THERE ARE
SEVERAL BUSHES AROUND
BRIDGE. AS HE APPROACHES
THE BRIDGE, ANDRE'S HORSE
BECOMES VERY SKITTISH AND
SHIES. ANDRE HAS
TROUBLE CONTROLLING HIM.
THINKING IT IS ONLY THE
BRIDGE THE ANIMAL FEARS,
ANDRE FORCES HIM ONWARD
AND ACROSS IT.

HOOFBEATS SOUND SHARPER AND
MORE CLEAR. ALSO THE SOUND
OF THE RIDING CROP IS
HARSHER AS ANDRE HITS THE
HORSE. HORSE SHORTS AND
WHINNIES OCCASIONALLY.
FADE IN SOUND OF STREAM AS
HORSE AND RIDER APPROACH
BRIDGE.

HORSE GIVES FRIGHTENED WHINNY
AS HE MOVES ACROSS BRIDGE.
HOOFBEATS AGAINST WOOD GIVE
A DIFFERENT SOUND THAN WHEN
ON ROAD.

JUST AS ANDRE AND HORSE GET ACROSS BRIDGE, THREE MEN LEAP FROM THE BUSHES. AS ONE MAN GRASPS BRIDLE OF HORSE, WHICH REARS; SECOND MAN POINTS A RIFLE AT ANDRE; THIRD MAN REACHES UP AND HAULS ANDRE FROM HIS SADDLE. CLOSE IN TO MCU AS ANDRE FALLS TO GROUND AND HIS CAPE OPENS EXPOSING HIS BRITISH UNIFORM.

CUT AND PAN TO CU OF FACE OF EACH OF THE THREE MEN AS THEY REALIZE THEY HAVE STOPPED A BRITISH SPY. FACES SHOW SURPRISE.

CUT TO MCU OF ANDRE WHO IS ON THE GROUND.

DISSOLVE TO MS OF ANDRE AS HE WALKS TO JAIL CELL FROM CHAIR LEFT. HE IS FOLLOWED BY JAMESON. ANDRE WEARS BRITISH UNIFORM; JAMESON OPENS CELL DOOR, ANDRE WALKS INTO CELL, AND JAMESON CLOSES DOOR, LOOKS IT,

SOUND OF BUSHES BEING BROKEN AND FOOTSTEPS AS THE THREE MEN LEAP FROM BUSHES.

FADE OUT HOOFBEATS AS HORSE STOPS. FOOTSTEPS, AND SOUND OF BUSHES BEING BROKEN. HEAR ANDRE AS HE FALLS TO GROUND, THEN SILENCE EXCEPT FOR SOUND OF STREAM.

It was nine o'clock,

September twenty third.

Three would-be robbers had made a lot of money. They had caught a British spy.⁴¹

FADE OUT SOUND OF STREAM.

Andre was taken to North Castle where he was delivered into the custody of Lieutenant Colonel Jameson.

41. Ibid., p. 128.

AND WALKS AWAY TO CAMERA LEFT. IN CELL ARE: A COT AND LOW STOOL. THERE IS A BARRED WINDOW ON BACK WALL OF CELL. BARS ALL ACROSS FRONT OF CELL.

CAMERA FOLLOWS JAMESON IN MS AS HE WALKS TO DESK. THERE ARE TWO MEN STANDING BY DESK. WHOLE OFFICE IN JAIL IS NOT SEEN. CELL, DESK, AND DOOR ARE PRINCIPLE PROPS IN SET. JAMESON PICKS UP TWO ENVELOPES ON DESK. HE TALKS TO THE MEN. HANDS ONE ENVELOPE TO ONE MAN, WHO NODS, AND POCKETS IT.

HANDS SECOND ENVELOPE TO SECOND MAN, WHO SAYS A FEW WORDS, AS HE POCKETS ENVELOPE. BOTH MEN THEN TURN TO GO OUT DOOR BEHIND THEM AND IN FRONT OF THE DESK.

DISSOLVE TO MS OF WASHINGTON ON HORSEBACK, HE IS ACCOMPANIED BY FOUR AMERICAN OFFICERS. IT IS EARLY MORNING. THE PARTY RIDES ALONG A WAR TORN ROAD AT A TROT.

In accordance with customary military procedure, Jameson felt it was his duty to notify his superior officer about the arrest of the British spy. The Colonel's superior was none other than General Arnold, and so a messenger was sent to West Point with the news of Andre's arrest. At the same time, Jameson also sent another courier to Washington, carrying the treasonous papers found on Andre.⁴²

The morning of September twenty fifth found General Washington only a few miles from West Point. He had been

42. Ibid., pp. 133 & 134

to a conference in Connecticut, and now on his way south, decided to stop and visit at General Arnold's home. It was his intention to have breakfast with the General and his wife, and he had sent a message ahead announcing his impending arrival.

SUDDENLY WASHINGTON REINS IN HIS HORSE. REST OF PARTY ALSO STOPS. WASHINGTON AND MEN TALK. WASHINGTON POINTS TO RIGHT WHERE NARROW ROAD TURNS OFF FROM WIDER ROAD THEY ARE PRESENTLY ON. BY THEIR GESTURES AND TALKING, IT IS APPARENT THAT THEY ARE DISCUSSING GOING DOWN THE NARROW ROAD. WASHINGTON AND TWO OF THE OFFICERS GO DOWN THIS ROAD TO THE RIGHT. THE OTHER TWO OFFICERS CONTINUE DOWN SAME ROAD AS BEFORE.

A little way from West Point, the Commander decided to stop and inspect some fortifications along the river. Knowing he would be late to breakfast, and not wishing to inconvenience Mrs. Arnold, he sent two of his companions on to the Arnold residence to ask that the meal proceed without him.⁴³

43. Ibid., pp. 137 & 138

DISSOLVE TO LS OF
DINING ROOM SCENE.
ROOM ARRANGEMENT: THE
ROOM IS LONG AND NARROW.
IN CENTER OF ROOM IS
RECTANGULAR DINING
ROOM TABLE. ON THE
WALL BEHIND THE TABLE
IS A FIREPLACE, WITH
FIRE BURNING. ON EACH
SIDE OF THE FIREPLACE
IS A DINING ROOM CHAIR.
THERE IS A DOOR ON THIS
WALL, AT CAMERA RIGHT.
AT CAMERA LEFT ON LEFT
WALL IS AN OPEN DOORWAY
GOING OUT INTO A HALL.
WINDOW ON RIGHT WALL.
CHARACTER PLACEMENT:
ARNOLD IS AT THE FAR END
OF THE TABLE FACING THE
CAMERA. PEGGY SITS AT
END OF TABLE CLOSEST TO
THE CAMERA, WITH HER
BACK TO THE CAMERA.
THE TWO OFFICERS
PREVIOUSLY SEEN WITH
WASHINGTON, ARE SEATED
ACROSS FROM EACH OTHER
ON EACH SIDE OF THE
TABLE. A SERVANT
COMES IN THE DOOR ON
BACK WALL WITH FOOD
WHICH HE SERVES.
ARNOLD AND GUESTS
EAT, TALK, ACT
PLEASANT TO EACH OTHER.

CAMERA MOVES IN TO MCU OF
ARNOLD. HE IS SMILING
AND TALKING TO GUESTS;
APPEARS TO BE A
CONGENIAL HOST.

At West Point, breakfast
was immediately served
upon the arrival of the
two officers. The Arnolds
and their guests carried
on a pleasant conversation
as the meal progressed,
though the General was
inwardly deeply upset.

For this was the very day
on which the fall of the
garrison was to take place.

But Washington's unexpected arrival threatened to disrupt several of the carefully laid plans.

SERVANT APPROACHES ARNOLD FROM CAMERA LEFT. HE HAS AN ENVELOPE IN HIS HAND. THIS, HE GIVES TO ARNOLD WHO TAKES IT, AND OPENS IT, HE UNFOLDS NOTE.

FADE IN SUSPENSEFUL AND DRAMATIC MUSIC UNDER NARRATOR.

Breakfast was about half over when Colonel Jameson's messenger arrived with a note for Arnold.

CU OF ARNOLD'S FACE AS HE READS NOTE. NO EMOTION SHOWN FACIALLY.

With remarkable coolness, the General read the message informing him of Andre's capture and of the forwarding of the intercepted papers to

MOVE BACK TO MCU AS ARNOLD REFOLDS NOTE, PUTS IT IN ENVELOPE, AND PUTS IT IN POCKET INSIDE JACKET. HE SAYS A FEW WORDS TO OTHER PEOPLE AT TABLE, AND ACTS AS THOUGH NOTHING IS WRONG. HE OF ARNOLD AS HE SAYS A FEW MORE WORDS AND THEN GOES OUT DOOR ON LEFT WALL.

Washington. After reading the note, Arnold remained at the table for several minutes conversing with his guests and wife on topics of general interest. He then calmly announced that

he had been informed of urgent business at the fort which required his immediate attention. He asked to be excused for his abrupt departure and left the room.

CUT TO IS OF HALLWAY
AS ARNOLD ENTERS FROM
DINING ROOM. HALLWAY
IS DIFFERENT FROM ONE
SEEN BEFORE. IT HAS
A STAIRWAY TO RIGHT
OF DOOR THAT ARNOLD
HAS COME THROUGH. THE
OUTER DOOR IS TO THE
LEFT. TWO CHAIRS AND
A STAND WITH LAMP ARE
IN THE HALL. JARVIS'S
MESSENGER STANDS IN
HALL WITH A SERVANT.
THE MESSENGER IS ONE OF
THE MEN SEEN WITH
JARVIS IN THE CHASE
SCENE. NOW AS ARNOLD
STOPS BY THE MESSENGER
AND SAYS A FEW WORDS.

Arnold dismissed the messenger, instructing him not to mention the note or its contents to anyone.

ARNOLD PULLS THE
SERVANT OFF TO ONE
SIDE AWAY FROM WALL

He then ordered his horse saddled and for the barge

THE MESSENGER, JUST LEAVING, MIGHT BE ABLE TO HELP. ARNOLD SAYS A FEW WORDS TO THE SERVANT, THEN GOES UP THE STAIRS.

MS AS PEGGY COMES INTO HALL FROM THE DINING ROOM. CAMERA MOVES IN TO MCU AS SHE HURRIES UP THE STAIRS.

CUT TO MS OF BEDROOM. PEGGY AND ARNOLD ARE IN ROOM. ROOM CONTENTS: A DOUBLE BED, DRESSER, STAIR WITH LAMP, TWO CHAIRS, TWO WINDOWS. PLACEMENT OF FURNITURE IS UNIMPORTANT WITH THE EXCEPTION OF THE BED WHICH SHOULD BE CLOSE TO THE COUPLE. CAMERA GRADUALLY CLOSES IN TO MCU AS SCENE PROGRESSES. ARNOLD AND PEGGY ARE STANDING A FEW FEET APART. HE IS TALKING. HE TAKES A FEW STEPS AND THEN PUTS HIS HANDS ON HER SHOULDERS. SHE LOOKS DAZED.

MCU AS PEGGY FAINTS. ARNOLD CATCHES HER, PUTS HER ON BED, KISSES HER, AND LEAVES THE ROOM.

on the river below to prepare for casting off.⁴⁴

In the privacy of their own room, Arnold quickly told Peggy the contents of the note he had just received. He said his life depended on immediate escape and that he might never see her again.⁴⁵

44. Ibid., pp 138 & 139

45. Ibid., p. 139

FADE OUT SUSPENSEFUL AND
 DRAMATIC MUSIC.

CUT TO MS OF OUTER
 DOOR FROM OUTSIDE
 HOUSE AS ARNOLD COMES
 OUT. CAMERA MOVES
 WITH HIM IN MS AS HE
 HURRIES TO HIS HORSE.

HEAR SOUND OF DOOR OPENING
 AND CLOSING ONCE. HEAR
 FOOTSTEPS AND CANE
 THUMPING AGAINST GRAVEL
 IN DRIVE WHERE ARNOLD'S
 HORSE IS WAITING.

ARNOLD TRIES TO GET
 ON HORSE, BUT HAS
 TROUBLE BECAUSE OF HIS
 LEFT LEG. HORSE REARS
 AND PRANCES AROUND.

HORSE WHINNIING AS ARNOLD
 TRIES TO MOUNT. SOUND OF
 HORSE MOVING AROUND.

MS AS ARNOLD GETS ON
 HORSE, HURRIEDLY STRAPS
 CAME TO POINTEL. THEN
 HE SLIDES A RIDING CROP
 OUT FROM WHERE IT IS
 FASTENED BEHIND SADDLE.
 ARNOLD FLAYS THE HORSE
 INTO A GALLOP THROUGH
 BUSHES TOWARD RIVER
 BELOW THE HOUSE.

FADE OUT FOOTSTEPS AND CANE
 THUMPING WHEN ARNOLD MOUNTS
 HORSE.

HOOFEBENTS AND SOUND OF RIDING
 CROP HITTING HORSE. SOUND
 OF BUSHES BEING BROKEN AS
 HORSE RACES THROUGH THEM.

MS AS ARNOLD APPROACHES
 BARGE ON RIVER.

SOUND OF WATER AS ARNOLD
 APPROACHES BARGE AND RIVER.

MS AS ARNOLD LEAPS FROM
 HORSE.

FADE OUT HOOFEBENTS, SOUND
 OF RIDING CROP, AND BUSHES
 BEING BROKEN.

MS AS ARNOLD HURRIES TO
 BARGE AND BOARDS IT.

HEAR FOOTSTEPS AND THUMP OF
 CANE; WHEN ARNOLD SITS IN
 BARGE, FADE THESE CUT.

MS AS BARGE MOVES FROM
 SHORE.

SOUND OF OARS AS BARGE MOVES.

FADE IN MURMUR OF VOICES. PUT
 ALL SOUND UNDER NARRATOR.

CUT TO MSU OF ARNOLD
AND TWO MEN CRAW ON
BARGE. ARNOLD LOOKS
WILD EYED AND
DISHEVELED. HE TAKES,
GESTURES, AND POINTS
DOWN THE RIVER, THEN
NOD, SAY FEW WORDS,
SHOWING THEY
UNDERSTAND WHAT HE
WANTS.

Arnold nervously explained
to his boatmen that he
wanted to go to the
Vulture, a British warship
anchored down the river.
He had urgent business
there, he said, and the
boatmen should not be
afraid since he was
carrying a flag indicating
they were on a peaceful
mission. They must hurry
though, as he had an
appointment with General
Washington upon his return.⁴⁶

DISSOLVE TO MS OF
WASHINGTON AND TWO
OFFICERS ON HORSEBACK
AS THEY APPROACH
ARNOLD'S RESIDENCE
AT WEST POINT. THEY
REACH HOUSE AND
DISMOUNT.

SEGUE SOUND OF CARS, WATER,
HUMOR OF VOICES, WITH
HOOFBEATS. LOSE ALL BUT
HOOFBEATS WHICH ARE FADED OUT
WHEN WASHINGTON AND HIS
PARTY REACH HOUSE AND
DISMOUNT.

CUT TO MS OF OUTER DOOR
OF HOUSE FROM OUTSIDE
AS IT OPENS AND THE
TWO OFFICERS WHO HAD

FADE IN FOOTSTEPS AS DOOR
OPENS AND OFFICERS EMERGE.
ALSO HUMOR OF VOICES.
ALL UNDER NARRATOR.

46. Ibid.

OUT TO THE DOOR OF THE
DOOR OF HOUSE. THE
OUTSIDE AS IT CAME. THE TWO OFFICERS
WHO HAD BEEN DINING
WITH THE ARNOLO
HURRY OUT. ONE
OFFICER IS CARRYING
PAPERS. THESE INCLUDE
SUPPOSEDLY A NOTE OF
JAMESON'S AND ALSO
THE PAPERS ARNOLO HAD
GIVEN ANDRE. CAMERA
FOLLOWS OFFICERS IN
AS THEY HURRY OVER
TO WASHINGTON AND HIS
COMPANIONS.

barely half an hour after
Arnold's hurried departure,
Washington and his party
arrived at West Point.
He was immediately met
by the two officers he
had dispatched earlier
in the day. One of these
men, Colonel Hamilton,
acted as Washington's
secretary. To him,
Colonel Jameson's
messenger had delivered
the treasonous papers
found on Major Andre.
FADE OUT FOOTSTEPS.

CLOSE IN TO MEN OF
WASHINGTON AND OFFICER
WITH PAPERS AS THESE
ARE THRUST INTO THE
COMMANDER'S HANDS BY
THE EXCITED SOLDIER.
THE LATTER TALKS AND
GESTURES, APPEARS TO BE
IN AN OVERWHELMED STATE.
WASHINGTON PROMPTS, SAYS
A FEW WORDS AS HE STARTS
TO READ.

FADE OUT LOW MURMUR OF
VOICES AND BRING IN
BRIEFLY THE RUSTLE OF
PAPER AS WASHINGTON
PREPARES TO READ. AS HE
READS: SILENCE.

CU OF WASHINGTON'S FACE
AS HE READS. HIS FACE
SHOWS SURPRISE, SHOCK
AND DISMAY. HOLD FOR
A FEW SECONDS AS
NARRATOR SPEAKS LINES
BEGINNING: "THE MOST
UNBELIEVEABLE OF. . ."

DISSOLVE TO LS OF
BRITISH WARSHIP WITH
SAILS UNFURLED,
MOVING DOWN THE HUDSON.

DISSOLVE TO MCU OF
ARNOLD SITTING AT
TABLE IN SMALL ROOM
IN SHIP. FURNITURE:
A TABLE, CHAIR, BED,
AND DRESSER. ABOVE
THE TABLE WHERE
ARNOLD IS SITTING, IS
A CRUDE WINDOW. ARNOLD
IS WRITING A LETTER.
HE IS WEARING A
BRITISH OFFICER'S
UNIFORM.

SILENCE FOR FEW SECONDS,
THEN NARRATOR CONTINUES.

The most unbelievable of
events had occurred!

Arnold was a traitor!⁴⁷

An attempt was made to
catch Arnold, but he had
made good his escape.

The British warship was
his haven and carried him
to safety.⁴⁸

To Washington, whom Arnold
deeply admired, he sent
the following defense of
his action:

ARNOLD:

"The heart that is conscious
of its own rectitude cannot
attempt to palliate a step
which the world may censure
as wrong. I have never
acted from a principle of

47. Ibid., p. 141

48. Ibid., pp. 139-142.

love to my country since the commencement of the present unhappy contest between Great Britain and the Colonies. The same principle of love to my country actuates my present conduct, however it may appear inconsistent to the world, who very seldom judge right of any man's actions.'" ⁴⁹

CAMERA PANS WITH ARNOLD IN MCU AS HE PUTS DOWN PEN, GETS UP, AND GOES OVER TO WINDOW AND LOOKS OUT. THERE IS JUST WATER VISIBLE WHICH SHOULD SHOW SOME MOVEMENT OF THE SHIP BY RISING AND FALLING. ARNOLD IS DEEP IN THOUGHT AS HE gazes OUT WINDOW. SUPER PEGGY'S FACE OVER SCENE, HOLD FOR A FEW SECONDS, THEN FADE IT OUT. WHEN HER FACE IS SHOWN, ARNOLD'S FACE SHOWS SADNESS.

FADE IN SLOW DREAMY MUSIC OF THE TYPE USUALLY ASSOCIATED WITH LONGING AND SADNESS. 2ND TITLER APPEARS.

49. Ibid., pp. 144 & 145.

HOW OF ARNOLD AS HE
 TURNS AND GOES BACK TO
 TABLE, SITS, PICKS UP
 PEN AND RESUMES
 WRITING LETTER.

"I have no favor to ask
 for myself. I have too
 often experienced the
 ingratitude of my country
 to attempt it; but from
 the known humanity of
 your Excellency, I am
 induced to ask your
 protection for Mrs. Arnold
 from every insult and
 injury that a mistaken
 vengeance of my country
 may expose her to. It ought
 to fall only on me. . . ."⁵⁰

DISSOLVE TO MS OF
 LINDSBOUGH DRIVE
 PULLED BY SIX HORSES.
 ON TOP, A DRIVER AND
 ANOTHER MAN. THIS IS
 A SIDE VIEW. STAGE IS
 MOVING.

FADE OUT SLOW DREAMY MUSIC

NARRATOR:

Peggy Arnold, who returned
 briefly to Philadelphia,
 eventually set out to join
 her husband who was en route
 to England. Believed innocent

ON WORDS: "BELIEVED"

INNOCENT. . . ." CLOSE
IN TO CU OF WINDOW OF
STAGE AND GIVE MCU OF
VIEW INSIDE. PEGGY
SITS IN STAGE BY
WINDOW. SHE IS DRESSED
IN BLACK AND HEAVILY
VEILED.

DISSOLVE TO MCU OF
ARNOLDS, WHO ARE
CONSIDERABLY OLDER.
LOOKING, WORN AND
HAGGARD. THEY ARE IN
BUGGY PULLED BY TWO
HORSES. BUGGY HAS
STOPPED BY THE SEA.
WHERE THE ARNOLDS
COME OUT AT A SHIP
GOING AWAY FROM SHORE.
ARNOLD WEARS A CAPE
WHICH CONCEALS
CLOTHING UNDERNEATH.
IT IS A FOGGY, MISTY
DAY.

because of Arnold's letter
to Washington, and because
of her own cleverness,
she was in no danger of
losing her life as a
traitor. But public
sentiment had ultimately
driven her from the land.⁵¹

The experience of the exiled
Arnolds in England was an
unhappy one. They were
avoided by others and
grew lonely. Financial
problems beset them, and
living conditions became
difficult. Suspicion of the
General continually ran high,
and Arnold's offers to aid
in British military endeavors
were rejected.⁵²

51. Ibid., pp. 178 & 179.

52. Ibid., pp. 182 & 183.

FADE IN SLOW, HAUNTING
MILITARY MUSIC UNDER
NARRATOR.

CLOSE IN TO CU OF
ARNOLD'S FACE. HE
LOOKS VERY SAD AND
PENSIVE.

A traitor. . .but still
a brilliant general. Wrong.
. .but still he loved
America. One act. . . that
robbed him of his glory. .
.this Judas of the
Revolution.

SLOW FADE TO BLACK.

FADE OUT MUSIC.

CHAPTER FOUR

AFFAIRE d' HONNEUR

CHAPTER FOUR

AFFAIRE d' HONNEUR

GENERAL SETTING:

Country around New York and New Jersey during the latter part of the eighteenth and early part of the nineteenth century.

VIDEO	AUDIO
OPEN ON CU OF EMPTY WOODEN CRADLE. HOLD FOR A FEW SECONDS.	FADE IN LIGHT, GENTLE MUSIC.
CU AS A SLEEPING INFANT IS PLACED IN CRADLE.	FADE MUSIC UNDER NARRATOR.
ON WORDS: ". . . AND THE NEW LIFE. . ." MOVE IN TO TCU OF INFANT'S FACE. ADULT WHO PLACES CHILD IN CRADLE IS NOT SEEN, EXCEPT FOR ARMS. CHILD SHOULD APPEAR TO BE NEWBORN.	NARRATOR: (STRONG VOICE). A new life began, and with it, a restless odyssey that would span eight decades. The year was 1756. The place, Newark, New Jersey. And, the new life, just beginning, was that of Aaron Burr. ¹
CAMERA BEGINS TO MOVE BACK TO LS SHOWING ROOM WHERE CRADLE IS LOCATED. SUPER TITLE OVER SCENE. THEN CREDITS. TITLE: "AFFAIRE d' HONNEUR." SCENE: ROOM IS A BEDROOM.	MUSIC CONTINUES SLIGHTLY LOUDER AS CREDITS ARE SUPERED.

1. Nathan Schachner, Aaron Burr A Biography (New York: Frederick A. Stokes Company, 1937), p. 14.

FURNITURE IN ROOM: A BED, THE CRADLE, AND A FIREPLACE. THE CRADLE IS CLOSEST TO THE CAMERA AND SLIGHTLY TO THE LEFT OF THE CENTER OF THE ROOM. DIRECTLY BEHIND AND VERY CLOSE TO THE CRADLE, IS THE BED. THE FOOT OF THE BED IS TOWARD THE CENTER OF THE ROOM. TO THE RIGHT, AT THE FOOT OF THE BED AND ALONG THE BACK WALL, IS A FIREPLACE, WITH FIRE BURNING.

CHARACTER PLACEMENT: THE INFANT, AARON BURR, IS IN THE CRADLE. A WOMAN, BURR'S MOTHER, LIES IN THE BED. ANOTHER WOMAN, A MIDWIFE, STANDS BY THE BED ON THE SIDE CLOSEST TO THE BACK WALL. A MAN, BURR'S FATHER, STANDS AT THE FOOT OF THE BED. CHARACTERS DO NOT MOVE AS TITLE AND CREDITS ARE SUPERED.

FADE MUSIC UNDER NARRATOR.

CHARACTERS STILL DO NOT MOVE.

The parents of Aaron Burr were earnest, God-fearing people.²

2. Ibid.

CAMERA MOVES IN TO MCU OF FATHER AS HE WALKS OVER TO BED, LEANS DOWN, AND KISSES HIS WIFE ON CHEEK. HUSBAND AND WIFE GAZE AT EACH OTHER FOR A MOMENT.

MOVE IN TO CU OF MOTHER'S FACE AS SHE TURNS AND LOOKS AT CHILD IN CRADLE. SHE IS AN ATTRACTIVE WOMAN, BUT LOOKS TIRED AND SOMEWHAT UNTIDY. SHE SMILES SLIGHTLY.

CAMERA MOVES DOWN TO MCU OF INFANT IN CRADLE.

MOVE BACK TO MCU OF CRADLE AND LITTLE GIRL. SARAH, AGE TWO, IS SQUATTING AT THE FOOT OF THE CRADLE. SHE IS GAZING AT THE NEW BABY.

His father was a minister. For twenty years he had been pastor of the Presbyterian church in Newark. Now, in 1756, he was engaged in a slightly different field: education. He had become President of Princeton College.³ Aaron's mother was also a religious person. With her youth and spirited personality, she was a good wife for Reverend Burr, and their marriage was happy.

Aaron was the second of two children.

Sarah, his sister, was about two years older.

3. J. Parton, The Life and Times of Aaron Burr (New York: Mason Brothers, 1858), p. 45.

DISSOLVE TO MCU OF FACES OF SARAH, AGE FOUR, AND AARON, AGE TWO. THEY LOOK VERY UNHAPPY AND PUZZLED. THEY ARE DARK HAIRRED CHILDREN.

CAMERA MOVES BACK TO MS TO SHOW CHILDREN, MODESTLY DRESSED, STANDING SIDE BY SIDE, HOLDING HANDS. THERE ARE SATCHELS ON THE GROUND BESIDE THEM. THE CHILDREN ARE OUTSIDE, AND BEHIND THEM IS A HOUSE; THE CLOSED DOOR IS VISIBLE. IT IS A DARK GLOOMY DAY.

DISSOLVE TO CU OF FACE OF REVEREND EDWARDS. HE IS A STERN LOOKING MIDDLE AGED MAN. HE WEARS CLOTHES OF THE CHEROKEE, AND A HAT. HE IS FROWNING AS HE GLARES INTENTLY AT THE CAMERA.

FADE OUT MUSIC.

The two children never had a chance to really know their parents. When Aaron was only two, and Sarah four, their mother died. Several months later, their father also passed away. Aaron and Sarah were sent to live with a relative, Reverend Timothy Edwards, who lived in Elizabethtown.⁴

Reverend Edwards was a righteous and dutiful man, who duly admonished and flogged his young charges as occasion required. But he seems to have had no influence over Aaron, who, at the age of ten, ran away to sea.

4. Schachner, Aaron Burr A Biography, p. 18.

ZOOM BACK TO IS AS
CAMERA MAKES ONE
HUNDRED AND EIGHT
DEGREE PAN TO SHOW
THAT WHAT THE
REVEREND WAS GAZING
AT WAS A SHIP TIED
TO A WHARF. SHIP HAS
SAILES, WHICH ARE
FURLED. THERE IS AN
EARLY MORNING FOG.

Unfortunately, however, the
Reverend caught up with
young Burr before his ship
set sail. Trapped, Aaron
had no choice but to
accompany his captor back
home.⁵

DISSOLVE TO MS OF AARON,
AGE ELEVEN, HE IS
SITTING UNDER A TREE ON
THE BANK OF A RIVER. HE
APPEARS TO BE LOST IN
THOUGHT. HE IS HOLDING
A HEAVY LOOKING BOOK
WHICH HE HAS BEEN
READING. AS SCENE OPENS,
HE IS GAZING OUT OVER THE
RIVER. AFTER A FEW SECONDS
ON WORDS: ". . . HIS MIND
CARRIED. . ." HE
BECOMES ENGROSSSED AGAIN
IN THE BOOK. AARON IS
WEARING CASUAL, SIMPLE
CLOTHES.

From these early years and
through all his life, Aaron
Burr was challenged by
far-off dreams that never
stopped calling him. And,
though his life was one of
action, his mind carried
him faster and farther than
ever his wandering feet.⁶

CAMERA MOVES IN SLOWLY TO
TCU OF COVER OF BOOK.
TITLE IS VISIBLE: THE
AMERID.

At age eleven, Aaron was
intellectually prepared to
enter Princeton College.
However, he was refused
admittance because of his
youth. So, until he was

5. Henry Childs Herwin, Aaron Burr (Boston: Maynard & Company, 1899), pp. 6 & 7.

6. Holmes Alexander, Aaron Burr The Proud Pretender (New York: Harper & Brothers, 1937), p. 12.

thirteen, he read and
studied at home.

DEFOCUS CAMERA AND
REFOCUS ON TOP OF
DIFFERENT BOOK COVER.
SEE TITLE: THE ILIAD.
ZOOM BACK TO HCU,
SHOWING AARON, AGE
THIRTEEN, SEATED AT A
DESK. HE IS READING
THE BOOK. AARON IS
MODESTLY DRESSED IN
MORE FORMAL ATTIRE
THAN WHEN LAST SEEN.
ON THE DESK, BESIDE
THE BOOK, WHICH BURR
IS PARTIALLY HOLDING,
IS A PEN AND PAPER.
THE ROOM IS NOT SEEN.

AARON PUTS DOWN THE
BOOK, GLAZES OFF INTO
SPACE FOR A FEW
SECONDS, THEN PICKS
UP THE PEN AND BEGINS
TO WRITE.

Then he applied again for
admission to Princeton. As
a special favor, he was
allowed to join the Sophomore
class, although he was still
under the age limit normally
allowed.⁷

Young Burr had a vivid
imagination and an unquenchable
thirst for knowledge. He was
an industrious scholar,
excelling in rhetoric and
languages. He was endowed
with great creative ability,
and might conceivably have
written his way to fame, had
he so desired.⁸

7. Merwin, pp. 7 & 8.

8. Alexander, p. 235.

DISSOLVE TO LS OF
 STABLE CHURCH. AARON
 WALKS INTO VIEW OF
 CAMERA RIGHT. HE
 MOVES TOWARD THE
 CHURCH AND AWAY FROM
 THE CAMERA. AARON IS
 NOW SIXTEEN. HE IS
 DRESSED IN A MODEST
 SUIT OF THE PERIOD.
 HE REACHES THE CHURCH,
 OPENS THE DOOR, ENTERS
 AND CLOSSES THE DOOR.
 AT THIS POINT, AARON
 HAS ATTAINED HIS FULL
 GROWTH. HE IS OF
 SLIGHT BUILD, UNDER
 SIX FEET IN HEIGHT.
 AS STORY PROGRESSES,
 HE AGES GRADUALLY.

DISSOLVE TO MSU OF
 LIBRARY SHELF FILLED
 WITH BOOKS. THE TITLES
 ARE NOT SEEN. A HAND
 REACHES OUT, REMOVES
 A BOOK, AND WITHDRAWS.
 A FEW SECONDS LATER, ON
 THE WORDS: "... HE
 WAS UNABLE..." THE
 HAND RETURNS THE BOOK
 TO THE SHELF, AND
 WITHDRAWS.

DISSOLVE TO MSU OF OPEN
 CARRIAGE, HITCHED TO A
 TEAM OF HORSES. THE

In 1772, at the age of
 sixteen, Aaron graduated
 from Princeton with highest
 honors and a Bachelor of
 Arts degree. The next year
 was spent deliberating on
 the choice of a profession.
 He thought seriously of
 entering the ministry.⁹

Under Dr. Joseph Ballamy of
 Connecticut, who was a well
 known preacher, Aaron delved
 deeply into the subject of
 theology. Within a year's
 time, he had discovered that
 he was unable to accept the
 precepts of religion as a
 way of life.

It was time to seek his
 future elsewhere.¹⁰

9. Herwin, pp. 9-10.

10. Ibid., pp. 10-11.

CARRIAGE IS IN FRONT OF A HOUSE. THERE IS A DRIVER SEATED IN THE FRONT PART OF THE CARRIAGE. THE DOOR TO THE HOUSE OPENS. CAMERA MOVES UP TO TOP OF DOOR AS AARON COMES OUT. HE CLOSSES THE DOOR. IT IS A SPRING DAY, AND AARON IS WEARING A CAPE OVER HIS SUIT; ALSO A HAT. HE IS CARRYING A SATCHEL. CAMERA FOLLOWS AS AARON WALKS TO CARRIAGE, HANDS SATCHEL TO DRIVER, WHO PUTS IT UNDER THE SEAT AS AARON CLIMBS IN.

DISSOLVE TO LS OF OFFICE. TAPPAN REEVES AND AARON ARE IN THE ROOM. TAPPAN IS SLIGHTLY OLDER LOOKING THAN AARON. BOTH ARE DRESSED IN CLOTHES APPROPRIATE FOR LAWYERS OF THAT PERIOD. OFFICE COMMENTS: AT CAMERA LEFT ALONG THE BACK WALL AND LEFT WALL, IS A BOOKCASE. A FLAT TOP DESK IS IN FRONT OF THE BOOKCASE AND IN THE CENTER OF THE BACK WALL IS A WINDOW WITH CURTAINS. THESE ARE CLOSED BUT MOVING IN THE SUMMER DRESS AS THE WINDOW IS OPEN. TO THE RIGHT OF THE WINDOW AND AGAINST THE BACK WALL IS A SOFA. ON THE RIGHT WALL, CLOSE TO THE SOFA, IS A FIREPLACE; NO FIRE.

FADE IN LOW MURMUR OF VOICES UNDER NARRATOR.

Aaron went to Litchfield, Connecticut, where he stayed with his sister and studied law under her husband, Tappan Reeves.

CHARACTER PLACEMENT:
 REEVES IS SEAT SITTING
 ON THE RIGHT SIDE OF
 THE DESK TOP. AARON IS
 STANDING IN THE CENTER
 OF THE ROOM, FACING
 REEVES. THEY ARE TALKING.
 AARON HOLDS A BOOK, WHICH
 HE GESTURES TOWARD
 OCCASIONALLY. THEY APPEAR
 TO BE DISCUSSING SOMETHING
 IN THE BOOK. CAMERA
 GRADUALLY MOVES IN TO US
 OF THE TWO MEN.

ON WORDS: ". . .MURMURS
 OF A. . ." MEN STOP
 TALKING AND LOOK TOWARD
 THE WINDOW.

ON WORDS: ". . .BEGIN TO
 BE... ." AARON MOVES TO
 THE WINDOW AND PULLS BACK
 THE RIGHT CURTAIN. REEVES
 ALSO MOVES, AND A SECOND
 OR SO AFTER AARON, HE
 PULLS BACK THE LEFT
 CURTAIN. THE CAMERA GOES
 TO NEW OF MEN AS THEY GO
 TO WINDOW.

AS THE MEN LOOK OUT, THE
 CAMERA DOES TOO, GOING
 BETWEEN THE TWO MEN AND
 TILTING DOWN TO SHOW IN
 ND THE STREET BELOW THE
 TWO-STORY BUILDING. A
 MILITARY MARCHING BAND,
 IN UNIFORMS, IS PASSING BY.

But now, in the summer of
 1774, the murmurs of a
 revolution. . .

ABRUPTLY FADE OUT LOW MURMUR
 OF VOICES ON WORDS: "MURMURS
 OF A. . ."

. . .began to be heard.

FADE IN SOUND OF MARCHING
 BAND. SOUND IS FAINT IN
 BEGINNING, BUT GROWS, AND
 REACHES ITS PEAK AS THE MEN
 LOOK OUT THE WINDOW. BAND
 MUSIC INCLUDES DRUMS, FIFES,
 BUGLES.

CUT TO CU OF AARON'S
FACE. HE IS FROWNING,
AND LOOKS DISTURBED AS
HE WATCHES THE DAID.

FADE MUSIC UNDER NARRATOR.

Aaron realized his career
plans would soon be

interrupted.¹¹

FADE OUT MUSIC

DISSOLVE TO LS OF ROAD
WITH WOODEN BRIDGE. THE
CAMERA IS LOCATED ON THE
RIGHT SIDE OF THE ROAD,
FACING THE BRIDGE. NEXT
TO THE CAMERA, ON THE
RIGHT, IS A TREE. ITS
LEAFY BRANCHES HANG OUT
OVER THE ROAD AND CAMERA
INTO THE UPPER RIGHT
FOREGROUND. THE
COUNTRYSIDE ALONG THE
ROAD CONSISTS OF OPEN
FIELDS WITH A FEW TREES
SCATTERED THROUGHOUT.
SOME WILD FLOWERS ARE
BY THE ROADSIDE. THE
BRIDGE HAS SIDE RAILS,
AND IS SEEN AT AN ANGLE
AS THERE IS A SHARP LEFT
TURN IN THE ROAD, AND
THE BRIDGE IS BUILT ON
THIS TURN. ON THE LEFT
SIDE OF THE BRIDGE, OR
THE INSIDE OF THE CURVE
AND ACROSS THE RIVER,
THERE ARE SOME BUSHES.
THESE OBSTRUCT THE VIEW
OF ANYONE COMING UNTIL
HE STARTS ACROSS THE
BRIDGE. BURR COMES
RIDING ACROSS THE
BRIDGE AND TOWARD THE

FADE IN HOOFBEATS OF
CANTERING HORSE. THESE
ARE FAINT IN THE BEGINNING,
AND GROW, REACHING THE PEAK
IN VOLUME AS BURR RIDES
PAST THE CAMERA. THEN THEY
BEGIN TO FADE AGAIN. ALSO
FADE IN SOUND OF BIRDS
CHIRPING, AND THE GENTLE
MURMUR OF A STREAM. PUT
ALL UNDER THE NARRATOR.
HE FINISHES SPEAKING JUST
BEFORE BURR PASSES THE
CAMERA.

11. Ibid., pp. 13--15.

CAMERA, THE HORSE MOVING IN AN EASY CANTER. ARON IS WEARING A SIMPLE UNIFORM. HE RIDES BY THE CAMERA ON CAMERA LEFT. AS HE DOES, THE CAMERA TAKES UP IN NEW AND PANS WITH HIM AS HE GOES DOWN THE ROAD.

IN TAKING UP, AN ILLUSION OF POWER SHOULD BE CREATED. THE HEAVY HITCHES OF THE TRAIL SHOULD BE OBVIOUS AS THEY INDICATE THE ADVANCE OF THE DEPTHS WAR. ALSO, BORN'S FACE, WHICH LOOKS YOUNG AND FULLY CONFIDENT, SHOULD BE CLEARLY SHOWN. HOLD SHOT WHILE ARON RIDES BY THE CAMERA AND DOWN THE ROAD UNTIL HE MOVES INTO MC.

DEFOCUS CAMERA AND REFOCUS ON US OF ARON NOW GOING BACK TOWARD THE CAMERA. THE PHYSICAL SETTING IS THE SAME AS IN THE PREVIOUS SHOT, BUT THE SCENE HAS BEEN REVERSED. ARON IS NOW RIDING TOWARD THE CAMERA. THE COUNTRY LOOKS DARK, COLD, AND DRY. IT IS WINTER. THERE IS ICE ON THE RIVER AND SNOW ON THE GROUND. THE WIND BLOWS IN CLOUDS WHICH MAKE SNOW DRIFT ACROSS THE ROAD AND THE DRY HILLSIDES OF THE TRAIL MOVE.

Burr was only a youth of nineteen, when he joined the army in July of 1775.¹²

SEVERAL CHIRPING HOODED BIRDS, BIRDS' CHIRPING, SOUND OF HUMMINGBIRD RIVER WITH WIND AND BLOW HOODED BIRDS. LOSE ALL BUT LATTER TWO SOUNDS THESE ARE PUT UNDER THE HAWK, WHO FINISHES SPARKING JUST AS BORN PASSES THE CAMERA. THE SOUND OF THE HOODED BIRDS IS LOUDEST WHEN ARON PASSES THE CAMERA, THEN THEY FLY AGAIN.

12. Ibid., pp. 17 & 18.

THE CAMERA HAS BEEN
RAISED BUT IS STILL
LOOKED UNDER THE TREE.
SINCE THE CAMERA IS
HIGHER, THE SCENE IS
SHOT THROUGH THE BIRCH
BRANCHES. BURN RIDES
TOWARD THE BRIDGE AND
CAMERA, HIS HORSE
MOVING IN A SLOW TROT.
NEITHER HE NOR THE
HORSE SHOW ANY SPIRIT:
BOTH APPEAR WEARIED, WORKY,
AND COLD. BURN WEARS A
RAGGED LOOKING UNIFORM
WHICH IS ONLY PARTIALLY
SEEN. AROUND HIS
SHOULDERS IS DRAPPED A
SMALL TATTERED AND
SOILED BLANKET TO WARD
OFF THE WIND AND COLD.
THIS, BURN CLUTCHES WITH
ONE HAND, USING THE
OTHER FOR HIS REINS.
HE SITS SLUMPED IN HIS
SADDLE, HIS HEAD SLIGHTLY
LOWERED. HE HAS NO HAIR
AND SNOW HAS BLOWN INTO
HIS HAIR. HE PASSES THE
CAMERA ON CAMERA RIGHT
AND THE CAMERA TILTS
DOWN SLIGHTLY IN MCU AS
HE PASSES. HIS FACE,
CLEARLY SEEN, LOOKS
WORN AND TIRED, OLDER
AND MORE HANLY.

DISSOLVE TO MCU OF
PARTIALLY FILLED BOOKCASE.
HANDS REACH OUT AND PLACE

Four years later he returned
to civilian life. . .older,
wiser. . .grown into a man.¹³

FADE OUT SOUND OF WIND AND
HOOFBEATS.

13. Ibid., p. 49.

HALF A DOZEN BOOKS ON THE SHELF, THEN WITHDRAW. THE PROCESS IS REPEATED AGAIN AS THE CAMERA BEGINS MOVING BACK TO US OF A SMALL OFFICE AND AARON WHO IS DRESSED IN A CIVILIAN SUIT. SCENE: ON THE BACK WALL IS THE BOOKCASE WHICH AARON IS FILLING WITH BOOKS FROM A STACK ON THE DESK. THE BOOKCASE, NEARLY FULL AFTER THE BOOKS AARON HAS JUST PLACED THERE, RUNS THE FULL LENGTH OF THE WALL. IT BEGINS ABOUT THREE FEET ABOVE THE FLOOR AND EXTENDS UPWARD TO ABOUT SEVEN FEET ABOVE THE FLOOR. IN FRONT OF THE BOOKCASE IS A FLAT TOPPED DESK AND A CHAIR. ON CAMERA RIGHT, ON THE WALL, IS A DOOR. NEXT TO THE DOOR AND CLOSE TO THE BACK WALL IS A WINDOW, WITH CURTAINS WHICH ARE SHUT. AGAINST THE LEFT WALL IS A SMALL SOFA. TWO LAMPS HANG ON THE WALL, ONE AT EITHER END OF THE SOFA. BETWEEN THE LAMPS HANGS A PAINTING: A PORTRAIT OF BURR'S PARENTS, SISTER, AGE TWO, AND HERSELF, A BABY WRAPPED IN A BLANKET AND HELD BY THE MOTHER. THE PICTURE SHOULD REPRESENT

As quickly as possible, Aaron wanted to resume his study of law. He did not return to his sister's home to study under her husband as he once had, but instead, settled in New York, where he hoped to be admitted to the Bar.¹⁴

14. Ibid., pp. 50 & 51.

THE PARENTS AND SMALL CHILDREN SEEN IN THE BEGINNING OF THE STORY.

DISSOLVE TO MCU OF WINDOW FROM OUTSIDE. THIS IS THE WINDOW OF BURR'S OFFICE IN PREVIOUS SCENE THE CURTAIN INSIDE IS STILL CLOSED. A HAND PULLS OPEN ONE SIDE OF THE CURTAIN AND ANOTHER HAND PUTS A SIGN IN THE WINDOW. HANDS WITHDRAW AND CURTAIN FALLS BACK INTO PLACE. CAMERA MOVES UP TO TCU OF SIGN. IT SAYS: AARON BURR ATTORNEY AT LAW.

DISSOLVE TO MCU OF AARON LOOKING AT PICTURE OF PARENTS, SISTER, AND HIMSELF HANGING ON THE WALL OF HIS OFFICE. HE REACHES OUT WITH BOTH HANDS AND TOUCHES THE PAINTING AS THOUGH TO MAKE IT HANG STRAIGHTER ON THE WALL.

AFTER BURR'S HANDS HAVE TOUCHED THE PICTURE, DEFOCUS CAMERA AND REFOCUS ON MCU OF AARON, HANDS STILL ON PICTURE AS IN PREVIOUS SCENE. NOW, HOWEVER, THE PICTURE HAS CHANGED. IT HAS BECOME A PICTURE OF AARON WITH HIS WIFE AND BABY.

In January, 1782, this wish was fulfilled. Burr became a licensed attorney.¹⁵

With his practice to provide an adequate living, Aaron began to think of marriage. He was twenty-six; old enough for the responsibility of a wife and family.

On July 2, 1782, he married Theodosia Prevost. The following year, Burr's only legitimate child was born. She, too, was named Theodosia. Aaron's domestic life was

15. Ibid.

MOVE IN TO TCU OF
PICTURE, THEN GRADUALLY
TO TCU OF THEODOSIA
PREVOST BURR'S FACE IN
PICTURE.

complete.¹⁶

The new Mrs. Burr, though
not beautiful, was a
woman of great charm. She
was well educated, gentle,
affectionate, and ten years
older than Aaron. He was
her second husband. The
first, a British officer, had
died during the war, leaving
her with five small children.
To Aaron, who had never had
a mother or family life,
this older and maternal
woman was the answer to
many dreams.¹⁷

MOVE BACK TO MS OF BURR
NOW SEATED AT HIS DESK
WITH AN OPEN BOOK, PEN
AND PAPER IN FRONT OF
HIM. HE LOOKS AT THE
FAMILY PICTURE ON THE
WALL, SMILES, THEN LOOKS
DOWN AT THE BOOK. HE
BEGINS READING, PICKS

The next few years which
Burr was to devote mainly
to law and to his family,
were to be the happiest of
life. He was a skillful

16. Ibid., pp 51 & 61.

17. Alexander, p. 74, and Merwin, p. 53.

UP THE PEN AND JOES
DOWN A FEW NOTES
AS HE READS ALONG.

and successful lawyer and
legal cases were not hard
to find, as litigation over
the confiscation of Tory
estates continued for some
time after the war.¹³

DISSOLVE TO LS. OF
ASSEMBLY ROOM. SCENE:
THE ROOM HAS FOUR
WINDOWS; TWO ON THE
LEFT WALL, TWO ON THE
RIGHT WALL. THESE HAVE
CURTAINS, WHICH ARE
OPEN. VIEW OUTSIDE
THE WINDOWS IS NOT SEEN.
IN THE ROOM ARE ABOUT TWO
DOZEN MEN. CLOSE TO THE
BACK WALL IS A TABLE
ABOUT EIGHT FEET LONG.
ONE MAN SITS AT THIS
TABLE, WITH AN EMPTY
CHAIR ON EITHER SIDE
OF HIM. THERE ARE BOOKS,
PAPERS, AND PENS ON THE
TABLE. ALONG BOTH THE
RIGHT AND LEFT WALLS
SIMILAR TABLES ARE PLACED.
THESE ARE ALSO COVERED
WITH PAPER, PENS, AND BOOKS.
TWO TO FOUR MEN SIT BEHIND
EACH TABLE. TWO SMALL,
PLAIN, ROSTRUMS, EACH WITH
A MAN BEHIND IT, STAND ON
THE LEFT AND RIGHT CENTER
FOREGROUND, RESPECTIVELY.
THE MEN HAVE THEIR BACKS TO
THE CAMERA AND ARE ONLY
PARTIALLY SEEN.

In these early years of his
career, Aaron Burr attracted
the attention of colonial
officials who were
struggling to set up a new
government on both a
national and state level.

13. Schachner, Aaron Burr A Biography, pp. 80 & 82.

CUT TO MCU OF FRONT VIEW OF BURR, WHO IS STANDING BEHIND ONE OF THE ROSTRUMS. HE IS TALKING, AND OCCASIONALLY GESTURES, SMILES.

MOVE BACK TO MS, SHOWING FRONT VIEW OF HAMILTON ALSO BEHIND A ROSTRUM. BURR HAS STOPPED TALKING, AND HAMILTON BEGINS. THEY ARE DEBATING.

MOVE BACK TO LS AS HAMILTON STOPS TALKING, ENDING THE DEBATE. BOTH MEN PICK UP PAPERS FROM THE ROSTRUMS AND MOVE AWAY FROM THEM. AS THEY MOVE, THE OTHER MEMBERS OF THE ASSEMBLY RISE AND MOVE OUT ON TO THE FLOOR IN RANDOM ORDER. THERE THEY MINGLE INFORMALLY,

His obvious abilities made him a prime candidate for public office, and in spite of his protests, he was elected to the State Assembly of New York in April of 1784. Now he was both lawyer and politician.¹⁹

And now. . .his path began to cross with that of another young and brilliant lawmaker. . .Alexander Hamilton. The encounter of these two men began a struggle for power which was to end in tragedy.

A contemporary, Erastus Root, also a lawyer, once compared his two colleagues. ERASTUS ROOT: (REFINED VOICE). "As a lawyer and as a scholar, Burr was not inferior to

19. Ibid., p. 83.

DISCUSSING THE DEBATE. BURR AND HAMILTON MEET ABOUT IN THE CENTER OF THE ROOM, STOP, AND BEGIN TALKING TO EACH OTHER. THE CAMERA MOVES IN TO MCU OF THE TWO MEN. BURR LOOKS FRIENDLY, INTERESTED IN WHAT HAMILTON SAYS. HE OCCASIONALLY SMILES, NODS HEAD, AND GESTURES ENTHUSIASTICALLY. HE SEEMS RELAXED AND AT EASE. HAMILTON LOOKS AND ACTS LIKE AN ARISTOCRAT. HE HAS A SOLID FACE, AND HOLDS HIS HEAD SLIGHTLY TOO HIGH, GIVING THE IMPRESSION THAT HE IS "LOOKING DOWN" ON BURR. HE HAS FLUTTERY, NERVOUS HANDS, AND APPEARS UNABLE TO RELAX IN AN INFORMAL SITUATION.

THEY ARE IN THE CENTER
OF THE ROOM. HAMILTON
NODS AND LAUGHS.

Hamilton. His reasoning powers were at least equal. Their notes of argument were very different. Hamilton was very diffuse and wordy. Burr's arguments were generally methodized and compact. . . . Burr would say as much in half an hour as Hamilton in two hours. Burr was terse and convincing, while Hamilton was flowing and rapturous. They were much the greatest men in the state, and perhaps the greatest men in the United States."²⁰

NARRATOR:

In discussing their political beliefs, Burr and

20. Merwin, pp. 60 & 61.

THEN HE STARTS TO
SPEAK AGAIN.

BURR LAUGHS AGAIN ON
THE WORDS: "...TOLERANT
AND AMUSED. ..."

CUT TO CU OF HAMILTON'S
FACE. HE SAYS A FEW
WORDS, LOOKING VERY
SOBER ALL THE WHILE.
HIS HEAD IS STILL
HEED SLIGHTLY TOO
HIGH AS HE LOOKS
DIRECTLY AT THE
CAMERA. THROUGHOUT
THE STORY, HAMILTON
SHOULD GIVE THE
IMPRESSION OF A
SNOBBISH ARISTOCRAT.

DEFOCUS CAMERA AND
REFOCUS ON CU OF
HAMILTON'S FACE. HE
IS LOOKING DIRECTLY AT
THE CAMERA AS BEFORE,
AND IS TALKING, ZOOM
BACK AND UP TO HIGH
ANGLE MS, SHOWING
HAMILTON ON A SLIGHTLY
RAISED PLATFORM, BEHIND
A HUGE FORMAL ROSEBUSH.

Hamilton were quite
different. Burr was an
adventurer, a romantic
with a parching thirst
for fresh and sparkling
ideas. He loved life and
people, and was a tolerant
and amused spectator of the
human comedy. Hamilton was
an idealist, with a
fanatical passion for
tradition and order. He was
obsessed by aristocracy,
and had little compassion
for the common people of
the world.²¹

To Hamilton, being in
was more than just
He regarded it as
which bordered
of consecr
driven

21. Alexander, p. 102

THIS IS DECORATED WITH
PATRIOTIC BURNING OF
RED, WHITE, AND BLUE.
HAMILTON IS GIVING A
SPEECH, AND GESTURES
AS HE TALKS, USING
FLUTTERING, DELICATE
MOTIONS.

ZOOM BACK TO HIGH
ANGLE IS, SHOWING
THAT HAMILTON IS
ADDRESSING A LARGE
PARTY GATHERING. THE
ROOM IS QUITE BIG AND
FILLED WITH AROUND A
HUNDRED MEN. THESE
ARE WELL DRESSED UPPER
CLASS GENTLEMEN. THEY
ARE SEATED ON WOODEN
BENCHES, FACING HAMILTON.
STRIPS OF PATRIOTIC
BURNING, RED, WHITE, AND
BLUE, ARE FASTENED TO THE
WALLS. THERE IS A LARGE
POSTER ABOVE AND BEHIND
HAMILTON WHICH IS NOW
SEEN FOR THE FIRST TIME.
IT SAYS IN LARGE LETTERS:
"FEDERALISTS." IN
SMALLER LETTERS, ONE ON
EITHER SIDE OF THIS

passion and devotion that
makes martyrs out of many
men. Hamilton was led by
a vision of an empire
ruled by a centralized
government and controlled
by benevolent lords of the
aristocracy. They would
look out for the common
people, and provide liberty
and justice for all.²² But
this was a dream never to be,
for Hamilton and his party
of Federalists were the
remains of an era fast fading
into the twilight of time.
They spoke of liberty. . .but
the people wanted equality.
And they spoke of justice. .
. but the people wanted
democracy. Traditionalist
that he was, Hamilton was

22. Ibid., pp. 159 & 160

WORD, ARE THE WORDS:
 "LIBERTY," "JUSTICE."

unable to change with a
 changing world. . .to
 adjust to new ideas. He
 and the Federalist Party
 were fighting for political
 survival. Their opponents
 were the Whigs or
 Republicans; the party of
 Aaron Burr.

DISSOLVE TO LOW ANGLE
 IS OF SEASIDE. IT IS
 SPRING TIME, AND THE
 CAMERA IS LOW ENOUGH
 SO THAT IN THE RIGHT
 FOREGROUND SEVERAL BLADES
 OF GRASS ARE SEEN IN CU
 WODDING GENTLY IN THE
 BREEZE. IN THE
 BACKGROUND BY THE SEA,
 AND ON CAMERA LEFT IS A
 SMALL WHITE CHURCH
 WITH A STEEPLE. TO THE
 RIGHT OF THE CHURCH
 AND BORDERED ACROSS
 THE SEASIDE, ARE HUGE
 ROCKS. THE WAVES CRASH
 UP AGAINST THEM. AS
 THE SCENE OPENS, THE
 SUN IS JUST RISING. IT
 COMES UP RATHER FAST
 SO THAT NORMAL DAYLIGHT
 IS ESTABLISHED BY THE
 END OF THE SCENE. ALSO,
 IN THE BEGINNING OF THE
 SCENE, AARON IS SITTING
 ON ONE OF THE ROCKS IN

FADE SOUND OF WAVES HITTING
 ROCKS AND THE CRYING OF
 SEAGULLS UNDER NARRATOR.

As a politician, Burr was
 the antithesis of Alexander
 Hamilton. He was the rising
 sun on the horizon of an age
 about to begin. Now, just
 brief years before the turn
 of the century, political
 philosophy in America was
 becoming progressively
 democratic. This development
 of a new frontier in
 politics had been instigated

THE CENTER BACKGROUND. HE HAS BEEN WATCHING THE SUNRISE. HE STAYS ON THE ROCK ONLY A FEW SECONDS, THEN GETS UP, TURNS, AND WALKS TOWARD THE CAMERA. HE PASSES IT ON THE LEFT, AND THE CAMERA TILTS UP AND PANS WITH HIM IN MCU AS HE GOES BY. THE TILT UP SHOULD GIVE THE IMPRESSION OF POWER. AT THE SAME TIME IT SHOULD BE APPARENT THAT THE SUN HAS FULLY RISEN. AARON IS DRESSED IN SIMPLE SUIT, AND IS CARRYING A FOLDER FULL OF PAPERS. CAMERA CONTINUES TO PAN WITH AARON AS HE WALKS AWAY FROM IT AND TOWARD A SQUARE BUILDING WITH A DOME SHAPED ROOF. THIS HE REACHES WHEN HE HAS WALKED INTO A MS. HE OPENS THE DOOR, ENTERS, AND CLOSSES THE DOOR.

CUT TO MS OF AARON INSIDE THE BUILDING AS HE CLOSSES THE DOOR. ZOOM BACK TO LS TO SHOW THE ROOM FILLED WITH OVER A HUNDRED MEN: THE SCENE SHOULD CONTAIN MORE PEOPLE THAN WERE IN THE GROUP OF FEDERALISTS. IN THIS GROUP, THERE APPEARS TO BE A MIXTURE

by Burr and the Republicans, who were looking toward the future instead of back into the past.

AS BURR GETS CLOSE TO THE CAMERA, FADE IN FOOTSTEPS ON SAND AND GRAVEL. AFTER HE PASSES THE CAMERA, FADE THEM OUT.

FADE OUT SOUND OF WAVES AND SEAGULLS.

They advocated equality for all people, regardless of wealth or social class.

The Republicans were interested in constructing a democratic government so that all citizens

OF PEOPLE, FROM VARIOUS SOCIAL LEVELS AND WITH DIFFERENT DEGREES OF WEALTH: SOME ARE FINELY DRESSED, SOME IN MODEST SUITS, AND SOME ARE POORLY DRESSED. THE MAJORITY OF MEN ARE SITTING IN PEWS, BUT ALONG THE WALLS, MEN ARE ALSO STANDING. THERE ARE TWO ROWS OF PEWS WITH A CENTER AISLE LEADING FROM THE DOOR WHERE AARON HAS ENTERED, UP TO AND BEYOND WHERE THE CAMERA IS LOCATED. AFTER AARON CLOSES THE DOOR, HE PAUSES ONLY BRIEFLY, THEN STRIDES UP THE AISLE TOWARD THE CAMERA. WHEN HE IS NEARLY TO THE CAMERA, IT ARCS RIGHT TO LET HIM PASS, AND PANS IN HIS TO FOLLOW HIM AS HE CONTINUES UP THE AISLE TO A SPEAKER'S PLATFORM. HE GOES UP THREE STEPS ON THE RIGHT SIDE OF THE PLATFORM AND THEN STOPS BEHIND A HEAVY CARVED ROSTRUM. AT THIS POINT, HE HAS MOVED INTO A SLIGHTLY LOW ANGLE LS. AARON PLACES THE FOLDER HE HAS BEEN CARRYING ON THE ROSTRUM. ON CAMERA LEFT AND IN LINE WITH THE ROSTRUM IS A FLAG. ABOVE AND BEHIND BURR ON THE BACK WALL IS A HUGE

could be assured of justice before the law and freedom from tyranny. These were the most liberal political beliefs ever expressed in America.

POSTER. IT SAYS:
 "EQUALITY FOR ALL."
 THERE IS A WINDOW ON
 BOTH THE LEFT AND
 RIGHT WALL. SUNLIGHT
 STREAMS IN.

MOVE IN TO A LOW ANGLE
 SHOT OF AARON AS HE
 OPENS THE FOLDER AND
 BEGINS SPEAKING. HE
 GESTURES OCCASIONALLY.
 THE SHOT SHOULD CREATE
 AN ILLUSION OF POWER,
 AND THE WORDS ON THE
 POSTER SHOULD BE
 PLAINLY VISIBLE.

Aaron Burr strongly
 supported these
 progressive ideas. In
 fact, he was even more
 liberal and futuristic
 in his thinking than most
 Republicans. Besides
 equality and democracy, he
 advocated the abolition of
 slavery, liberalization of
 the rights of women, and
 was a staunch supporter
 of higher education for all
 people, regardless of sex,
 social class, or wealth.
 He also was in favor of
 opening to the public the
 deliberations of the United
 States Senate. He became a
 member of that legislative

DISSOLVE TO LS OF
HAMILTON WATCHING
SWEARING IN OF BURR
AS SENATOR. THIS IS AN
OVER THE SHOULDER SHOT.
BURR STANDS IN LEFT
FOREGROUND WITH BACK
TO CAMERA, AND RIGHT
HAND RAISED. HE IS
ONLY PARTIALLY SEEN:
JUST ENOUGH TO BE
RECOGNIZED BY VIEWERS.
OVER THE RIGHT
SHOULDER AND IN THE
BACKGROUND, HAMILTON
OBSERVES THE CEREMONY
WITH A SMALL GROUP OF
MEN. THEY ARE
STANDING, HAVING RISEN
FROM THE BENS BEHIND
THEM. MOVE IN TO MCU
ON HAMILTON'S FACE.
HE DOES NOT LOOK
TROUBLED: INSTEAD,
HE APPEARS TO BE
UNCONCERNED--A
PASSIVE OBSERVER,
PERSON SWEARING IN
BURR IS NOT SEEN.

body in 1791, replacing
General Philip Schuyler,
a Federalist. . .and
Alexander Hamilton's
father-in-law.²³
Hamilton, then Secretary
of the Treasury, had been
keenly interested in the
Senate contest between
Schuyler and Burr. When
the latter won the Senate
seat, Hamilton attributed
the victory to Burr's
pleasing personality
rather than his political
beliefs. These, Hamilton
felt, were absurd. But
what he failed to realize
was that the new nation was
lacking in traditions upon
which to build. She had to
experiment with new ways in
order to find her place in

23. Merwin, p. 71, and Schachner, Aaron Burr A Biography,
p. 126.

the world. And Burr, as an innovator, was perfectly suited to the political turbulence of the time.²⁴

By 1793, Hamilton realized that Aaron Burr's successful political career was due to more than just a pleasing personality. Aaron's liberal ideas were sweeping the nation. He, along with the Republicans, was stealing the political spotlight away from the Federalists. Hamilton was upset and alarmed. Until Burr's ascendancy to the national political arena, Hamilton had been considered the leading statesman in the country. He virtually ran the Federalist party, shaping it in accordance with the

DISSOLVE TO LS OF HAMILTON IN HIS OFFICE. SCENE: ROOM IS VERY FORMAL LOOKING. ON THE LEFT WALL IS A BOOKCASE. THIS BEGINS ABOUT THREE FEET FROM THE FLOOR AND EXTENDS UPWARD TO ABOUT SEVEN FEET FROM THE FLOOR. ON THE BACK WALL, IN THE CENTER, IS A FIREPLACE WITH A SMALL FIRE BURNING. ON EITHER SIDE OF THE FIREPLACE IS A WINDOW WITH CLOSED CURTAINS. ON THE RIGHT WALL, IN THE CENTER, HANGS A LARGE PICTURE. BENEATH THIS PICTURE AND AGAINST THE WALL, IS A SMALL ROUND TABLE. ON THIS IS A SMALL LAMP. ON EITHER SIDE OF THE TABLE IS A CHAIR. THERE IS A FLAT TOPPED DESK IN THE CENTER OF THE ROOM, IN FRONT OF THE FIREPLACE AND FACING THE PICTURE ON THE RIGHT WALL. WHEN THE SCENE OPENS, HAMILTON IS PACING THE FLOOR. HE IS FROWNING AND LOOKS UPSET. HE RUBS HIS FOREHEAD, THE BACK OF HIS NECK, CLENCHES HIS FISTS, AND DISPLAYS OTHER

24. Morwin, p. 72, and Nathan Schachner, Alexander Hamilton (New York: A. S. Barnes & Company, Inc., 1957) p. 409.

NERVOUS NAILBITING.

traditional aristocratic
ideals he so fervently
cherished.

MOVE IN TO MCU OF
HAMILTON AS HE GOES TO
DESK, SITS DOWN, GETS
OUT PEN AND PAPER. HE
THEN CRIES OFF INTO
SPACE, ARRANGING HIS
THOUGHTS BEFORE HE
BEGINS TO WRITE.

Now his leadership was being
threatened. 1793 was an
election year, and there
were rumors that Burr might
run against John Adams,
the Federalist candidate
for the Vice Presidency. If
it was true, and Burr won
the election, the Federalist
Party, and particularly
Hamilton, would suffer a
severe loss of political
power and prestige.

MOVE IN TO MCU OF
HAMILTON AS HE BEGINS
TO WRITE. THEN GO TO
TCU OF PAPER, PEN, AND
HAMILTON'S HAND.

In an effort to avert this
happenstance, Hamilton
wrote to leading politicians
urging them to reject Burr
as a candidate for the Vice
Presidency. His efforts

FADE SLOW DISSOLVE TO
SCU OF HAMILTON'S
ROOM. DISSOLVE
SHOULD BE SLOW ENOUGH
TO CREATE A BRIEF
SUPER BETWEEN THIS AND
FOUNDER SHOT.

ZOOM BACK TO SCU OF
HAMILTON'S FACE. HE
CONTINUES TALKING:
LOOKS ANGRY AND URGENT.

ZOOM BACK TO SCU TO
SHOW HAMILTON TALKING TO
GROUP OF SIX MEN. SCENE:
MEN ARE SEATED AROUND A
CIRCULAR TABLE. ON THE
TABLE ARE PENS, PAPERS,
INDICATING A POLITICAL
BUSINESS MEETING.
HAMILTON FACES THE
CAMERA AS THE SCENE
BEGINNS. HE IS
DISCUSSING AARON WITH
STRONG EMOTION; HE
TALKS, GESTURES, AS
OTHERS LISTEN. THE

resulted in victory for
John Adams.²⁵ Over the
next few years Hamilton
tried desperately to halt
Aaron's climb to the
pinnacle of power.

Filled with frustration
and despair, he gave vent
to the bitter thoughts he
had of his opponent.

HAMILTON: (COOL, VERY
REFINED VOICE
WITH BRITISH ACCENT.
WORDS SHOULD BE
SPOKEN HARSHLY,
ANGRILY).

"Burr. . .is for or against
nothing but as it suits his
interest or ambitions. He
is determined. . . to make
his way to be the head of
the popular party and to
climb. . .to the highest
honors in the State, and as

25. Alice Curtis Desmond, Sword And Pen For George Washington (New York: Dodd, Mead and Company, 1964), p. 200.

ROOM IS NOT SEEN IN ITS ENTIRETY. THE TABLE IS IN FRONT OF A BLACK WALL. AFTER THE SCENE IS ESTABLISHED, THE CAMERA MOVES IN AND PANS TO SHOW THE FACE OF EACH MAN IN CU, THE VARIOUS REACTIONS TO HAMILTON'S WORDS. ONE MAN NODS VIGOROUSLY IN AGREEMENT, ONE FROWNS, THOM NODS SLOWLY AND AFFIRMATIVELY. ONE LOOKS DISGUSTED. ONE SHOWS NO EMOTION--IS INDIFFERENT. ONE LOOKS AMUSED. ONE LOOKS ANGRY, HE DISAGREES.

much higher as circumstance will permit. . . . Bold, enterprising and intriguing, I am mistaken if it is not his object to play the game of confusion, and I feel it my religious duty to oppose his career. Mr. Burr's integrity as an individual is not unimpeached. . . as a public man he is one of the worst sort."²⁶

NARRATOR:

DISSOLVE TO HS OF AARON SITTING IN ROCKING CHAIR TO RIGHT OF FIREPLACE ON THE BLACK WALL. THERE IS A FIRE ON THE HEARTH, AND AARON IS CARRYING IT, AND ROCKING SLOWLY IN THE CHAIR. HE APPEARS DEJECTED. THERE IS A WINDOW AND DOOR ON THE LEFT WALL, DIRECTLY ACROSS FROM BURR AND THE DIRECTION HE FACES. TO THE RIGHT OF WINDOW IS A SMALL STAND WITH A PICTURE OF ELIZABETH BURR (MRS. BURR) ON IT.

There is no doubt that Aaron Burr suffered because of Hamilton's malicious remarks.

Until 1799, Burr's career took a turn for the worse. In 1794 he was rejected by President Washington as a candidate for the office of minister to France. In 1797

26. Alexander, pp. 120 & 121.

he failed to be re-elected to his Senate seat. In both instances, Hamilton's political influence was directly related to Aaron's misfortunes.²⁷

BURR SUDDENLY LOOKS UP AND GAZES TOWARD THE WINDOW. CAMERA ARCS RIGHT TO LOOK AT WINDOW AND PICTURE TO SEE WHAT HE SEES FROM HIS POINT OF VIEW. CLOSE IN ON THE WINDOW GIVING A CLEAR VIEW OF THE PICTURE ON THE STAND. THEN SHOOT THROUGH THE WINDOW IN ELLS TO SHOW A FEMALE FIGURE APPROACHING THE HOUSE. THE OUTDOORS IS VERY DENSE LOOKING; LIGHT COVERING OF SNOW IS ON THE GROUND AND IT BLOWS AROUND.

CUT TO AARON IN ROOM AS HE RISES. CAMERA FOLLOWS BEHIND HIM AS HE MOVES TO DOOR AND OPENS IT. IN AN OVER THE SHOULDER SHOT, THE FIGURE IS SEEN STILL APPROACHING THE HOUSE, SLIGHTLY CLOSER NOW.

Besides these political difficulties, Burr suffered a severe blow to his personal life. During this troubled period, and after a long and painful illness, Mrs. Burr passed away.

From that time on, Aaron's daughter Theodosia served as his best friend and confidant.

27. Morwin, pp. 73-75.

ZOOM IN SLOWLY TO MCU OF THEODOSIA AS SHE WALKS TOWARD THE HOUSE AND AARON. SHOW HER FACE CLEARLY AS SHE LOOKS DIRECTLY AT THE CAMERA. SHE APPEARS VERY HAPPY TO SEE HER FATHER: IS A YOUTHFUL AND ATTRACTIVE GIRL.

CUT TO BURN, SEEN IN LS AND FROM THEODOSIA'S POINT OF VIEW. GRADUALLY CLOSE IN TO END IN MCU OF HIM, HE IS SMILING GENTLY.

Traditions of Theodosia's beauty and intelligence still survive. From her earliest years, she was passionately attached to her father.²⁸

THEODOSIA: (SOFT, CLEAR VOICE OF YOUNG GIRL).

"I witness your extraordinary fortitude with new wonder at every new misfortune. Often, after reflecting on this subject, you appear to me so superior, so elevated above all other men, I contemplate you with such a strange mixture of humility, admiration, reverence, love, and pride that very little superstition would be necessary to make

28. Ibid., p. 65.

me worship you as a
superior being. When I
afterward revert to
myself, how insignificant
do my best qualities appear!
My vanity would be greater
if I had not been placed
so near you; and yet my
pride is our relationship,
I had rather not live than
not be the daughter of
such a man."²⁹

MOVE BACK TO HS TO
SHOW THEODOCOSA STANDING
IN FRONT OF ARON AND
LOOKING UP AT HIM.

SILENCE

DISSOLVE TO HS OF
STRELLY LOCKING
BUILDING. IT IS A
WINDY, SUNNY DAY. A
FEW PEOPLE WALK BY THE
CAMERA. THE WIND BLOWS
PAPER AND LEAVES AROUND.
ONE PAPER COULD WHIRLING
DIRECTLY TOWARD THE
CAMERA. IT SEEMS TO HIT
THE CAMERA IN THE. IT
SHOULD LOOK LIKE A NEWS
SHOT. HEADLINES ARE
SEEN: "BURN REELECTED
TO STATE ASSEMBLY."
THERE IS A STORY WRITTEN
IN BOLD-ER PRINT, NOT

In 1799, Burr's political
circumstances momentarily
began to improve. He was
re-elected to the New York
State Assembly, where his
career as a politician had
began years ago.³⁰

29. Ibid., pp. 136 & 137.

30. Ibid., p. 70.

RELEASED TO THE VENDOR

DEVELOPE TO IS ON
VICTORY STREET WHERE
A BATTLE IS BEING
DIRECTED TOWARD THE
CAMERA. AS IT
APPROACHES, THE CAMERA
JESS RIGHT TO LET IT
PASS IN YOU. PEOPLE
LINE BOTH SIDES OF
THE STREET, BOB AND
WAVING, CHEERING AS
THE FLEETS PASSBY.
THE FLEETS CONSIST OF
A LAMP IN UNIFORM,
AND CIVILIANS--
POLITICIANS. EVERYONE
LOOKS HAPPY; BATTLE IS
A VICTORY CELEBRATION
FOR THE REPUBLICANS.
A FEW CRUDE LANTERNS
AND POSTERS ARE
CARRIED BY THE
MARCHERS. THESE SAY:
"VICTORY", "REPUBLICANS".

BURN CORPS BY IN
CARRIAGE. HE WAVES,
SMILES, AT CAMERA.

CAMERA SEES ONE HUNDRED
AND EIGHTY DEGREE WIDE
TO SHOW THAT BURN WAS
SMILING AND WAVING AT
HAMILTON. LANTERN'S
FACE LOOKS ANGRY, HE
IS FROWNING.

PADE IN BLANDE MUSIC,
CHILDS, UNDER NARRATOR.

This good luck continued
through 1801, when Aaron
came closer to the American
political summit than ever
before. That year he
missed becoming President
of the United States by
one vote. But it was a
victorious defeat, for it
propelled him into the
office of Vice President
under Thomas Jefferson.

Aaron was jubilant. . .

Alexander Hamilton. . .

outraged and frightened.³¹

31. Ibid., pp. 83 & 84.

DISSOLVE TO IS OF VICE PRESIDENT'S OFFICE. THEN SLOWLY MOVE IN TO MCU OF AARON. SCENE: THIS OFFICE IS THE MOST ELABORATE OF ANY SHOWN. ON BACK WALL, IN THE CENTER, IS A FIREPLACE WITH A FIRE IN THE HEARTH. IN THE CORNER OF THE LEFT WALL AND BACK WALL, IS A SMALL CIRCULAR TABLE WITH TWO CHAIRS. ON THE TABLE IS A SMALL LAMP. IN THE CENTER OF THE LEFT WALL IS A DOOR ON CAMERA RIGHT, CLOSE TO THE FIREPLACE AND FACING THE TABLE, IS A FLAT TOPPED DESK AND CHAIR. ON THE RIGHT SIDE OF THE BACK WALL IS A LARGE WINDOW WITH CLOSED DRAPES. ON THE RIGHT WALL, BEHIND THE DESK, IS A BOOKCASE, GOING THE FULL LENGTH OF THE WALL, AND REACHING ABOUT THREE FEET ABOVE THE FLOOR AND EXTENDING UPWARD TO ABOUT SEVEN FEET ABOVE THE FLOOR. AARON IS STANDING BY THE FIREPLACE. HE HAS ONE ARM ON THE MANTEL. HIS HEAD IS DOWN AND HIS FACE IS NOT CLEARLY VISIBLE. HIS STANCE SHOULD CONVEY AN ILLUSION OF DEJECTION.

As a Vice President, it can be said that Aaron Burr was one of the best. No office he had ever held fitted him so well. But despite Aaron's obvious suitability for the position, he attracted nothing but deliberate neglect from his political colleagues. It was with deep regret that Burr realized that he would not be re-elected to the Vice Presidency, and that his career was again in danger of being wrecked. For, as in the past, Alexander Hamilton was still working for Aaron's destruction.³²

32. Alexander, pp. 176, 229, & 230.

DISSOLVE TO CU OF LETTER
HELD IN HANDS. PRINTING
IS VISIBLE BUT NOT
READABLE. HOLD SHOT
BRIEFLY THEN ZOOM BACK
TO MCU OF AARON'S FACE.
HE LOOKS VERY UPSET; IS
LOOKING DIRECTLY AT THE
CAMERA.

Fighting for political
survival, Aaron surveyed
the other opportunities
open to him. It was
essential that he have a
politically important
position. He appealed to
President Jefferson for
an appointment as foreign
minister. His request was
refused, for Hamilton had
succeeded in making
Jefferson suspicious of
Aaron and his motives.

DEFOCUS CAMERA AND
REFOCUS ON MCU OF AARON'S
FACE AGAIN. HE STILL
LOOKS UPSET, BUT NOW IS
GLAZING DOWNWARD. CAMERA
TILTS DOWNWARD TO SEE
WHAT AARON IS LOOKING AT.
HE IS HOLDING A NEWS
SHEET. CUT TO SHOW
HEADLINE: "BURR
DEFEATED AGAIN!"

In desperation, Burr turned
toward New York, which had
always been his stepping
stone to success. Now, in
1804, a governor was needed
there. Aaron entered the
contest for the governorship
only to have Hamilton once
again throw the weight of

of his great influence
against him. Burr was
defeated.³³

DISSOLVE TO CU OF SIDE
VIEW OF HAMILTON'S FACE.
HE IS TALKING.

For nearly twenty years,
and at every step of Aaron's
career, Alexander Hamilton,
by open efforts, and secret
intrigue, had utterly
opposed and forbidden Burr's
advancement.

COME BACK TO YOU TO
SHOW AARON, WHO
REPLIES TO WHAT
HAMILTON HAS
BEEN SAYING.

And, surprisingly enough,
though Aaron was aware of
Hamilton's unfavorable
opinion of him, the two
men had always remained on
speaking terms and behaved
as gentlemen toward each
other when they met.³⁴

DISSOLVE TO MCU OF
AARON AS A BACK WRITING
A LETTER. THE ROOM IS
NOT SEEN. AARON HAS
A FACIAL EXPRESSION OF
ANGER AND DETERMINATION.

But now Burr was desperate.
He had had enough of Hamilton.
His career was about to fall
in shambles at his feet.

33. Morwin, pp. 91 & 92, and Henry Cabot Lodge, Alexander Hamilton (Boston: Houghton, Mifflin & Company, 1888) pp. 245 & 246

34. Morwin, pp. 92 & 93, and Farson, p. 303, and Schochmar, Alexander Hamilton, p. 11

Aaron realized that his only salvation lay in stopping Hamilton's malicious remarks, which were ruining his reputation.³⁵

AARON FOLDS HIS LETTER. SUCH IN TO CU OF THE LEE A AS IT IS FOLDED AND SEWED. IN LARGE LETTERS AARON WRITES HAMILTON'S NAME ACROSS THE OUTSIDE PART OF THE FOLDED PAGE.

Burr felt he could wait no longer. He must defend his name and reputation. So, he challenged Hamilton to a duel of honor.

HAVE MADE TO BLACK AND THEN FOLD IN- GIGLY TO KNU OF HAMILTON. HE IS READING THE LETTER OF CHALLENGE WRITTEN BY BURR IN PREVIOUS SCENE. HAMILTON STANDS, FEELS THE FLOOR. SOME TIMES PLACE IN HAMILTON'S OFFICE AS PREVIOUSLY DESCRIBED.

In those days, dueling was the common and accepted method of settling personal quarrels. Like all men, both Burr and Hamilton considered a duel as being the proper and just way of defending one's honor. In challenging Hamilton to a duel, Burr, therefore, acted in strict accordance

35. Parton, p. 339.

with his rights, for Hamilton had over and over again described Aaron in derogatory language which implied, in that day, a willingness to answer for it in the field. And so Hamilton had no choice but to accept Burr's challenge.³⁶

DISSOLVE TO CU OF
CALENDAR OF THE MONTH
OF JULY, WITH THE
DATE, THE ELEVENTH,
CIRCLED.

July 11, 1804, was the
date agreed upon for the
duel of honor between
these two great men.

ON THE WORD: "TIME"
BEGIN MONTAGE:
(1) CU OF CLOCK
SHOWING SEVEN O'CLOCK.
(2) SCENE OF DUEL
WHICH IS A CRASSY
LEDGE ABOVE A RIVER.
THERE ARE NO PEOPLE
IN SIGHT. THE AREA
SHOULD RESEMBLE LAND
NEAR HOBOKEN ON THE
HUDSON RIVER. THERE
ARE TREES AND BUSHES
HERE AND THERE.

The time would be in the
morning at seven.
The place. . . Weehauken. . .

36. Lodge, pp. 248, & 249.

(3) CU OF BRUCE OF
PISTOLS.

The weapons. . .pistols. . .

(4) MOV OF A MAN
WALKING TOWARD CAMERA.

The distance. . .ten

pages. . .³⁷

SCENE BACK TO LS TO SHOW
MAN IS WALKING OFF THE
TEN PAGES. SCENE IS
WHERE THE DUEL TAKES
PLACE AS DESCRIBED
BEFORE. HOWEVER, NOW
THERE ARE ABOUT TEN MEN
AROUND, INCLUDING BURR
AND HAMILTON.

MAN TO SHOW IN LS THE
RIVER AND THE GLARE OF
THE SUN ON THE WATER.
HAMILTON MOVES PRACTICALLY
INTO VIEW IN THE LEFT
FOREGROUND. BURR COMES
INTO VIEW IN THE
BACKGROUND FROM CAMERA
RIGHT. HE FRAMES THE
CAMERA AND HAMILTON.

The sun, that day, hung
high in the sky. It sent
up a blinding glare from
the river. And Hamilton,
who had first choice of
position, faced into it.³⁸

A MAN, JUDGE PENDLETON,
STEPS INTO VIEW FROM
CAMERA RIGHT. HE IS
MIDWAY BETWEEN BURR
AND HAMILTON. HE LOOKS
FROM ONE MAN TO THE OTHER
AS HE EXPLAINS THE RULES
OF THE DUEL.

The rules were explained
to the challenger and the
challenged.

FADE IN JUDGE PENDLETON:
(LOUD, EMPHATIC VOICE).

". . .shall loudly and
distinctly give the word
'present' -- If one

37. Barton, p. 347.

38. Alexander, pp. 213 & 214.

of the parties fires and
 the other hath not fired,
 the opposite shall say
 one, two, three, fire,
 and he shall then fire or
 lose his shot. A snap
 or a flash is a fire."

JUDGE MOVES BACK AWAY
 FROM THE TWO MEN AND OUT
 OF THE LINE OF FIRE.

PAUSE

BOTH HAMILTON AND BURR
 RAISE GUN TO FIRE.

"Present!"³⁹

ONE GUNSHOT.

HAMILTON FALLS, IN
 FRONT OF THE CAMERA
 MOMENTARILY BLOCKING
 THE SCENE. AFTER
 HE FALLS CLEAR OF THE
 CAMERA, ZOOM QUICKLY
 TO CU OF BURR'S FACE WHICH
 BERS AN EXPRESSION OF
 SADDNESS.

ANOTHER GUNSHOT AND SOUND
 OF BODY HITTING GROUND.

DISSOLVE TO LS OF CITY
 STREET AND FUNERAL
 CORSE. POINT OF VIEW
 IS THAT OF A SPECTATOR.
 THE SCENE IS SHOT OVER
 THE SHOULDERS OF OTHER
 SPECTATORS FACING THE
 STREET, GIVING THE

FADE IN SLOW DRUMBEATS UNDER
 NARRATOR.

NARRATOR:

The news of Hamilton's death
 shocked the nation. In one

39. Ibid., p. 214

ILLUSION THAT THE
CAMERA IS IN A CROWD
OF PEOPLE.

bound, he achieved
martyrdom and a posthumous
exaltation of devotion
that had never been granted
him during his lifetime.

For though dueling was
approved, no one expected
a man like Hamilton to
lose his life on the field.

The duel of honor between
Aaron Burr and his slain
provoker was looked upon

ZOOM TO CU OF AARON'S
FACE AS HE WATCHES
CORTEGE PASS. HE IS
ON OPPOSITE SIDE OF
THE STREET, DIRECTLY
ACROSS FROM THE
CAMERA. HE LOOKS UPSET.

as a barbaric event. And
Aaron was considered a
murderer.⁴⁰

FADE OUT DRUMBEATS.

DEFOCUS CAMERA AND
REFOCUS ON CU OF AARON'S
FACE. HE STILL LOOKS
UPSET. APPEARS TO BE
LOST IN THOUGHT. FACIAL
EXPRESSION VARIES

UNDER NARRATOR FADE IN CHANT:

"OH BURR OH BURR WHAT
HAST THOU DONE,
THOU HAST SHOOTED DEAD
GREAT HAMILTON!"⁴¹

40. Desmond, p. 255.

41. Schachner, Aaron Burr A Biography, p. 255

BUTTERFLY LOOKING SAD AND
APPARENTLY UNSET. A
REACTION SHOT.

Burr was aghast at the
tumult, the shouting, the
storm of hate which promptly
descended upon him. He
had killed Hamilton in a
fair duel of honor, and
could not understand why
this duel was any different
from other duels between
lesser men. What he failed
to realize was that
Hamilton's malicious remarks
over the years had finally
turned the people against
him. And so, when the duel
was over, the slain attacker
was the hero, and Burr was
called a murderer for a
crime he did not commit.⁴²

TOU OF BURR'S FACE
WHICH SHOWS GREAT GRIEF.
HE IS NEAR TEARS; DRAWS
HIS HAND OVER HIS EYES
IN AN ATTEMPT TO CONTROL
HIMSELF.

CHANT REACHES ITS PEAK.

42. Ibid.

DISSOLVE TO LS OF BURR
ON A CARRYING HORSE.
HE IS RIDING TOWARD THE
CAMERA AND PASSES IT ON
CAMERA RIGHT. THE CAMERA
PANS WITH HIM AS HE MOVES
OFF INTO LS.

FADE OUT CHANT.

Aaron Burr was compelled to
flee for his life. He went
south, then west, where men
were more liberal minded
and he was better received.
He was America's only
Vice President to be so
insulted. . .so grossly
misused. He had tried to
defend himself in the
acceptable and only way
he knew how. And yet,
the "Affaire d' Honneur,"
as the French would call it,
turned out to be. . .for
this great man. . .his own
Gethsemane.

FADE TO BLACK

FADE OUT

CHAPTER FIVE

BRINGING DOWN THE COLOSSUS

CHAPTER FIVE

BRINGING DOWN THE COLOSSUS

GENERAL SETTING:

Maryland and Washington D.C. during the middle of the nineteenth century.

VIDEO

AUDIO

OPEN ON MCU OF SMALL RIVER. SHOW JUST THE WATER, WHICH IS FLOWING SLOWLY. A FISHING LINE IS TOSSED INTO THE WATER. CAMERA PANS IN MCU TO FISHING POLE AND BOY HOLDING IT. HE IS SEATING HIMSELF ON THE BANK UNDER A TREE WHICH HE LEANS AGAINST. MOVE BACK TO HS, SHOWING ANOTHER BOY. THE SECOND BOY IS SITTING A FEW FEET FROM THE FIRST, AND IS BUSY UNTANGLING HIS FISHING LINE AND BAITING HIS HOOK. THE BOYS ARE ABOUT SIXTEEN. THE FIRST BOY, ALREADY FISHING, IS JOHN WILKES BOOTH. HE IS SLIGHT OF BUILD, HAS DARK HAIR. THE SECOND BOY IS SLIGHTLY LARGER AND HAS BLOND HAIR. A SUMMER SCENE.

FADE IN SOUND OF GENTLY FLOWING RIVER, BIRDS CHIRPING, AND THE SOUND OF THE FISHING LINE AS IT HITS THE WATER. FADE THESE UNDER THE BOYS AS THEY TALK.

MOVE IN TO MCU OF BOOTH. HE HAS RELAXED AGAINST THE TREE.

BOOTH: (REFINED, THEATRICAL VOICE)

"What I want is not to be
so fine an actor as my
father, but rather to be
a name in history."

KISS YOU AS BOOTH RISES,
PULLS IN FISHING LINE,
TAKES TUBES IN OUT AGAIN.

PAUSE

BOOTH BEGINS TO SET,
ENDING UP IN THE SAME
PLACE AND POSITION
AS BEFORE.

"I will make my name
remembered by succeeding
generations."

CUT TO CU OF FACE OF
BOOTH'S COMPANION.
HE SAYS: "HOW?" TAKEN
HE FROWNS AS HE SAYS:
"HOW YOU. . . ."

COMPANION: (MAGNAL, ROUGH
SOUNDING VOICE)

How? (SLIGHT PAUSE)

How are you going to do that?

CUT TO CU OF BOOTH'S
FACE. MOVE BACK TO
YOU AS HE TALKS AND
CAPTURES ENTHUSIASTICALLY
AND DRAMATICALLY.

BOOTH:

"I'll tell you what I mean.

You have read about the

Seven Wonders of the World?

Well, we will take the

Statue of Rhodes for an

example. Suppose that statue

was now standing and I should,

by some means overthrow it.

My name would descent to
 posterity and never be
 forgotten, for it would
 be in all the histories
 of the times, and be read
 thousands of years after
 we are dead, and no
 matter how smart and good
 men we may be, we would
 never get our names in so
 many histories."

CUT TO CU OF BOOTH'S
 COMPANION WHO HAS
 RISEN AND TOSSES HIS
 FISHING LINE INTO THE
 WATER.

COMPANION:

"Suppose the falling statue
 took you down with it? What
 good would all your glory
 do you?"

CUT TO CU OF BOOTH'S
 FACE.

BOOTH:

"I should die with the
 satisfaction of knowing that
 I had done something never
 before accomplished by any
 other man, and something no

other man would probably
ever do."¹

MOVE BACK TO LS OF SCENE,
REVEALING ON CAMERA RIGHT,
IN THE FOREGROUND, A HUGE
TUM. SLOWLY PAN TO
RIGHT TO OTHER SIDE OF
TUM, SHOWING IN LS A
VILLAGE. SUPER TITLE
OVER SCENE: "DRIVING
DOWN THE COLOSSUS."
THEN SUPER THE REST
OF THE CREDITS AS
CAMERA SLOWLY MOVES
IN ON VILLAGE TO RS.

SOUL SOUND OF STREAM
AND BIDS WITH CHURCH
Bells, LOSING ALL BUT
THE LATTER.

DISSOLVE TO LS OF MAIN
STREET OF THE VILLAGE.
CAMERA IS IN THE CENTER
OF THE STREET AND SLOWLY
MOVES DOWN IT. CAMERA
PASSES BY A CHURCH,
SEVERAL STORES, A HOTEL,
SALOON, AND OTHER
BUILDINGS OF A NONSCRIPT
NATURE. MANY PEOPLE ARE
ON THE STREET, WALKING
ALONE, IN PAIRS, OR
SMALL GROUPS. THEY MOVE
IN VARIOUS DIRECTIONS
AND INTO AND OUT OF THE
BUILDINGS. THE PEOPLE
APPEAR TO BE HAPPY:
ARE SMILING, LAUGHING,
SOME OF THE MEN ARE
IN UNIFORM, BUT IT IS

FADE IN STREET SOUNDS.
PUT THESE AND CHURCH
BELLS UNDER NARRATOR.
GRADUALLY FADE THE BELLS
OUT AFTER CAMERA PASSES
CHURCH EARLY IN SCENE.

NARRATOR: (STRONG VOICE)

Good Friday. . . April 14, 1865.

The holy day commemorating
the crucifixion of Christ
fell on a jubilant Washington
that year, for after four
long, cruel years of battle,

1. Jim Bishop, The Bay Lincoln Was Shot (New York:
Harper & Row, 1955), p. 109.

NOT APPEARING WHETHER
THEY ARE UNION OR
CONFEDERATE SOLDIERS.

The war that had torn
families apart was
finally over. Husbands,
sons, and sweethearts
were returning home, and
though six hundred
thousand men were gone
forever, twenty nine
million people were alive
to enjoy the renewal of
national unity and
brotherhood.²

CAMERA REACHES
INTERSECTION IN THE
STREET AND MOVES TO
THE RIGHT, AROUND THE
CORNER. SHOWN IN LS IS
A CARNIVAL MEDWAY.
CAMERA MOVES TOWARD
THE CARNIVAL AND THEN
STARTS DOWN THE MEDWAY,
BOTH SIDES OF WHICH ARE
LINED WITH AMUSEMENT
AND EXHIBITION BOOTHES.
THERE IS A LARGE CROWD
OF PEOPLE ON THE MEDWAY.
SOME ARE STANDING IN
FRONT OF THE BOOTHES,
WATCHING THE EXHIBITIONS
OR ELSE PARTICIPATING

SECUL STREET SOUNDS AND
CARNIVAL SOUNDS, LOSING
FORMER AND BRINGING IN
LATTER.

2. Ibid., p. 14.

IN THE ATTRACTIONS. THE REST OF THE PEOPLE ARE STROLLING ABOUT, LAUGHING AND TALKING WITH OTHERS. AFTER THE CAMERA PASSES TWO OR THREE BOOTHS, THERE APPEARS ON CAMERA RIGHT A BOOTH WITH A LARGE SIGN IN FRONT OF IT WHICH SAYS: "KNOW YOUR FUTURE." AS TWO MEN, ABOUT AGE TWENTY SIX, EMERGE FROM THE CROWD DIRECTLY IN FRONT OF THIS BOOTH. THESE MEN ARE JOHN WILKES BOOTH AND A COMPANION. THEY RESEMBLE THE YOUNG BOYS SEEN IN THE FIRST SCENE, BUT NOW THEY ARE ABOUT TEN YEARS OLDER. A GYPSY LADY, OLD AND VERY GAUDILY DRESSED, IS SITTING INSIDE THE BOOTH, AND SHE SEIZES AT THE TWO MEN, RISING AS SHE BEGINS SPEAKING. CAMERA MOVES IN TO MCU OF GYPSY AS SHE MOVES AS FAR TO THE FRONT OF THE BOOTH AS POSSIBLE.

CUT TO MCU OF BOOTH AND HIS COMPANION. THEY LOOK AMUSED.

CAMERA MOVES IN TO CU OF BOOTH'S FACE. HE IS SMILING BROADLY.

FADE CARNIVAL SOUNDS UNDER THE CONVERSATION AMONG GYPSY, BOOTH, AND HIS COMPANION.

GYPSY: (LOUDLY AND RAPIDLY
" IN SHRILL VOICE)

Hey, now, want to know

your future boys? Let

me tell your future.

Read your palm--only cost

a few coins. Come on now!

COMPANION: (NASAL SOUNDING
VOICE)

Well. . .how about it John?

BOOTH: (REFINED, THEATRICAL
VOICE)

I'll not pass up that
good offer. Expose
my future madam, if you can.

MOVE BACK TO MCU OF
BOOTH AS HE MOVES
TOWARD GYPHY AND EXTENDS
HIS RIGHT HAND TO THE
OLD WOMAN, WHO TRACES
THE COINC IN IT, THEN
GRASPS IT AT THE WRIST
AND GAZES AT IT
INTENTLY.

MOVE IN TO CU OF BOOTH'S
HAND BEING HELD BY THE
GYPHY. USING THE
FINGERS OF HER FREE
HAND, THE OLD WOMAN
TRACES THE LINE IN
BOOTH'S PALM AS SHE
SPEAKS.

GYPHY: (SPEAKING SLOWLY,
SERIOUSLY)

"You've a bad hand, the
lines all cris-cras! It's
full of sorrow--full of
trouble--trouble in plenty.
You'll break hearts, they'll
be nothing to you. You'll
die young... make
a bad end. . . .You'll have
a fast life--short. . . .
Young sir, I've never seen
a worse hand, and I wish I
hadn't seen it. . . ." ³

3. Vaughan Shelton, Mark For Treason--The Lincoln Trial (Harrisburg: Stackpole Company, 1965), p. 245.

MOVE BACK TO MCU OF JOHN
WILKES AND GIPSY AS SHE
DROPS HIS HAND, TURNS,
AND SLOWLY MOVED AWAY
INTO THE BACK OF THE
BOOTH.

SILENCE EXCEPT FOR
BACKGROUND CARNIVAL SOUNDS.

MOVE IN TO CU OF BOOTH'S
FACE AS HE STARTS TO
LAUGH.

BOOTH:
LAUGHS WILDLY.

FADE OUT CARNIVAL SOUNDS
AND LAUGHTER.

NARRATOR:

DEFOCUS CAMERA AND
REFOCUS ON CU OF
SLEEPING BABY.

The short life of John
Wilkes Booth began on
May 10, 1933.⁴

MOVE BACK TO MCU
SHOWING THAT BABY IS
PART OF A PICTURE
HANGING ON A WALL.
THIS IS A PAINTING OF
THE ENTIRE BOOTH
FAMILY: PARENTS AND
CHILDREN. BABY JOHN
IS HELD BY HIS MOTHER.

His parents, Mr. & Mrs.
Junius Brutus Booth of
Maryland, had nine other
children besides John.⁵

DOLLY RIGHT IN MCU TO A
SECOND PICTURE. THIS IS
OF EDWIN DRESSED IN
SHAKESPEAREAN COSTUME,
ABOUT AGE TWENTY FIVE.

One of these children, Edwin,
became world famous as an
actor. He was known for

4. George S. Bryan, The Great American Myth (New York: Carrick & Evans, Inc., 1940), p. 76.

5. Carl Sandburg, Abraham Lincoln (vol. III; New York: Dell Publishing Co. Inc., 1939), p. 857.

his interpretation of
Shakespearean characters,
and was considered the
greatest of all stage
performers in these
classical roles.⁶

DOLEY RISES IN MOVES
A THIRD PICTURE. THIS
IS OF JUNIUS BRUTUS
BOOTH, ALSO DRESSED IN
SHAKESPEAREAN COSTUME.

Edwin had followed in his
father's footsteps, for
Junius Brutus Booth was
also a gifted, but eccentric
actor. He, too, specialized
in Shakespearean roles, and
while not as famous as
Edwin, he was considered
a master of his trade.⁷

DISSOLVE TO SCU OF JOHN
WILKES AT AGE SEVENTEEN.
PHYSICALLY, HE LOOKS THE
SAME AS HE DID IN THE
VERY FIRST SCENE. HE
IS DRESSED IN A
SHAKESPEAREAN COSTUME,
AND IS TALKING AND
GESTURING DRAMATICALLY.
CAMERA MOVES BACK SLOWLY
TO HS, SHOWING THAT JOHN
IS ON A STAGE PERFORMING.

At an early age, John Wilkes
also decided to go on the
stage. Like his father and
brother Edwin, he devoted
himself to Shakespearean
drama and other fine classics.

6. Shelton, pp. 244 & 245

7. Ibid., p. 244

AND CURTAINS OF STAGE
OR FOUR FEET AND AN
INCH, PLACED TO
SIMULATED DEPTH.

He made his stage debut in
1855 at the St. Charles
Theater in Baltimore.

He was then only seventeen,
and already filled with a
burning desire for
recognition and fame.⁸

DISSOLVE TO IS OF A
LARGE THEATER AUDIENCE
AND A STAGE WITH CURTAINS
DRAWN SHUT. JOHN STANDS
IN FRONT OF THE CURTAINS.
IN THE CENTER FOREGROUND
OF THE STAGE, FADING.
THE AUDIENCE IS
APPLAUDING ENTHUSIASTICALLY.

FADE IN APPLAUSE UNDER
INTELLIGENT.

It was his ambition to be
not just an actor, but a
distinguished celebrity. .
.a star brighter and more
brilliant than Edwin.⁹

FADE OUT APPLAUSE.

DISSOLVE TO SHUT OF
CLOSED DOOR WITH STAR
HANGING ON IT. BEHIND
THE STAR IS MOUL.
J. W. BOOTH.

By 1860, John had established
himself as a favorite,
conquering hearts on stage. .

8. Bishop, pp. 63 & 64.

9. Shelton, pp. 244 & 245.

DOOR OPENS AND BOOTH
LOOKING SLIGHTLY OLDER,
ABOUT TWENTY TWO, EMERGES
WITH A LADY FRIEND. SHE
IS THOUGHT, ATTRACTIVE, AND
BEAUTIFULLY DRESSED. HE
IS SMILING AND TALKING TO
HER, AND SHE APPEARS TO
BE LISTENING ATTENTIVELY
TO HIM. HE CLOSSES THE
DOOR, THEN BOTH WALK OFF
CAMERA RIGHT OUT OF SIGHT.

. . .and off.¹⁰

DEFOCUS CAMERA AND REFOCUS
ON SCU OF DIFFERENT DOOR.
THIS IS THE BACK STAGE
DOOR OF A THEATER AS
SEEN FROM OUTSIDE. DOOR
OPENS AND JOHN COMES OUT.
HE IS SMILING AND FANCILY
DRESSED. CAMERA MOVES
BACK TO HIS OLD ROOM
EMERGES, SHOWING A CROWD
OF PEOPLE AROUND THE
DOOR. THEY REACH OUT TO
TOUCH JOHN, CROWDING
AROUND HIM AS HE TRIES TO
MOVE AWAY.

His major theatrical triumphs
were in Southern cities, and
throughout his career, the
Southland continually gave
him his strongest following.¹¹

DISSOLVE TO SCU OF
THEATRE. SEE HEADLINE:
"THE FAMOUS BOOTH."
SEE TWO PICTURES UNDER
THE HEADLINE; ONE OF
JOHN, ABOUT TWENTY THREE.
THE OTHER PICTURE IS OF
EDWIN, ABOUT AGE TWENTY
EIGHT. THESE ARE ONLY
HEAD SHOTS. LARGE
CAPTION UNDER PICTURES,

In those days, it was a
peculiarity of the American
theater that popular
performers tended to have
their best audiences in only
one section of the country.

10. Shelton, p. 37.

11. Shelton, p. 249.

WHICH ARE SIDE BY SIDE,
 REELS: "EMERSONIAN DREAMS:
 INSPIRED BODY AND SOULARY
 MIND." DEATH UNDERLINES
 CAPTION IS VISIBLE BUT
 NOT RELEASABLE.

DISSOLVE TO MCU OF JOHN
 AS BANN FROM THE BACK.
 HE IS STANDING IN THE
 WINGS OF A SEAT LOOKING
 OUT OVER IT AT THE
 AUDIENCE. CAMERA MOVES
 UP TO A CU OF BOOTH
 AND LOOKS OVER HIS
 SHOULDER TO SEE WHAT
 HE SEES: A TALL
 EMBRY TALLER AND A
 TALLNESS BOWED
 AUDIENCE. ON VOICES:
 "... WAS TRULY. . ."
 BOOTH TURNS AROUND VERY
 QUICKLY AND PAGES DIRECTLY
 INTO THE CAMERA IN CU.
 HE LOOKS UPSET.

DISSOLVE TO LS OF HORSE
 AND RIDER COMING DOWN
 A ROAD TOWARD THE
 CAMERA. HORSE IS
 MOVING AT A TROT;

When the Civil War began
 in 1861, there was a saying
 in the dramatic world that
 Edwin Booth was supreme
 in the East and John Wilkes
 ruled in the South.¹²

When the battle lines were
 drawn, John's career
 suffered, for most of his
 supporters were behind
 Confederate lines, while
 he was in the North. For
 a man who so desperately
 wanted success and fame,
 the loss of so many admirers
 was truly upsetting.¹³

He could have eased the
 frustration he felt by going
 South and into Confederate

12. Ibid.

13. Ibid.

KIDDER IS BOOTH. THE CAMERA IS ON THE RIGHT SIDE OF THE ROAD. SCENERY ALONG THE ROAD CONSISTS OF TREES AND GRASS.

ON WORDS: "YET IN SPITE. ." BOOTH REACHES THE CAMERA AND RIDES PAST IT, ON THE LEFT. CAMERA RISES WITH HIM IN MCU AS HE GOES BY. WHEN CAMERA REACHES A NINETY DEGREE TURN IT STOPS, LETTING BOOTH MOVE ON OUT OF SIGHT. AFTER HE PASSES, A SIGN ON THE OTHER SIDE OF THE ROAD COMES INTO VIEW. MOVE IN TO CU OF IT. IT SAYS: "WASHINGTON," AND POINTS LEFT. DOWN THE ROAD IN THE DIRECTION BOOTH IS HEADING.

DISSOLVE TO MCU OF JOHN READING A PAPER. HE IS STANDING IN FRONT OF A SMALL TABLE, ON WHICH THERE IS A BATH, WATER PITCHER, AND TOWEL. ABOVE THE TABLE IS A MIRROR, AND NEXT TO THE TABLE IS A CLOSET DOOR. CLOSE IN TO MCU OF PAPER,

territory. As a Southerner at heart, and loyal supporter of her politics, traditions, and way of life, it would have seemed logical for

him to make this move.

Yet, in spite of his feelings, he decided to remain in the North.

He made this decision because while he wanted to help the South, he did not want to fight for her. And, if he lived behind Confederate lines he would, no doubt, be

SHOWING MONTGOMERY:
"VOLUNTEERS SOUGHT FOR
SOUTHERN ARMIES."

MOVE BACK TO MCU AS
BOOTH FOLDS PAPER AND
PUTS IT DOWN ON THE
TABLE. HE THEN GLANCES
AT HIMSELF IN THE
MIRROR, CLOSELY
EXAMINING HIS FACE. HIS
MIRRORED REFLECTION IS
SEEN.

KEEP MCU AS JOHN TURNS
AWAY FROM MIRROR AND
MOVES TO CLOSET DOOR,
WHICH HE OPENS. HE
REACHES INSIDE AND
PULLS OUT A JACKET.
HE REACHES INTO AN
INSIDE POCKET IN THE
JACKET AND BRINGS
OUT SEVERAL SMALL
OBJECTS. MOVE IN TO
CU OF HIS HAND, SHOWING
THAT THE OBJECTS ARE
SMALL CYLINDERS WHICH
CONTAIN THE QUININE.

DEFOCUS CAMERA AND REFOCUS
ON CU OF BOOTH'S SMILE
HAND, NOW HOLDING A
SHOT GLASS FULL OF
WHISKY.

Under pressure to join
the military, with no
honorable way to avoid it.

His reluctance to engage
in combat resulted from a
fear of having his face
scarred--which could be
a calamity for an actor.¹⁴

By staying in the North,
however, he could avoid
this hazard. And, at the
same time, there was a way
he could still help the
Southern cause. The
Confederacy was desperately
in need of medicine, and so
John Wilkes Booth became a
smuggler of quinine.¹⁵

The war years were harsh
and unhappy years for John.
He began drinking heavily,

14. Bishop, p. 64.

15. John Cottrell, Anatomy of an Assassination (London: Fredrick Muller Ltd., 1960), pp. 65 & 66.

trying to ease the despair
he felt about his failing
career and the South's
inability to win the war.

MOVE BACK TO BOU,
SHOWING JOHN AS SEEN
IN MIRROR HANGING OVER
HALL UP TABLE. SCENE IS
IN HIS DRESSING ROOM,
WHICH IS NOT SEEN.
BOOTH IS SEATED AT THE
TABLE, DRESSED IN
A SHAKESPEAREAN
COSTUME. HE CULPS
WHISKY IN GLASS. HE
IS HOLDING A BOTTLE
FROM WHICH HE POURS MORE
LIQUOR. THIS HE ALSO
DRINKS QUICKLY. HE
POURS ANOTHER SHOT
INTO THE GLASS, THEN
SETS THE BOTTLE DOWN
ON THE TABLE. AS HE
DRINKS, HE WATCHES
HIMSELF VAINLY IN THE
MIRROR.

It seemed to him that
alcohol helped his sagging
spirits, bolstered his
courage and self confidence,
and aided him in performing.

But, in actuality, his
mind was adversely affected
by his continuous
consumption of intoxicants,
though he could drink an
enormous quantity of liquor
without showing any signs
of being drunk.¹⁶

CAMERA FOLLOWS RIGHT HAND
MOVES IN TO RCU OF A
FRAMED PICTURE OF JUNIUS
BRUTUS, WHICH IS HANGING
ON THE WALL NEXT TO THE
HALL UP TABLE MIRROR.
PICTURE IS A HEADSHOT

Junius Brutus Booth, John's
father, had also been quite
a drinker in his day. He
drank hard and often, and at

16. Philip Van Doren Stern, The Man Who Killed Lincoln
(New York: The Literary Guild of America, Inc.,
1939), p. 53.

OF JUNIUS MARCUS, WHO LOOKS ENLIGHTENED AND WELL-READ. CAMERA MOVES IN SLIGHT MOTION TO COMPLETELY LOSE THE PICTURE FRAME. ON VOICES: "FOOD PROLET. . . ." THE PICTURE OF JUNIUS COMES TO LIFE. HE BECKONS TO THEM, AND THEY BREAKS OUT INTO WILD LAUGHTER AFTER VOICES: ". . . .DEPIKTES MENTAL DERANGEMENT."

MOVE BACK TO MS, SHOWING JUNIUS MARCUS SEATED AT A TABLE WITH A BOWL OF VANILLA AND A SHOT GLASS IN FRONT OF HIM. HIS WIFE, EDWIN, AND SONNY ARE ALSO IN THE ROOM.

SETTING: THE TABLE IS IN THE CENTER OF THE ROOM. IN THE BACK OF THE TABLE IS A WINDOW WITH CLOSED CURTAINS. ON THE LEFT WALL IS A FIREPLACE, WITH A FIRE, AND A BIG BLACK PICTURE HANGING OVER THE FIRE. ON THE RIGHT WALL IS A DOOR. CHARACTER FRAGMENT: JUNIUS IS SEATED AT THE TABLE. BEHIND HIM ON CAMERA LEFT, NEAR THE FIREPLACE, IS MS. SONNY. IN DIRECT LINE WITH HER, AND BEHIND JUNIUS TO

times the alcohol affected his mind so severely that it would prompt seizures indicating definite mental derangement.

AND IN SOUND OF LAUGHTER, BOOD AND MARCH. HOLD FOR A FEW SECONDS, THEN FIDE UNDER MINUTER AS CAMERA MOVES BACK.

These were regarded by the Booth family as aberrations of genius, and looked upon with awe and reverence.¹⁷

17. Sandburg, p. 357.

EDWIN, RIGHT, STARED AGAIN, THEN JOHN, WHO IS CLOSEST TO THE DOOR. THIS IS A SCENE FROM DAYS PAST, SO THE BOYS LOOK VERY YOUNG. JUNCTUS BRUTUS LAUGHS WILDLY AND POUNDS HIS FISTS ON THE TABLE, LATELY ONLY BRIEFLY. NOW HE IS TO NOW OF HIS. BOTH AS SHE WATCHES HER HUSBAND. SHE APPEARS UNBOtherED BY HIS ACTIONS; LOOKS CALM.

SHE RIGHT IN NOW TO EDWIN AND JOHN. NOW IN TO CU OF EDWIN. HE IS COMING WIDE EYED AND COHERENTLY LIT HIS BROTHER. NOW BACK QUICKLY TO NOW, SHOWING THAT JOHN IS NO LONGER STANDING BY EDWIN, WHOSE ATTENTION HAS SHIFTED FROM HIS FATHER TO THE DOOR.

CUT TO NOW OF JOHN, OUTSIDE, WITH THE DOOR BEHIND HIM. HE LOOKS UPSET: FRIGHTENED.

DEFOCUS CAMERA AND REFOCUS ON NOW OF JOHN WILKES AS SEEN IN HIS DRESSING ROOM IN PREVIOUS SCENE. HE IS STILL CLUTTERED AT THE MAKE UP TABLE, AND IS CARRYING TOWARD THE CAMERA APPARENTLY DEEP IN THOUGHT. THE BOTTLES AND GLASS ARE STILL ON THE TABLE.

SOUND OF FISTS POUNDING TABLE. NOW BRIEFLY THEN FADE OUT. LAUGHTER STILL CONTINUES.

HEAR SOUND OF DOOR SLAMMING. LAUGHTER STOPS ABRUPTLY.

Only young John realized the truth: his father was insane.¹⁸

The possibility of inherited insanity had always frightened John. Time and again, he searched his own mind and thoughts for traces of any mental flaw, but to

18. Stern, pp. 95 & 96.

his profound relief, never found any reason to believe he was like his father.¹⁹

JOHN REACHES FOR BOTTLE AND GLASS AND POURS HIMSELF ANOTHER DRINK, WHICH HE GULPS QUICKLY. THE BOTTLE IS EMPTY, SO HE DROPS IT IN THE WASTE BASKET ON THE FLOOR. KEMP NOW AS BOOTH PICKS UP A SCRIPT FROM THE TABLE AND THEN RISES. HE BEGINS STRUTTING AND SWAGGERING ABOUT THE ROOM, READING HIS LINES AND GESTURING VERY DRAMATICALLY. ROOM COMMENTS: THE MAKE UP TABLE, A COT, EASY CHAIR, CLOTHES RACK WITH COSTUMES ON IT, AND A DOOR. ROOM ARRANGEMENT UNIMPORTANT.

But unfortunately he was under the influence of intoxicants so much of the time, that it was impossible for him to view himself accurately. He failed to see that alcohol was affecting him as it had his father. What he interpreted as renewed courage, self confidence and ability, was a figment of his imagination. In reality, he had achieved none of these things, but had become very majo-dramatic and somewhat paranoid.

19. Idid.

DISCLOSED TO YOU OF JOHN,
IN CHARACTERISTIC COSTUME,
HE IS TALKING AND
CAPTURING DYNAMICALLY.
BACKGROUND IS NOT CLEAR.

He began to lose touch
with actuality, and it
was not long before the
necessary boundary between
art and reality was erased,
and he was unable to
distinguish between the
two.

HORIZONTAL WIRE L TO R
TO SPLIT SCREEN. RIGHT
SIDE REMAINS IN YOU OF
DOOTH STILL IN COSTUME,
TALKING AND CAPTURING
AS BEFORE, LEFT SIDE
SHOWS MEN IN YOU,
DRESSED AN IN STREET
CLOTHES, TALKING AND
CAPTURING IN IDENTICAL
MOVEMENTS WITH PICTURES
ON RIGHT SIDE OF SCREEN.

He identified with the
characters in his repertoire,
and their personalities
became intermingled with
his own. In a sense,
John Wilkes had become
unable to really be offstage
and just himself; he was
living his role every second
of every day.²⁰

MOVE FROM SPLIT SCREEN
BY COMPLETING HORIZONTAL
WIRE L TO R, TO FULL
SCENE OF YOU OF DOOTH
IN STREET CLOTHES,
TALKING AND CAPTURING.
MOVE BACK TO MS AS HE

With reality and fantasy
intermingled in his mind,
John could not help but
view the world in a

20. Shelton, p. 284.

BLINDS PACING THE
 FLOOR. AS HE MOVES,
 THE VENERABLE MAN WHO HE
 HAS BEEN TALKING TO:
 THE COMPANION OF
 HIS BOYHOOD DAYS,
 WHO WAS IN THE VERY
 FIRST SCENE AND ALSO
 THE SCENE WITH JOHN
 AND THE CREDY.
 COMPANION IS SEATED
 IN A CHAIR BY A
 FIREPLACE, AND WATCHING
 JOHN WORKING. ROOM
 ARRANGEMENT: FIREPLACE
 WITH FIRE ON BACK WALL
 CHAIR WITH COMPANION ON
 CHAIR. LEFT BY THE
 FIREPLACE. ON CHAIR
 RIGHT, BY THE FIREPLACE,
 IS A CONSIDERABLE FIRE.
 OVER THE FIREPLACE IS A
 LARGE PICTURE OF JOHN
 WEIR, DRESSED IN
 SHAMROCK GREEN COSTUME.
 DOOR ON LEFT WALL, TABLE
 WITH TWO CHAIRS IN CORNER
 OF BACK WALL AND RIGHT WALL.
 WINDOW WITH CLOSED CURTAIN
 ON RIGHT WALL BY TABLE. ON
 THE TABLE IS WHISKY BOTTLE
 AND TWO GLASSES. ALL EMPTY.
 JOHN PACES THE FLOOR.
 GESTURES ENTHUSIASTICALLY AND
 TALKS TO HIS COMPANION.
 ON MOVES: ". . . HIS
 DESIRE FOR FAME. . ."
 JOHN PASSES IN FRONT
 OF FIREPLACE AND GLANCES
 AT THE PICTURE.

different light than men
 whose minds were more
 securely anchored in
 actuality. John Booth's
 world was vastly out of
 proportion. It consisted
 mainly of two obsessions.

One was his desire for fame-
 -a desire that had grown
 stronger through the years.

ON WORDS: ". . .THE
SOUTH MUST. . ." HE
MOVES OVER TO THE
FLAG AND REACHES OUT
AS THOUGH TO TOUCH IT.

BOOTH REMAINS. HOLD FOR
A FEW SECONDS.

NOW AS BOOTH WHIRLS
AROUND, FACING LEFT,
TOWARD HIS COMPANION. HE
POUNDS ONE FIST
EXCITEDLY INTO THE PALM
OF HIS OTHER HAND.

HE AS BOOTH BEGINS
TALKING AND GESTURING
EXCITEDLY. HE LOOKS
WILD-EYED, BEGINS PACING
THE FLOOR AGAIN. HIS
COMPANION, LOOKING
STARTLED, RISKS AND
SLOWLY EDGES TOWARD THE
DOOR.

The other was his
conviction that the South
~~must--must~~ win the war.

All of Booth's thoughts were
haunted by these two notions.

He tried to think of a way
he could help both causes
--boost his failing
popularity and help the
dying South.

IMPETUOUSLY AND EXCITEDLY

And then it hit him! (PAUSE)

And. . .it was all so simple.

. . . he couldn't understand
why he hadn't thought of it
before!

What was needed was for him
to perform a deed saving the
Southern cause while at the
same time giving the world
a breath-taking dramatic
performance.²¹

HOW AS JOHN, IN HIS
 ENGAGEMENT, GRABS THE
 ARM OF THE COMPANION
 TO BURN HIM, AS HE
 KEEPS FLEEING AND
 CAPTURING.

COMPANION TUMBLES HIMSELF
 FROM BOOTH'S GRIP AND
 LOOKING AT JOHN WITH
 FEAR AND APPREHENSION,
 OPENS THE DOOR AND
 LEAVES THE ROOM. BOOTH
 BEGINS TO LAUGH WILDLY,
 BRIDING DOWN AND
 FOUNDING HIS FEET ON
 HIS LEGS IN A FRENCHED
 FASHION.

FACE FADE OUT TO BLACK AND
 FADE IN TO NEW OF FACE OF
 ABRAHAM LINCOLN. HE
 HAS ON A TOPHAT, CAPS OVER
 HIS SHOULDERS.

MOVE BACK TO LOW ANGLE
 NO, SHOWING THAT LINCOLN
 IS OUTSIDE, ON A
 BALCONY, HAVING TO A
 GROUP OF PEOPLE BELOW
 HIM. THERE ARE THREE
 OR FOUR OTHER PEOPLE
 ON THE BALCONY BEHIND
 LINCOLN. KEEP MOVING
 SLOWLY BACK TILL JOHN
 BOOTH COMES INTO VIEW
 IN RIGHT FOREGROUND.
 HE IS GLARING INTENSELY
 AT LINCOLN.

and so. . . he. . . John
 Wilkes Booth. . . would
 bring down the Colossus:

FACE IN SOUND OF WILD,
 LOUD LAUGHTER AND OF BOOTH
 FOUNDING HIMSELF. HOLD
 FOR A FEW SECONDS THEN
 FADE OUT.

In 1865, the colossus was
 Abraham Lincoln. . . giant
 among men and President
 of the United States.

Exactly how he was going to
 topple this titan, John Booth,
 at first, had no idea. He
 realized, though, that time
 was running out for the
 Confederacy, and that
 whatever he was going to do
 would have to be done fast.²²

DISSOLVE TO MS OF
 ROUND TABLE. SIX MEN
 SEATED AROUND IT. ON
 TABLE ARE CIGARETTES, WHISKY
 BOTTLES, ASH TRAYS, AND
 SOME PIPERS. BOOTH IS
 SEATED FACING THE
 CAMERA. MOVE IN TO MSU
 OF MEN AS HE TALKS,
 DRUCKS, CIGARETTES. THEN
 PAN IN MSU AROUND THE
 TABLE, SHOWING THE MEN
 INDIVIDUALLY. EACH HAS
 SOME DEFINITE FACIAL
 FEATURE: (1) BOOTH IS
 WILD-EYED, DISHEVELLED.
 (2) MAN WITH FRECKLE ON
 ONE EYE. (3) VERY FAT
 BOLD FACED MAN WITH
 CLOSE SET EYES. (4)
 ROUGH FACED UNDEVELOPED
 CRUEL LOOKING MAN. (5)
 PENNY FACED BOY. (6)
 VERY HANDSOME MAN WITH
 MOUSTACHE.

DISSOLVE TO MS OF JOHN
 AND THE SAME GROUP OF
 MEN SEEN IN PREVIOUS
 SCENE. THEY ARE NOW
 SEATED AT A RECTANGULAR
 SHAPED TABLE. JOHN
 IS AT THE FAR END OF
 THE TABLE, FACING THE
 CAMERA. HE HOLDS A
 MAP WHICH HE POINTS
 TO AS HE TALKS. THE
 SIX MEN SIT, THREE ON
 EACH SIDE OF THE TABLE,

Feeling the need for aid
 with his venture, John
 approached several
 acquaintances and friends,
 told them his intentions,
 and enlisted their support.

Booth knew that his band of
 conspirators was really a
 group of ciphers: would-be
 assassins, drunks, and
 brainless robots.²³ But in
 spite of this, he turned to
 them for ideas or ways to

23. Ibid., p. 137

MOVING BOOTH.

dispose of President
Lincoln.

MOVE IN TO CUT OF JOHN'S
FACE. HE LOOKS
WILD-EYED.

Only the most extreme
fanatic could have
contemplated such drastic
action with such unreliable
support.²⁴

DISSOLVE TO VIEW OF
WINDOW AS SEEN FROM
INDOORS. IT IS A
SQUARED STORY WINDOW,
OPEN, WITH CURTAINS
WHICH FLUTTER IN THE
BREEZE. BOOTH WALKS
INTO SCENE FROM CAMERA
RIGHT, DRAWS BACK THE RIGHT
CURTAIN AND PEERS OUT.
CAMERA MOVES UP AND LOOKS
OVER HIS SHOULDER TO
SCENE IN STREET BELOW.
SEEN IN HS ARE PEOPLE
LIVING BOTH SIDES OF THE
STREET. THEY LEAVE AND
CHEER AS A COACHMAN
PASSES BY FROM CAMERA
RIGHT TO CAMERA LEFT.
IN COACHMAN IS LINCOLN
WHO ALSO WAVES. HE
SMILES AT THE PEOPLE.

And, that John Booth was
a fanatic, there can be
little doubt. He hated
Lincoln with an abhorrence
that had passed beyond all
reason.

FADE IN CHEERS, HOOBBERS,
UNDER HARBOR.

To him the victory of the
North was Lincoln's personal
triumph.

FADE OUT CHEERS, HOOBBERS

24. Cottrell, p. 79.

HORRIBLE WIDE L TO R.
SCENE IS IS OF BURN,
BURNING LAND, BURNING
TREES, AND A PARTIALLY
DESTROYED HOUSE.

DESCRIBE TO ME OF BOOTH
AND HIS BAND OF
CONSPIRATORS. THEY ARE
ON HORSEBACK, AND
CONCEALED IN BUSHES
ALONG SIDE OF A ROAD.

CUT TO ME OF THE ROAD,
SHOWING LINCOLN IN A
CARRIAGE GOING BY. HE
IS BEING ESCORTED BY A
TROOP OF HEAVILY ARMED
SOLDIERS.

DESCRIBE TO ME OF JOHN
SIMPSON IN AN EMPTY
THEATRE. CAMERA IS ON
THE STAGE, AND ONLY A
PORTION OF THIS IS

He also felt that the
plight of the South,
and the destruction
therein, was all the
President's fault.²⁵

The first plan created by
John and his fellow plotters,
called for kidnapping
Lincoln and using him in
a prisoner exchange with
the North, for the
Confederacy was extremely
short of manpower.

But this idea was discarded
when it became obvious how
difficult such an undertaking
would be.

It was probably between the
day of Lee's capitulation
and the fourteenth of April,

25. Stern, p. 9.

BACK IN THE FOREGROUND, THERE ARE SEVERAL BONS OF HORN, AND A THEATER BOX ON THE WALL AT CAMERA LEFT. THIS IS EASILY VISIBLE, AS IT HUNG OUT OVER THE STAGE. THE TOP OF THE BOX IS ABOUT ELEVEN FEET FROM THE STAGE FLOOR. RED, WHITE, AND BLUE BUNTING IS DRAPED AROUND THE BOX. THIS IS COVERED UP IN THE MIDDLE, WHERE A LARGE PICTURE OF LINCOLN IS DISPLAYED. A BROOK RESTS AGAINST THE WALL BY THE BOX. MOVE BACK TO MS AS JOHN RISES, WALKS TO THE STAGE AND CREeps UP ON IT. HE WALKS OVER TO THE THEATER BOX. CAMERA PANS WITH HIM, GRADUALLY CLOSING IN TO MSU.

MSU AS BOOTH PICKS UP THE BROOK. USING THIS, HE DISLOCHES THE PICTURE OF LINCOLN FROM THE BUNTING ON THE BOX. IT FALLS TO THE STAGE FLOOR. CAMERA TILTS

Good Friday, 1865, that the idea of assassination gradually developed in Booth's mind. It was an appealing thought to John and the more he considered the idea the better he liked it.²⁶

To him such a course of action involved the spectacular drama necessary for a good performance. The role of assassin was therefore ideal for an actor.

Also, John thought the deed would help the Confederacy get back on her feet by eliminating completely

26. Otto Hirschschiml, Why Was Lincoln Murdered? (Boston: Little, Brown, & Company, 1937), p. 378.

DOWN WITH PICTURE AS
IT FALLS AND ENDS IN
MCU OF IT AS IT LEANS
RIPPED THING SHATTERED
GLASS, BENT FRAME.

CAMERA SLOWLY TILTS UP
AND BACK TO MC OF JOHN
NOW FACING THE EMPTY
ROWS OF SEATS. HE IS
BOWING.

MC AS JOHN STOPS BOWING
AND STANDS STIFFLY
AS THOUGH AT ATTENTION.

DISSOLVE TO MCU OF THE
SMALL RIVER AS IN
THE VERY FIRST SCENE.
AS BEFORE, SHOW JUST
THE WATER, WHICH IS
FLOWING SLOWLY. SOME
SCRAPES OF PAPER ARE
TOSSED INTO THE WATER.
CAMERA MOVES BACK TO
MCU, SHOWING JOHN
LEARNING AGAINST A TREE
ON THE RIVER BANK. HE
IS TALKING, AS HE
SHUFFLES, AND THEN RIPS
UP MORE PAPER.

what he considered her
greatest oppressor.

But most of all, he felt
that brining down the
colossus in this way would
make him famous as well as
the savior of the South.

FADE IN APPLAUSE, HOLD A
FEW SECONDS, THEN FADE OUT.

And so he decided to topple
the titan forever. . .to
assassinate the President
of the United States.

FADE IN SOUND OF GENTLY
FLOWING RIVER, BIRDS
CHIRPING. PUT UNDER
NARRATOR.

He knew it would be
dangerous. . .but it didn't
matter. He knew he could
also die. That, too did
not matter. The important

thing was bringing down
the colossus. . . and the
glory of it all.²⁷

MOVE BACK TO US,
SHOWING THE SIX
CONSPIRATORS GATHERED
AROUND BOOTH.

And so plans were developed . .
for disposing of the
President. And this time
there was to be no backing
out in spite of the danger
involved.

BOOTH: (DRAMATICALLY WITH
REFINED THEATRICAL
VOICE).

MOVE IN TO NOW OF BOOTH,
WHO IS THINKING, LEANING
AGAINST WALL. HE
GESTURES DRAMATICALLY.

"I'm going to shoot him
myself. . . .And I don't
consider myself a murderer
for doing so. This isn't
murder-it's an act of war.
If I were to kill a man on
the battlefield no one
would think anything about it.
This whole nation is a
battlefield now. . . ."²⁸

27. Bishop, p. 136.

28. Stern, pp. 53 & 54.

MOVE BACK TO LS OF SCENE, REVEALING ON CAMERA RIGHT, IN THE FOREGROUND, THE SAME HUGE TREE AS SEEN BEFORE. SLOWLY PAST TO RIGHT TO OTHER SIDE OF TREE, SHOWING IN LS SAME VILLAGE AS BEFORE. MOVE IN TO RS AND SLOWLY DISSOLVE TO CU OF BOOTH'S FACE. HE IS LAUGHING WILDLY. HOLD A FEW SECONDS THEN MOVE BACK TO HOU SHOWING BOOTH AND A COMPANION WALKING ALONG A CARNIVAL MIDDY. THIS IS THE SAME CARNIVAL AND COMPANION SEEN PREVIOUSLY. BOOTH LAUGHS. TURNS, GESTURES, COMPANION LOOKS SOLIDLY, SAYS NOTHING. BOOTH PULLS OUT POCKET WATCH, LOOKS AT THE TIME. MOVE IN TO CU OF HAND AND WATCH. SEE THE TIME: TEN O'CLOCK.

FADE OUT SOUND OF STREAM AND BIRDS.

NARRATOR:

Good Friday. . . April 14, 1865. The holy day commemorating the crucifixion of Christ fell on a jubilant Washington that year. . . .

:
SLOWLY FADE IN SOUND OF LAUGHTER, HOLD FOR A FEW SECONDS, THEN SQUEEZE WITH SOUND OF CARNIVAL, LOSING FORMER AND BRINGING IN LATTER. PUT UNDER NARRATOR.

John Wilkes was happy too. .

.for this day was going to be his day. Centuries ago, a Savior had died. Now. . .today. . .another would be

born. . . . For on this day he was bringing down the colossus. . .he was saving the South.

:
FADE OUT CARNIVAL SOUNDS.

DAZZLED AND REFLECTS ON
 SMALL HAND AND WATCH. IT
 STILL SHOWS TEN O'CLOCK.
 MOVE BACK TO MOUTH OF BOOTH
 AND THE SMALL COMPANION.
 THEY ARE WEARING CAPS
 FOR IT IS RAINING. IT IS
 MIGHT NOW, AND OCCASIONALLY
 IT LIGHTNING, AND
 THUNDERS. JOHN PUTS
 THE WATCH IN HIS POCKET
 AND MOTIONS FOR HIS
 COMPANION TO FOLLOW HIM,
 AS HE TAKES A STEP
 FORWARD. COMPANION SHAKES
 HIS HEAD NEGATIVELY, AND
 PUTS A HAND ON JOHN'S
 ARM AS THOUGH TO STOP
 HIM. BOOTH PULMS FACE
 AND WALKS TOWARD THE
 CAMERA AND OUT OF SIGHT
 OF CAMERA LEFT. THE
 COMPANION LOOKS GRIEVED.

HAVE ONE HUNDRED AND EIGHTY
 DECIDE PART TO THE LEFT TO
 AS OF JOHN WALKING AWAY
 FROM COMPANION, WID BACK TO
 THE CAMERA. GRADUALLY
 CLOSE IN TO MOUTH OF HIM AS
 HE WALKS.

FADE IN OCCASIONAL THUNDER
 UNDER NARRATOR

The time to act had come.

There would be no turning
 back, for this was the
 role of a life time. And
 he. . . John Wilkes Booth,
 would go down in history
 for his performance.

They had planned well. .

. John and his band of
 conspirators. They had
 been lucky too, for the
 opportunity for
 assassination had come
 fast. It had fallen on
 the right day. . . Good
 Friday. . .reminiscent of

a Savior. And, it would
happen in the right place.

. . .

JOHN SEES WALKING.
HE IS IN FRONT OF THE
OPEN ENTRANCE OF A
BIG LIGHTED THEATER.

Ford Theater. . . Washington
D.C. . . a perfect place
for such a drama, and
where one thousand six
hundred and seventy three
people would see history
made before their eyes.²⁹

FOLLOW BOOTH IN
NOW AS HE BEGINS WALKING
AGAIN. HE WALKS THROUGH
ENTRANCE WAY OF THEATER
AND TURNS RIGHT, WHERE
THERE IS A STAIRWAY.
NOTHING ELSE IN
ENTRANCE WAY IS SEEN.

FADE IN SOUND OF FOOTSTEPS.
THESE CONTINUE THROUGHOUT
THE SCENE ACCOMPANYING
BOOTH'S MOVEMENTS, AND
STOPPING WHEN HE STOPS.

JOHN GOES TO STAIRS AND
CLIMBS THEM. HE WALKS
WITH A STEADY PURPOSEFUL,
STRIDE. AS HE CLIMBS
THE STAIRS, HE PULLS OUT
A SMALL PISTOL FROM
BENEATH HIS COAT. THIS IS
DONE VERY DRAMATICALLY,
AND THE PISTOL SHOULD BE
SEEN. BOOTH HOLDS THE
GUN IN FRONT OF HIM.

FADE IN FAINT SOUND OF
CROWD LAUGHTER. HOLD A
FEW SECONDS AND FADE OUT.

29. Cottrell, p. 119.

AT TOP OF STAIRS, DOOTH
STOPS. IN HIS, OVER HIS
SHOULDER, IS SEEN A DOOR,
SLIGHTLY Ajar. OVER THE
DOOR IS A LARGE SIGN, NOT
YET FINISHED. TO ONE SIDE
OF THE DOOR IS A STRAIGHT
BACK CHAIR. LYING ACROSS
THE CHAIR IS A RIFLE. A
HALF FILLED COFFEE CUP
SITS ON THE FLOOR BESIDE
THE CHAIR. ALSO BESIDE THE
CHAIR IS A FLOOR BASKED ASH
TRAY. IN IT IS A LIGHTED
CIGAR, WHICH GIVES OFF SMOKE.

CAMERA MOVES IN TO CUT OF SIGN.
IT SAYS: PRESIDENTIAL BOX.
VISITORS NOT PERMITTED.

CAMERA TILTS DOWN AND SHOWS
IN NOW THE CHAIR, RIFLE,
HALF FILLED COFFEE CUP, AND
ASH TRAY WITH CIGAR.

CUT TO NOW SIDE VIEW OF DOOTH,
WHO LOWERS THE PISTOL FOR AN
INSTANT, THEN RAISES IT AGAIN
AS HE STRIDES FORWARD TOWARD
THE DOOR. CAMERA PANS WITH
HIM AND MOVES UP BEHIND HIM,
STILL IN NOW AS HE REACHES
THE DOOR.

DOOTH PUSHES DOOR OPEN.

FADE IN CROWD LAUGHING,
SLIGHTLY LOUDER THAN
BEFORE. HOLD A FEW
SECONDS AND FADE OUT.

FADE IN CROWD LAUGHING,
AGAIN LOUDER THAN BEFORE
HOLD A FEW SECONDS AND THEN
FADE OUT.

FOLLOWING ARE VOICES HEARD FROM THE STAGE, WHICH BECOME INCREASINGLY LOUDER THE CLOSER BOOTH COMES TO THE DOOR INTO THE BOX.

HE CREeps THROUGH DOORWAY, AND STOPS, AS THOUGH LISTENING. HE IS STANDING IN THE HALLWAY LEADING TO THE PRESIDENTIAL BOX. AT THE FAR END, OVER BOOTH'S SHOULDER, CAN BE SEEN A SMALL GLIMMER OF LIGHT, COMING FROM A CRACK UNDER A DOOR ON THE LEFT WALL.

JOHN TAKES A COUPLE MORE STEPS, MOVING VERY SLOWLY AND THEN STOPS AGAIN, APPARENTLY WAITING TO SEE IF HE HAS BEEN DETECTED.

BOOTH SLOWLY TAKES THREE MORE STEPS AND THEN STOPS AS BEFORE.

JOHN CAUTIOUSLY AND SLOWLY TAKES HALF A DOZEN STEPS AND REACHES THE DOOR.

ACTRESS NUMBER ONE (SHRILL VOICE OF OLDER WOMAN):

"Augusta, to your room!"

FEW FAINT AND VERY BRIEF CHUCKLES FROM AUDIENCE.

ACTRESS NUMBER TWO (YOUNG GIRL):

"Yes, Ma. The nasty beast!"

ACTRESS NUMBER ONE (COLDLY):

"I am aware, Mr. Trenchard.

. . that you are not used to the manners of good society.

. . ."

MALE ACTOR. (ROUGH VOICE
OF OLDER MAN):

"Don't know the manners
of good society, eh?"

CAMERA LOOKS OVER JOHN'S
SHOULDER TO SHOW IN RE
THE OCCUPANTS OF THE
PRESIDENTIAL BOX. THEY
ARE WATCHING A PLAY.
ONLY A SMALL PORTION OF
THE LIGHTED STAGE IS
VISIBLE. THE ONE ON THE
STAGE IS INCONSEQUENTIAL,
BUT SHOULD BE SIMPLE--
TWO OR THREE PIECES OF
FURNITURE. THE MALE
ACTOR IS PARTIALLY
VISIBLE. THE OCCUPANTS
OF THE BOX ARE A MAN AND
WOMAN, FACING THE STAGE,
BACKS TO THE CAMERA AND
BOOTH. THEY ARE NOT AWARE
OF JOHN'S PRESENCE.
THESE PEOPLE ARE PRESIDENT
AND MRS. LINCOLN. HE SITS
IN A ROCKER TO THE LEFT OF
HIS WIFE, WHO IS SEATED IN
AN UPHOLSTERED CHAIR, AND
IS FANNING HERSELF.

CUT TO NEW FRONTVIEW OF THE
LINCOLNS, WHO ARE LAUGHING
WITH THE CROWD. JOHN CAN
BE SEEN STANDING IN THE
DOORWAY BEHIND THEM,
WITH THE PISTOL
AIMED AT THE PRESIDENT'S

"Well, I guess I know
enough to turn you inside
out, you sockdolagizing
old mantrap!"³⁰

LOUD CROWD LAUGHTER WHICH
CONTINUES AS BOOTH STEPS
INTO THE BOX AND FIRES
HIS PISTOL. THE GUNSHOT
IS HEARD, BUT IS NOT VERY
LOUD BECAUSE OF THE
LAUGHTER.

30. Bishop, pp. 287-289.

MRS. LINCOLN WHILES TWO
 STEPS AND TURNS IT.
 LINCOLN'S FISCAL
 REMAINS STABLE AND
 THAT HIS HEAD DROPS
 POINTING ON HIS CHEST
 AND HIS BODY SACS.

MRS. LINCOLN TURNS TOWARD
 THE PRESIDENT, SEEMS
 SMILING. THIS SMILING
 CHANGES TO ONE OF HORROR
 AS SHE REALIZES HER
 HUSBAND IS INJURED.

SHE SCREAMS AS BOOTH
 REELS BACKWARD HER AND
 THE PRESIDENT TO THE
 EDGE OF THE BOX.

MOVE BACK TO MS OF BOOTH
 AS HE CREEPS UP ON THE
 RAIL OF THE BOX. PART
 OF THE BUNTING IS
 VISIBLE. HE PACES THE
 AUDIENCE AND CAPTURES
 DRAMATICALLY TOWARD
 LINCOLN AS HE SPEAKS.

KEEP MS AS BOOTH CROUCHES
 DOWN, GRABS THE RAILING
 AND LOWERS HIMSELF DOWN
 THE SIDE OF THE BOX OVER
 THE STAGE, FAST FIRST. ONE
 FOOT, HOWEVER, CATCHES IN
 THE BUNTING, AND BOOTH
 FALLS FORWARD, LANDING
 ON THE STAGE ON HIS SIDE.
 JOHN GETS UP VERY SLOWLY,
 OBVIOUSLY HURT. HE LIPS

LAUGHTER STOPS QUICKLY AS
 AUDIENCE BECOMES AWARE
 OF TROUBLE IN THE PRESIDENTIAL
 BOX.

LONG PAUSE SCREAM. HOLD
 A FEW SECONDS AND THEN
 FADE OUT.

BOOTH: (LOUDLY AND
 DRAMATICALLY):

"Sic semper tyrannis!"³¹

FADE IN THE SOUND OF
 MURMURING AND MOVEMENT
 COMING FROM THE AUDIENCE
 THIS INCREASES IN VOLUME.

31. Stern, p. 135.

WENT BACK AS HE TRIES TO
 RUN ACROSS THE PORCH TO A
 DOOR ON THE BACK WALL.
 ON HIS WAY TO THE DOOR, HE
 REMEMBERED THAT IN ROOMS
 AND HOPES, IN COSTUMES,
 AND TOO QUICKLY AND BLIND
 TO HAVE ENTERED THEM. THAT
 LOOK CONFUSED, HORRIFIED.

HEAR IN TO NOW AS BOOTH
 REMOVES THE DOOR AND
 GOES IN.

BOOTH HAD TURNED BACK
 TOWARD THE STAGE. HE
 LOOKS WILD-EYED. HE
 THEN WONDERS THROUGH THE
 DOORWAY INTO A LARGE
 HALLWAY. HE TRIES TO
 HURRY BUT IS IN GREAT
 GAIN. HE WINKS NOW
 AND THEN.

NOW AS BOOTH REACHES
 ANOTHER DOOR AND TRIES
 TO OPEN IT, BUT IT
 DOESN'T OPEN
 IMMEDIATELY.

NEVER HE TUGS AT THE
 DOOR A COUPLE OF TIMES,
 IT FINALLY OPENS. IT
 LEADS TO THE OUTDOORS.
 IT IS NIGHT, RAINING
 HEAVILY WITH OCCASIONAL
 LIGHTNING.

FOLLOW BOOTH IN NOW
 AS HE STUMBLES OUT
 INTO THE RAIN AND

MALE VOICE. (GROANS):

"Stop that man!"

SOUND OF HURRIED FOOTSTEPS
 OF PURSUERS.

FOOTSTEPS GET LOUDER

FADE IN SOUND OF RAIN,
 THUNDER AS THE DOOR OPENS.

FADE OUT FOOTSTEPS OF
 PURSUERS.

LIGHTNING. THE DOOR
 HAS OPENED OUT INTO
 A NARROW ALLEY. THERE
 IS A HITCHING POST BY THE
 DOOR AND THERE IS A
 HORSE TIED TO THIS POST.
 BOOTH HOBBLING TO THE
 HORSE TIED TO THIS POST,
 UNHESITATING, AND TELLS TO
 MOUNT. THE HORSE
 DANCES NERVOUSLY AND
 BOOTH HAS TROUBLE GETTING
 ON BECAUSE OF HIS INJURIES.
 HE FINALLY CLIMBS UP JUST
 AS SOME MEN COME THROUGH
 THE DOOR.

MCU AS BOOTH WHIPS THE
 HORSE FRANTICALLY TO A
 GALLOP.

DISSOLVE TO MCU OF
 GALLOPING HORSE'S HOOFS.

FADE IN HOOFSBATS.

FADE OUT BOOTH'S FOOTSTEPS
 AND FADE SHOOTS OF MEN AS
 THEY COME THROUGH THE
 DOOR. THESE ARE FILMED
 WITH THE HOOFSBATS BRIEFLY,
 THEN SHOOTS ARE FADED OUT
 AS THE HORSE GALLOPS AWAY.

FADE OUT THUNDER AND RAIN.
 FADE HOOFSBATS UNDER
 NARRATOR, AND THEN
 GRADUALLY FADE THEM OUT.

NARRATOR:

The search for John Wilkes

Booth was one of the

greatest manhunts of all

time. Literally millions of

people were on his trail,

eager to avenge Lincoln's

death or collect the
reward which was offered
for his capture, dead or
alive.³²

DISSOLVE TO MS OF
BURNING BENCH. MOVE IN
TO MSU OF OPEN BURN
DOOR AS TWO SOLDIERS,
DRAGGING BOOTH BETWEEN
THEM, EMERGE.

On the morning of April
26, 1865, after being
hunted like a wild beast,
John Booth met his end.
Suffering from a broken
shinbone, and wounded by
gunshot, he was taken
from his hiding place,
captured by federal troops.

KEEP MSU AS THE SOLDIERS
DRAG BOOTH OVER UNDER A
TABLE AND THEN LOWER HIM
TO THE GROUND. HE IS
BREATHING HARDLY AND IT IS
APPARENT THAT HE IS
SERIOUSLY WOUNDED.

His injuries were mortal,
and he lingered only a
short time before he
finally died. That same
day, the last major
Confederate force surrendered.³³

SLOWLY MOVE BACK TO LS
OF SCENE

John Wilkes Booth became a
name in history as he had

32. Cottrell, pp. 139 & 140.

33. Ibid., p. 153.

wanted. And. . . he
had the fame he had
wanted. But he did not
become the savior of his
country as he had
wanted. . . .

DISSOLVE TO LS OF THE
LINCOLN MEMORIAL.

That had been the Colossus.

FADE TO BLACK.

FADE OUT.

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