

Wisconsin/Warner Bros. Screenplay Series

*Editorial Board*

Dudley Andrew

Tino Balio, *General Editor*

John G. Cawelti

Dore Schary

# The Jazz Singer



*Edited with an introduction by*

Robert L. Carringer

*Published for the Wisconsin Center for Film and Theater Research by  
The University of Wisconsin Press*

*Madison, London  
(1979)*

# The Jazz Singer

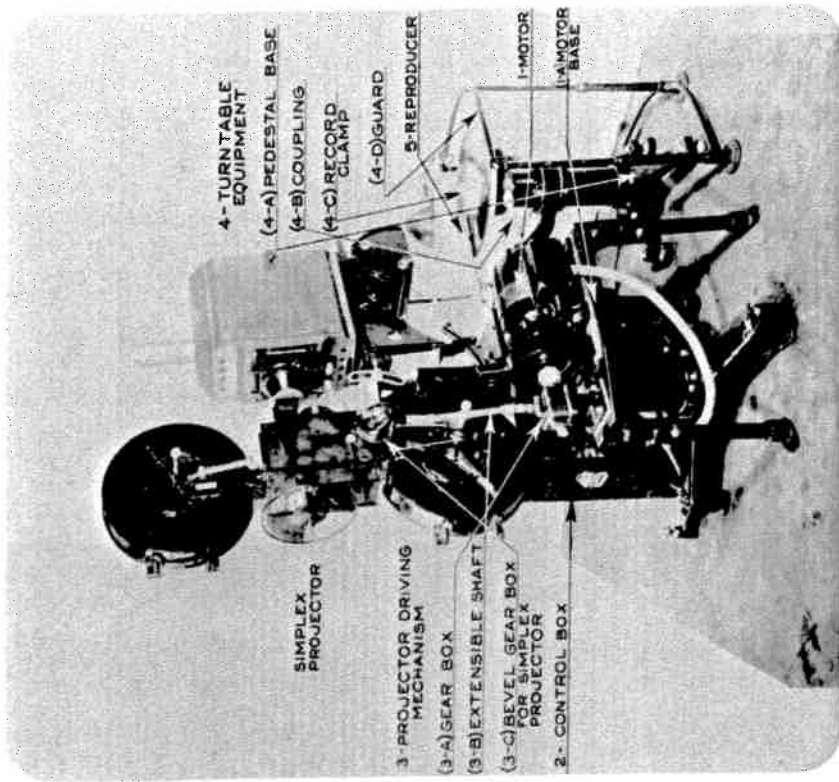
Adaptation and Continuity

by

ALFRED A. COHN

From the stage play by

SAMSON RAPHAELSON



28. Vitaphone theater sound apparatus attached to Simplex projector. (Courtesy of Anthony Slide) See pages 184-88 for description.

# The Jazz Singer

TITLE 1: The New York ghetto, the daily life of which throbs to the rhythm of music that is as old as civilization.

FADE IN

1. EXT. NEW YORK STREET LONG SHOT

It is a typical East Side business street at the height of the day's activities, a street that is lined with pushcarts, sidewalk vendors and little stores, with its milling shoppers, its petty marketing arguments, its unkempt kids playing in the street heedless of consequences. In the distance is seen an elevated train flashing across the background like a comet across the sky.

2. MOVING SHOT SAME

A shot may be made from an auto or truck down the street showing the teeming life of the ghetto. As the camera reaches a street intersection, a half dozen kids come into the scene.

3. MED. SHOT KIDS (STUDIO STREET)

They are playing tag on the intersecting street which is given over to tenements. There are no pushcarts and only a few stores in the basements or ground floors of the buildings which house many thousands of ghetto folk. The kids are attracted to something. They all look down the street and then start running in the direction they have been looking. Some little girls join them. (Vitaphone street piano, at some distance.)<sup>1</sup>

4. EXT. SIDE STREET MED. SHOT

In front of a low brick building is an Italian with a street piano and he is grinding out that always popular classic of

the East Side, "The Sidewalks of New York." The kids come into the scene and gather around the hurdy-gurdy.

5. CLOSE-UP GROUP

The Italian smiles as the children start dancing about. He looks expectantly at the windows above him and nods pleasantly to someone up above as he continues cranking the piano.

6. EXT. TENEMENTS LONG SHOT

Looking upward from the street piano. This may be a very effective shot. In several of the windows women are looking down at the music-maker and other heads appear in other windows. Several take deliberate aim and toss coins to the street.

7. CLOSE-UP ITALIAN

He holds out his ragged cap and expertly catches several coins without once taking his hand from the crank of the street piano. The piece ends. He pulls a little lever and starts turning on another selection—some old operatic favorite like the "Intermezzo" from *Cavalleria Rusticana*. He starts moving down the street as he plays.

8. TENEMENT STREET LONG SHOT

As the street piano, still in operation, goes down the street, the group of kids, now much larger, follows along. The Italian stops in front of another building, which adjoins the Orchard Street synagogue.

9. CLOSE SHOT FRONT SYNAGOGUE

It bears the name, in Hebrew, of the temple. Several children get up on the steps in front of the closed doors to listen to the music, which is approaching. Next door is an old brownstone front, before which the Italian stops. Underneath is a store, and in the flat over the store live Cantor Rabinowitz and his family.

10. INT. ROOM IN SYNAGOGUE

Full shot of the little anteroom in which the rabbi holds school for the children of the congregation and in which the cantor teaches the boys of the choir the songs and chants of the orthodox—the prayers set to music that has been handed down for generations. Several boys are seated on a bench beside a battered old square piano (one of the old square Knabes may be obtained here). The sound of the street piano comes through the open window, and the kids rush to the window. They no sooner get to it and climb up to look out when the door into the room from the synagogue proper slowly opens and the head of the venerable Cantor Rabinowitz appears.

TITLE 2: Cantor Rabinowitz, who sang and taught the youth of his congregation to sing the age-old songs of Judea—a man revered and respected by all the ghetto.

11. CLOSE-UP CANTOR

He peers into the room to see if his class is ready for him. He has some difficulty in finding them. Finally he discovers them at the window. He lifts his head as he hears the strains from the street piano, and a look of disgust comes to him. He closes the door behind him and starts in with a determined look.

11A. REVERSE SHOT BOYS

They are packed in the window, patched pants seats and legs only being visible.

12. EXT. MED. SHOT

The Italian is now in front of the synagogue and is grinding out another tune while the children dance about the discordant instrument.

13. INT. SCHOOL ROOM MED. SHOT

The four or five boys are jammed into the open window,

some of them half way out with feet sticking almost straight out backward. With determined tread the cantor comes up behind them and starts yanking them out of the window. They are badly frightened and duck as the cantor cuffs them right and left.

14. FULL SHOT ROOM  
The boys, some of them propelled from behind by the irate cantor, scramble for their seats. The cantor starts to come after them, then the strains of the music assault his delicate ear and he turns instead to the window.
15. CLOSE-UP CANTOR  
He takes hold of the window and yanks it down roughly as though he cannot shut out the sound from without quickly enough. (Vitaphone music quickly dimmed to just a faint sound.) Then he turns and faces the boys. He looks them over, muttering to himself imprecations on the terrible sounds from without—an insult to his musically attuned ear.
16. MED. SHOT BOYS AND CANTOR  
The boys straighten up with solemn looks on their faces as the cantor looks them over scowlingly.
17. EXT. STREET OUTSIDE TEMPLE LONG SHOT  
The Italian and his piano are disappearing in the distance, and a group of boys are playing ball in the street. One is batting.
18. INT. CANTOR CLOSE-UP  
He is looking at the boys as he says:
- TITLE 3: "Where is Jakie, my son?"
19. FULL SHOT ROOM  
The cantor is in the foreground addressing the boys. As he finishes the question one of the boys starts to answer it. The

- old man suddenly jumps around and looks up in back of him.
20. CLOSE-UP WINDOW  
There is a big round hole in the window.
21. CLOSE-UP CANTOR  
He looks down at the glass on the floor, then stoops and picks up a ball from the floor. He shakes his head ominously. He scowls at the kids, then looks toward the door.
22. CLOSE-UP AT DOOR  
It is opening cautiously and the black curly head of a boy of about thirteen appears. He enters hesitatingly and fearfully of the possible consequences.
23. FULL SHOT ROOM  
The kids all look from father to son expectantly, each hoping that Jakie will get a licking as soon as possible. The cantor comes toward the boy, his brows knitted in a deep frown. Jakie starts toward his father repeating, "I couldn't help it—I didn't mean to hit it so hard—honest I didn't." They meet in the center of the room, the boy still protesting half tearfully. The old man brings back his arm as though to strike him.
24. CLOSE SHOT BOTH  
As the cantor brings back his arm, Jakie shuts his eyes and ducks, but the cantor reconsiders and brings the hand down alongside without striking the boy. He waves him to his seat on the bench with a half-uttered threat to "fix him good the next time."
25. FULL SHOT ROOM  
The cantor turns from Jakie with an impatient gesture and lines the boys up for their lesson. He calls them to attention, then tells them to listen to what he is going to sing. He walks to the piano and poises a hand over the keys.

26. CLOSE-UP CANTOR  
He strikes a note to give him the key he wants but the piano is evidently out of tune. He shakes his head disgustedly, then takes an old-fashioned tuning fork out of his inside coat pocket and strikes it on the side of the piano, then holds it to his ear. He sings the note and then indicates to the boys that they are to follow him as he sings.

27. MED. SHOT CANTOR AND BOYS  
The cantor is singing and one of the boys is paying no attention. He is looking around toward the window longingly. The cantor, still singing, walks over to him and cuffs him on the ear.

28. CLOSE-UP CANTOR AND BOY  
The boy ducks a second swipe. The cantor glares at him and demands that he give his undivided attention to the lesson.

29. CLOSE SHOT OTHER BOYS  
They are singing but taking in the scene on the side. They grin at each other in joy at their companion's trouble, then they quickly turn their eyes forward and sing more lustily as they feel the cantor's eyes on them.

30. FULL SHOT ROOM  
The cantor takes his place again. He shows his disgust with the manner in which the boys are singing and, with an impatient gesture, he stops and tells them to go home.

31. CLOSE-UP CANTOR  
He waves them away, saying:  
TITLE 4: "Go now, you sound like crazy cats crying already."

32. MED. SHOT GROUP  
The cantor finishes his dismissal and as the boys, including Jakie, start for the door, he stops his son. Jakie, with a

crestfallen look, follows with his eyes the disappearing figures of his playmates, who quickly exit. His father calls him and he comes opposite him and looks up rather sul- lenly for the scolding he expects.

33. CLOSE-UP CANTOR AND SON  
The cantor looks down at Jakie with a scowl and starts berating him. He points to the window and his anger again rises. Jakie starts backing away as though expecting violence. The old man gets himself together and his attitude changes from anger to sadness. He says to the boy:

TITLE 5: "A fine cantor you are going to be—smeshing synagogue windows yet!"

The boy looks up at him with an effort, which reflects something of the length of time he has thought about this unpleasant future. He blurts out:

TITLE 6: "But Papa, I don't want to be no cantor."

The father looks at him as though not willing to believe his ears. He has never heard anything quite so blasphemous. He gulps a few times and then, with a grimly sarcastic smile, he says:

TITLE 7: "And if not a cantor, what are you going to be?"  
He looks at the boy, awaiting an answer to a question which he regards as unanswerable.

34. CLOSE-UP BOY  
He swallows a few times, then looking up at his father courageously, he declares:

TITLE 8: "I want to be a singer in a theayter."  
He half ducks as if expecting a blow.

35. CLOSE-UP CANTOR  
He looks at the boy in amazement, his hands going aloft in horror. It is difficult for him to speak. Finally he breaks out:

TITLE 9: "For five generations there has been a Rabinowitz as cantor—I have taught you to be one—"  
He pauses for a breath, then, sticking out his bristling beard in the boy's direction, he almost yells:

TITLE 10: "And you—you want to be a common actor in a lowlife theater!"

36. CLOSE-UP FATHER AND SON  
The father makes as though to strike the boy, who this time stands his ground bravely. The hand of the aged man is raised for the blow, but he halts it in mid air. The father looks down into the eyes of the boy, which are fixed steadfastly on him. He shakes his head sorrowfully.

FADE OUT

37. INT. MULLER'S CAFE  
Long shot discloses one of those places so common in New York before Prohibition, a long bar in front, and behind, separated from the bar by a partition and swinging doors, a "garden" approachable from the "family entrance" where "ladies" may dine and drink their beer, whether with escorts or without them. The back of the place can be seen faintly. The bar is being well patronized, and the three German bartenders are busy putting out huge schooners of the amber fluid. Waiters are going in and out of the swinging doors.

38. INT. GARDEN FULL SHOT  
Looking toward the bar, there is a battered old piano in the foreground on a slightly raised platform, at which sits a young man who looks twice his age because of dissipation. He is smoking a cigarette in a listless manner, and there is a schooner of beer on the piano at the end of the keyboard. He is running his hands over the keys as though playing to himself. Back of him may be seen the diners and drinkers. There is an occasional family group and several of the tables

are occupied by flashily dressed women of an obviously well-known occupation. Some are accompanied by men. At other tables are men alone quietly drinking.

39. CLOSE-UP FAMILY ENTRANCE  
Seen from the inside, the door opens slowly and the head of Jackie Rabinowitz appears. He looks about as though to see if the coast is clear, then enters. His attitude indicates that he has been there before.

40. FULL SHOT GARDEN  
Jackie threads his way among the tables to the piano. Several of the drinkers look at him as they recognize the boy, and there is some conversation about him among the groups. Jackie calls to the piano player, who swings around to greet him, as he gets on the platform.

41. CLOSE SHOT PLAYER AND JACKIE  
The pianist greets Jackie jocularly:

TITLE 11: "Well how's the kid Caruso today?"  
Jackie answers him in kind:

TITLE 12: "Great! How's old kid Paderowski?"  
They laugh and the piano player indicates the diners and drinkers, saying that maybe there's a few dimes for the kid in the place. They confer a moment, then the piano player whirls around and strikes a chord.

42. FULL SHOT GARDEN  
Those at the tables look toward the piano with interest as Jackie, in the background, is seen standing on the little platform facing them.

43. MED. SHOT BOY AND PIANO PLAYER  
The player plays the introduction to "Mighty Lak a Rose" and the boy starts to sing. (The various shots for this will

have to be in accordance with Vitaphone technique and its necessities.) Vitaphone singing stops, when cut is made.

FADE IN

44.

INT. RABINOWITZ LIVING ROOM

DAY  
It is a rather large room for that locality, the living room and dining room of the modest flat occupied by the cantor and his family. The furniture is good but old, and there are many shelves and tables which are filled with knick-knacks, china, glassware, and silver. Mrs. Rabinowitz, a sweet-faced, motherly woman of between forty-five and fifty, is just setting the table. It is the day of the eve of Atonement Day, the most important holiday of Judaism, which is observed by even the least religious of Jews, by twenty-four hours of abstinence from food or drink. The cantor is pacing up and down the room in a very nervous manner. He pauses occasionally to make a quick remark, punctuated by an elaborate gesture, then resumes his pacing. The subject of his remarks is Jakie.

TITLE

13: Sara Rabinowitz was not as learned in the lore of her race as her husband, but she had a deeper and better understanding of life—and Jakie.

45.

CLOSE-UP MOTHER

She is setting plates on the table as she listens to the cantor. She hesitates, then says:

TITLE

14: "Jakie is a good boy, Papa—but maybe he shouldn't be a cantor."

46.

MED. SHOT BOTH

As Sara finishes title and resumes her work, the cantor stops and looks at her in amazement. He starts to say: "What, not a cantor, you say that?" Then he takes a long breath and, bringing his fist down through the air, he breaks out into a stream of Yiddish.

47. CLOSE-UP CANTOR

He declares violently that Jakie must be a cantor, just like himself and his fathers before him. He leans closer to his wife as he says, with some semblance of pride:

TITLE

15: "He knows all the songs and prayers even now so good as I do. He could take my place yet tonight and sing 'Kol Nidre' when Yom Kippur begins."

He pauses as though awaiting an answer to what he considers an unanswerable argument.

48.

CLOSE-UP SARA

She nods her head in acquiescence of what her husband has said; then she shakes her head slowly and replies:

TITLE

16: "He has it all in his head, yes, but it is not in his heart. He is of America."

49.

CLOSE SHOT BOTH

As she finishes the old man looks at her in horror. This which she has said is, to him, treason. She turns her back as he begins to scold breathlessly.

50.

FULL SHOT CAFE FROM FRONT END OF BAR

(Vitaphone singing is resumed.) There are only a few people drinking at the bar in the foreground. The "garden" is visible as people pass through the swinging doors.

51.

FULL SHOT GARDEN

As seen from the doors, Jakie is singing and the people at the tables are watching and listening approvingly.

52.

MED. SHOT BAR

A tall, spare Hebrew with a straggly beard and a cutaway coat comes into the foreground. He orders a glass of beer, putting his nickel on the bar as he does so.



53. CLOSE-UP YUDELSON  
He drinks slowly and with relish.
- TITLE 17: Moisha Yudelton, a man of influence in the business and religious affairs of the ghetto.  
Back. He reaches over and takes some of the free lunch. His attention is attracted to the music. He listens curiously, then starts for the door to the garden.
54. MED. SHOT DOOR  
Yudelton pushes the swinging door open, his glass of beer in one hand and a slice of meat on a piece of bread in the other. His eyes bulge as he sees the singer.
55. LONG REVERSE SHOT  
Jakie is singing.
56. CLOSE-UP YUDELSON  
His lips tighten. He determines that something must be done about this and he knows just what it is. He goes quickly to the bar.
57. MED. SHOT BAR  
Yudelton gulps down the beer, crams the rest of the food into his mouth, and exits. (Vitaphone singing stops.)
58. INT. RABINOWITZ HOME  
The cantor is walking up and down the floor nervously. Sara is putting the dishes of food on the table. The cantor stops and faces Sara sternly.
59. CLOSE-UP CANTOR  
He takes out a huge silver watch, looks at it, and says:
- TITLE 18: "Tonight Jakie is to sing 'Kol Nidre' in school and he isn't yet here."  
He snaps shut the watch and glares at Sara.

60. MED. SHOT BOTH  
Sara makes some excuse for the boy. Maybe he doesn't know what time it is. He starts pacing up and down again. Sara finishes the placing of food on the table and starts arranging the chairs.
61. CLOSE-UP CANTOR  
He scowls as he pauses in his pacing and says:
- TITLE 19: "If he don't come now in a minute, he starts his Yom Kippur fasting without supper."<sup>2</sup>
62. FULL SHOT ROOM  
As the cantor resumes his pacing, Sara hears someone at the door and goes to it, only to admit, instead of the expected Jakie, an excited Yudelton. The cantor turns around in surprise. Yudelton rushes up to him and starts telling him about seeing Jakie singing nigger songs in Muller's.<sup>3</sup> The cantor throws up his hands in horror. Yudelton nods grimly but in a satisfied manner.
63. CLOSE-UP YUDELSON  
He says in a self-righteous manner:
- TITLE 20: "Of course it ain't any of mine business, but I say to myself it's my duty, I—"  
He looks around surprised.
64. FULL SHOT ROOM  
The cantor has grabbed his hat and is on his way out of the door as Yudelton stands open-mouthed. Sara starts wringing her hands.
65. CLOSE SHOT YUDELSON AND SARA  
As they see the cantor disappear, Sara looks at Yudelton with marked disapproval. He decides that it is time to go and turns as Sara starts to reprove him for his tattling. She tells him he would be better off attending to his own business. With a hurried excuse Yudelton turns.

66. FULL SHOT ROOM  
Yudelson quickly disappears out of the front door and Sara drops into a chair heavily. She knows that there will be an unpleasant scene before long and she dreads it.
67. INT. BEER HALL FULL SHOT  
Jakie is just finishing a song and those at the tables start applauding. Some of them throw coins to Jakie.
68. CLOSE-UP JAKIE  
His singing manners have gone. Now he is just business as he starts to pick up the scattered coins. He picks up the last one and pockets it. Then he turns to the piano player.
69. CLOSE SHOT BOTH  
They discuss what Jakie is to sing next. Then the piano player starts a ragtime piece and Jakie starts to sing in the most approved darkey manner.
70. FULL SHOT GARDEN  
The people at the tables are showing new interest in the singer.
71. CLOSE SHOT FAMILY ENTRANCE  
The door opens suddenly and the figure of the irate cantor appears. He pauses and takes one look, then strides in with great determination.
72. MED. SHOT JAKIE FROM FRONT  
He is putting everything he has into his song. He is rolling his eyes and calling on "his baby." His eyes drop and he looks forward just in time to see his father coming toward him. His voice breaks as the old man comes into the scene. A determined arm reaches up and grabs him, and the song ends abruptly.
73. FULL SHOT ROOM  
With the boy in a viselike grip, the cantor starts toward the

- door with the squirming figure of his young son. The people at the table are laughing heartily at the unexpected entertainment. Father and son exit.
74. CLOSE-UP PIANO PLAYER  
Getting the humor of the situation, he starts playing something appropriate, like "Stay in Your Own Backyard" or perhaps something more modern and more to the point.
75. RABINOWITZ LIVING ROOM  
Sara is sitting in the rocking chair, rocking slowly back and forth, occasionally dabbing at her eyes with a handkerchief. She gets up and goes to the table. She feels one of the dishes and, seeing that it is cold, she starts with it to the kitchen. As she returns she looks toward the front door, then rushes hurriedly in that direction.
76. MED. SHOT FRONT DOOR  
The cantor comes in breathlessly, pushing the boy ahead of him, just as Sara comes up to them. The boy tries to go to her but the irate cantor holds him tightly and motions Sara not to interfere.
77. CLOSE SHOT GROUP  
The cantor glares down at the boy who starts squirming. He tightens his grip on him as he repeats over and over: "Singing nigger songs in a beer garden! You bummer! You no good lowlife!" As Sara tries to intercede, the cantor silences her almost roughly. As he half pushes her away he says:  
TITLE 21: "I will teach him he shall never again use his voice for such low things."  
He takes a fresh grip on the boy and starts in the direction of the bedroom.
78. FULL SHOT ROOM  
As father with son in tow go toward the bedroom, the

mother follows a few steps, pleading with the cantor not to whip Jakie. He turns around and demands what she means by such interference. She looks at him imploringly.

79. CLOSE-UP SARA

She holds out her outstretched hands to the cantor, saying:

TITLE 22: "It will do no good, Papa—and he must get ready for school in a few minutes. Yom Kippur begins soon."

80. CLOSE SHOT GROUP

The cantor answers her with a snort of disgust and renewed determination to continue with what he considers his duty. The boy, emboldened by his mother's championship, turns and faces his father courageously. The old man looks down at him in surprise.

81. CLOSE-UP CANTOR AND SON

The boy looks up at his father, his boyish face set with determination. He declares:

TITLE 23: "I told you before—if you whip me again, I'll run away—and never come back."

At this show of rebellion the cantor stiffens. He nods his head menacingly as though accepting the challenge, takes another grip on the boy's shoulder, and pushes him toward the bedroom, as Jakie starts sobbing hysterically. At the door, the cantor takes a strap that is hanging over a chair near the door.

82. MED. SHOT ROOM

As the cantor shoves open the door, Sara again tries to intervene. The cantor holds out a hand to prevent her following, pushes Jakie into the bedroom, and follows him, closing the door behind him with a bang. Sara stands looking tearfully at the door, realizing the expected crisis in the little family, which she has feared, has finally arrived.

83. CLOSE-UP SARA

She stands mutely facing the door. Suddenly she starts and listens, then puts her hands over her ears as though to shut out the sounds she hears, and her shoulders heave with repressed sobs. She starts for the door, then restrains herself. Her emotions finally overcome her and she drops into a chair and cries without restraint. (Nothing of what occurs in the bedroom is shown.)

84. MED. SHOT SAME

The door of the bedroom opens suddenly and Jakie emerges. He is shaking with a mixture of anger and the painful effects of the whipping. He comes out quickly, looks at his mother, rushes over, and kisses her impulsively, and as she puts her arms around him, he breaks away and before she can stop him, he runs toward the front door.

85. FULL SHOT ROOM

Jakie rushes to the door and dashes out, as the cantor appears in the doorway of the bedroom. He is somewhat breathless from exertion. He does not look to see what has become of the boy. He pauses and looks at his wife in a dazed way. He looks toward the door. Then in a mechanical way he takes his watch from his pocket and glances at it.

86. CLOSE-UP CANTOR

He holds the watch up to his eyes closely, then looks in the direction of his wife and says:

TITLE 24: "It is time for the services, Mama."

He turns to the wall behind him where hangs the prayer shawl and the freshly washed and ironed robe which the cantor wears when he sings the "Kol Nidre" on the Day of Atonement.

87. MED. SHOT BOTH

The cantor starts putting on the robe, with great delibera-

tion. Sara is standing mutely looking toward the door through which her boy vanished.

FADE OUT

FADE IN

INT. SYNAGOGUE LONG SHOT

Every pew in the place is filled with men, and in the balcony behind sit the women in the place reserved for them. On the raised platform, the cantor and the choir boys are taking their places.

88. CLOSE SHOT CANTOR AND CHOIR

As the boys line up, a solemn look on each young face, the cantor looks from one to the other.

89. CLOSE-UP CANTOR

He has his back to the congregation. He has his eyes fixed on the place where Jackie usually has stood.

90. MED. SHOT

As the cantor stands motionless, the rabbi steps up to him. The old man looks at him and they exchange a few words.

91. CLOSE SHOT BOTH

The cantor looks at the vacant place again, then turns to the rabbi and says, with a break in his voice:

TITLE 25: "Tonight my boy Jackie was to sing 'Kol Nidre' — but he is not going to be a cantor now."

Back. He finishes title. The rabbi moves out of scene, and the cantor takes the position in which he is to sing.

92. FULL SHOT SYNAGOGUE

The congregation comes to attention, and small groups that have been conversing look toward the cantor.

93. MED. SHOT CHOIR

The cantor is in the foreground, his back to the camera, as

the first low notes of the "Kol Nidre" are sung. Never has the cantor's voice sung the heart-breaking song like this before. There is a tear in every note, and as his voice rises in the wailing harmony that is handed down from the walls of Jerusalem, the choir boys look at him in wonder. (Vitriphone is used in full volume.)<sup>4</sup>

94. FULL SHOT SYNAGOGUE

As the cantor's voice rises in a long, mournful wail, the scene and music slowly FADE.

TITLE 26: Ten years and three thousand miles away from the ghetto.

FADE IN

AIRPLANE VIEW OF SAN FRANCISCO

A shot may be obtained which immediately identifies the city, with its hills and ferries and the Golden Gate in the distance.

DISSOLVE INTO:

95. OFFICE STAR VAUDEVILLE CIRCUIT

Full shot of room shows various types of performers seated about the room awaiting an opportunity to talk to the booking manager. There is an old-time legitimate actor of the East Lynne period, a dancing team of girls, three Teutonic-looking acrobats, a fat young man whose clothes were once quite "snappy," and a few other types found usually in such a place. The fat man is hidden behind a copy of *Variety*. An office boy, small, weazened, and wise beyond his years, pertly tells all inquirers that Mr. Schuler is "in conference." All of the people in the room look hopefully toward the door every time it is opened and look away hopelessly every time it closes. A big, husky, flashily dressed blonde enters and breezes up to the boy. He gets up and tries to hold the gate of the enclosure shut, so that she cannot enter.

98. CLOSE-UP BLONDE AND BOY  
She says that she is there to see Mr. Schuler. The boy looks at her and says:

TITLE 27: "Mr. Schuler's in conf'rence and can't be disturbed."  
The girl gives him a supercilious look, shoves him aside, and sweeps up to the door to the inner room. She opens it and passes in as the boy stands with open mouth and gazes after her.

99. FULL SHOT ROOM  
The less fortunate performers sit and look wonderingly at the closed door. The boy finally shrugs his shoulders and takes his chair. The outer door opens and a young man enters. He is shabbily dressed and, although he is neat of person, it is obvious that he is down on his luck. He pauses and then hesitatingly goes up to the railing where the office boy sits idly hammering a typewriter with no paper in it. The boy doesn't even look up.

100. CLOSE-UP JACK  
He stands looking at the boy nervously.

TITLE 28: It was a long jump from Jakie Rabinowitz to Jack Robin—and the roses in his pathway were almost hidden under the thorns.

—George Jessel's  
Back to scene. Jack asks the boy if he can see Mr. Schuler.

101. CLOSE SHOT BOTH  
The boy just looks up and snaps out that "it can't be done—he's in an important conf'rence." Jack hopelessly turns away and the boy continues his mauling of the typewriter.

102. FULL SHOT ROOM  
As Jack walks disconsolately over to the one vacant chair,

the young man hidden behind the copy of *Variety* looks up. He recognizes Jack and, with a smile, he jumps up and they grab each other's hands.

103. CLOSE-UP BOTH  
They exchange the usual greeting: "If it ain't my old partner of the sticks, Jack Robin!" and Jack's return:

TITLE 29: "—and the last time I saw you Buster Billings, you were getting ready to climb a side door Pullman in Cheyenne."

Back to scene. They reminisce some more. Jack asks him what he is doing, and Buster points hopelessly to the door of the inner office, saying, "The same thing you are."

104. FULL SHOT ROOM  
As they are talking, the boy suddenly jumps up as though answering a buzzer and goes to the inner door. He opens it, listens to something said within, nods, and closes the door. He walks to the rail and gives the people sitting around the room a contemptuous look.

105. CLOSE-UP BOY  
He pauses a moment as he feels the expectant eyes on him, and with the cruelty of youth, he barks out at them:

TITLE 30: "The boss ain't seeing anybody else today—you can all duck."

106. FULL SHOT ROOM  
The occupants start getting up wearily. They start for the door. Jack and Buster are the last to go. They pause in the doorway.

107. CLOSE SHOT BOTH  
They look at each other and Jack says to him: "Where to?" Buster pauses and says they can take a walk and stall around awhile. He adds:

TITLE 31: "Later we'll go to Coffee Dan's. My old side kick, Frank James, is the—impresario down there and we can bum a feed off him."

They start out of the door.

FADE OUT

108. EXT. STREET  
In the near foreground looking down the street is the entrance to the Orpheum theater. The electric sign in front is lighted. The lighted sign is suddenly extinguished to indicate that the show is over, and people start coming out of the doors. This DISSOLVES INTO:

109. INT. THEATER BACKSTAGE FULL SHOT  
The players who have just finished their act, the closing one on the bill, a troupe of acrobats, are just going to their dressing rooms. A door to one of the stage dressing rooms opens, and a girl dressed neatly in street attire comes half-way out.

110. CLOSE-UP GIRL  
She is a small blonde girl, dressed in excellent taste. She is calling out to someone not in sight.

TITLE 32: Mary Dale, of the "Little Follies" act, was not yet a headliner in her own right, but ambition pointed the way to fame.

111. MED. SHOT GIRL  
She comes out of the door and closes it behind her. She calls again, and in the background another girl and a young man, Ben Thorpe, appear. The girl is a tall, wise-looking blonde of about twenty-five and the young man is tall, blond, and good-looking. They come up to Mary and there is some talk as to where they are going.

112. CLOSE SHOT THREE  
They argue a while, then Mary says: "Let's go over to Coffee Dan's." Estelle says that she won't remain long. The young man takes each by an arm and they start out.<sup>6</sup>

FADE OUT

113. FADE IN  
INT. COFFEE DAN'S FULL SHOT  
The tables are pretty well filled by a fairly well-dressed crowd. Some even are in evening clothes. There is a general air of hilarity, but no drinking is in evidence. Next to a table filled by people in evening clothes, their women bedecked with diamonds, is a table at which sit several tough-looking characters. But there are not many of these. Men waiters dash back and forth carrying mostly ham and eggs, the pièce de résistance of a Coffee Dan meal. At the piano on the platform sits Frank James, tortoise shell-bespectacled musician and entertainer as well as master of ceremonies. In the background, up near the platform, is a small table at which sit Jack Robin and Buster Billings.

114. CLOSE-UP TABLE  
Jack and Buster are eating heartily with all the gusto that characterizes a healthy appetite that has been whetted by lengthy fasting. They look up at Frank and grin happily.

115. CLOSE-UP FRANK  
He looks down at them, gives them a signal, then walks to the edge of the platform nearest them.

116. FULL SHOT ROOM  
Frank is trying to get the diners to be quiet. The people at the tables gradually hush their noise. Jack and Buster shove their plates away in complete satisfaction.

117. CLOSE-UP FRANK  
He has a hand upraised as he looks over the crowd. Then he casts a look down at Jack's table and winks as he starts announcing:

TITLE 33: "And now I am going to ask Mr. Jack Robin to sing something. Mr. Robin is the famous tenor from Petaluma."

Back to scene. He winks again as he looks down at the table.

118. CLOSE SHOT TABLE

Jack is shrinking back in an embarrassed manner. Buster reaches over and claps him on the back, telling him to be a good sport, that they all do it there, even the big ones in grand opera.

119. MED. SHOT TABLES

The people at the tables are looking at Jack and hammering on the tables with their hammers in an encouraging manner.

120. CLOSE-UP JACK AND BUSTER

Jack dumbly accuses Buster of framing him, but the latter just laughs. Jack finally pulls himself together as he realizes that there is no out for him.

121. MED. SHOT TABLE AND PLATFORM

As Frank leans down with hand extended, Jack stands up, straightens his coat, and joins him. Frank gives him a hand and yanks him up on the platform, where they go into a conference as to what Jack is to sing.

122. LONG SHOT FROM PLATFORM

Jack and Frank are in the foreground at the piano talking. In the background, a group appears at the foot of the stairs just entering the place. It is the group from the vaudeville theater. Mary is in front, and as the head waiter motions to them, they enter the place and are seated at a table just in front of the platform as Frank sits down at the piano and starts playing for Jack, who has advanced to the edge of the platform.

123. CLOSE-UP JACK

He starts to sing his song. (The song, which is to be Vitaphoned, should be one especially written for the occasion, as any current number would be out of date long before the picture has played every theater equipped for Vitaphone by release time.)

124. MED. SHOT FROM FLOOR

The table at which Mary and her party are seated is in the immediate foreground. They are paying attention only to the waiter who is standing over them awaiting their orders, as Jack is singing. Mary, attracted by his voice, looks away from the group wonderingly as she listens.

125. CLOSE-UP MARY

She is looking up at Jack curiously as she listens. This is something new to her.

126. CLOSE-UP JACK

He is singing, his eyes aimed toward the back of the place. As though feeling the attraction of Mary's gaze, his eyes slowly come down. As they meet those of Mary, he gulps and almost breaks. With an effort, he continues singing, his eyes on the girl.

127. CLOSE SHOT GROUP AT TABLE

Mary still has her eyes on the singer. The others of the group, Estelle and Ben Thorpe, are looking at Jack as they see him looking intently at Mary. They turn to her and start kidding her about her conquest. She kids them in return and does not look at Jack again. She is again her usually reserved self, a girl intensely interested in her work and wrapped up in her career.

128. MED. SHOT JACK

He is bringing his song to a close. As he does, Frank gets up quickly and shakes hands with him. Jack is embarrassed at this and, at Frank's instigation, he turns and bows to the

audience and jumps down from the platform hurriedly as though in fear that he would be called on again.

129. FULL SHOT ROOM

The diners are applauding and pounding on the tables with their hammers. Jack, in the background, is seen going to his table, where Buster rises and slaps him on the back and compliments him on his work. The diners are still applauding and Jack turns and bows to them. Buster tries to get him to go up again but he shakes his head and sits down at his table.

130. CLOSE-UP JACK AND BUSTER

Buster is still complimenting Jack, but the latter's eyes have wandered to the table occupied by Mary and her companions. Buster follows his gaze. His face lights up with recognition. Jack notes this and turning to him eagerly says: "Do you know her?" Buster says: "Which her?" Jack indicates Mary. Buster nods: "Sure I know her—I'm going over and say Hello." Jack starts to follow, then subsides, his eyes on Buster.

131. CLOSE SHOT MARY'S TABLE  
Mary is saying to Thorpe:

TITLE 34: "Well, I'm going to tell Berg about him—with a voice like that—"

Buster comes up as she is talking. He shakes hands with Mary and Estelle, and Thorpe is introduced. As they shake hands, Estelle spots Jack and tells Buster to ask Jack over. Buster waves his hand and sits down.

132. CLOSE-UP JACK

He sees the signal and jumps up eagerly. Then with an effort to slow down in order to hide his eagerness to meet Mary, he walks slowly over to the table.

133. CLOSE SHOT MARY'S TABLE

Buster is telling them about Jack, when the latter appears. Buster presents him, and Mary asks him to sit down in the chair next to her. He does so. Mary turns to him and asks him something about himself, first congratulating him on his singing.

134. FULL SHOT ROOM

Frank goes to the piano and starts a dance number. The couples flock out to the little dancing space. Thorpe asks Estelle to dance and she gets up. Mary and Jack are deep in conversation.

135. CLOSE SHOT MARY'S TABLE

As Estelle and her escort move away in the dance, Buster looks at Jack and starts to say something. Neither pays any attention to him. He makes a facetious excuse, then gets up. They never notice him leave.

136. FULL SHOT ROOM

Buster threads his way through the dancers and climbs up on the platform. He goes over to Frank and sits down on the stool alongside of him. Frank starts to talk to him while he is playing.<sup>7</sup>

137. CLOSE-UP JACK AND MARY

Jack thanks her for her approval of his song. Then, after a moment of embarrassment, Jack tells her that he has seen her act on the Orpheum. He says:

TITLE 35: "I caught your act in the Orpheum at Salt Lake—I think you're great!"

He leans over toward her in a gesture of boyish enthusiasm rather than one of forwardness. Mary smilingly acknowledges the compliment. She asks him where he played in that city. Jack replies:



TITLE 36: "Oh, I sang in a movie house there—and I've been two weeks getting here."  
 He pauses and looks at her in a sidelong glance to see if, knowing the truth about him, she would regard him any differently. She gives him a quick look of sympathy, then says:

TITLE 37: "If you come over to the Orpheum tomorrow at 2:00, I'd like to introduce you to the manager."

Jack looks at her wonderingly. He has been buffeted about so much that he has long since lost confidence in his own ability. He asks Mary eagerly if she thinks he can make the grade there. The girl nods and says:

TITLE 38: "I think your voice would get you a long ways on the big time—you sing jazz, but it's different—there's a tear in it."

Jack looks at her gratefully. He is close to a tear now himself. The girl smiles at him in a purely impersonal manner as he reaches out his hand toward hers in an impulsive gesture. Then he slowly withdraws it without touching hers.

FADE OUT

138. INT. RABINOWITZ HOME  
 The cantor, much older and more feeble than when we last saw him, is seated at the table in the living room. His beard is almost white and the hair about his temples is white and thin. There are deep lines in his face, but a look of resignation has taken the place of the indomitable sternness that marked his appearance ten years before. At his side is standing a little Jewish boy, Moey—a youngster of about ten—a typical ghetto child of the underfed, frail build. He is singing and the old man is nodding his head in time as he does so.

139. CLOSE SHOT BOTH  
 The cantor suddenly stops the boy. He tells him that he is singing it wrong. He adds:

TITLE 39: "You must sing it with a sigh—like you are crying out to your God."

He motions to him to sing it again. The boy tries it and is again stopped, this time more impatiently by the cantor.

140. CLOSE-UP CANTOR  
 He looks at the boy and his mind seems to wander. There is a misty look in his eyes as he says:

TITLE 40: "I wish I had my Jakie here—he could show you how to sing it—he had a voice like an angel."

141. CLOSE SHOT BOTH  
 Moey looks up at him curiously. The old man has turned his eyes back into the past and is oblivious to the boy's presence until Moey looks up and says:

TITLE 41: "He ran away from home, didn't he, your boy?"  
 The old man looks at the boy, suddenly awakened from his reverie. His face sets and his lips compress as he says, very slowly:

TITLE 42: "I haven't got any boy."  
 Back to scene. Moey looks up at him wonderingly. The old man looks away and Moey, boylike, is persistent. He tries it again:

TITLE 43: "But Mike Lefkowitz says your boy is a singer in a theayter way out west—in Pittsburgh or Buffalo."  
 The cantor looks down at Moey as though he just faintly hears him. He shakes his head, saying to himself, "I have no boy." Then he rises quickly from the chair and says to the boy:

TITLE 44: "That is all for today—come back tomorrow."

142. MED. SHOT ROOM  
The boy starts out of the room at this, and the cantor sits down again and is deep in thought as Moey exits.

FADE OUT

143. RABINOWITZ LIVING ROOM  
Mrs. Rabinowitz is seated in the rocking chair, just opposite and a short distance from Yudelson. Both have aged considerably. Yudelson is better dressed and has more of the air of a prosperous citizen. His beard is neatly trimmed and he wears well-tailored clothes. Mrs. Rabinowitz's hair is grayer and there are deeper lines in her face. She is leaning over, listening to Yudelson who has a letter in his hand from which he is reading.

144. CLOSE SHOT BOTH  
Yudelson looks up from the letter as he says: "Y' understand what he means?" He starts to explain. But Mrs. Rabinowitz stops him and says:

TITLE 45: "What else does Jakie say in the letter?"

Yudelson starts to read again. Sara leans over closer so that she won't miss a word.

145. CLOSE-UP YUDELSON  
He is reading the letter with elaborate gesticulations.

INSERT LETTER

Dear Mama:  
Omaha, June 4th.

I thought you would like to know I am getting along great in vaudeville, and maybe I will soon be a headliner, and a wonderful girl whose name is Mary Dale got me my big chance out in 'Frisco. Maybe I will be in New York soon.

Your loving son,  
Jakie

P.S. You can write me care State-Lake theater, Chicago. Remember the name is *Jack Robin*.

Back to scene. Yudelson looks up as he finishes reading.

146. CLOSE SHOT BOTH  
Mrs. Rabinowitz asks Yudelson what Jakie means by headliner. Yudelson explains, and the old lady is thoughtful a moment.

147. CLOSE-UP MOTHER  
She hesitates a moment, then turns to Yudelson and says:

TITLE 46: "Read it again, what he says about the girl."

148. CLOSE SHOT BOTH  
Yudelson again reads the passage about Mary Dale. He looks at Mrs. Rabinowitz as though realizing what she is thinking of. He says: "Nu, anything else?" Mrs. Rabinowitz hesitates, then says:

TITLE 47: "Maybe he is fallen in love—and by her name she is a *shtiksa*."

Yudelson thinks a moment, then shrugs his shoulders. He says:

TITLE 48: "Maybe not—you know Jennie Levi on the theater is Genevieve Leeds."

The old lady is relieved at this solution of her problem. Yudelson hands her back the letter. She thanks him and he starts to get up.<sup>8</sup>

FADE OUT

149. FADE IN  
LONG SHOT BACKSTAGE  
It is the stage of the State-Lake theater in Chicago, and a matinee performance is in progress. There is the usual activity among the stagehands preparatory to changing the set. The act which is now on is a dancing act, and there is only a fleeting glimpse of the dancers through the aperture of a narrow entrance. (A novel effect may be had by shooting through the first entrance so that [there is] a view of part

of the audience as well as some of the dancers who are downstage. The dance music may be reproduced by the Vitaphone.)

150.

MED. SHOT STAGE

Through entrance from another angle there is a more complete view of the dancers. Mary Dale, the principal of the act, is seen doing a movement of her dance. (This should be of such grace and technique that would warrant headline position for Mary.) As the dance comes to a close, a figure comes into the foreground, and a side view shows that it is Jack Robin in blackface. He applauds from the wings as Mary finishes. Apparently he is just ready to go on with his act, or has just finished and is watching Mary before he takes the make-up off his face.

151.

CLOSE-UP JACK

He is applauding vigorously.

TITLE

49: Orchard Street would have had some difficulty in recognizing Jackie Rabinowitz of Beth-El choir under the burnt cork of Jack Robin.

Back. He takes a step forward as though to meet the receding dancer as she bows repeatedly in making her exit.

152.

MED. SHOT SAME

Mary almost backs into Jack as she comes off the stage, and he puts out a hand to catch her arm. The supporting dancers have exited on the other side. There is just time for an exclamation of surprise from Mary as she goes on the stage again for another bow. She turns to Jack as she gets to him and puts a hand on his arm, as he compliments her on her dancing.

153.

CLOSE-UP JACK AND MARY

She says to Jack with a humorous gleam in her eye:

TITLE 50: "I don't know what I'd do, Jack, if it wasn't for the encouragement you give me."

She laughs as she says this and Jack, realizing that she is kidding him, says, in a rather embarrassed manner:

TITLE 51: "Well, you know I'm just crazy about—you act."

It is evident that he loses his nerve as he is about to tell her that it is she he is crazy about. Mary starts for her dressing room, but is suddenly awakened to the fact that the audience is still applauding and she turns quickly to the entrance.

154.

MED. SHOT SAME

Mary is out on the stage bowing to the audience again. She bows several times as she backs into the narrow space again where Jack awaits her.

155.

FULL SHOT STAGE

As Jack and Mary walk toward the dressing rooms, several persons on the stage observe them. Two of the girls in the dancing act who are standing at a door on the balcony overlooking the stage look at them and turn to each other.

156.

CLOSE-UP GIRLS

One of them, indicating Jack and Mary, says to the other:

TITLE 52: "He's surely goofy about her."

The other one nods and says:

TITLE 53: "But he ain't got a chance—no Mammy singer for Mary."

Back to scene. One opens the door and they go into girls' dressing room, through the door of which may be seen the girls in various stages of dishabille.

157.

MED. SHOT JACK AND MARY

They are standing in front of the door of the stage dressing

room. Jack starts to leave, but Mary halts him telling him that she has something to show him. He looks at her wondering. She opens the door and darts into the room, returning immediately with a telegram which she hands him.

158. CLOSE-UP JACK AND MARY  
Jack takes the telegram and looks at it. It reads:

INSERT TELEGRAM

NEW YORK  
Miss Mary Dale  
State-Lake Theater, Chicago, Ill.

Would you consider leading role new musical show Fall opening, rehearsals begin two weeks. Wire answer.

Harry Lee  
Back to scene. Jack's face brightens as he finishes reading it. He hands back the wire to Mary, saying:

TITLE 54: "Gee, it's a great chance for you."

Mary nods, smilingly telling Jack it's the opportunity she has been working for, ever since she began her professional career. Jack pauses a moment as realization begins to come to him that Mary's good fortune means the end of the happiest period of his life. He puts out a hand and congratulates her, then he adds falteringly:

TITLE 55: "I'll be sorry . . . in one way to see you go. I . . . we . . . we'll miss you a lot."

Mary smiles tenderly. She puts a hand on his arm affectionately. Jack looks away as he says:

TITLE 56: "I'll never forget that it is to you I owe everything I am—or ever will be."

Mary affects a light manner as she laughs and tells him to snap out of the gloom. Jack pulls himself out of his sentimental mood to meet her assumed gaiety. He asks her

when she is leaving and she says after the night performance the next day.

159. FULL SHOT ALONG DRESSING ROOMS

As Mary and Jack are talking, the door of another room opens and the head of Buster Billings comes out. He sees Jack and shouts to him to hurry up and get dressed. Jack, with another hesitating look at Mary during which he seems desirous of saying something else, turns suddenly and leaves her. She pauses a moment and looks after him. Then with a smile, she enters her own room and closes the door.

NOTE: Playing a romantic scene in blackface may be something of an experiment and very likely an unsuccessful one. As an alternative, should it not prove as effective as desired, there could be a scene after No. 161 in Jack's dressing room, showing him enter in blackface and start taking off the make-up.

160. INT. JACK'S ROOM

He enters, followed by Buster, who is urging him to get cleaned up and dressed. Jack turns to the table, hesitates, and turns around to Buster.

161. CLOSE-UP BOTH

Jack tells him of Mary's good fortune. Buster nods understandingly as though to convey that he always knew she would "make it." Buster looks at Jack as though to read his thoughts. Then he puts an arm on Jack's shoulder and says:

TITLE 57: "Better forget it, kid. She's wrapped up in her career—and you got a chance for Broadway yourself if you keep up your present gait."

Jack nods and looks off into space. He slowly turns and reaches for the can of cold cream.<sup>9</sup>

FADE OUT

162. FADE IN  
LONG SHOT MICHIGAN AVENUE  
It is a general atmospheric shot showing the traffic on the boulevard and the stately line of high buildings on the West Side.
163. MED. SHOT THEATER ENTRANCE  
It is the entrance to a place like Orchestra Hall. There is a placard on an easel in the center of the lobby.
164. CLOSE SHOT ENTRANCE  
The lettering on the placard is as follows:  
SPECIAL MATINEE  
LAST CHICAGO CONCERT  
CANTOR ROSENBLAIT  
IN SACRED SONGS  
Popular Prices
165. MED. SHOT ENTRANCE  
Among the people passing are Jack and Buster. Jack's eyes fall on the placard and he stops. Buster stops and looks at Jack, who immediately shifts his glance. He takes a quick look at his wristwatch.
166. CLOSE-UP JACK AND BUSTER  
Jack tells Buster to go ahead adding:  
TITLE 58: "Forgot something. Run along and I'll meet you at the hotel."  
Buster gives him a wise look, shrugs his shoulders, and starts ahead. Jack turns as though to retrace his steps; then as he sees that Buster has vanished he darts into the theater lobby.
167. MED. SHOT LOBBY  
Jack dashes up to the box office, lays down a bill, takes a

168. INT. THEATER FULL SHOT FROM CENTER  
DISSOLVE INTO:  
The place is filled with a fashionable throng and a generous sprinkling of Jewish types, mostly the better, well-to-do Jews of both sexes. The stage is set for concert. There is a small orchestra of string pieces and a grand piano. A man of dignified appearance and dressed in stylish afternoon clothes comes out of the wings and faces the audience.
169. CLOSE-UP MAN  
He announces:  
TITLE 59: "The next and last number to be sung by Cantor Rosenblatt will be the famous song, 'Eli, Eli.'"   
He bows and retires.
170. MED. SHOT STAGE  
As the announcer retires, Cantor Rosenblatt appears and takes his position. He turns to the orchestra leader who gives the signal for the orchestra to play the introduction.
171. CLOSE-UP CANTOR  
He starts singing "Eli, Eli."
172. CLOSE SHOT AUDIENCE  
In a small group sits Jack Robin. He is sitting up straight, his eyes fixed on the cantor in an almost hypnotic stare.
173. MED. SHOT STAGE  
Showing the cantor singing and the orchestra playing. (Other shots as needed for Vitaphone purposes.)

174. CLOSE-UP JACK  
He has slumped in his seat and he is listening intently, his eyes still fixed on the singer.
175. REVERSE SHOT CANTOR  
It is a fairly close shot of the singer alone as Jack would see him from a seat well in front of the house. The figure slowly dissolves into the figure of Jack's aged father, Cantor Rabinowitz.
176. CLOSE-UP JACK  
His eyes are half closed as he visions his aged father singing in Rosenblatt's place. He rubs a hand across his eyes slowly.
177. CLOSE-UP RABINOWITZ  
The figure slowly dissolves into the real singer, Rosenblatt. In this shot he finishes the song. He bows and starts to exit.
178. CLOSE SHOT SECTION AUDIENCE  
They are applauding. Jack is still under the spell of the singing and his thoughts. The people on either side of him get up and start out. He is alone, slumped down in his seat, his eyes half closed again as the scene slowly FADES OUT.<sup>10</sup>
179. FADE IN  
SYNAGOGUE ANTEROOM  
There are about twenty Jewish boys in the room, much as they were in the early part of the story. One of the boys, Moe, goes over to the battered old piano, which, like other furniture of the room, is exactly as it was ten years ago. Moe starts to play on the piano and the boys quickly gather around him. They start to sing with him. (Vita-phone.)
180. CLOSE-UP MOEY  
He is playing and singing "Yes, Sir, She's My Baby" with much gusto.

181. MED. SHOT GROUP  
All of the boys are singing with him.
182. EXT. SYNAGOGUE  
Cantor Rabinowitz, much more feeble than when we last saw him, is approaching the door of the room in which the boys are singing. He pauses as he hears the strains of unfamiliar—and, to his ears, profane—music.
183. CLOSE-UP CANTOR  
As he stops, his brow sets in a frown and his lips tighten. He throws back his shoulders in a determined manner and starts for the door.
184. INT. ROOM MED. SHOT  
The boys are still singing the popular song to Moe's jazzy accompaniment.
185. FULL SHOT ROOM FROM PIANO  
The door opens and the cantor's rigid figure appears. One of the boys jabs Moe in the back with a whispered alarm.
186. CLOSE-UP MOEY  
As the other boy jabs him, Moe, with hardly a change in tempo, starts playing and singing "Eli, Eli" with a very sanctimonious expression on his face.
187. MED. SHOT BOYS  
They, with Moe, are all singing "Eli, Eli."
188. FULL SHOT ROOM FROM DOOR  
The boys are singing the famous wailing song, as the cantor, standing in the foreground, listens uncertainly.
189. CLOSE-UP CANTOR  
He brushes a hand across his forehead in a perplexed manner. He is sure that the music he heard from outside

was not "Eli, Eli." Yet, he is getting old and perhaps his ears are failing as well as his sight. Maybe he has done the boys an injustice. His manner relaxes and he starts toward the boys. (Vitaphone music is still going on.)

190. FULL SHOT ROOM

The cantor goes over to a side of the room, hangs up his battered old derby hat, and puts on his familiar skullcap. One of the boys turns around and, just as though discovering that the cantor has entered, he tells Moey.

191. CLOSE SHOT MOEY AND BOYS

Moey gives an exclamation of surprise and stops playing suddenly. (Vitaphone music stops.) The boys cease singing also and, with their best synagogue manner, they start toward the cantor to extend the usual salutation. Moey goes to the other side of the piano on which there is a box. He picks up the box and goes toward the cantor.

192. MED. SHOT CANTOR

As Moey with the box goes up to him, the other boys fall in behind him. The cantor looks at them in a surprised way, reaches in his pocket for his glasses and puts them on, looks at Moey, and says: "Nu, what is going on yet?" Moey hands the box in the direction of the cantor and starts to say something.

193. CLOSE-UP MOEY AND CANTOR

Moey stammers a moment, then reaches in his pocket and, with the other hand still holding out the box, he unfolds a wrinkled slip of paper with the other, holds it up, and reads it:

TITLE 60: "On the occasion of your sixtieth birthday, Cantor Rabinowitz, your loving choir boys wish to present you this token, with best wishes for your continued peace, prosperity, and longevity."

Back to scene. Moey stammers over the last word and, with a sigh of relief, drops the paper. The cantor looks puzzled, then a smile illumines his face as he takes the box, saying:

TITLE 61: "That was a nice speech, Moey—I forgot it was my birthday."

Moey smiles happily and, referring to the speech, he says:

TITLE 62: "Yes, my brother Clarence what goes to collitch, writes it for me."

Meanwhile, the cantor is opening the box. He takes out a prayer shawl, wrapped in tissue paper.

194. CLOSE-UP CANTOR

He unfolds the shawl eagerly and holds it up in pleased admiration, saying:

TITLE 63: "It's a prayer shawl! Just what I needed!"

Back to scene. There is a tear in his eye as he beams on the boys.

195. MED. SHOT GROUP

The boys gather around him. Moey assumes an air of importance.

196. CLOSE-UP MOEY

He says, in reply to the cantor's remarks:

TITLE 64: "Yes, it's a good one. Regular price nine bucks, but we got it for seven-ninety-eight."

197. MED. SHOT GROUP

The cantor beams on Moey again as he starts wrapping the shawl up again. He puts it in its box and places it on the piano, then turns to the boys.

198. CLOSE-UP CANTOR  
He assumes his old familiar attitude as he addresses the youngsters, saying:
- TITLE 65: "And now we sing 'Kol Nidre' some—in a month it will be Yom Kippur and we must get it good."
199. MED. SHOT GROUP  
The boys line up in their accustomed manner, and the cantor gives them the signal to begin singing.<sup>11</sup>
200. INT. LIVING ROOM FULL SHOT  
Sara is standing at the table talking to another woman, Mrs. Rubin. She is untying a parcel and the other woman is watching her eagerly.
201. CLOSE SHOT BOTH  
As Sara unwraps the package, she takes out a prayer shawl. She holds it up in admiration as she says:
- TITLE 66: "I couldn't think of a more nice birthday present for him."
- Mrs. Rubin strokes it admiringly and nods her agreement with Sara's remark.
202. EXT. HOME  
Yudelson is coming along the street with several packages and carrying a jug of wine under his arm. He mounts the steps and rings the bell at the Rabinowitz door.
203. CLOSE-UP YUDELSON  
He readjusts the packages which are slipping from his hold. One of the packages is seen to be a large fowl, of which the feet are protruding. He transfers the jug of wine carefully to the other hand.
204. INT. HOME  
Mrs. Rabinowitz hears the bell and starts for the door. Mrs.

- Rubin starts to make a hurried exit out of the back door as though not desiring to encounter visitors in her household, but is prevailed upon to remain, as Sara goes to the front door to admit Yudelson. Mrs. Rabinowitz reappears, ushering in the visitor very ceremoniously. Mrs. Rubin goes up to greet the new arrival, apologizing as she does for her attire. Yudelson walks over to the table and dumps on it his parcels with a long sigh of relief. The last thing he deposits is the jug of wine, which he sets down carefully.
205. CLOSE-UP GROUP  
As Yudelson arranges the parcels on the table, Mrs. Rabinowitz looks askance at him, and Mrs. Rubin starts fingering the fowl. He tells Sara that it is for the cantor's birthday dinner. He picks up the long package and hands it to Sara, saying:
- TITLE 67: "The turkey is from Nathan Levy for the birthday dinner—but this from me is a fine prayer shawl for the cantor."
- Sara gives Mrs. Rubin an embarrassed look. Then, thanking Yudelson, she says:
- TITLE 68: "It's awful good of you—just what the cantor needs, a new shawl."
- Yudelson beams proudly as Sara edges over to Mrs. Rubin. Yudelson starts walking away.
206. CLOSE-UP BOTH WOMEN  
Sara whispers to Mrs. Rubin:
- TITLE 69: "Now I got to exchange my present for something else again."
207. FULL SHOT ROOM  
As Sara finishes title, Yudelson joins the women. He asks where the cantor is and Sara points to the synagogue next door. Yudelson says he'll drop in on him and exits out of the



front door, leaving it open behind him. Sara picks up the packages, then drops that containing the shawl back on the table and takes the fowl into the kitchen. Mrs. Rubin tells her she must be going, and she goes out with her. In the distance she is seen going out of the back door.

208.

EXT. STREET

Coming along the street approaching the house is Jack Robin. He is walking briskly, a leather traveling bag in one hand, a cane in the other, and a straw hat set rakishly on his head. He is wearing a well-fitting grey suit, tailored in excellent taste. People he passes stop and look at him as though they thought such a figure was out of place in this neighborhood. He looks curiously at the house in which he spent his early youth and passes up the steps.

209.

EXT. ENTRANCE CLOSE SHOT

At the door which stands slightly ajar as Yudelson left it, Jack pauses. His light manner leaves him as he finds himself again on the threshold of his home. He hesitates as though not knowing whether to ring the bell or walk in. He finally decides on the latter and enters the house hesitatingly.<sup>12</sup>

210.

INT. LIVING ROOM FULL SHOT

Sara is visible through the door into the kitchen as Jack walks into the room rather haltingly. He lays down his bag on a chair, places his stick alongside of it, and looks about to note what changes have been wrought since he left home. His attention is attracted to sounds from without. He pauses and listens.

211.

INT. CHOIR ROOM FULL SHOT

The boys under the leadership of the cantor are singing. (Vitaphone at distance.)

212.

MED. SHOT JACK

He recognizes the air, and a look of yearning comes into his

eyes. He brushes away a tear. Then as he spies his mother in the kitchen, he coughs to attract her attention.

213.

CLOSE-UP MOTHER

She turns suddenly from the fowl on which she has been working. She is startled for a moment, then the look of surprise is followed by a puzzled glance at the stranger in the living room. Slowly over her face comes a realization of the identity of the visitor. With a glad cry she starts toward the other room.

214.

INT. LIVING ROOM MED. SHOT

Jack sees his mother coming toward him and, with arms outstretched, he goes forward to greet her and in a moment they are locked in each other's arms.

215.

CLOSE-UP MOTHER AND SON

As they kiss each other affectionately, Sara wipes the tears from her eyes. There are tears of joy in Jack's eyes too. Finally he holds her off and looks at her with a semblance of his old impudent grin. He says kiddingly:

TITLE

70: "You don't look a day older, Mama—just like a chicken."

Sara chides him with mock solemnity.

216.

CLOSE SHOT BOTH

Sara starts plying Jack with questions which come so fast that he is obliged to call a halt. He puts a hand gently over her mouth and says, "Listen, just a minute, Mama." He adds:

TITLE

71: "I just got into town and I hurried right down to see you and Papa before I went to find out about my new job."

Sara looks at him questioningly. He continues:

TITLE 72: "I got a wire to come and join a new revue show—it's a great chance—my name in electric lights—everything—no more vaudeville—me Jackie Rabinowitz maybe a Broadway star, Mama."

Sara looks at him, only half comprehending what he is talking about. Finally Jack sits her down in a chair.

217. MED. SHOT SAME  
Jack tells her to keep quiet a moment. Then he goes to his bag, opens it, and extracts a small jeweler's box. He hands it to his mother, telling her it's a little something he picked up for her. She holds it a moment as she looks from Jack to the box. He says it's for her and to open it. She does so hesitatingly, and her eyes widen as she sees the glittering brooch which reposes in the plush-lined box.

218. CLOSE-UP MOTHER  
Her lips form the word "diamonds" in a startled manner as her eyes reflect the glitter of the jewel. She looks up at Jack and says:

TITLE 73: "Are you sure it's for me, Jackie?"

219. MED. SHOT BOTH  
Jack laughs as he says of course it's for her. She shakes her head at this unheard of extravagance. She tells him he shouldn't have spent so much money for her. Jack laughs heartily.

220. CLOSE-UP JACK  
He tells her that it's nothing at all, adding:

TITLE 74: "I got so much money, Mama, Rockefeller is jealous of me—and Henry Ford is always trying to borrow from me."

He pats her shoulder tenderly.

221. MED. SHOT BOTH  
Sara gets up and tells Jack that she will call his father. Jack tells her not to, that he wants to look around first. He spies the piano and goes over to it.

222. CLOSE-UP JACK AT PIANO  
He looks over the piano, fingers the keys appraisingly, and asks when they got it.

223. CLOSE-UP SARA  
She says:

TITLE 75: "The congregation presented it to Papa last year."

224. FULL SHOT ROOM  
Sara walks over to the piano as Jack sits down and starts to play a jazzy tune.<sup>13</sup> He gets through several bars when the front door opens and the cantor appears. He hesitates at the unwonted sounds coming from his cherished piano.

225. CLOSE-UP CANTOR  
His brows knit in a deep frown as he listens a moment. Then he takes a resolute step forward.

226. FULL SHOT ROOM FROM DOOR  
As the cantor enters the room, he takes out his glasses and adjusts them. Sara sees him coming and she puts a hand on Jack's arm to stop him, telling him that his father has arrived. Jack swings around on the stool, gets up, and hurries over to greet his father. As Jack puts out his hand, the cantor makes no effort to take it. Sara hurries forward.

227. CLOSE SHOT THREE  
Jack is saying, "Why, hello, Papa!" The cantor remains impassive as the frown deepens. Sara goes to him and, pointing to Jack, says eagerly to her husband:

TITLE 76: "Look, it's your son—he said 'Hello, Papa' to you."  
Jack nods in corroboration of this news. The cantor merely stiffens.

228. CLOSE-UP CANTOR  
He glares at Jack as he demands:

TITLE 77: "What you mean, coming in my house and playing on my piano your music from the streets—your jazz?"

229. CLOSE SHOT GROUP  
Jack is abashed at this. He hesitates and Sara rushes in and takes the blame for Jack playing. She pleads with the old man to welcome Jack, but he remains adamant. He again points a condemning finger at Jack.

230. CLOSE-UP FATHER  
He almost shouts at him:

TITLE 78: "I taught you to sing to God—to be a cantor like your fathers. But you liked better to sing in beer halls than in the temple. You're the same now."

231. CLOSE SHOT GROUP  
Sara takes the cantor's hand and pleads with him, saying that Jack doesn't deserve such treatment. Jack assumes also a pleading attitude. Sara tells the cantor to remember that it is his birthday. At this Jack goes to his bag.

232. CLOSE-UP JACK AT CHAIR  
He is rummaging in the bag excitedly and fishes out a package. He looks up and says:

TITLE 79: "Sure, Papa, I remembered it was your birthday. See, I brought you a present too."  
He unwraps it, disclosing a prayer shawl.

233. CLOSE-UP CANTOR AND WIFE  
Sara is talking to him excitedly, telling him how wonderful that Jakie should remember all these years, his papa's birthday. The cantor is beginning to weaken under this assault. Sara leaves him for Jack.

234. MED. SHOT ROOM  
Sara goes over to Jack excitedly and takes the shawl from him. As she sees it, there is just a second's change when she sees with dismay that it is another prayer shawl. Her manner changes immediately to one of excited delight. As Jack looks appealingly at his father, Sara holds up the shawl for him.

235. CLOSE-UP SARA  
As she holds up the shawl, stroking its soft folds affectionately, she says:

TITLE 80: "See, Papa, just what you needed—a nice new prayer shawl."  
She starts toward him.

236. MED. SHOT GROUP  
Jack follows Sara to the side of the old man. He takes the shawl from her and addressing his father says, almost tearfully:

TITLE 81: "Many happy returns of the day to our cantor. Ever hear that before when I was a little boy, Papa?"

237. CLOSE SHOT GROUP  
As the cantor stands impassively, Sara takes his arm and says to him:

TITLE 82: "Look, Papa, Jakie is making you a speech, like when he was a little boy on your birthday."

The cantor looks up as though from a reverie and, bowing in a dignified manner, says: "Thank you." He makes no

effort to take the shawl, which Sara takes. She exclaims upon the fine weave and cloth, saying it is the best one the cantor has ever had, etc. Jack grows more embarrassed as the cantor shows no sign of relenting and shifts from one foot to another. He finally looks away from his father to his mother and, taking the cue from her, remarks:

TITLE 83: "Sure, it's a good one—the best money could buy." The old man shows interest at this. He repeats the boy's words. There is a question in his manner, or a conclusion, but seizing upon it as an opening, Jack eagerly declares:

TITLE 84: "Sure, Papa, I'm making plenty jack. And I'm going to make more. Ain't many can put over a Mammy song like me."

He continues talking about his work. The old man's eyes assume a steely glitter. Jack continues talking glibly.

238. CLOSE-UP FATHER

He glares at Jack. Finally he holds up a hand for silence, then snaps out:

TITLE 85: "So you sing your dirty songs in theaters now? First on the sidewalks, then beer halls and now theaters."

239. CLOSE-UP GROUP

Sara tries to stop the old man. Jack, surprised at this new attack, tries to defend himself. The old man doesn't want to listen. Finally Jack, aroused now to the fact that he must fight to get the respect of his father, demands that his father listen to him. He grasps his father's hand. The old man stares at him in surprise. He starts to protest and Jack silences him.

240. CLOSE-UP JACK

He leans forward as he says, earnestly:

TITLE 86: "You taught me to sing—and you told me that music was the voice of God—and it is just as honorable to sing in the theater as in the synagogue."

241. CLOSE-UP FATHER AND SON

As Jack finishes title, he endeavors to continue but the old man stops him. He points to the door. Jack, with a gesture of defeat, turns away from him, toward the chair upon which are his things.

242. MED. SHOT GROUP

Sara goes to the old man and pleads with him not to be so hard on their only boy. The old man stiffens and waves her away. Jack starts closing his bag. The old man picks up the shawl and holds it to him, saying that he wants nothing bought with his unclean money.

Jack disregards him, closing the bag. Sara takes it and the old man tells her to burn it if it is not taken away. Jack turns to his mother. She comes to him, and he puts his arms around her. The old man stands like a statue waiting for Jack to leave his roof. Sara kisses Jack, and he kisses her and pats her on the back.

243. CLOSE-UP JACK AND MOTHER

He finally disengages her hands and talks to her soothingly. He picks up his things and starts to go. Then he turns and faces his father.

244. CLOSE-UP FATHER

He stands looking over Jack's head, silently waiting his departure.

245. CLOSE-UP JACK

He hesitates a moment, then addresses his father quietly. He says:

TITLE 87: "Some day, Papa, maybe you'll understand things like Mama does."

246. MED. SHOT GROUP  
The father affects not to hear. He merely points to the door. Jack turns to his mother, says good-by to her again, and starts toward the door. The old man stands impassively as Jack passes him on his way out. Sara makes an impulsive gesture in Jack's direction, but the old man stays her with a slight movement of his hand.

SLOW FADE OUT

247. FADE IN  
FULL SHOT STAGE THEATER  
The camera is set upstage center and is shooting toward footlights. There is a row of twenty-four chorus girls downstage, extending across, all in rehearsal rompers, and they are dancing in unison. As they finish a kick, a tall lanky figure of a man in shirt-sleeves rises from the footlights and halts them with a hand in the air. He is Jim Sparks who puts on the dances, and he starts telling the girls in expressive language just what he thinks of their efforts and where he thinks they belong.

248. CLOSE-UP SPARKS  
He finishes telling them what he thinks of them, then tells them to watch him. Although his timing and technique are correct, his efforts, because of his build and attire, make him appear ludicrous. He stops and calls to the piano player to do it over again. Addressing the girls, he says:  
TITLE 88: "Now let's have some life in it—and don't be afraid of busting anything."

249. FULL SHOT STAGE FROM SIDE  
Sparks backs away and the girls go into the steps as he did it. He nods approvingly. A small group of people appear in the wings on the opposite side of the stage and stand watching the dancers. There are two men and a woman.

250. CLOSE SHOT GROUP  
Camera is in wings behind them and dancers are seen in the background going through their evolutions. The girl turns to talk to the man at her left, and it is seen that she is Mary Dale. The man is Randolph Dillings, a middle-aged, well-dressed, rather distinguished type, a well-to-do businessman who finds amusement and sometimes profit in dabbling in stage enterprises. The other man, somewhat younger, is Harry Lee, the producer of the show.

251. CLOSE-UP DILLINGS  
He looks away from the dancers and says something to Lee.  
TITLE 89: Randolph Dillings whose money was behind the Back. He is talking.

252. CLOSE-UP LEE  
He answers Dillings and turns away with a frown.  
TITLE 90: Harry Lee who was staking his reputation as a producer on the same show.

He is watching the girls and nervously chewing his cigar. He takes out his watch and looks at it.

253. CLOSE SHOT THREE  
Lee turns to Mary and tells her that it is about time that the new comedian is showing up. Mary smiles and tells him that they needn't worry about him. Dillings turns to Mary anxiously and says:

TITLE 91: "You're sure, Mary, that this discovery of yours can sing as well as Hal Bolton?"  
Mary nods and smiles confidently. She says:

TITLE 92: "He's better than Bolton. You won't be sorry you took my advice."<sup>14</sup>

The men continue to look worried, however, and Mary starts to tell them more about the new comedian.

254. EXT. STAGE DOOR

The old man who sits in the doorway looks up and instinctively puts a foot across the entrance, and a second later Jack Robin appears. He is not carrying the bag or cane now. Otherwise he appears as he did a few hours earlier at the home of his father. He tells the old man who he is. The latter grudgingly admits him.

255. FULL SHOT STAGE FROM WINGS

The three are still in the foreground, and Sparks is drilling the girls on the stage relentlessly. They stop at the end of the dance, and Sparks walks over to the group. Dillings steps over and starts to talk to him as Jack comes into the scene. Mary turns as she hears his step and goes to greet him. Lee stands where he was. Jack stops as he sees Mary. She goes to him with outstretched hands.

256. CLOSE-UP JACK AND MARY

He stands looking at Mary in a surprised manner as she comes into scene and greets him. Jack is still speechless except for the first "Mary Dale!" Mary takes his hand. He looks at her, then blurts out:

TITLE 93: "Why, what are you doing here?"

Mary laughs mischievously as she asks him if he has any objections to her being there. Jack in an embarrassed manner says that he only said that because he was so surprised to see her. He says:

TITLE 94: "Then you're in this show, too?"

Mary nods and says with mock modesty:

TITLE 95: "I'm merely the star, sir."

She looks up at him and says with a smile:

TITLE 96: "And you're to be the other star."

Jack looks at her in a stunned manner. Gradually he solves the riddle: it was Mary who was responsible for his summons to the big city—the great chance at last to shine on Broadway, every actor's ultimate goal. He starts to blurt out his thanks. Mary stops him, then with a hurried look around, she tells him to wait until later and they'll talk it all over.

257. MED. SHOT SAME

Lee and Dillings come into the scene and Mary presents Jack to them. Jack is somewhat embarrassed. He shakes hands perfunctorily with Dillings but is rather more impressed by Lee. Dillings turns away after the introduction, and Lee, trying to put Jack at his ease, asks him if he will be ready for a rehearsal that evening. Jack nods.

258. CLOSE-UP JACK AND LEE

Lee takes a part book out of his pocket and hands it to Jack and tells him he will give him the songs later. He says to Jack:

TITLE 97: "You've been very highly recommended—but we've only got one person's word for it that you can deliver."

Jack takes a step closer to Lee eagerly and tells him that he is sure that he can make good. Lee nods rather ruefully and says:

TITLE 98: "Well if you don't I'm sunk, because there is only two weeks before the opening—and Dillings will be out a bunch of jack."

Back to scene. Jack again assures him eagerly.

259. MED. SHOT GROUP

Mary and Dillings rejoin Jack and Lee. Mary's attitude toward Jack is so friendly that Dillings looks askance at her.

Mary and Jack start talking about the last time they saw each other in Chicago. Dillings breaks in on the conversation. Lee looks at his watch and walks away toward the center of the stage.

260. CLOSE SHOT THREE

Dillings turns to Mary and says that if she is ready he will take her to dinner. Mary hesitates a moment, then after a quick look at Jack, she turns to Dillings and says:

TITLE 99: "I'm awfully sorry—I just promised Mr. Robin I'd have dinner with him—I want to tell him about the play."

Dillings looks from one to the other and, with an inarticulate grunt of disgust, he raises his hat grudgingly and stalks out of the scene. Jack stands looking at Mary dumbly. She turns and smiles at him.

LAP DISSOLVE INTO:

261. INT. CAFE CLOSE-UP

Jack and Mary are sitting in a corner of the cafe at a little table facing each other. Mary is talking with animation. The waiter sets down some dishes before them and exits. Mary finishes what she is saying and Jack leans forward. He says:

TITLE 100: "I can never—if I live to be a million—ever thank you, Mary, for what you have done for me."

Mary holds up a hand in mock severity, much in the attitude of a traffic cop halting an auto. She tells him to forget it. He says that he can't and doesn't want to forget it. She is becoming embarrassed under his earnestness. Finally he reaches over and takes her hand. Her eyes look away from him. He leans over further and says half whisperingly:

TITLE 101: "I suppose you think I'm out of my head, but I—I'm crazy about you, Mary."

Mary looks up and says promptly:

TITLE 102: "I'm crazy about you, too."

Jack looks at her then, a puzzled imploring look. He stammers out:

TITLE 103: "You don't know what I mean."

Mary smiles and says, "What do you mean?" Jack takes a deep breath and blurts out:

TITLE 104: "I mean that I love you—that I want to marry you."

Mary leans over. The smile leaves her face. She strokes his hand as she says quietly:

TITLE 105: "That is what I thought you meant."

They lean over closely, looking into each other's eyes.

FADE OUT

FADE IN

262. CLOSE-UP DILLINGS

The camera is behind him and takes in part of his shoulder and hand holding newspaper, without disclosing his identity.

DISSOLVE INTO:

Vignetted column section which reads as follows:

INSERT NEWSPAPER

"April Follies," which will be the next musical revue on Broadway, opens tomorrow night at the Fulton with several newcomers making their bow in New York. Heading the list will be Jack Robin, recruited from vaudeville, who is expected to prove a sensation, and Mary Dale, the clever danseuse, a vaudeville headliner early this season. Robin is said to have been discovered by Miss Dale while singing in a resort in San Francisco.

DISSOLVE INTO:

263. CLOSE-UP DILLINGS FROM FRONT

He is seated in a very luxuriously equipped office. He

shows much annoyance at what he has read. He crumples up the paper and throws it on the floor. Then he hurls his cigar into a corner of the room. He pauses a moment as though considering what to do and finally jumps to his feet.

264. FULL SHOT OFFICE

Dillings goes quickly over to a hat tree, takes his coat and hat, and exits hastily.

265. INT. THEATER

With camera in fly gallery, unique shot may be had of chorus in action on stage in the midst of a rehearsal. Mary Dale is doing her dance with the chorus.

266. CLOSE-UP MARY

She is seen as from the front in her dance.

267. FULL SHOT STAGE FROM WINGS

The chorus closes in behind Mary in some evolution of the dance, as Jack and another player, both in costume, come into the foreground. As the dance ends, they applaud heartily, and Lee, who has taken charge of the last few rehearsals, motions from the side, dismissing them. The girls troop off on the other side and Mary comes over to Jack.

268. CLOSE-UP JACK AND MARY

Jack is still applauding Mary as she, slightly out of breath from her exertions, joins him. He takes her hands and tells her what a wonderful dancer she is. Mary smiles in a deprecating manner and says:

TITLE 106: "But it's *you* who will be famous tomorrow night, Jack. It looks very much as though it were *your* show. They're giving you everything."

Jack makes a nervous, self-disparaging gesture. Then he comes closer to her and says:

TITLE 107: "If I'm the success all of you think I will be, I will only have you to thank."

Mary smiles and, without saying anything further, she presses his hand and starts out of the scene toward her dressing room.

269. FULL SHOT STAGE

As Mary leaves him, Jack turns around to look after her. He hesitates, however, as he sees Lee and Randolph Dillings, a few steps away, follow the girl with their eyes, then turn and look at him. Jack starts toward them, then, seeing that they start talking earnestly together, he turns the other way as though to go over on the other side of the stage. He goes to the piano downstage.

270. CLOSE-UP LEE AND DILLINGS

Dillings has finished saying something to him as Lee's jaw drops. He looks at him in surprise and blurts out:

TITLE 108: "You don't mean you'd take your money out of the show the last minute?"

Back to scene. Dillings nods firmly. Lee demands to know the reason for this sudden determination. Dillings points in the direction of Mary's room and then to Jack. He says:

TITLE 109: "Just the idea of Mary's interest in this jazz singer of yours."

Back to scene. Lee starts to argue with Dillings, telling him that it is nothing serious. Dillings, however, has guessed the true state of affairs. He adds:

TITLE 110: "I have no further interest in her career. Just mail me a check today."

He starts to leave.

271. FULL SHOT STAGE

As Dillings leaves, Lee follows him, still eagerly trying to



explain that there is nothing between the two principals of the show. Just as he is about to exit, Mary comes from her dressing room and almost collides with him. Lee rushes up to them and takes Dillings's arm. Jack, who is at the piano, sees Mary and starts across stage toward the group.

272. MED. SHOT GROUP  
Mary takes Dillings's arm, and he stops his progress somewhat unwillingly. It is evident that he wishes to avoid a scene with Mary. Before she can say anything, however, Lee says to Mary:

TITLE III: "He's taking his money out of the show on account of Jack."  
Dillings is growing more embarrassed. Mary looks at Lee, then at Dillings, not understanding at first. Then she realizes the true situation. She looks at Lee.

273. CLOSE-UP MARY AND LEE  
She smiles quietly and says to Lee:

TITLE II2: "I suppose you would like to have me say that I only regard Jack as a fellow performer."  
Lee nods eagerly. The smile does not leave Mary's face. She turns away from Lee.

274. CLOSE-UP OF THREE  
As Lee leans closer to hear her answer, Mary says to Dillings:

TITLE II3: "Well, I'm sorry that I cannot—or perhaps it would be better to say that I am glad."  
Dillings nods in quiet acquiescence. Lee looks crestfallen. Mary puts a hand affectionately on Lee's arm.

275. MED. SHOT GROUP  
Dillings is raising his hat as he endeavors again to leave, just as Jack comes into the scene. Jack goes up to Dillings

and says "how do you do" to him. The latter gives him a cold look of nonrecognition, bows again stiffly to the other two, and exits, Jack looking after him in mock dismay.

276. CLOSE-UP JACK  
He looks at the other two and says ruefully:

TITLE II4: "I just got a hunch that he don't like me—maybe he thinks I wear these clothes on the street."  
He looks down at his trick suit.

277. CLOSE SHOT THREE  
Mary and Lee laugh at this sally, and as Jack joins them, Mary looks up at Lee, her hand on his arm:

278. CLOSE-UP MARY  
She says to Lee:

TITLE II5: "Does it mean that you are going to be in a fix for money?"

279. CLOSE-UP THREE  
Lee pats the girl's hand. He hesitates, then says, "Oh, I'm always in a fix for money." Mary is too much in earnest, however, to accept this light dismissal of his difficulty. She looks up at him and says:

TITLE II6: "If you need it, Mr. Lee, I have a few thousand in the savings bank, and—"

Lee stops her, telling her that she is a good kid and how much he appreciates her offer, but he'll worry through all right. Jack is about to say something, when the stage door-keeper enters and addresses him. Lee mops his brow in his nervousness and starts away from group. Mary looks after him, reflecting his worry.<sup>15</sup>

280. CLOSE-UP JACK AND DOORMAN  
He is telling Jack that there is a caller for him. Jack asks again what the name is. The doorman says:

TITLE 117: "Says his name is Bugelson, or something like that, and he knew you when . . ."

Jack breaks in on him, his face lighting up. He tells the doorkeeper to show the man in. The doorman leaves.<sup>16</sup>

281. FULL SHOT STAGE

The chorus girls are trooping out on the stage from all sides for another number when Yudelson is seen entering from the outer entrance. He looks around puzzled, as he would be on a first visit to such a place. He stops and looks around him, puzzled by the strange surroundings.

282. CLOSE-UP YUDELSON

He is dressed in his best *Shabbas* suit as befits the business head of a prosperous congregation as well as a successful broker. He looks around in a dazed way and his eyes fall on the girls of the chorus. He has never seen that many bare knees in his life and his eyes bulge. He starts in the direction of the stage where the girls are congregating, in the manner of a man under a hypnotic spell.

283. MED. SHOT JACK

Jack, who has been talking to Mary, spies Yudelson and starts toward him. Mary goes to the stage opening.

284. CLOSE-UP GROUP OF GIRLS

One of the girls in the center of the group is doing some high kicks and the others are critically viewing her efforts.

285. MED. SHOT STAGE

Yudelson walks right out on the stage where the girls are grouped, his eyes fixed on the kicker's legs. Jack comes up to him and takes his arm, and Yudelson comes out of his trance.

286. CLOSE-UP YUDELSON AND JACK

Yudelson exclaims with pleasure as Jack takes his hand and

shakes it, although he is still puzzled at Jack's appearance. He shakes his head as he sees the changes that the years have wrought in the boy. He points to the door and says:

TITLE 118: "He didn't know who I mean by Jake Rabowitz—I forget your mama told me you are now Jackie Robin."

Jack laughs and takes Yudelson's arm to walk him off the stage.

287. FULL SHOT STAGE

As Jack and Yudelson walk toward camera, Lee calls for the rehearsal of another number and the girls start taking their positions. Yudelson, now in the immediate foreground, turns around to get another look. Jack, laughing, turns him back the other way, telling him that he's liable to lose an eye if he doesn't look out. Yudelson pulls himself together. He turns to Jack seriously as both stop just clear of the stage.

288. CLOSE-UP BOTH

Yudelson tells Jack he has an important message for him. Jack looks at him, a question in his eyes. Yudelson says:

TITLE 119: "Tomorrow it is Yom Kippur and we want you should sing 'Kol Nidre' in the temple."

Jack looks at him in astonishment as Yudelson keeps talking about the meeting of the committee and how he had held out for Jack, who looks at him in surprise. He tries to interrupt several times but Yudelson rattles on. Finally Jack takes his arm and stops him, asking what it's all about. He says:

TITLE 120: "But what's the matter with my father singing, Mr. Yudelson?"

Yudelson looks surprised, then says: "I forgot to tell you, your papa is sick." Jack is alarmed at this. He asks how long he has been sick and if his illness is serious. Yudelson says:

TITLE 121: "It's been two weeks—since the day you was there—and he's got a good doctor—Dr. O'Shaughnessy from the Rockefeller Institute."

Jack looks thoughtful.

289. CLOSE-UP JACK

He is saying to himself: "Two weeks—since the day I was there."

290. CLOSE-UP BOTH

Jack looks at Yudelson as though weighing his request. Yudelson continues with his arguments, saying that some of the committee were against it, but he insisted because they all owed him money. As a final argument he says to Jack, eagerly:

TITLE 122: "It would be a fine surprise for your papa if you sing."

Jack shakes his head slowly. He says, "But he threw me out of the house only two weeks ago." Yudelson nods and replies:

TITLE 123: "Sure, he threw you out but a son's a son no matter if he is thrown out twenty times by his papa."

Back to scene. Jack smiles at Yudelson's eagerness to overcome his objections. He looks toward the stage, then turns to the old man, shaking his head as he says, with an air of finality:

TITLE 124: "But, Mr. Yudelson, our show opens tomorrow night—it's the chance I've dreamed of for years—I can't do what you ask."

Yudelson shrugs his shoulders hopelessly and starts to turn.

291. MED. SHOT SAME

As Yudelson turns, Mary comes into scene. Yudelson

pauses and looks at her. Jack, somewhat embarrassed as Mary looks from him to Yudelson, introduces them. Yudelson gives her an admiring look. He gives Jack a look of approval as though personally complimenting him on his good taste. Realizing instinctively that the girl has some influence with Jack, he tries to prevail on her to persuade Jack to do what he wants.

292. CLOSE-UP THREE

Mary looks at Yudelson, then at Jack. The latter explains the situation. Mary looks at Yudelson, full of sympathy but unable to help him. She shakes her head as she tells him the impossibility of his wish coming true. Yudelson shakes hands with Jack, then with Mary and turns to leave.

293. MED. SHOT SAME

As Yudelson walks slowly away, Lee comes into the scene. He pauses and looks toward the stage.

294. CLOSE-UP LEE

He yells to the girls:

TITLE 125: "Remember, dress rehearsal at two tomorrow—and I don't want anyone drifting in at five after two."

He turns to the others.

295. CLOSE-UP JACK AND MARY

Jack is on the verge of tears and Mary pats his shoulder softly.

FADE OUT

FADE IN

LIVING ROOM CANTOR'S HOME

Yudelson is sitting in a rocking chair reading a Yiddish newspaper. Mrs. Rubin is using a broom on the floor. She comes over to Yudelson and starts to talk with him.

297. CLOSE-UP BOTH  
The woman points to the bedroom door and asks Yudelson if he thinks the cantor will recover. Yudelson affects a facetious manner in order to cover up his grief. He says, flippantly:
- TITLE 126: "Am I a doctor or a riddle guesser you should ask me such questions? I am worrying now about who sings 'Kol Nidre' when Yom Kippur begins tonight."
298. MED. SHOT SAME  
Mrs. Rubin shakes her head sadly and continues her work. Seeing that he is not observed, Yudelson takes out his handkerchief surreptitiously and gives his eyes a furtive wipe. He looks toward the bedroom door in the background as it opens, and a young woman in nurse's garb comes into the room. Yudelson gets up and rushes to her with a question as to how the cantor is getting along. She shakes her head, and Yudelson drops into the chair as the nurse proceeds to the kitchen.
299. INT. BEDROOM FULL SHOT  
Cantor Rabinowitz, pale and emaciated, is lying helplessly on the bed. His eyes are open and are fixed on the figure of Sara who is busying herself about the room. He motions feebly to her, and she hastens over to his side. She sits in the chair at the bedside and leans over closely to hear what he has to say, gently stroking his hand which she has taken.
300. CLOSE-UP CANTOR AND WIFE  
He asks her to lean closer and as she does he starts to whisper to her.
301. CLOSE-UP CANTOR  
He looks at his wife pathetically. He says hesitatingly:
- TITLE 127: "It's Yom Kippur tonight—the first time in forty-five years I didn't sing in the temple."

302. CLOSE-UP BOTH  
Sara pats his hand soothingly and tells him not to worry about that—that he will be well sooner if he doesn't worry. His eyes are in the past, however, and he is not listening to her. He continues:
- TITLE 128: "It will be the first time in five generations a Rabinowitz has not sung on the Day of Atonement."
- He closes his eyes as he says this and is silent for awhile. Sara continues stroking his hand.
303. MED. SHOT LIVING ROOM  
Mrs. Rubin is again talking to Yudelson. He is trying to get her to quit talking.
304. CLOSE-UP BOTH  
She leans over and, undismayed by his manner, she asks with many gestures:
- TITLE 129: "But who will sing tonight in the cantor's place?"
- Yudelson makes a gesture of repulsion. He waves her away with:
- TITLE 130: "You should let me worry about that—I am the chairman."
- He tries to read again. She asks him why they don't get Jakie back. He ignores her and says:
- TITLE 131: "Anyhow, it won't be that croaker Levy who will sing."
305. FULL SHOT ROOM  
Mrs. Rubin hears a ring at the door and hurries to the entrance. Yudelson gets up as Dr. O'Shaughnessy enters. He is a big husky, grey-haired Irishman, and he greets the two of them heartily, as one would very old friends.

306. INT. BEDROOM CLOSE-UP  
The cantor still has his eyes closed, and Sara is stroking his forehead. Without opening his eyes, he reaches up and puts his withered old hand on that of hers. He opens his eyes and smiles wanly at her. Then he says:

TITLE 132: "I been dreaming Jakie came back to sing 'Kol Nidre'—"

307. CLOSE-UP CANTOR  
He pauses a moment, then continues:

TITLE 133: "Maybe God would forgive him—if he would come tonight and sing."

He closes his eyes.

308. CLOSE-UP BOTH  
Sara looks startled as the idea comes into her mind of getting Jakie. She removes her hand and looks down to measure the possible effect of her departure.

309. FULL SHOT ROOM  
As Sara is nervously considering her next step, the door opens and the doctor enters, solving Sara's problem for the moment. She tells the cantor that the doctor is here and that she will go away for a little while. The nurse follows the doctor into the room and Sara exits.

310. INT. LIVING ROOM  
As Sara enters, she goes hurriedly to Yudelson. Mrs. Rubin comes over hastily in fear of losing a word.

311. CLOSE-UP GROUP  
Sara tells Yudelson that she is going to get Jakie. The latter tells her it's no use, but she is insistent, and he agrees to go along. Sara tells Mrs. Rubin to remain there until they return.<sup>17</sup>

312. INT. BEDROOM MED. SHOT  
The doctor is leaning over the sick man, listening to his heart with a stethoscope. The cantor's eyes are closed. The nurse stands at the side of the doctor. He raises up, folds the stethoscope, and looks at the nurse. They exchange a look which both understand as leaving little hope for the life of the cantor.

FADE IN  
THEATER STAGE FROM FRONT  
The orchestra is in the foreground, and the curtain is down. In the immediate foreground are empty seats in the first few rows of the house, and several men with hats on are sitting down front. Lee is among them. He calls out something, and the orchestra starts to play the curtain music. (This may be Vitaphoned with good effect.)

FADE OUT

314. CLOSE-UP LEE AND OTHER MAN  
The man with him is a typical businessman of Hebraic type—the sort that one finds financing shows on Broadway. Lee turns to him and says:

TITLE 134: "A dress rehearsal isn't the easiest thing on the nerves."

The other man nods sympathetically. He replies:

TITLE 135: "If that new jazz singer is what you say he is—we've got nothing to worry about."

315. FULL SHOT STAGE FROM FRONT  
The men are in the foreground as before, and Lee nods anxiously as the other man finishes the title. The orchestra gives a signal and the curtain goes up, showing the line of girls across the stage for their first number. (This should be Vitaphoned and the volume cut down to a minimum when we cut to the following scenes in the dressing room.)

316. INT. JACK'S DRESSING ROOM  
Jack is dressed and is just beginning to put on his facial make-up when Mary enters. She pirouettes before him and pouts as he evinces only a slight interest in her. She stops and goes over to him.
317. CLOSE-UP JACK AND MARY  
Mary puts a hand on Jack's shoulder and, pointing to her costume, as he turns around, says to him:
- TITLE 136: "You haven't said a word about my nice new costume for the first dance."  
Back. Jack gives himself a mental dig and assumes an air of much interest. Mary, however, has lost her interest in Jack's reactions to her appearance by this time. She realizes that Jack is worried about his father. She asks him if that is what is worrying him. Jack shakes his head. He says:
- TITLE 137: "No, I have only one thing on my mind now—the opening tonight."  
He turns to his make-up. Mary shakes her head. She knows that the other matter is worrying him more than that. Jack starts to blacken his face.
318. LONG SHOT STAGE  
This is a shot downward from fly gallery, showing one of the ensemble dance numbers in progress, just as it would be were the performance really on. The chorus falls back and two adagio dancers come on.
319. MED. SHOT STAGE FROM FRONT  
The adagio dancers do a part of their routine.
320. CLOSE-UP DRESSING ROOM  
Jack has just about completed his make-up. Mary is sitting on a chair a short distance away. They are talking as Jack puts the finishing touches to his make-up, the enlarging of the lips. Mary leans over.

321. CLOSE-UP BOTH  
Mary asks him just what Yudelson wanted of him. Jack explains about the age-old customs, which mark the observation of Yom Kippur. Mary nods as he explains. She says:
- TITLE 138: "And they want you to sing tonight in his place?"  
Back. Jack nods. He throws out his hands in an eloquent gesture as he tells her how hopeless it is. He adds as he leans over earnestly:
- TITLE 139: "I don't really belong there—here's where I belong, on Broadway, but there's something in the blood that sort of calls you—something apart from this life."  
Mary nods understandingly. She says:
- TITLE 140: "I think I understand, Jack. But no matter how strong the call, this is your life."  
MED. SHOT SAME  
Jack nods and gets up. He inspects his make-up in the glass closely. Mary looks at herself in the long glass at the other side of the room as the stage doortender enters. He pauses in the door and, as Jack sees him, he tells Jack that there is someone at the door to see him.
323. CLOSE-UP DOORTENDER  
He says apologetically:
- TITLE 141: "It's the old bird who was here yesterday—and he's got a lady with him."<sup>18</sup>
324. FULL SHOT ROOM  
Jack stands and stares at him. Mary starts for the door saying that she will leave. Jack motions to her to remain.
325. LONG SHOT TOWARD DOOR  
Before the old doorman can turn, Yudelson enters, followed by Sara. She is wearing a shawl over her housedress, just as

she left in her haste. As Jack sees her he goes rapidly toward her, crying, "Mama!" She stands and looks at him in a puzzled way. He goes up and takes her hands in his. He starts to kiss her, then remembers her [*sic*] make-up. Sara holds him off as Yudelson comes up to them, looking at Jack in a puzzled manner.

326. CLOSE-UP THREE

Sara looks at Jack, eager though puzzled, and says:

TITLE 142: "Jakie, this ain't you . . ."

Yudelson adds:

TITLE 143: "It talks like Jakie, but it looks like a nigger."

Sara waves Yudelson aside, telling Jack that she has something to ask him. Jack asks her to sit down, and he sits down opposite her. She starts pouring out her grief in an uninterrupted flow of words.

327. FULL SHOT ROOM

Mary is standing in the doorway, in the foreground. She looks intently from the mother to her son, her gaze resting on him to see, if possible, what the results of this visit will be. Then she turns slowly and leaves them, a worried frown on her face.

328. CLOSE-UP MOTHER AND SON

He is leaning close as she talks. He tries to interrupt her with a hopeless gesture, but she motions to him to listen to her. She continues:

TITLE 144: "For generations God has heard a Rabinowitz sing every Day of Atonement . . . God is used to it . . ."

She pauses for a breath and adds:

TITLE 145: "Maybe your papa is dying. God will ask him—and he will have to tell him his only son is singing in a theayter instead . . ."

She leans over closer and pleads with him.

329. CLOSE-UP YUDELSON

He leans over and adds his argument:

TITLE 146: "And if you don't come, there is only Levy the *Shammás* to sing—with a voice like a frog."

He gives a gesture of disgust.

330. CLOSE-UP MOTHER AND SON

Jack takes her hand tenderly and tells her that what she asks is impossible, that they're all depending on him—that this is the one big chance of his life. Fame and fortune will be his if he succeeds. He adds:

TITLE 147: "And that's what you are asking me to give up." He gives her a pleading look.

331. FULL SHOT ROOM

Gene, the stage manager, comes to the door and summons Jack. He starts to get up and Sara clings to him. Mary enters again, worried about Jack.

332. CLOSE-UP GENE

He says to Jack that the orchestra is already playing his introduction.

333. CLOSE-UP JACK AND MOTHER

He unfastens her hands gently from him. He tells her that he must go on the stage and tells her to wait.

334. MED. SHOT ROOM

Jack starts out of the room with his mother's last plea ringing in his ears. Mary goes to her and puts her arm around her. Yudelson follows Jack out curiously.

335. FULL SHOT STAGE FROM FRONT

The chorus is lined up looking toward entrance at which

Jack is expected. The orchestra is playing the introduction to his song as he enters. He speaks the few lines which serve as an introduction to his song and then begins singing it.

NOTE: The rendition of the song will have to be governed entirely by the Vitaphone routine decided upon. The scenes herewith are only those necessary to carrying on the story. In all scenes before he exits, the voice of Jack is heard in volume according to the distance from him.

336. CLOSE-UP JACK  
He goes into the first bars of his song.

337. MED. SHOT OUTSIDE ROOM  
Yudelton and Sara are watching through the wings, but back in the passage leading to the outside door. Mary asks Mrs. Rabinowitz if she doesn't want to go closer. She points to the stage but the mother shakes her head.

338. CLOSE-UP YUDELSON  
He is listening, an ear cocked stageward. He nods as he says, half to himself:

TITLE 148: "Yes, that's Jackie—with the cry in the voice, just like in the temple."  
He looks away hurriedly.

339. MED. SHOT YUDELSON  
Two girls in very scant attire make him forget Jack for the moment as they pass close to him. He looks after them in a daze and starts to follow them.

340. FULL SHOT PASSAGE  
Mary still has an arm around Sara. The latter, overcome by emotion, starts for the door. Mary tries to hold her because of Jack.

341. CLOSE-UP BOTH  
As Mary endeavors to persuade Sara to remain, Sara tearfully says that she must go. She turns to Mary and says, hopelessly:

TITLE 149: "Here he belongs—If God wanted him in His house, He would have kept him there."  
Mary nods understandingly. Sara starts for the door.

342. FULL SHOT SAME  
Mary starts with Sara. Yudelton suddenly sees them going toward the door. He looks after the two girls who had attracted his attention, as though not knowing which to follow, then reluctantly follows Sara. In the doorway Mary leans over and kisses Sara. The latter grasps the girl's arms eagerly.

343. CLOSE-UP MARY AND SARA  
The mother says to her:

TITLE 150: "Tell him maybe he can see his papa anyhow before it is too late."

Mary nods and Sara exits. Mary looks after her sorrowfully.

344. MED. SHOT STAGE  
Jack is singing.

345. CLOSE-UP LEE AND GENE  
They are standing in the wings. They look at each other in speechless admiration of Jack's singing.

346. LONG SHOT THROUGH WINGS  
Jack finishes song and makes exit. As he comes into foreground, he is surrounded by Lee, Gene, Mary, and several of the other principals. They grab his hands and congratulate him. He smiles gratefully.



347. CLOSE-UP JACK AND LEE  
The latter is enthusiastically pumping Jack's hand as he says:
- TITLE 151: "Wonderful, Jack!! You were actually crying. Do it that way tonight and you're a hit on Broadway!"
- He drops Jack's hands and turns to Gene with instructions for the next act.
348. MED. SHOT OUTSIDE DRESSING ROOM  
Those surrounding Jack fall away from him as Mary goes to him. She takes his hand and shakes it. She pantomimes that his mother has gone. Then she turns and leaves. Jack wipes a white glove across his eyes, leaving a white streak on his damp face. He comes slowly toward the camera and enters the door of his dressing room.

349. MED. SHOT ROOM  
Jack goes slowly to one of the chairs in the room, drops heavily into it, and then leans over and puts his blackened face into the white gloves.

SLOW FADE OUT

- FADE IN
350. CHOR ROOM SYNAGOGUE  
Yudelson is presiding at a meeting of the synagogue trustees. He is seated at the head of the little cheap table with a very important air. There are four others, all in their holiday clothes. One is Levy, the *Shammias*, or sexton, a little scrawny fellow with a straggling beard. Two others have the long orthodox beards, and the fifth member of the committee is clean-shaven, a prosperous Jewish businessman. Yudelson says something and they all start talking at once. Levy finally attracts the attention of Yudelson. He gets up and tries to speak. Yudelson endeavors to quiet him, but Levy is insistent.

351. CLOSE-UP LEVY  
He holds out both hands pleadingly, as he says:
- TITLE 152: "Gentlemen, I think it should be *me* who should sing in the cantor's place. I—"
352. CLOSE SHOT TABLE  
Yudelson interrupts him, pounding on the table and ordering him to sit down. He insists that he is chairman and must be listened to.
353. CLOSE-UP YUDELSON  
He yells out at Levy:
- TITLE 153: "Do you think, schlemiel, our congregation paid for special music to hear you squawking like a tomcat yet?"
- He glares at Levy.
354. CLOSE SHOT GROUP  
Levy subsides with a beaten gesture. His lifelong wish to sing "Kol Nidre" has been dashed to the ground. Yudelson continues rubbing it in.
355. CLOSE-UP YUDELSON  
He says, still glaring at Levy and desiring to rub it in:
- TITLE 154: "Our beloved cantor is very sick next door—if he hears you singing, he dies sure."
356. CLOSE SHOT GROUP  
They all start arguing, and Yudelson takes out his watch and tells the committee that the meeting is over. They surround him and bombard him with questions as to who is going to sing. He throws up his hands hopelessly and starts out of the door, just as the boys of the choir start arriving.

357. RABINOWITZ LIVING ROOM  
Sara is sitting in the rocking chair, rocking slowly back and forth. Her eyes are swollen with crying. Her grief has reached the bottom-most depths. Every few moments she looks toward the bedroom door as though expecting some message from the sick chamber.
358. CLOSE-UP SARA  
As she rocks slowly. She looks toward the bedroom, then suddenly wipes her eyes and gets up.
359. FULL SHOT ROOM  
The nurse is just coming out of the door. Sara goes toward her, but the nurse motions for silence as Sara reaches her side.
360. CLOSE-UP NURSE AND SARA  
The nurse whispers to her:  
TITLE 155: "He's asleep."
361. EXT. HOUSE  
Sara turns to resume her chair as the nurse goes toward the kitchen.
362. EXT. HOUSE  
A taxicab drives up quickly, and before it stops Jack is out of the door. He pays the driver and dashes up the steps. Jack is dressed for the street in well-tailored but quietly styled clothes. He rings the bell.
362. CLOSE-UP AT DOOR  
The door is opened and Sara appears. She looks at Jack in surprise, then throws her arms around him saying:  
TITLE 156: "You come to sing, Jakie? You come to sing?"  
Jack shakes his head saying, "I come to see Papa." They go into the house.

363. EXT. SYNAGOGUE  
The doors are open and there is a steady stream of people entering, Jews, old and young, bearded and clean-shaven, women in shawls and stylish street attire. Occasionally a fine automobile drives up and a prosperous family gets out, while the liveried chauffeur holds open the door. Yom Kippur is about to begin, the one holiday of the year when even the least orthodox Jews think of their religion. It is approaching sundown and the sinking orb is casting long shadows into the East Side street.<sup>19</sup>
364. INT. HOUSE FULL SHOT LIVING ROOM  
Jack and his mother are standing in the middle of the floor, talking to the nurse. The nurse is shaking her head.
365. CLOSE SHOT GROUP  
The nurse says as she shakes her head that Dr. O'Shaughnessy would not want the sick man's sleep disturbed. Jack pleads with her.
366. CLOSE-UP JACK  
He takes the nurse's arm pleadingly and says:  
TITLE 157: "I'll be awful quiet—I just want to look at him."
367. CLOSE-UP GROUP  
The nurse finally succumbs to Jack's eloquent pleading and starts over toward the bedroom door, followed by Jack and his mother.
368. MED. SHOT GROUP  
They reach the door. The nurse cautions Jack to be very quiet as she slowly opens the door. She motions for Sara to remain behind. Sara bursts into tears as she turns away. Jack enters and the nurse closes the door softly behind him.
369. FULL SHOT BEDROOM  
The old cantor is lying with his eyes closed as Jack enters on

tiptoe. He walks very quietly over to the bed where he stands for a moment, then he drops down to his knees beside the bed and gives way to his grief.

370. CLOSE-UP JACK AND CANTOR  
Jack, with eyes streaming, puts out a hand to touch that of his father, then, fearing that he will wake him with serious results, he withdraws his hand. His shoulders are shaking convulsively with suppressed sobs, and he suddenly buries his face in his hands, which are resting on the bed. The old man's eyelids flutter for a moment. His eyes slowly open and he looks over and sees the bowed head of his son.
371. CLOSE-UP CANTOR  
There is just the faintest flicker of a smile on the wan face of the dying man. With an effort he slowly moves his hand over until it rests on Jack's head in an unspoken blessing. Jack's hands come up and grasp that of his father.
372. CLOSE-UP JACK AND FATHER  
With a sudden impulsive gesture Jack grasps the hand of his father and kisses it. Then the old man's eyes close and Jack looks suddenly around to the door.
373. CLOSE-UP NURSE AT DOOR  
She is motioning for Jack to come out. As she does, the figure of the doctor appears behind her.
374. FULL SHOT ROOM  
As the doctor enters, Jack goes to the door. He grasps the doctor's hand and the doctor greets him heartily, though quietly. Jack points to the bed in mute inquiry. The doctor says, quietly: "I'm afraid not." He goes toward the bed and Jack with streaming eyes starts slowly out of the room.
375. EXT. HOUSE  
It is now almost dark and lights are beginning to flicker. A taxicab drives up hurriedly and Mary and Lee get out of it.

Lee tells the driver to wait for them. Mary by this time is looking at the number to verify the place. They hurry up the steps and Mary rings the bell.<sup>20</sup>

376. INT. LIVING ROOM FULL SHOT  
Yudelson and Mrs. Rabinowitz are standing at the door of the bedroom as the bell rings. Sara tells Yudelson to go to the door. As he starts for it, the door of the bedroom opens and Jack, wiping his eyes, comes slowly out and into his mother's arms.
377. MED. SHOT AT DOOR  
Yudelson admits Mary and Lee. They both ask at once for Jack, and as they see him they go quickly toward him.
378. CLOSE-UP JACK AND MOTHER  
Jack's attention is attracted by the newcomers. He looks at them in surprise and half pushes his mother away to greet them. He is still in a daze but realizes the nature of their mission.
379. MED. SHOT GROUP  
Mary and Lee each take one of Jack's hands and ply him with questions as to what he is going to do. Yudelson and Sara exchange significant glances.
380. CLOSE-UP DOOR  
Levy the *Shammus* enters hurriedly.
381. FULL SHOT ROOM  
Levy enters and goes quickly to Yudelson. He tells him that the congregation is waiting for the services to begin and suggests that he be designated to sing.
382. CLOSE-UP TWO MEN  
Yudelson greets this suggestion angrily. He yells at Levy:
- TITLE 158: "You don't sing—even if I got to do it myself."

Back. In a crestfallen manner, Levy retires. Yudelson stands and looks at the others speculatively. Then a determined look comes over his features.<sup>21</sup>

383. FULL SHOT ROOM

As Jack argues with Lee and Mary, Sara enters the group. She begs Jack to sing, for the sake of his father. Yudelson walks to the side of the room and takes the cantor's praying shawl and skull cap which are hanging up. He carries them over to Jack and holds them in front of him.

384. CLOSE SHOT GROUP

With Yudelson and his mother on one side and Lee and Mary on the other, Jack is besieged by the old life and the new, filial duty against his life's ambition, the past against the future. He stands staring from one to the other.

385. CLOSE-UP LEE

He holds out his hands appealingly. He says:

TITLE 159: "You can't throw away this one great chance, Jack—the house sold out—and it will ruin me too!"

He looks to Mary for help.

386. CLOSE SHOT GROUP

Mary adds her entreaties to those of Lee, while Sara takes the shawl and cap from Yudelson and holds them out to Jack mutely. Jack looks slowly from Mary to mother, then he stares ahead as though trying to pierce the curtain of the future.

FADE IN  
THEATER LOBBY

387. NIGHT  
People in evening clothes are passing into the brilliantly lighted lobby. There is a line at the box office. In the center of the lobby are two large easels containing photographs. Several persons pause before them.

388. CLOSE-UP EASELS

One of the easels contains a full-length portrait of Mary Dale in ballet costume and the other a full-length portrait of Jack Robin in blackface. There is a couple standing beside it, and the man says to the woman that this fellow will be the hit of the town. They pass in.

MED. SHOT LOBBY

The people are still passing into the lobby.

DISSOLVE INTO:

INT. THEATER<sup>22</sup>

It is a shot from about the center of the audience showing the front part of the house filled with people in evening dress. Several late arrivals enter. The orchestra has presumably just finished the overture when a man in tuxedo steps from behind the curtain at one side of the stage. He walks onto the apron and starts making an announcement.

390. CLOSE-UP MAN

He says that he regrets to announce that because of some unforeseen occurrence, the plans for opening the "April Follies" have had to be changed at the last moment, and adds:

TITLE 160: "The unfortunate accident to our chief comedian, Mr. Jack Robin, occurred too late to fill his place. We hope that you will pardon . . ."

He continues the announcement, finishes, then bows and makes his exit.

391. FULL SHOT THEATER FROM STAGE

The people in the theater are getting up and leaving.

FADE OUT

FADE IN

FULL SHOT CANTOR'S BEDROOM

The doctor is at the bedside of the dying man. At the other side sits Sara, while the nurse is busy at a nearby table. Sara

realizes that the end is near, and she is holding the hand of the old man as she weeps quietly.

CLOSE-UP BED

393.

The cantor is lying on his back with eyes closed. Just the outline of Sara is visible. (Vitaphone of singing starts very dimly as though from the synagogue next door. As the sound increases in volume, the voice of his son comes into the wailing higher notes of "Kol Nidre.") The old man's eyes open slowly. The misty look slowly clears and, as he recognizes the voice, he looks about him rather wildly. Slowly realization comes to him that his last earthly wish has been granted. With a glorified smile on his face, he mutters: "It's my Jackie." He starts to raise himself slowly. He looks toward the window.

FULL SHOT ROOM

394.

As the cantor slowly raises his shattered body, the doctor, anticipating his wish, goes quickly to the window and raises it. (Music of singing becomes much louder.)

CLOSE-UP CANTOR

395.

He is raising himself until he is almost sitting up in bed, Sara's arm behind him, helping him. He lifts his eyes to heaven and his lips move in a prayer. Then his eyes close and he falls slowly back to the pillow. The end has come, and Sara throws herself across his body in a paroxysm of grief.

FULL SHOT SYNAGOGUE

396.

With the camera in back of place, Jack, with prayer shawl and skullcap on, can be seen with back to congregation. The choir boys are lined up on either side of him, facing the center. His voice is now loud and clear.

CLOSE-UP JACK

397.

He is singing, with eyes half closed, one of the wailing passages from the "Kol Nidre."

132

398. INT. LIVING ROOM MED. SHOT

Mary and Lee stand listening. In the background the doctor and nurse come quietly out of the bedroom door. The nurse goes to the back of the house. The doctor pauses and looks at the two listeners, then quietly goes to the front door.

399. CLOSE-UP MARY AND LEE

They are still listening as though spellbound. As the volume increases, they look from one to the other wonderingly. Lee says in an awe-stricken voice:

TITLE 161: "You are listening to the stage's greatest blackface comedian singing to his God."

He looks to Mary for a solution of his problem. Her face lights up as Lee shrugs his shoulders in a gesture of resignation, and she says:

TITLE 162: "Listen. Don't you understand? It's his last time in there. He *has* to come back to us."

Lee looks at her in a puzzled manner, then nods.

400. INT. SYNAGOGUE CLOSE-UP JACK

He is singing an exceptionally sorrowful passage of the "Kol Nidre."

401. MED. SHOT JACK

As he comes to the closing notes of the song, the figure of the old cantor in his synagogue robes appears on the side of the screen very faint and shadowy. The misty form slowly comes to the side of the singer. It pauses. There is a smile on the face of the old cantor as he slowly raises his hand in a blessing. The shadowy figure becomes fainter and fainter, finally disappearing, leaving Jack standing alone. The music and his figure slowly

FADE OUT-23

THE END

133