

Kiss and Tell

An Actual Movie Shooting Script

FADE IN:
INT. AUDITORIUM—DAY
FULL SHOT

The auditorium (which might be an armory, gymnasium, assembly room or hotel ballroom) is a scene of pleasant, cheerful, noisy confusion. A USO-Red Cross bazaar is in progress, and a huge, gaily-decorated banner is suspended from the rafters. The entire auditorium is likewise decorated with flags, bunting, streamers, clusters of balloons, etc.

A great crowd of customers are milling around up and down the aisles between the booths, which are arranged in several aisles. A large proportion of these customers are servicemen. At the far end of the hall a band is giving out with popular music, and in one corner dancing is in progress.

CRANE—DOLLY SHOT
Slowly the CAMERA IS LOWERED to the level of the booths and LOLLIES BRIEFLY ALONG one of the aisles. In this particular section of the bazaar business is not so good. THE CAMERA PASSES a hot dog booth which is fairly well patronized; a lemonade booth where only a sprinkling of matrons are gathered; a booth dispensing home-made cakes (two customers—and three eager saleswomen); and finally, at the end of the aisle the CAMERA PAUSES IN FRONT of a booth where there are no customers whatsoever. MOVE CAMERA FORWARD TO:

CLOSE SHOT—NEGLECTED BOOTH
This is an attractive, daintily trimmed booth which bears a neatly lettered sign:

HAND-EMBROIDERED GUEST TOWELS IN CHARGE: MILDRED PRINGLE, CORLISS ARCHER

The front of the booth, likewise the counter, is liberally decorated with samples of the hand-embroidered guest towels, but there is not a customer or even a prospective customer in sight.

As the CAMERA MOVES IN, MILDRED PRINGLE, a pretty girl of about 18, is leaning gloomily over the counter, her chin propped in her fists. Near her, but with her back momentarily to the camera, is CORLISS ARCHER. Corliss is carefully stacking cartons in which to wrap merchandise, and when it is sold. Both girls are wearing attractive, simple summer dresses.

MILDRED: (gloomily) Gosh, Corliss, nobody's even looked at 'em in hours.
Corliss now turns into the camera, and we see that she is a very pretty girl who appears to be about the same age as Mildred. Actually, she's only fifteen and a half.
CORLISS: (bitterly) What's the matter with people, Mildred? Haven't they any patriotism?
A little boy of about 12, neatly dressed and intelligent-looking, trollops into the booth and lounges up to the booth. This is RAYMOND, Mildred's kid brother. Mildred pays no attention to him, but Corliss waves him away.
CORLISS: Go away, Raymond.
RAYMOND: (frankly derisive) What me to call a cop to hold back the crowds?
Corliss turns to Mildred.
CORLISS: Mildred, will you please ask your ghastly little brother to go away?
MILDRED: (severely) Raymond Pringle, go back to your own booth and don't bother people!
RAYMOND: Okay, okay.
Raymond saunters out of the booth. Several patrons stroll past, but despite the expectant, hopeful smiles of the girls, pay no attention. Suddenly Corliss, glancing off in the direction which Raymond took, gets an inspiration.
CORLISS: (very determined) Well, I know where I'm going



Scene from "Kiss and Tell," a Columbia picture.
CORLISS: Dexter, you've got a five-dollar bill there.
DEXTER: Yes—and it's gonna stay there!

to make one sale, anyway! (cupping her hands to her mouth, yelling) Dexter!

RAYMOND'S BOOTH
This is just around the corner from Corliss' booth on an aisle at right angles to it. It is rigged up as a weight-guessing booth with a weighing machine and shelves filled with the trashiest kind of obviously home-made "prizes." Raymond is just returning to the booth. Over the shot we hear another shrill, imperative summons from Corliss.
CORLISS' VOICE: (O. S.) Dexter!

Instantly, Dexter flings the hammer down and spits out the tacks, eager to answer the summons. Raymond looks at him pityingly.
RAYMOND: (cynically) His master's voice!
Paying no attention to Raymond, Dexter hurries from the booth.

CORLISS' BOOTH
Mildred is just wrapping a purchase for an attractive-looking young Army officer as Dexter comes into the scene. Corliss beckons to him.

CORLISS: (seductively) Dexter, dear, would you like to buy a towel?
DEXTER: Who, me? You're crazy!
The young officer is just leaving.
MILDRED: Thanks a lot!
YOUNG OFFICER: Thank you! As he walks out of the booth, Mildred moves over to Corliss.
MILDRED: (confidentially) Wouldn't he be cute?
CORLISS: (romantically) He was darling!
Dexter glares at Mildred disapprovingly.
DEXTER: Uniform crazy—that's what's the matter with you! And you're doing your best to make Corliss that way, too!
MILDRED: (moves away—disdainfully) Tell the repulsive

little droop to go away!
DEXTER: (burning up) I think it was a great mistake to let you two girls share a booth! She's a very bad influence on you!
CORLISS: Oh, stop griping, Dexter. (her most dazzling smile) Come on—buy a towel from me.
DEXTER: Holy cow, what would I do with a guest towel? Corliss looks at Dexter. There are no symptoms that he is about to become a customer.
CORLISS: I might've known! You claim to love me so much, but when it comes to putting up a measly dollar for a guest towel, you're not interested!
DEXTER: Well, gee whizz—
CORLISS: (wearily) All right, Dexter, forget it. (ominously) But don't expect me to go to the movies with you tonight, that's all I can say!
This threat is enough to make Dexter grope madly in his hip pocket for a wallet.
DEXTER: (as Corliss moves away) Hey—wait a minute! Confident that a sale is imminent, Corliss is all smiles again.

CLOSE SHOT—CORLISS AND DEXTER
Dexter is peering furtively into his wallet, and, quite unabashed, Corliss looks over his shoulder and peers into it also.
DEXTER: (finally) Okay—give me a towel.
With obvious reluctance, he extracts a dollar bill.
CORLISS: (eagerly—pointing into wallet) Dexter, you've got a five-dollar bill there.
DEXTER: (bluntly) Yes—and it's gonna stay there!
CORLISS: (giving him the works) Dexter, dear, you wouldn't want Mildred to sell more than me, would you? (an upward glance proves to her that he is ripe for the plucking—she flutters her eyelashes at him in her most devastating manner) Oh, come on, Dexter—be a sport. It's for the Red Cross.

As if hypnotized, Dexter returns the one-dollar bill to the wallet and extracts the five.
DEXTER: Okay—give me five.
CORLISS: (gratefully) Oh, Dexter, you're an angel!
(To Be Continued)
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Our Boarding House

With Major Hoople Out Our Way

J. K. Williams



Boots and Her Buddies

Freckles and His Friends

Red Ryder

Wash Tubbs



Alley Oop

Building Permits

Lumber Firm Buys Portland Dock Area

Official Records



How Well Do You Know Your Movie Terms?

INT.—Interior
EXT.—Exterior
F. G.—Foreground
B. G.—Background
O. S.—Off-screen
FULL SHOT—The camera angle is wide, i. e., the camera eye takes in the complete scene.
CLOSE-UP—Direct opposite of full shot. The narrowest angle the camera ever takes, i. e., the camera eye is very close to the subject. Generally a shot of a character's face, head or shoulders.
CLOSE SHOT—The camera eye covers somewhat more than in the close-up.
MEDIUM SHOT—The camera angle is wider than a close shot but narrower than a full shot. Usually for scenes including several persons.
CRANE DOLLY SHOT—Crane: hoisting-machine with a swinging arm which can be raised or lowered to desired height. On the end of arm is camera platform. Dolly: a rubber-tired carriage, sometimes called a "truck," which moves forward or back. Crane Dolly: a crane on a dolly.
CAMERA PANS OR PAN SHOT—The camera moves right or left taking a panorama photograph.
REVERSE SHOT—Camera eye has point of view directly opposite to previous shot.
FAVORING—Making the most prominent in a scene.
FADE IN—The beginning of a new sequence. Scene is revealed gradually.
FADE OUT—The end of a sequence which, on the screen, seems very deliberately to disappear from view. Denotes change of time before FADE IN of next sequence.
CUT TO—A direct, sharp and abrupt move of the camera's eye to a particular incident taking place during the current scene, or to a completely different scene which is taking place at the same time.

Building Permits

Clifford Carter, alter and repair one-story frame dwelling, 1309 V avenue, \$125.
N. A. Davis, alter and repair one-story frame dwelling, 1010 Benton, \$200.
W. Veddeq alter and repair two-story frame dwelling, 1202 N avenue, \$350.

Official Records

Water turned off July 11.
Mrs. John D. Hogg, 2601 Spruce street.
Water turned on:
Joe S. Moore, 908 Division street; L. R. Jones, 1014 Adams avenue.

Lumber Firm Buys Portland Dock Area

PORTLAND, July 12 (UP)—Purchase from the Eastern & Western Lumber company of 10 acres of land with a 625-foot waterfront frontage along the Willamette river for future development was announced today by the Portland commission of public docks.
Consideration will be approximately \$300,000 after certain adjustments are made, it was said.
Dock commission officials said they felt most fortunate in being able to acquire the property, as it would ultimately provide an

unexcelled terminal property

Very close to the heart of the city.
The commission plans to build two large piers with three shedded areas 200 feet wide with aprons and rail trackage to permit direct transfer of cargo in the area.
BARB BOMBING
The air force is giving the enemy a motorist's nightmare. They are bombing the enemy with collapsible boxes filled with pronged barbs, designed to tear a hole in any tire, on enemy roads and airstrips, causing mass blowouts and traffic pile-ups.

