

MANUSKRIPTER / MANUSCRIPTS

Evangelieemandens Liv (Holger-Madsen, DK, 1915).
Nordisk Films Kompagni.

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Ns 1246/b (pdf: p. 14-22)

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Det Danske Filminstitut
/ Danish Film Institute

The Lay Preacher (The candle and the moth)

Characters:

John Raymond, Lay Preacher
His Father, manager
His mother
Mary (The "Firefly")
Charlie (19 years old)
Nelly Grey (his sweetheart) a dressmaker
"Strong Bill" Butty
Clayton

In a park

From a rough open-air pulpit, made of a big stone block, the lay preacher John Raymond is preaching. A large crowd, whose faces evidently show, as for the greater part, that they are living in poor and straitened circumstances, is listening overcome with his words. Raymond is a handsome, harmonious built figure. His nice, beardless and highly intellectual face is surrounded by a bright glory of white hair, but in spite of the mighty force, his figure radiates only peace and mildness.

A group of reprobates.

They try to interrupt the preacher by shouts and taunts. Among the reprobates, young Charlie is the most vociferous, though his sweetheart, the pretty and lovely Nelly, is quelling him with all her might. Charlie was formerly an honest fellow, but has mingled with bad company, - and the poor Nelly has not yet succeeded in putting him out of the sinners.

Close-up of Raymond

He is preaching on unaffected

The reprobates

Charlie cries:

"Why listen to him! He is worse than we are. He has spent half his life in prison."

The reprobates shout and cry.

Round the pulpit

Raymond turns pale - but says immediately:
 Title: What he has said of me is true. I was convicted though
 innocent.

The greater part of the crowd does homage to him, - and
 tries to quiet the quarrelers.

6

The reprobates

Charlie puts disdainfully his hands in his pockets.
 Kelly is looking at him with a desperate air

7

The crowd

Raymond finishes his speech and goes down to the reprobates.

8

By the reprobates

Raymond is speaking mildly and reproachfully to Charlie -
 but then spits upon him. - Kelly bursts into tears. - but
 the preacher says quietly to Charlie:

Title: My friends do not rely upon your own strength to be good.

Charlie feels himself suddenly very "small" and cannot help
 being a little ashamed. To conceal his embarrassment he as-
 sumes an indiffrent, scornful air. - Raymond goes away. -
 Kelly tries to get Charlie along with her - but he mingles with
 the reprobates. - Kelly, weeping, stands looking after them.

9

In "The Green Parrot" Cafe

The reprobates are laying heads together and listening to a gloomy
 plan, which one of them - a giant called "^{Dully}Strongwell" - is setting
 forth. - Charlie is evidently interested in the plan.

10

At the door:

Kelly opens the door and enters. She is in despair when seeing
 Charlie in the bad company

11

In the cafe:

Kelly goes up to the table and will have Charlie along. - but ex-
 cited by the chime's taunts and sarcasm, he becomes rough
 and flings her aside. This makes the others back blood. - They
 scorn her at her predilection for the lay preacher - and "Strong

Billy starts being offensive to her.

12

Outside the café.

Raymond comes - goes down in the café.

13

In the café.

Raymond comes in time to pull away Kelly from "Strong Bill". The ruffians commence threatening, but the preacher makes easily away with all of them. - Then he ~~goes~~ protects mightily his arm round Kelly and leaves with her. - Charlie stands reflecting.

14

Outside the café

Raymond and Kelly goes away together.

15

In the café.

The reprobates scorn at Raymond. - and then "Strong Billy" goes ahead explaining his criminal plan. He takes out a rough draught.

16

Close-up of a clumsy drawing showing a plan of the house in which the burglary should be committed

17

In the café

The ruffians are talking over thoroughly the details. - but Charlie is not a very attentive listener.

18

Outside the poor-barracks, where Kelly lives.

Raymond and Kelly come. He takes leave of her saying.

Title: "If ever you want a friend, come to me."

She kisses affected his hand and disappears into the house, - he ~~is~~ looking compassionately after her, and goes away.

19

Kelly's garret.

Kelly enters the poor chamber finding everything exceedingly hopeless and starts weeping convulsively.

20

In the café

Billy instructs the others - saying to Charlie.

Title: "Crawl through the basement window."

The lad gets a start. It is if it is dawning upon him what he is going to commit. He rises — "No he will not take part!" The others scow at him, but he says:

Title: "I with in future try and lead an honest life!"
He spins himself from the chair — flying out. The others pursue him, furious at his falling off.

21

Outside the cafe

Charlie out — runs away. The others set off in pursuit of him

22

Another Street

The ruffians catch up with Charlie and are on the point to overpower him, when Raymond arrives and saves him from his assailants. Even Bully is knocked down by the preacher's strong fist. — The ruffians slink away — and Raymond takes Charlie home with him.

23

Raymond's large ^{light} garret, with the wide look-out.

The lay preacher and Charlie enter. Seeing Charlie gaze surprised at the heavy iron weights and at the other spot requisites placed here and there — and Raymond says explaining:

Title: "A clean soul and a healthy body go well together"

Then he places some viands for his gaping hungry friend — over whom is falling a salutary rest.

24

Sally's garret.

Sally starts sewing — but it goes ^{awfully} slowly. She is bothered-headed at her cheerless existence — with Charlie, whom she loves, and whom she is now going to lose.

25

Raymond's lodging.

Charlie has finished his meal — and the preacher takes him before the large window, from which there is a wide view of the city. Charlie says:

Title: "Help me to be good"

Raymond regards him — and says then.

Title: "Yais despise me because I have been in prison, I will tell you the story of my redemption. Perhaps it will be a warning to you."

then he stops relating — picture fades out.

Raymond's story

26

Raymond's room.

Raymond - who is young and handsome - puts on his dress-coat - seizes overcoat and hat and goes out.

27

The parents' parlour

Raymond enters saying that he is going out a little.

The father reproaches him for his levity, etc.

The mother tries to say something in her son's defence. -

Raymond leaves. The father's anger is growing. The mother bursts into tears.

28

Outside a night-café

Raymond enters.

29

The hall

A footman helps him to take off his coats. Raymond disappears in the restaurant.

30

Café-rooms.

Raymond enters - takes a seat at a table where the handsome, flighty Mary (The "firefly") is the central point. Raymond stands evidently high with her. - but among the company there is one Mr. Clayton who also makes love to Mary, and who evidently both fears and hates Raymond, whom he considers a dangerous rival. - The champagne is flowing - (The picture fades over in

31

Raymond's garret

Raymond goes on in his story - and Charlie is listening attentively. (The picture fades over again in

32

The café rooms

The mood is very animated. Raymond is a little affected by the champagne, but yet not so much as Clayton who has fallen in a light slumber. - Raymond and Mary steal away.

33

Saloon with Mary.

Raymond and Mary enter. A violent love-scene. (fades out)

Title: Next morning

The parents' parlour

The father receives a letter reading

Title: "My dear Raymond, I feel it my duty as your friend to tell you that your son John, has formed an attachment with a girl, who at the night restaurants is well known as 'The Firefly'. - your sincere friend, Humphrey."

The father goes, in spite of the mother's entreaty - to his son's room

35

Raymond's room

Raymond is lying on his bed - still in evening dress - heavily asleep. The father enters, wakes him, telling him to leave this home immediately. - Raymond repentant and in despair.

36

The parents' parlour

The father enters telling that he has ~~dismissed~~^{ordered} out their son. Mother weeps, but is not allowed to take leave of her boy. Father listening. - Goes out.

37

The Hall

Raymond stands lorrying outside - the father gives him to understand that he must leave. Raymond goes out hanging down his head.

38

The parents' parlour

Mother listening. - runs out of another door.

39

Outside the villa

Raymond comes - stops a moment at the gate, glancing sorrowfully at the home. At the same time the mother comes rushing. - Touching parting scene between them. Raymond goes away. The mother looking after him.

40

A Kiosk

Raymond comes. - enters

41

In the kiosk

Raymond enters - takes the phone.

At Mary's

She takes the 'phone.

43

In the kiosk

Raymond tells that he has been turned out of his home for her sake, and that she is the only one he can abide by.

44

At Mary's.

She becomes cool - she has no use for him, when he has no money, and says that she will not be the cause of his disaster, - and so she will not see him any more. - Says down the 'phone.

45

In the kiosk.

Raymond's despair and wrath that also she ^{abandon} disappoints him. - He understands very well the reason. - - - - the picture fades over in

46

Raymond's garret

Raymond relating - he is himself deeply harrowed by reflecting his mistaken guilt. (The picture fades in

47

Outside the night-café

Raymond enters.

48

The night café

Raymond comes - cannot find Mary - is informed by a waiter that she is to be found in a certain cabinet.

49

Cabinet

A tender love scene between Mary and Clayton.

Raymond enters, - ~~draws himself~~ ^{turns} furiously ^{on} Clayton, who quickly takes out a pistol making him understand that he has to disappear. - Raymond rushes at the rascal - a struggle comes up - the pistol goes off and Mary is mortally wounded. Clayton rushes out, - whilst Raymond sinks down at the dying woman.

50

The night café

Clayton out - telling that Raymond in jealousy has killed Mary. - The police is sent for.

51

The cabinet

Raymond kneels broken-hearted at the side of his dead beloved.

52

The night café

The police arrives - enters together with some other people the cabinet.

53

The cabinet

Raymond is arrested in spite of his protests. Is led out.

54

The night café

Raymond is led out - under great stress among the visitors

55

The cabinet

Mary is carried out

56

Title: The sentence

The court (room)

Clayton deposes against Raymond.

Everything argues that he is guilty and he is condemned. - His mother is in despair. - The father totters - he has got a nervous shock. Raymond is led out.

57

A cell

Raymond enters. - is left to his depressing thoughts.

58

The parents parlour

Mother and father enter. He is deeply harrowed. The sight of a photograph of his son excites him still more. - He smashes it to pieces - and falls down.

59

Title: Some time later

A workcell

Raymond working at a planing-table. - He is obviously ex -

haunted by the imprisonment.

60.

The mother's bedroom.

The mother is ill and weak. Writes her son a letter telling him of his father's death. - she hopes however to see Raymond's innocence proved before dying.

61

The workcell.

Raymond is fetched for church.

62.

The prison church

The prisoners appear in the boxes. - The chaplain - a mild and human man - commences his sermon.

63

Close-up of the chaplain

He is preaching affecting and warmhearted words.

64

The boxes

Most of the prisoners are listening attentively and devoutly.

65

Close-up of Raymond

The chaplain's words he takes much to heart

66

The prison-church

The prisoners leave the boxes.

67

A passage in the prison

The prisoners are led to their cells again.

68

The workcell

Raymond enters - thinks over the chaplain's words. - receives the letter from his mother, reads it and is deeply touched. The chaplain enters. Raymond tells him all - and the chaplain, who has already seen in the church that his words have fallen into good ground with Raymond, promises that he will endeavour to get a new trial. - Goes out. - Raymond takes new hope.

69

The prison manager's office

The chaplain enters and speaks impressively to the manager

about the matter he has at heart - and eventually he succeeds in getting the manager interested in the case

70

The workcell

Raymond sitting in despair - gazing at his mother's letter - in a vision he sees his brother or her dying - bed calling him desperately - He falls down on his knees praying from his heart that his innocence may be proved before his mother dies - (the picture fades out)

71

Title: Owing to the influence of the prison chaplain, John Raymond's case is brought up for a fresh hearing.

Court room

Clayton is led in. A thorough-going examination begins

72

Before the barrier

Clayton is impudent and brisqie, and will not admit anything. The examining judge orders to led in Raymond

73

The court

Raymond enters - Clayton tries to keep his brisqie and indifferent attitude

74

At the barrier

When Clayton meets his victim's glance out of which is shining highness, earnest and dull despair, he is about to break down. The judge profits of this moment - and he really succeeds in making him confess. Clayton is arrested - and Raymond acquitted.

75

Title: At large

Outside the prison

Raymond and the chaplain come out. Go away together.

76

A bedroom

A vision of an infirmity

The mother dying - calling in despair her son.

77

Outside the villa

Raymond and the chaplain enter

the bed-room

Raymond and the Chaplain up to the mother, who expires in her son's arms. - ~~the happiness~~ ^{made as my mother} ~~disappears~~ her last power. - Raymond kneels down at her death-bed making a holy vow. - (The picture fades in.)

Raymond's garret

The Ray preacher finishes his confession. - It is dawning. - Charlie, who is awestruck ~~at~~ ^{by} the story, kneels down confessing how near he had been to do something awful.

Kelly's garret

The young girl's despair culminates - is writing a farewell letter to Charlie telling him that her last thought were with him. - Then she prepares herself for committing suicide (opens the gas or such thing).

Raymond's garret

Raymond blesses Charlie ^{saying} "Let my story be a lesson to you" and promises to help him in the best way. They go to seek out Kelly.

A rear-yard.

Raymond and Charlie came out of the house and leave the yard.

Kelly's room.

Her last struggle and agony - The death draws near. She falls down unconscious.

a staircase

Raymond and Charlie came, knock at the door - no answer. - They guess the worst and force open the door.

Kelly's room

Raymond and Charlie enter. - and save Kelly in the last moment. Raymond blesses the young pair.

86

Title: A little labor

The park as picture 1.

Raymond and the young pair come,

87

At the stone-pulpit.

Raymond starts preaching.

88

The park

A large crowd flocks to the place. Raymond allows Charlie to speak.

89

At the stone-pulpit

Charlie relates in affecting words his conversion

90

The park

People are deeply affected. Raymond speaks again
It is as if his words have double weight now.
The picture fades out.

End.

"THE LAY PREACHER."

(The candle and the moth)

Characters:-

John Raymond, Lay Preacher
His father, manager
His mother,
Mary, called "The Firefly"
Charlie, (19 years old)
Nelly Grey, his sweetheart, a dressmaker
Bully,
Clayton.

-----oOo-----

1.

In a park.

From a rough open-air pulpit, made of a big stone-block, the lay preacher, John Raymond, is preaching. A large crowd, whose faces evidently show that most of them are living in poor and straitened circumstances, is listening to him, overcome with his words.

Raymond is a handsome, harmonious built figure. His nice, beardless, and highly intellectual face is surrounded by a bright glory of white hair; but in spite of the mighty force, his figure radiates only peace and mildness.

2.

A group of reprobates.

They try to interrupt the preacher by shouts and taunts. Among the reprobates, young Charlie is the most vociferous, though his sweetheart, the pretty and lovely Nelly, is quelling him with all her might.

Charlie was formerly an honest fellow, but has mingled with bad company, - and the poor Nelly has not yet succeeded in pulling him out of the swamp.

3.

Close-up of Raymond.

He is preaching unaffected.

4.

The reprobates.

Charlie cries:

Title: "Why listen to him! He is worse than we are. He has spent half his life in prison."

The reprobates shout and cry.

5.

Round the pulpit.

Raymond turns pale - but says immediately:

Title: "What he has said of me is true. I was convicted though innocent"

The greater part of the crowd does homage to him, and tries to quell the quarrellers.

6.

The reprobates.

Charlie puts disdainfully his hands in his pockets. Nelly is looking at him with a desperate air.

7.

The crowd.

Raymond finishes his sermon, and goes down to the reprobates.

8.

By the reprobates.

Raymond is speaking mildly and reproachfully to Charlie - but this spits upon him - Nelly bursts into tears - but the preacher says quietly to Charlie.

Title: "My friends do not rely upon your own strength to be good."

Charlie suddenly feels himself very "small", and cannot help being a little ashamed. To conceal his embarrassment, however, he assumes an indifferent, scornful air.- Raymond goes away.- Nelly tries to get Charlie along - but he mingles with the reprobates.- Nelly, weeping, stands looking after him.

9.

In "The Green Parrot" café.

The reprobates are laying heads together and listening to a gloomy plan, which one of them - a giant called Bully, is setting forth.- Charlie is evidently interested in the plan.

10.

At the door.

Nelly opens the door, and enters.- She is in despair when seeing Charlie in the bad company.

11.

In the café.

Nelly goes up to the table to have Charlie along - but excited by the chums' taunts and sarcasm, he becomes rough, and flings her a side. This makes the others taste blood - they scorn her at her predilection for the lay preacher - and Bully starts being offensive to her.

12.

Outside the café.

Raymond comes - goes down in the café.

13.

In the café.

Raymond comes in time to pull away Nelly from Bully. The other ruffians commence threatening, but the preacher makes easily away with all of them. - Then he lays protectively his arm round Nelly, and leaves with her. - Charlie stands reflecting.

14.

Outside the café.

Raymond and Nelly go away together.

15.

In the café.

The reprobates scorn at Raymond - and then Bully goes ahead explaining his criminal plan. He takes out a rough-draught.

16.

Close-up of a clumsy drawing,

showing a plan of the house in which the burglary should be committed.

17.

In the café.

The ruffians are talking over thoroughly the details - but Charlie is not a very attentive listener.

18.

Outside the poor-barrack, where Nelly lives.

Raymond and Nelly come. He takes leave of her saying:

Title: "If ever you want a friend, come to me."

She kisses affected his hand, and disappears in the house - he is looking compassionately after her, and goes away.

19.

Nelly's garret.

Nelly enters the poor chamber, finding everything exceedingly hopeless, and starts weeping convulsively.

20.

In the café.

Bully instructs the others - saying to Charlie:

Title: "Crawl through the basement window"

The lad gets a start. It is as if it is dawning upon him what he is going to commit. He rises..... No, he will not take part! The others scorn at him, but he says:

Title: "I will in future try and lead an honest life"

He tears himself from the chums - flying out. The others pursue him, furious at his falling off.

21.

Outside the café.

Charlie out - runs away. The others set off in pursuit of him.

22.

Another street.

The ruffians catch up with Charlie, and are on the point to overpower him, when Raymond arrives and saves him from his assailers. Even Bully is knocked down by the preacher's strong fist. - The ruffians slink away - and Raymond takes Charlie home with him.

23.

Raymond's large, but humble garret with a wide look-out.

The lay preacher and Charlie enter. Young Charlie looks surprised at the heavy iron-weights, and at the other sport requisites placed here and there - and Raymond says explaining:

Title: "A clean soul and a healthy body go well together."

Then he places some viands for his young, hungry friend - over whom is falling a salutary rest.

24.

Nelly's garret.

Nelly starts sewing - but it goes only slowly. She is broken-hearted at her cheerless existence, and with Charlie whom she loves, and whom she is now going to lose.

25.

Raymond's lodging.

Charlie has finished his meal - and the preacher takes him before the large window, from which there is a wide view of the city. - Charlie says:

Title: "Help me to be good"

Raymond looks at him - and says then:

Title: "You despise me because I have been in prison, I will tell you the story of my redemption. Perhaps it will be a warning to you."

then he starts relating. -

The picture fades out.

RAYMOND'S STORY.

26.

Raymond's room.

Raymond, who is young and handsome - puts on his dress-coat - seizes over-coat and hat, and goes out.

27.

The parents' parlour.

Raymond enters saying that he is going out a little ...

The father reproaches him for his levity, &c.

The mother tries to say something in her son's defence - Raymond leaves. - The father's anger is growing. The mother bursts into tears.

28.

Outside a night-café.

Raymond comes and enters.

29.

The hall.

A foot-man helps him to take off his coat. Raymond disappears in the restaurant.

30.

Café-room.

Raymond enters - takes a seat at a table where the handsome, flighty Mary (The "Firefly") is the central point. Raymond stands evidently high with her, - but among the company there is one Mr. Clayton, who also makes love to Mary, and who evidently both fears and hates Raymond, whom he considers a dangerous rival. - Champagne is flowing -

The picture fades in

31.

Raymond's garret.

Raymond goes on in his story - and Charlie is listening attentively.

The picture fades again in

32.

The café-room.

The mood is very animated. Raymond is a little affected by the champagne, but yet not so much as Clayton who has fallen in a light slumber. - Raymond and Mary steal away.

33.

Saloon at Mary's.

Raymond and Mary enter. A violent love-scene.
(fades out)

34.

Title: Next morning.

The parents' parlour.

The father receives a letter reading:

Title: My dear Raymond,

I feel it my duty as your friend to tell you that your son, John, has formed an attachment with a girl, who at the night restaurants is wellknown as "The Firefly".

Your sincere friend

Humfry.

The father goes, in spite of the mother's entreaty, to see his son.

35.

Raymond's room.

Raymond is lying on his bed - still in evening-dress - heavily asleep. The father enters, wakes him telling him to leave his home immediately. - Raymond repentant and in despair.

36.

The parents' parlour.

The father enters telling that he has ordered out their son. The mother weeps - but is not allowed to take leave of her boy. - Father listening. Goes out.

37.

The hall.

Raymond stands tarrying outside.- The father makes him understand that he must leave. - Raymond goes out, hanging down his head.

38.

The parents' parlour.

The mother listening - runs out of another door.

39.

Outside the villa.

Raymond comes - stops a moment at the gate, glancing sorrowfully at the home. At the same time the mother comes running. - Touching parting scene between mother and son. Raymond goes away. The mother looking after him.

40.

A Kiosk.

Raymond comes - enters.

41.

In the kiosk.

Raymond enters - takes the 'phone.

42.

At Mary's.

She takes the 'phone.

43.

In the kiosk.

Raymond tells that he has been ordered out of his home for her sake, and that she is the only one, he can abide by.

44.

At Mary's.

She becomes cool- she has no use for him, when he has no money - and says that she will not be the cause of his disaster, - and she will not see him any more.

Puts down the 'phone.

45.

In the kiosk.

Raymond in despair and wrath that also she disappoints him. He understands very well the reason.....

The picture fades in

46.

Raymond's garret.

Raymond relating - he is himself deeply harrowed by refreshing his mistaken youth

The picture fades in

47.

Outside the night restaurant.

Raymond enters.

48.

The night café-room.

Raymond comes - cannot find Mary - is informed by a waiter that she might perhaps be found in a certain cabinet.

49.

Cabinet.

A tender love-scene between Mary and Clayton.

Raymond enters - turns furiously on Clayton, who quietly takes out a pistol making him understand that he has to disappear. - Raymond rushes at the rascal - a struggle comes up - the pistol goes off, and Mary is mortally wounded.

Clayton rushes out, whilst Raymond sinks down at the dying woman.

50.

The night café-room.

Clayton out - telling that Raymond in jealousy has killed Mary. - The police is sent for.

51.

The cabinet.

Raymond kneels broken-hearted at the side of his dead beloved.

52.

The night café-room.

The police arrives - enters together with some people the cabinet.

53.

The cabinet.

Raymond is arrested in spite of his protests. Is led out.

54.

The night café-room.

Raymond is led out - under great stir among the visitors.

55.

The cabinet.

Mary is carried out.

56.

Title: "The conviction".

The court-room.

Clayton deposes against Raymond. Everything argues that he is guilty, and he is convicted.

His mother in despair - his father totters - he has got a nervous shock. Raymond is led out.

57.

A cell.

Raymond enters - is left to his depressing thoughts.

58.

The parents' parlour.

Mother and father enter. He is deeply harrowed. The sight of a photograph of his son excites him still more. - He smashes it to pieces - and falls down.

59.

Title: Some time later.

A workcell.

Raymond working at a planing-table. He is obviously exhausted by the imprisonment.

60.

The mother's bedroom.

The mother is ill and weak. Writes her son a letter telling him of his father's death - "she hopes however to see Raymond's innocence proved before dying".

61.

The workcell.

Raymond is fetched for church.

62.

The prison-church.

The prisoners appear in the boxes. - The chaplain - a mild and human man - commences his sermon.

63.

Close-up of the Chaplain.

He is preaching affecting and warm-hearted words.

64.

The boxes.

Most of the prisoners are listening attentively and devoutly.

65.

Close-up of Raymond.

He takes the chaplain's words much to heart.

66.

The prison-church.

The prisoners leave the boxes.

67.

A passage in the prison.

The prisoners are led to their cells again.

68.

The workcell.

Raymond enters - thinks over the chaplain's words, - receives the letter from his mother, reads it, and is deeply touched. The chaplain enters. - Raymond tells him all - and the chaplain who already saw in the church that his words have fallen into good ground with Raymond, promises that he will endeavour to get a new trial of Raymond's case. - Goes out. - Raymond takes new hope.

69.

The prison-manager's office.

The chaplain enters and speaks impressively to the manager about the matter he has at heart - and eventually he succeeds in getting the manager interested in the case.

70.

The workcell.

Raymond sitting in despair - gazing at his mother's letter - in a vision he sees his mother on her dying-bed calling him desperately - He falls down on his knees praying from his heart that his innocence may be proved before his mother dies.

The picture fades out.

71.

Title: Owing to the influence of the prison-chaplain, John Raymond's case is brought up for a fresh hearing.

Court-room.

Clayton is led in. A thorough-going examination begins.

72.

Before the barrier.

Clayton is impudent and brusque, and will not admit anything. The examining judge orders to led in Raymond.

73.

The court-room.

Raymond enters - Clayton tries to keep his brusque and indifferent attitude.

74.

At the barrier.

When meeting his victim's glance, out of which is shining highness, earnest and dull despair, Clayton is about to break down. The judge profits of this moment - and he really succeeds in making him confess.

Clayton is arrested - and Raymond acquitted.

75.

Title: At large.

Outside the prison.

Raymond and the chaplain come out. Go away together.

76.

The mother's bedroom.

The mother dying - calling in despair her son.

77.

Outside the villa.

Raymond and the chaplain enter.

78.

The bedroom.

Raymond and the chaplain up to the mother, who expires in her son's arms. - Happiness made away with her last power. Raymond kneels down at her death-bed making a holy vow.

The picture fades in

79.

Raymond's garret.

The lay-preacher finishes his story. - It is dawning. - Charlie who is awestruck by the story, kneels down confessing how near he had been to do something awful.

80.

Nelly's garret.

The young girl's despair culminates - is writing a farewell letter to Charlie telling him that her last thoughts are with him Then she prepares herself for committing suicide (opens the gas or such things)

81.

Raymond's garret.

Raymond blesses Charlie saying:

Title: "Let my story be a lesson to you"

and promises to help him in the best way. They go to seek out Nelly.

82.

A rear-yard.

Raymond and Charlie come down, and leave the yard.

83.

Nelly's room.

Her last struggle and agony. - The death draws near.
She falls down unconscious.

84.

A stair-case.

Raymond and Charlie come, - knock at the door.....
No answer ... They guess the worst, and force open the
door.

85.

Nelly's room.

Raymond and Charlie enter - and save Nelly in the last
moment. Raymond blesses the young pair.

86.

T Title: A little later.

The park as picture 1.

Raymond and the young pair come.

87.

At the stone-pulpit.

Raymond starts preaching.

88.

The park.

A large crowd flocks to the place. Raymond allows Char-
lie to speak.

89.

At the stone-pulpit.

Charlie relates in affecting words his conversion.

90.

The park.

People are deeply affected. - Raymond speaks again.-
It is as if his words have double weight now.

The picture fades out.

THE END.

Evangeliumanden.

(The candle and the moth)

Kovedfigurer.

John, Raymond, Lægprædikant.

Hans Fader, Direktør.

Hans Moder.

Mary („Ildfliden“)

Charlie.

Nelly, hans Kæreste, Syge.

En Fængelspræst.

„Stærke Bill.“

„Clayton.“

1.

I en Park.

Tra en naturlig Talestol, som en magtig Steublok
danner, står Lægprædikanten John Raymond og ta-
ler. En stor Tilhørskaar - for største Delen Fot-
lige og Furbrykte - lytter betagne til hans Ord. -
Raymond er en samlet, - harmonisk udtrykt skikkelse
selv... Hans skinn, ^{III}åndfulde - og ^{II}skægløse Ansigt er
omgivet af en lysende Gløde af hvidt Hår, -
men trods Skikkelsens magtige Kraft, ånder
den dog kun Fred og Mildhed.

2.

En Gruppe Apacher.

De fortæller at afbyrde Taleen med
Tilvækst og Håns Ord. - Blandt Apacherne er
den 19' Arige Dr. Charlie den mest højrostede, -
skrift) Hans Kæreste, den søde og elskelige Nelly,
gik alt for at danne ham. Charlie har hørt
en biev Fyr for - men er kommen i dertiligt
Selskab - og det er endnu ikke gikteder den stak-
kels Nelly at trække ham op af Lumber.

3.

Nær af Raymond.

Hans Tale uanfægtet videre.

4.

Apacherne.

Billy råber.

Tekst: Tag ham ikke højtideligt! - Han er en
stor Snyder end nogen af os! Han har til-
bragt sit halve liv: Taugolet!
Apachene hujer og råber.

5.

Omkring Talerstolen.

Raymond bliver bleg - men siger straks efter:

Tekst: Det er sandt, hvad han siger! Men
han vilde have tilføjet, at jeg blev u-
skyldig dimit!

Den sidste Del af Hængen byder ham - og tys-
er på Gravskifteene.

6.

Apachene.

Charlie stikker håndigt Hænderne i Lommen -
Kelly betragter ham med en forvirret Mine.

7.

Forsamlingen.

Raymond slutter af - og går ned til Apacher-
ne.

8.

Bed Apachene.

Raymond taler vilde, bebrejdende Ord til
Charlie, - men han spytter på ham. - Kelly
brister i Gråd, - men Predikanten siger roligt
til Charlie:

Tekst: Gå med Gud, min søn, og lad ham
gøre Dig til et godt Menneske!

Charlie føler sig pludselig så lille - og er ikke fri
for at skamme sig. - For at skjille det påta-
ger han sig en Ugyldig, hårdt Mine. - Ray-
mond går. - Kelly forøger at gå til Charlie
med sig, - men han slutter sig til Apachene.
- Kelly er grædende efter dem.

9.

I Havnene. Den gamle Kakadue.

Apachene stikker Hovedene sammen og lytter
til en skummel Plan, som en af dem, - en Kæmpe,
der kaldes "Stake Bill", - er ved at udvikle. - Char-
lie er i en usynlig interesse for Planen.

10.

Ind Døren.

Den åbner, og Nelly trækker ind. Hun bliver
fortrøvet, da hun ser Charlie i det slette
Selskab.

11.

2. Beretningen.

Hun går hen til Bordet og vil have Charlie
med sig - men glædet af Kammeraterne hæver
ad og Spydigheden bliver hun grov og Blygsom
hende til Side. - Det giver de andre Blod
på Tanden - de hæver hender for hendes Fir-
kærlighed for Lægepraktikeren, og "Stærke Bill"
begynder at blive nærgående over for hende.

12.

Uden for Karmekuejpen.

Raymond kommer, - går ned i Beretningen.

13.

2. Beretningen.

Raymond kommer lidt senere til at sige Nel-
ly bort fra "Stærke Bill." De andre Børn
der begynder at blive truede, - men Prædi-
kanten gør det med Letthed og med dem. -
Så lægger han berygtende sin Arm om Nelly
og går med hende. Charlie er blevet efter
Hankron.

14.

Uden for Beretningen.

Raymond og Nelly følger ad bort.

15.

2. Beretningen.

Apacheerne hæver ~~de~~ Raymond, - og så fortsæt-
ter "Stærke Bill" med at i drille sin forbyde-
riske Plan. Han tager en Kortskitse frem.

16.

Nærbillede af en ubehjælpsomt tegnet Kortskitse.

Skitsen er en Plan over det Hus, i hvilket Ind-
bruddet skal begås.

17.

2. Beretningen.

Apacheerne drøfter indgående Enkelthederne - men
Charlie er ikke nogen særlig opmærksom Tilhører.

18.

Uden Fattighuset, hvor Nelly bor.

Raymond og Nelly kommer. Han tager afsked med hende og siger:

Tekst: "Kom du engang til min Hjælp, - kom så til mig!"

Hun kysser berøget hans Hånd- og Jærmeender udi Huset. Han ser medlidende efter hende - og går så.

19.

Nellys Kristkammer.

Den unge Pige kommer udi det lille Kammer, finder alt så uendeligt håbløst, og brister i en krampagtig Gråd.

20.

I Kærnekuejpen.

"Stærke Bill" udstemte de andre, - siger til Charlie:

Tekst: Du er den spikkleste... Du klyber ind ad Kældervinduet - og lukker så de andre ind! Det giver et Choc i Kjøben. Det er, som han først var fortalt, hvad det er, han kaster sig ind. - Han rejser sig... Nej, han vil ikke være med! - De andre håner ham, men han siger:

Tekst: Nej, - jeg vil for Fremtiden være en ærbj Mand.

Han løsrives sig fra Kammeret og flygter ind. De andre følger ham, - hængende over hans Trafald.

21.

Uden for Kuejpen.

Charlie gik - løber bort. De andre sætter efter ham.

22.

Vej Gode.

Banditterne udkænter Charlie og er ved at overmande ham, da Raymond kommer til og befrier ham for hans Angribere. - Selv "Stærke Bill" ramler i Jorden for Prædikantens stærke helve. - Banditterne løber bort, og Raymond tager Charlie med sig hjem.

23.

Raymonds store Kristtroelse med den røde Udrikt.

Lægprædikanten og Charlie ind. Den unge

Maud betragter overasket de lunge farve-
lodder og de orange Sportsrevidier, der ligger
sluggede - og Raymond siger forklarende:

Tekst: Til en sind Sjæl heric et smidt
Legeme!

Så satte han Maud frem for sin unge, sultne
ben, - over hvem der faldet en tilgørende Ro.

24.

Kellys Kirtekammer.

Kelly giver sig i dag med at sy, - men det gav
hendes småt. Hun er så fortvivlet over sin
første Tilværelse - over Charley, som hun elsker,
og som hun nu er red at miste.

25.

Raymonds Kirtecelte

Charley er mat, - og Madikanten Jørgen kan nu
hvor fra det store Kuidie, fra hvilket der
er udgik over Storbuen. - ^{Charley} Raymond siger:

Tekst: Hjælp mig til at blive et godt
Menneske?

Raymond betragter ham - og svarer:

Tekst: Jeg skal fortælle dig, hvordan
det gik til, at jeg blev hende. Mærk
kan du drage Lære af min Livshistorie!

Så begynder han at fortælle... Billedet
løser bort.

Raymonds Historie.

26.

Raymonds Tælte.

Raymond - der er ung og smuk - trækker:
sin Kjole, - griber Overfrakte og Hat og går.

27.

Frældenes Dagligstue.

Raymond sidder, siger, at han går lidt ud.
Faderen bebrøder ham hans deskundig o.s.v.
Moderen prøver at tage Sorensens Part: -
Raymond går. - Faderens Prede rokker,
Moderen græder.

28.

Frau en Natkøfi.

Raymond sidder.

Restbille.

En Djeve skiller ham af med Overtøjet. Raymond forvinder sig i Restauranten.

30.

Kafé-lokale.

Raymond sidder, - slår sig ned ved et Bord, ved hvilket den smukke, lekende Mary ("Oldfliden") er Midtpunktet. Raymond har øjensynlig en høj Stjerne hos hende, - derimod er der en af de Tilsetende - en Mr. Clayton - der også bejler til den Skøne, som øjensynlig både frygter og hader Raymond, i hvem han ser en farlig Rival... Champagnen begynder at flyde.

- Billedet tones over i:

31.

Raymonds Kvindesølv.

Raymond fortæller videre - og Charlie lytter interesseret til. - Billedet tones atter over i:

32.

Natkafeen.

Stemningen er meget animeret, - Raymond er en del påvirket af Champagnen, men dog ikke i så høj Grad som Clayton, der er sendt sammen i en Høststemme. - Raymond og Mary bliver borte.

33.

Salam hos Mary.

De to sidder. Stormende Kærlighedsbrev. Afblænding.

34.

Tekst: Næste Formiddag.Færdens Dagligstue.

Faderen får Brev fra en "anonym Person", der fortæller om Raymonds Forlovelse til Mary. Faderen går - hos Moderens forvirrede Bønner - ind til Sørensen.

35.

Raymonds Færelse.

Raymond ligger på sin seng - endnu i Kjole og Nætt - og sover en tung søvn. Faderen sidder, - taler ham, - siger, at han øjeblikkelig må forlade Hjemmet. - Raymond angrende og forvirret.

Toraldsener Dagligstue.

Faderen udd. fortæller at han har kastet smi-
nen u'd. Moderen græder, men får ikke lov til
at tage afsked med sin Døds. - Faderen
lyfter. Går u'd.

37.

Eutrien.

Raymond står forvilde udenfor... Faderen
beder ham, at han skal gå. - Raymond
går med sædet hovedet.

38.

Frøldens Dagligstue.

Moderen lyfter, - løber så u'd af en anden Dør!

39.

Uden for Villæen.

Raymond kommer, - standser ved døgen -
kaster et reuodigt Blik på det gamle ~~Hjæm~~
Hjæm. I det samme kommer Moderen løben-
de. Rørende Afskedsscene mellem de to.
Raymond går. - Moderen ser efter ham.

40.

Kiøsk.

Raymond kommer. Går u'd.

41.

I Kiøsk.

Raymond udd, - tager Telefonen.

42.

Hos Mary.

Hun tager Telefonen.

43.

I Kiøsk.

Raymond fortæller, at han er blevet smidt
hjemme fra for hendes Skyld, og at han nu
kun har hende at holde sig til.

44.

Hos Mary.

Hun bliver kølig, - har ingen Bred for ham,
når han siger Tunge har - og siger, at hun
ikke vil sætte Skyld i hans Ulykke, og at hun
døds ikke vil se ham mere. - Lægger Rø-
ret på.

I Kiosken.

Raymonds Fortvilelse og Klamme over, at gøre
 hvin og råben ham... Han fortæller jo godt Glem-
 sen... Billedet kommer over i:

46.

Raymond Kristvælske

Raymond fortæller - og er selv dybt rystet
 over at gengsprise sin forfælede ungdom.
 - Billedet kommer ~~at~~ over i:

47.

Frau Natkaféen

Raymond vid.

48.

Natkaféen

Raymond kommer, - kan ikke finde Mary -
 får at høre at vide, at hun vist holder til
 i det og det Kabinet.

49.

Kabinet

Gm tite-a-tite mellem Mary og Clayton.

Raymond vid, - kaster sig raskende over Clay-
 ton, der roligt tager en Pistol frem og bety-
 der ham, at han har et forvundet... Ray-
 mond kaster sig over Skylden, - det kommer
 til kamp mellem dem, - Pistolen går af, og
 Mary røres dødeligt. Clayton skynder sig
 vid, - Raymond styrter ned ved den døende.

50.

Natkaféen

Clayton vid- fortæller, at Raymond i Jalouisi
 har skidt Mary. Politiet tilkalder.

51.

Kabinet

Raymond, der smidekniust knaler ned ^{id} siden
 af den Døde.

52.

Natkaféen

Politiet kommer, - forvunder sammen med
 Clayton og en del andre vid i Kabinetet.

53.

Kabinetet

Raymond arresteres hos sin Pastor. Fries
id.

54.

Nattkæden.

Raymond jæs id - under sta Besættelse hos de
fæstede værende.

55.

Kabinetet.

Mary bæres bort.

56.

Tekst: Dønnen.

Retsaal.

Clayton aflægges Vidnesbyrd mod Raymond.

Alt tyder på, han er den skyldige, - og han
dommes. Hans Moder er fortrivlet, - og Fa-
deren sakkes... Han har følt et heibecher.

Raymond jæs id.

57.

Celle.

Raymond id - overlades til sine triste Tanker.

58.

Frueldernes Dagligstue.

Moderen og Faderen id. Han er dybt rystet.
Synet af det Fotografi af sinne Bringer ham
Jærligen i Affekt. - Han skriver det - og
synker nu.

59.

Tekst: Nye Tid senere.

Arbejds celle.

Raymond arbejder ved en Hovlebænk. Fængsels-
gæstet har taget meget på ham.

60.

Moderens Lovtale.

Moderen er syg og stog. Skriver et Brev til sin-
nen og fortæller, at Faderen er død, men at
hun håber, at se Raymonds korblydighed be-
vist, uden hun lukker sine Øjne.

61.

Arbejds celle.

Raymond hentes til Gudstjeneste.

62.

Fængselskirken.

Fangerne kommer frem i deres Båre. - Fængsels-
præsten - en mild og human Mand - begrunder
et prædike.

63.

Præbilledet af Præsten.

Han taler gribeude og hjertesvarme Ord.

64.

Bårene.

De fleste af Fangerne interesseres og lytter
andagligt Te.

65.

Præst. af Raymond:

Præstens Ord gør ham meget stærkt Te
Dejnte.

66.

Fængselskirken

Præsten slutter af - og Fangerne forlader
Bårene.

67.

Cellengang.

Fangerne går ind i deres Celler igen.

68.

Arbejds celle.

Raymond sidder og tænker over Præstens Ord, når
de ser Brevet fra Moders, læser det og bliver
dybt gribet. - Præsten ind, - Raymond
fortæller ham alts - og Præsten, der allerede
Kirken har set, at hans Ord er faldet i god
Jord hos Raymond lover ham at se, at
hans Sag gøres ret. - Går - Raymond
gætter udt Håb.

69.

Fængselsdirektorens Kontor.

Præsten ind til Direktøren, taler indtrængende
til ham om den Sag, der ligger ham på Hjerte,
- og det lykkes ham virkelig at få Direktøren
interessert.

70.

Arbejds celle.

Raymond sidder fortrivlet og stirrer ned i Moders
Brev, - ser i et Øjeblik Moders på sit Dødsleje for-
trivlet kalde på ham. - Raymond kaster

sig på Kue: Celler og beder underligt til, at
Kans Uskyld må blive bevist, inden Moderen
trækker sine Øjne. - Afblønding.

71.

Tekst: Og det lykkedes virkelig Fængselspræsten
at få indvirket, at Mordrægen blev genopta-
get...

Retsaal. ~~AA~~

Clayton fries ind. Et vidgæende Forbør påbegyn-
des.

72.

Frau Skranken.

Clayton er fræk og stejle - og vil intet indvini-
me. Forbørdømmelsen giver Orde til, at
Raymond skal fries ind.

73.

Retsalen.

Raymond ind. Clayton forsvær at opretholde
sin stejle og ligegyldige Holdning.

74.

Ved Skranken.

Da Clayton møder sit Offers Blik, ind af
hvilket der både lyser Højhed, Alvor og demp
Fatriotisme, er han dybt ved et tusinde sammen.
Dømmelsen benytter sig heraf - og det lykkes
ham virkelig at få ham til at tilstå. -
Clayton arresteres - og den anden friendes.

75.

Tekst: På fri Fod.

Frau Fængslet.

Raymond og Fængselspræsten ind. Går bort
sammen.

76.

Sjgerævltte.

Moderen doende, - kalder fatriotet på sin Son.

77.

Frau Villau.

Raymond og Præsten ind.

78.

Sjgerævltet.

De to ind til Moderen, - der indånder: sin
Sons Arne. - Lykken har gjort det af med

hendes sidste Kræfter. - Raymond kueler
ned ved hendes Dødsleje - & aflægger et helligt
Løfte. - Billedet tank over D.

79.

Raymonds Kriustræelse.

Løypredikanten slutter sit Skriftemål. Det er
ved at blive Morgen. - Charlie, der er dybt gre-
bet, kueler ned & betror Raymond, hvor nær
han var^{2d} at komme ind i uget forjædeligt.

80.

Nellys Tagkammer.

Den unge Pige's fortvivlede kulminerer, - hun
skriver et Afstedsbrev til Charlie & fortæller
ham, at hendes sidste Tanker gælder ham...
Så lukker hun op for Gassen (eller bereder sig
på anden Måde til at begå Selvmord)

81.

Raymonds Kriustræelse.

Raymond resigner Charlie, - lover at hjælpe
ham på bedste Måde. De går for at opvise Nelly.

82.

Baggård.

Raymond & Charlie ned, - forlader Gården.

83.

Nellys Tagkammer.

Hendes sidste Kamp & Hjertekval. - Døden nær-
mer sig. Hun synker beridselig om.

84.

Trappegang.

Raymond & Charlie kommer, - banker på... Da-
let træ. De anser det sidste & byder Døren op.

85.

Nellys Tagkammer.

De to ind, - får i sidste Øjeblik hørt Nelly.
- Raymond resigner det unge Par.

86.

Tekst: Nogen Tid senere.

Parken - som 1.

Raymond & det unge Par kommer.

87.

Ved Stenen.

Raymond begynder at prædike.

88.

Parken.

En Mængde Menninger kommer til Raymond fra Ordet til Charlie.

89.

Red Stenen.

Charlie fortæller i gribende Ord om sin Mændelste.

90.

Parken.

Folk er dybt grebet. Raymond tager atter Ordet, hans Ord har en ligesom dobbelt kraft. - Billedet kommer bort.



Slut