

THE ADAPTATION OF A ONE-ACT PLAY
INTO A MOTION PICTURE SCENARIO

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ABSTRACT

THE ADAPTATION OF A ONE-ACT PLAY INTO A MOTION PICTURE SCENARIO

By

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The objective of this thesis is to adapt a one-act play into a film scenario. The play selected for this adaptation is "Now I'm in Fivey's", written by Edward McCoy, Professor of Radio, Television and Film at Temple University.

The one-act play centers around an eight to ten year-old boy who pretends to have an unusual handicap. There is also an ambiguous condition as to whether the protagonist is an orphan. Pretense is the theme of the play and therefore is particularly adaptable to film.

Film techniques such as the freeze frame or stop action, canted camera angles, quick-cut editing and slow motion are used to reinforce the interpretation of the one-act play by this writer.

Chapter two is the film script adaptation of the play. In chapter three there is this writer's analysis of the one-act play, examining the exposition, situation, climax and resolution. The theme of the play as well as

the playwright's inconsistency of this theme is covered in chapter three. The rationale of the camera angles and treatment are also presented in chapter three.

Chapter four consists of translation differences from a play script to a film script. Since the unity of time problems of a play can be done very effectively in film by fades and dissolves in the editing, several play scenes were not used in the adaptation. In chapter four, these scenes are reprinted and the reasons for omitting them given.

The original draft of the adaptation has been included in this thesis as Appendix A since this version was more of a creative re-write of the play than a translative adaptation. A statement as to why this original adaptation was rejected is included.

Appendix B is the original play script written by Edward McCoy.

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Director of Thesis

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CHAPTER ONE

INTRODUCTION

Since the drama and the motion picture are both created primarily for viewing by an audience, rather than the audience reading the scripts, it is less than ideal to submit in written form both the original drama and the motion picture scenario.

Ideally, the drama used in this thesis, "Now I'm In Fivey's", should be performed by actors on a stage, which would permit a more effective understanding and criticism of the play.

It would also be ideal if the scenario adaptation could be produced for projecting on a motion picture screen.

It is important, in respect to this thesis objective, to keep in mind the preference of viewing the play and motion picture rather than reading them. There is a mind's-eye impression or image-building creation that goes on in the reader's head that is circumvented to some degree in the viewer's head. With words the reader's mental impressions and visualizing are far more active than the viewer's of a stage play or motion picture.

The more you present an audience, in terms of color, texture, size and shape, the less the audience needs to visualize. Anthony Newley, who assisted in writing the book, lyrics and music for the Broadway musical, "Stop the World--I Want To Get Off", kept his stage production as simple as possible to allow the audience more mind's-eye creation. He said, "... The imaginations of your audience can match the atmosphere created by the actor with far more effective mind's-eye backdrops than the average designer could hope to construct on stage."

These are important considerations when adapting a play script that the adapter has not seen on stage. The adapter cannot have the same visual impressions that the playwright had when writing the dialogue. For example, the playwright of "Now I'm In Fivey's", Edward McCoy, used for the names of his children in his play, Meg and Joe. When reading his play one might not accept the name Meg, for an eight to ten year old child. However, one would be less inclined to react to the name if one saw an eight to ten year old child on stage whose name was Meg.

The approach to the adaptation of McCoy's play was to maintain as much of the original context, pacing and effect. It should be pointed out that this writer had, after reading the play, taken creative license and re-written much of the play for the adaptation. This original draft has been included as Appendix A.

Synopsis of the One-Act Play

The story is about a boy named Joe who has no arms. He apparently lives with other children his age in an orphanage. The setting for the play is the orphanage playground, which is surrounded by a brick wall. Meg, a girl of the same age who lives across the street, enters. She learns that Joe has no arms, but decides that her doll's arms can be his "new" arms. Meg runs home to get Elsa, her doll. When she returns she sews the rag-doll arms on the shoulders of Joe's jacket. After Meg leaves, Joe shows off his "new" arms to Jake, the custodian of the home. Shortly, Meg arrives in tears and wants her doll's arms returned. Joe doesn't want to give the arms back. In an instant, through a twist of Joe's body, the attached doll's arm slaps Meg's face. Joe now allows Meg to take the doll's arms and she leaves. At this point, Joe returns to the hopscotch game where the play began. Suddenly and shockingly the audience learns that Joe does have arms. His real arms had been hidden under his jacket. He picks up the stone marking the hopscotch squares and says, "Now I'm in my fivey's", as the lights fade on the play.

CHAPTER TWO

THE FILM SCENARIO OF THE PLAY

SHOT	PICTURE	SOUND
1	CU OF JOE'S FEET. SLOW TILT UP TO JOE'S FACE. HIS LEGS ARE CROSSED WITH ONLY THE TOE OF ONE SHOE RESTING ON THE GROUND. CAMERA STOPS AS TWO EMPTY SLEEVES COME INTO VIEW. JOE HAS NO ARMS. HIS JACKET SLEEVES ARE GENTLY SWAYING IN THE WIND. SLOW TILT UP CONTINUES. WHEN FACE COMES INTO VIEW WE SEE THAT JOE'S EYES ARE CROSSED. CAMERA STAYS ON CU OF JOE'S FACE. JOE UNCROSSES HIS EYES. HIS EYES NOW FOLLOW SOME MOVEMENT...PROBABLY THE CHILDREN THAT WE CAN STILL HEAR. JOE NOW MOVES LEFT, HIDING MOST OF HIS FACE BEHIND A PLAYGROUND SLIDE. WITH ONE EYE PEERING OUT HE CONTINUES TO FOLLOW THE CHILDREN'S MOVEMENT.	(WE HEAR CHILDREN PLAYING, LAUGHING, RUNNING.) <u>KID</u>: You stepped on the line. <u>ANOTHER</u>: I did not. <u>KID</u>: You did. I saw you.
2	DIS TO WIDER SHOT SHOWING JOE ALMOST HIDDEN BEHIND SLIDE	<u>ANOTHER</u>: I did not step on the line. Did I step on the line?

SHOT	PICTURE	SOUND
		<u>KID</u>: Look, you can see the chalk's erased away. <u>THIRD KID</u>: I saw you. You stepped right here. <u>ANOTHER</u>: I did not ... I
3	JOE MOVES OUT FROM BEHIND SLIDE. HE STANDS WAITING.	A SCHOOL BELL RINGS. THE NOISE OF THE CHILDREN SWELLS ... WE HEAR THEM RUN OFF. NOW IT'S QUIET EXCEPT FOR BIRDS AND NATURAL SOUNDS.
4	LS AT CANTED ANGLE. IN THE FOREGROUND OUT OF FOCUS IS A LARGE STONE USED AS A MARKER FOR HOPSCOTCH GAME. JOE IN BG BEGINS WALKING TOWARD CAMERA. AS HE PASSES SWING HE KICKS IT SO THAT IT SWINGS RATHER HIGH. HE STOPS AT WATER FOUNTAIN, STEPS ON FOOT-PEDDLE BUT DOESN'T DRINK. CONTINUES TOWARD CAMERA. WHEN HE REACHES HOPSCOTCH GAME HE JUMPS THROUGH IT. NOW WE ARE FOCUSED ON THE STONE AND ONLY SEE JOE'S SHOES AND PART OF HIS LEGS STRADDLING THE STONE. NOW A HAND REACHES IN AND PICKS UP STONE.	
5.	CUT TO MCU OF JOE AS HE TWISTS AROUND. THE FAST TWIST AROUND STOPS WITH JOE LOOKING DIRECTLY INTO CANTED CAMERA. HIS EXPRESSION SHOWS SURPRISE MIXED WITH FEAR.	

SHOT	PICTURE	SOUND
6	FAST ZOOM TO JOE'S FACE ECU CAMERA STILL CANTED	<u>MEG</u> : Now you're in Fivey's.
7	MCU OF MEG. QUICK AFTER- STATEMENT REACTION SHOT.	
8	MS OF JOE	<u>JOE</u> : I'm not in fivey's. I never played before. How could I be in.....
	JOE RUNS TO BUTTERCUP	fivey's at the beginning?
9	MS OF MEG	<u>MEG</u> : The stone over there (POINTS) in fourey's. You didn't step on the line. I watched. (SHE YELLS LOUDER NOW) Now you're in fivey's. Right? (SHE LAUGHS MERRILY...TOSSES STONE DOWN,
10	CAMERA FOLLOWS MEG	AND RUNS OVER TO A SWING WHERE SHE SITS.) Right?
11	ECU OF JOE	<u>JOE</u> : I ain't. <u>MEG</u> : Will somebody push me, please?
12	LOW, LOW ANGLE OF MS OF MEG SITTING ON SWING, WIDE ANGLE LENS DISTORTS HER FEET WHEN SHE KICKS THEM TOWARD CAMERA. JOE WALKS INTO SHOT.	<u>JOE</u> : How'd you get in the Parneyhome? Who are you? You don't belong here.

SHOT	PICTURE	SOUND
13	MS OF JOE, FAVORING EMPTY SLEEVES	Are you new?
14	MS OF MEG AS SHE STARTS TO STAND UP IN SWING.	<u>MEG</u> : I'm Meg.
15	REPEAT SHOT 13	<u>JOE</u> : You don't belong to Parneyhome?
16	MS OF MEG SWAYING SWING SIDEWAYS TRYING TO GRAB SWING POST	<u>MEG</u> : I live across the street.
17	REPEAT SHOT 13	<u>JOE</u> : How'd you get in?
18	MS OF MEG. SHE NOW IS CLIMBING SWING POST	<u>MEG</u> : Climbed the fence (wall).
19	ECU OF JOE	<u>JOE</u> : That fence?
20	MEG JUMPS DOWN FROM SWING POST AND RUNS TO BUTTER- CUP	<u>MEG</u> : It isn't high. I piled boxes that I got from Katzman's.
	NOW ON BUTTERCUP	You oughta leave the gate open, so kids could come in.
21	MCU OF JOE WHO STARTS TO FOLLOW THEN STOPS.	<u>JOE</u> : Jake has the key. He keeps it locked. <u>MEG</u> : Why does he?
22	CAMERA FOLLOWS JOE WHO KICKS ALL THE SWINGS GETTING ALL OF THEM SWINGING.	<u>JOE</u> : I don't know. So we won't get out. I guess. I don't know.
23	ECU OF MEG	<u>MEG</u> : You wanna get out?

SHOT	PICTURE	SOUND
24	MS OF JOE. HE IS LOOKING AT HIS EMPTY SLEEVES.	<u>JOE</u>: I don't know... (PAUSE) No. I don't. <u>MEG</u>: You ever <u>been</u> out? (JOE SHAKES HIS HEAD) Never to the street? To school? <u>JOE</u>: School's here.
	STILL LOOKING DOWN	
25	CAMERA ZOOMS BACK AS MEG MOVES TOWARD JOE AT SWINGS.	<u>MEG</u>: But I see the kids come out every day.
26	PROFILE SHOT OF TWO AS JOE WALKS INTO SWINGS LETTING EACH ONE HIT HIM IN ITS SWINGING. JOE IS STOPPING THE SWINGING ACTION OF THE SWINGS AS HE WALKS THROUGH THE SWINGS.	<u>JOE</u>: Not me. I stay here. <u>MEG</u>: Why? (NO ANSWER) Why? <u>JOE</u>: Because. I don't know. Shut up.
27	MEG IN FOREGROUND GRABS ONE OF THE SWINGS. JOE IS IN BG WITH BACK TO CAMERA.	<u>MEG</u>: Why wouldn't you push me on the swing?
28	MS OF JOE FAVORING EMPTY SLEEVES	<u>JOE</u>: Who wants to push a girl on a swing?
29	MS OF MEG WHO HAS TAKEN A POSITION IN ORDER TO PUSH SWING.	<u>MEG</u>: Ascared? <u>JOE</u>: No, not ascared.
	MEG PUSHES EMPTY SWING HIGH	<u>MEG</u>: Ascared of swings, or girls?
30	JOE WALKS AWAY FROM SHOT TOWARD LARGE SAND BOX	<u>JOE</u>: No, not ascared of anything.
31	MS OF MEG NOW PUSHING EMPTY SWING HIGHER AND HIGHER.	<u>MEG</u>: My brother were here, he'd push me. All day long if I wanted.

SHOT	PICTURE	SOUND
32	CU OF ONE OF JOE'S EMPTY SLEEVES WITH MEG IN M.G.	<u>JOE</u> : Your brother?
33	REPEAT SHOT 31	<u>MEG</u> : He can do everything.
34	MEG RUNS OVER TO SAND BOX AND STARTS DELICATELY STEPPING NEXT TO CASTLES AND SAND SCULPTURES THAT OTHER CHILDREN HAVE MADE IN THE SAND BOX.	Carve a three-link chain ... out of one piece of wood.
35	CU OF MEG'S SHOES AS SHE ALMOST STEPS ON SAND SCULPTURES. IT IS OBVIOUS SHE IS TRYING TO STEP CLOSE BUT NOT ON SCULPTURES.	Skate fast as an automobile. Make flowers grow by <u>looking</u> at them. <u>JOE</u> : What's his name? <u>MEG</u> : He takes me to a playground up the street... twice as big as this. He pushes me on swings and....
	JOE'S FOOT COMES IN ON TOP OF ONE OF SAND SCULPTURES. HE CONTINUES TO STEP ON ALL THE SAND SCULPTURES.	<u>JOE</u> : Why isn't he here? Why didn't he climb into the playground and boost you over?
36	LOW ANGLE OF MEG LOOKING DOWN.	<u>MEG</u> : I came by myself.
37	TWO SHOT OF JOE AND MEG	<u>JOE</u> : If I were someone's brother, I wouldn't stay outside. I'd be in here with you and push you on the swing. What kind of brother do you have. What's his name?

SHOT	PICTURE	SOUND
38	MS OF MEG WHO HAS DROPPED DOWN TO FIX ONE OF THE SAND CASTLES JOE HAS STEP- PED ON. JOE'S EMPTY SLEEVE IS VERY MUCH IN THE FOREGROUND OF THE SHOT	<u>MEG</u>: He hasn't any name. <u>JOE</u>: No name? <u>MEG</u>: I just pretend him. <u>JOE</u>: Make-believe? <u>MEG</u>: I call him Joe... but not out loud.
39	ECU OF JOE	<u>JOE</u> : That's my name, Joe.
40	CAMERA TILTS TO MEG AS SHE STANDS--LOOKS AT JOE THEN HIS EMPTY SLEEVES. SHE SLOWLY BEGINS TO SWING HER ARMS FREELY.	
	JOE WATCHES	
41	CU OF MEG	<u>MEG</u>: Who took your arms? Who cut them off?
42	CUT TO MS OF JOE... SHOWING BOTH SLEEVES FRAME FREEZES FOR FOLLOW- ING CONVERSATION.	<u>JOE</u>: Nobody. Nobody did. Couldn't I be born like that? <u>MEG</u>: I wasn't. Nobody I know was born like that. <u>JOE</u>: You were born like you. I was born like me. <u>MEG</u>: I don't believe you. You had arms once, I bet. <u>JOE</u>: Get out of here.
	FRAME CONTINUES ACTION HERE JOE WALKS OUT OF SHOT.	
43	MCU OF MEG	<u>MEG</u> : I'll push you on the swing.

<u>SHOT</u>	<u>PICTURE</u>	<u>SOUND</u>
44	SWISH-PAN TO JOE THEN FAST ZOOM TO JOE'S FACE	
45	ECU OF MEG WAITING FOR REPLY	
46	CUT TO CU OF JOE	
47	CUT TO CU OF MEG	
48	CUT TO MS OF JOE SHOWING SLEEVES	<u>JOE</u> : I can't hold on
49	MS OF MEG CROSSING TO BUTTERCUP	<u>MEG</u> : Sit. Sit on the Buttercup. I'll give you a ride.
	CAMERA TIGHTENS SHOT AS MEG GRABS BUTTERCUP AND PUSHES IT HARD. MAKING IT GO AROUND QUITE FAST.	
		<u>JOE</u> : Get out.
50	CAMERA BECOMES SUBJECTIVE. RIDING THE BUTTERCUP FAST WE SEE JOE FLASH BY. THE CAMERA IS CANTED SLIGHTLY DISTORTING ANGLE MORE.	You don't belong in the playground. Jake better not find you here. <u>MEG</u> : You don't like me, do you? <u>JOE</u> : No, I don't like you. <u>MEG</u> : Yes, you do. <u>JOE</u> : No, I don't. <u>MEG</u> : Yes, you do. <u>JOE</u> : Yes, I do only, only...

SHOT	PICTURE	SOUND
51	CU of MEG	<u>MEG</u> : Only what?
52	CAMERA IS PROFILE AS IT FOLLOWS JOE TO BUTTERCUP. WE DON'T SEE MEG ON THIS MOVE.	<u>JOE</u> : I don't like you. You shouldn't be here. (LOOKS OFF RIGHT) They'll be coming out to look for me in another minute. I should be in. They have to feed me.
53	CHANGE ANGLE SHOW JOE WALKING INTO SHOT. MEG IS FRAMED RIGHT	<u>MEG</u> : I feed our Sport at home. It's time he had his supper.
54	CU OF JOE	<u>JOE</u> : Go on. Go feed him. If Jake finds you here, they'll keep you in the home.
55	CUT TO MS OF MEG AND DOLLY BACK AS SHE RUNS TO SWING.	<u>MEG</u> : I like it here.
56	MS OF JOE AT BUTTERCUP	
57	MS OF MEG WHO SITS ON SWING AND STARES AT JOE. SHE-DOESN'T SWING	
58	REPEAT SHOT 56	<u>JOE</u> : You wish I'd push you on the swing, don't you?
59	PROFILE SHOT OF MEG AS SHE BEGINS TO PUMP HER- SELF HIGH. WHEN SHE GETS QUITE HIGH SHE SAYS ...	<u>MEG</u> : You couldn't.

SHOT	PICTURE	SOUND
60	MS OF JOE STANDING ON BUTTERCUP	<u>JOE</u> : Go home. Climb back over the fence.
61	REPEAT SHOT 59	<u>MEG</u> : I can't.
62	CUT TO JOE WHO IS BENDING DOWN AS IF TO LOOK AT MEG UPSIDE DOWN	
63	UPSIDE DOWN SHOT OF MEG ON SWING--SWINGING VERY HIGH NOW	<u>MEG</u> : There aren't any boxes on this side. It's too high on this side.
64	SAME ANGLE AS SHOT 62 AS JOE NOW SITTING STARTS PUSHING WITH HIS FEET. THE BUTTERCUP BEGINS TO TURN	<u>JOE</u> : This side? A wall's the same on both sides, isn't it?
65	TIGHT SHOT OF MEG SWINGING HIGH. CAMERA PANS TO STAY WITH MEG.	<u>MEG</u> : I got boxes on the other side, from Katzman.
66	CAMERA RIDES WITH JOE ON BUTTERCUP WITH CU OF JOE. THE B.G. MOVES BY NOT TOO FAST.	<u>JOE</u> : If I had arms, I'd climb it. I'd climb it and wouldn't need no boxes. I'd push you on the swing too. So high you would get scared and tell me to stop.
67	PROFILE OF MEG WHO JUMPS OFF MOVING SWING AND MOVES TOWARD JOE.	<u>MEG</u> : What <u>would</u> you do if you had arms?
68	CAMERA TAKES MEG'S POSITION WATCHING JOE SLOWLY TURNING AROUND ON A MS OF JOE	<u>JOE</u> : I'd drop things so I could stoop ... and pick 'em up. What would I do?
	MEG WALKS INTO SHOT GRABS BUTTERCUP AND STOPS IT. JOE IS FACING MEG NOW.	

SHOT	PICTURE	SOUND
		<u>MEG</u> : Would you come out? And I'd show the other kind of buttercups? Flowers?
69	MCU OF JOE WHO NOW STANDS ON BUTTERCUP	<u>JOE</u> : We have them here.
70	MCU OF MEG	<u>MEG</u> : And you'd pick a bunch with me for my mother and your mother...
71	MS OF JOE. HE SAYS "I' THEN FRAME FREEZES OP- TICALLY. WE HAVE PICKED FIVE FRAMES OF A FAST ZOOM TO JOE'S FACE FOR THIS SPEECH	<u>JOE</u> : I.....
72	CLOSER FREEZE FRAME OF JOE.	<u>JOE</u> :don't....
73	CLOSER FREEZE FRAME OF JOE.	<u>JOE</u> :have...
74	CLOSER FREEZE FRAME OF JOE.	<u>JOE</u> :a.....
75	CLOSEST FREEZE FRAME OF THE ZOOM TO JOE'S FACE. THE CADENCE OF THE CUTTING WILL BE DETERMINED BY THE NATURAL SPEED OF THIS SPEECH. "I don't have a mother."	<u>JOE</u> :mother.....
76	REPEAT SHOT 70	<u>MEG</u> : I bet somewhere you could get arms.
77	CAMERA FOLLOWS JOE OFF BUTTERCUP TO DRINKING FOUNTAIN	<u>JOE</u> : Most of the kids here don't have mothers.
78	CAMERA FOLLOWS MEG FOLLOWING JOE	<u>MEG</u> : Somewhere there's a place they make arms and

SHOT	PICTURE	SOUND
		you could get a pair. We could climb the wall and ...
79	CUT TO JOE'S FOOT SLAMMING ON FOUNTAIN FOOT PEDAL	<u>JOE</u> : There aren't any boxes on this side.
80	PROFILE SHOT OF JOE. WATER RISING INTO SHOT WITH MEG CENTER IN/ B.G. FACING CAMERA.	<u>MEG</u> : You could climb over by yourself you said, if you had arms.. <u>JOE</u> : They can't make arms. Not real ones. Not arms that move. <u>MEG</u> : I have a doll. She's a big rag-doll. She's got arms. Elsa. I think her arms would fit you.
	THE WATER STOPS	<u>JOE</u> : Elsa?
81	CU OF MEG'S FOOT.. MOVING ONTO FOUNTAIN FOOT PEDAL	<u>MEG</u> : I could get them.
82	CU OF MEG	I'd get them for you
83	CU OF JOE	<u>JOE</u> : Would they be real?
84	CU OF MEG	<u>MEG</u> : Elsa is. We'd... play they were real.
85	FREEZE FRAME	
86	CU OF JOE	
87	CU OF MEG	

SHOT	PICTURE	SOUND
88	CU OF JOE	<u>JOE</u>: If we could get them to stay on. What make arms stay on?
89	TWO SHOT WITH MEG MOVING INTO JOE. WATER STOPS.	<u>MEG</u>: I'd sew them on, that's what. (TOUCHES HIS SHOULDERS) Right there. I'll bring a needle. Some of mother's thread. I'll sew them on. They'll stay. <u>JOE</u>: When? <u>MEG</u>: Today. I'll do it. <u>JOE</u>: Somebody'll take the boxes away to make a potato-fire. You won't get in. <u>MEG</u>: I will. I'll climb up some way. <u>JOE</u>: Even if you don't. Even if the arms don't fit. Come back the next time he's got boxes...Katzman? <u>MEG</u>: I'm coming back today. I'll bring the thread and needle. You wait.
	MEG STARTS OFF AWAY FROM CAMERA	
90	CAMERA FOLLOWS BOTH AS THEY NEAR WALL	<u>JOE</u>: If they fit. <u>MEG</u>: They'll fit.

SHOT	PICTURE	SOUND
91	MS ON BOTH AT WALL NEW ANGLE	<u>JOE</u> : On my back. Up. Can you make it? <u>MEG</u> : You're not as high as Katzman's boxes. <u>JOE</u> : Have you got a hold?
92	LOW ANGLE OF MEG NOW STANDING ON WALL MEG SLOWLY EDGES HERSELF DOWN OTHER SIDE OF WALL.	<u>MEG</u> : You wait. <u>JOE</u> : I'll wait. Don't take too long.
93	LS OF MEG RUNNING AWAY FROM WALL...ACROSS STREET, SHE RUNS TOWARD CAMERA.	
94	MEG RUNS OUT OF TIGHT SHOT INTO LS TOWARD HOUSE	
95	FROM TOP OF STAIRCASE, MEG RUNS UP AND PAST CAMERA	
96	MS OF MEG RUNNING INTO HER BEDROOM..STOPS SUDDENLY, LOOKS IN CORNER OF ROOM	
97	CUT TO CU OF RAG-DOLL WITH LONG ARMS.	
98	MS OF MEG WALKING CLOSER TO DOLL TOWARD CAMERA.. SHE STOPS..TURNS, CROSSES TO DOOR AND CLOSES IT..WAITS FOR NOISES OR RESPONSES FROM DOWNSTAIRS WHICH DON'T COME. TURNS..WALKS TOWARD CAMERA AND DOLL.	
99	MS OF DOLL IN CORNER AS MEG SITS NEXT TO DOLL. SHE STUDIES DOLLS ARMS. LOOKS AT DOLL AFFECTIONATELY. HUGS DOLL.. TURNS TOWARD DRESSER.	

SHOT	PICTURE	SOUND
100	CU OF MEG'S FACE AS SHE CROSSES TO DRESSER... OPENS DRAWER..REMOVES SCISSORS.	
101	CAMERA TILTS DOWN TO SCISSORS.	
102	LS OF MEG AT DRESSER. SHE CLOSES DRAWER..PICKS UP TWO SAFETY PINS..LOOKS TOWARD DOOR..THEN CROSSES TO DOLL. SHE STOPS	
103	ECU OF DOLL'S FACE	
104	ECU OF MEG'S FACE	
105	REPEAT SHOT 103	
106	MS OF MEG AND DOLL. MEG STUDIES DOLL. SHE HUGS DOLL..TAKES SCISSORS--THEN STOPS. RISES QUICKLY-- CAMERA FOLLOWS AS SHE RE- TURNS SCISSORS TO DRAWER AND WAITS FOR SOMEONE TO ENTER DOOR.	
107	ECU OF MEG. SHE WAITS.. NOTHING HAPPENS, SHE LOOKS AT DOLL.	
108	ECU OF DOLL	
109	MS OF MEG. CROSSES TO DRAWER. GETS SCISSORS CROSSES TO DOLL AND SITS.	
110	CU OF DOLL'S HAND IN MEG'S HAND. MEG SQUEEZES DOLL'S HAND.	
111	MCU OF MEG AND DOLL. MEG HOLDS OUT ONE OF HER HANDS SO WITH DOLL'S PADDED HAND SHE CAN SLAP IT.	
112	ECU OF DOLL'S HAND FALLING FAST TOWARD MEG'S HAND	

SHOT	PICTURE	SOUND
113	QUICK CUT TO JOE'S FOOT SLAMMING ON FOUNTAIN FOOT PEDAL	
114	MCU JOE TAKING A DRINK HE CROSSES TO BUTTERCUP AND SITS	
115	ECU OF JOE'S FEET FROM JOE'S VIEWPOINT. FEET BEGIN TO PUSH BUTTERCUP AROUND.	
116	SUBJECTIVE VIEW FROM BUTTERCUP TURNING AROUND. ON THE FIRST PASS WE DON'T SEE MEG. THEN WE DO... CAMERA PASSES STOPS SUDDENLY ...BACKS UP TO MEG. WE SEE MEG HOLDING TWO RAG-DOLL ARMS.	<u>MEG</u>: Joe. <u>JOE</u>: You got them?
117	CU OF MEG HOLDING OUT DOLL'S ARMS	<u>MEG</u> : Here are the arms.
118	MS OF JOE MOVING IN TOWARD MEG	<u>JOE</u>: Will they fit? They look too small.
119	TWO SHOT PROFILE	<u>MEG</u> : Well, try them on.
120	ECU OF MEG'S HANDS AS SHE PINS ONE ARM ON THE SHOULDER OF JOE'S JACKET.	Hold still Joe.
121	MS OF BOTH. JOE WALKS IN WIDE CIRCLE WITH ONLY ONE ARM ATTACHED. HE IS STUDYING ARM, HE RETURNS TO MEG.	
122	ECU OF MEG'S HAND PINNING OTHER ARM ON	
123	TWO SHOT	<u>MEG</u>: Do they work Joe? (PAUSE) Move them. Move them Joe. Go on.

<u>SHOT</u>	<u>PICTURE</u>	<u>SOUND</u>
		<u>JOE</u> : No.
		<u>MEG</u> : They won't go?
124	MS OF JOE. WE SEE BOTH ARMS	<u>JOE</u> : I...I don't know. If I tried them..maybe they wouldn't move.
125	CU OF MEG	<u>MEG</u> : Try them... Try them.
126	REPEAT SHOT 124	<u>JOE</u> : I'll just..keep them for awhile. They look good.
127	REPEAT SHOT 125	<u>MEG</u> : They look real good. They look better on you than they did on Elsa.
128	MS OF JOE LOOKING DOWN AT ARMS	<u>MEG</u> : I can't stay any longer, Joe. I gotta leave. (PAUSE) The arms won't move.
129	ECU OF JOE.	<u>JOE</u> : You coming back? (MEG NODS YES)
130	MS OF MEG AS SHE CROSSES TO SWING AND SITS	<u>MEG</u> : I'm glad we got the arms on. It was fun.
131	MCU OF JOE	<u>JOE</u> : Maybe they have to get to know you before they move.
132	MS OF MEG ON SWING	<u>MEG</u> : You tried them?
133	REPEAT SHOT 131	<u>JOE</u> : I don't know

SHOT	PICTURE	SOUND
134	CAMERA FOLLOWS MEG JUMPING OFF SWING RUNNING TO JOE	<u>MEG</u> : You tried them and you didn't tell me. You been trying them all along?
135	TWO SHOT MEG STARTS OUT	<u>JOE</u> : How..how do you try them. I wished hard they'd move. I thought..move, arms. They have to get to know you I guess. <u>MEG</u> : You keep them till tomorrow.
136	CU OF JOE	<u>JOE</u> : Till tomorrow?
137	LS OF MEG LEAVING	<u>MEG</u> : See what happens. I gotta go. <u>JOE</u> : Thanks for the arms. <u>MEG</u> : (YELLING) Thank Elsa. I'll come and play again.
138	LS ZOOMING SLOWLY IN TO JOE. ENDING ON MCU OF JOE.	
139	ELS OF JOE RUNNING TOWARD HOPSCOTCH GAME. ALL MOTION IS SLOW MOTION.	
140	WHEN JOE REACHES HOPSCOTCH GAME HE TWIRLS AROUND. FRAME FREEZES	
141	DIS TO JOE ON SWING FREEZE FRAME. SHOT SHOWS DOLL'S HANDS HANGING ONTO SWING CHAIN	<u>MEG'S VOICE</u> : My brother were here he'd push me all day if I wanted.

SHOT	PICTURE	SOUND
142	DIS TO ANOTHER FREEZE FRAME JOE ON SWING HIGHER IN AIR	He can do everything.
143	DIS TO FREEZE FRAME JOE STILL HIGHER ON SWING. MAKE SURE DOLL'S HANDS CAN BE SEEN HOLDING ON SWING CHAIN	Carve a three-link chain...
144	DIS TO SHOT FREEZE FRAME STILL HIGHER	...out of one piece of wood
145	DIS TO ECU OF JOE'S FACE LAUGHING. FREEZE FRAME CONTINUED.	Skate fast as an automo- bile.
146	DIS TO FREEZE FRAME MS OF JOE WITH DOLLS HANDS HOLDING SWING OUT READY TO PUSH IT.	Make flowers grow by look- ing at them.
147	DIS TO REPEAT FREEZE FRAME. SWING NOW PUSHED AHEAD	He takes me to a playground up the street....
148	DIS TO ECU OF JOE'S FACE LAUGHING FREEZE FRAME CONTINUED	...twice as big as this one.
	(EDITOR'S NOTE: FROM SCENE 140 THROUGH 148 WHICH ARE ALL FREEZE FRAME CUTS, THE LENGTH OF THE DISSOLVES CAN BE ARBITRARILY DETERMINED. THE POINT OF THESE DISSOLVES AND FREEZE FRAMES IS TO CREATE HOW JOE'S IMAGINA- TION SEES THESE ARMS BEING USED. IT IS AN ELAPSED TIME SEQUENCE ALSO.)	
149	CU OF JOE SITTING ON SWING CONTINUE FREEZE FRAME.	He pushes me on swings and...

SHOT	PICTURE	SOUND
	SUDDENLY FREEZE FRAME BECOMES ACTION. A HAND COMES IN AND TOUCHES JOE'S SHOULDER. JOE IS STARTLED.	<u>MEG</u> : You'll have to give the arms back.
150	ECU OF JOE	<u>JOE</u> : Give them back
151	ECU OF MEG	<u>MEG</u> : (SHE LOOKS LIKE SHE HAS BEEN CRYING) I have to fix my doll...my mother's mad. (PAUSE) You think I gave you Elsa's arms for keeps?
152	REPEAT SHOT 150	<u>JOE</u> : You pinned them on.
153	REPEAT SHOT 151	<u>MEG</u> : I can get them off.
154	MCU OF JOE BACKING AWAY	<u>JOE</u> : No.
155	MCU OF MEG MOVING IN	<u>MEG</u> : I want them back. I only gave them to you in fun. Not for keeps.
156	REPEAT SHOT 154	<u>JOE</u> : No.
157	REPEAT SHOT 155	<u>MEG</u> : I'll call my mother.
158	ECU OF JOE	<u>JOE</u> : Call your mother. Call the whole damn world. These arms are mine. <u>MEG</u> : They're no good to you.
	JOE BEGINS TO BACK INTO A CU SHOT	They only hang there.

SHOT	PICTURE	SOUND
	MCU OF JOE STILL BACKING	A halloween suit, that's what they are. They aren't arms on you, you just pretend.
	MEG MOVES IN TOWARD JOE	I want my Elsa's arms....
	JOE SUDDENLY TURNS AWAY	
159	ECU OF DOLL'S HAND STARTING TO SWING AWAY FROM JOE'S BODY	
160	MCU OF JOE SHOT FAVORING DOLL'S HAND NOW SWINGING OUT MORE.	
161	ECU OF DOLL'S HAND AS IT SLAMS INTO MEG'S FACE.	
	CAMERA STAYS ON MEG'S FACE	
	(CINEMATAGRAPHER'S NOTE: SHOTS 159, 160, 161 MIGHT BE DONE AS SLOW MOTION)	
162	CUT TO REACTION OF JOE-- ECU	
163	QUICK CUT TO ECU OF MEG	
164	QUICK CUT TO ECU OF JOE	
165	QUICK CUT TO ECU OF MEG-- THEN SLOW ZOOM OUT	
	THEN SUDDENLY MEG CRIES	<u>JOE</u> : Here. Meg.
	MEG STOPS CRYING	<u>JOE</u> : Here.
166	MCU OF JOE	<u>JOE</u> : They're yours. They belong to you.
	MEG STARTS CRYING AGAIN	<u>JOE</u> : Stop crying.

SHOT	PICTURE	SOUND
167	MCU OF MEG	<u>MEG</u> : (WIPING TEARS) We shoulda played something else. (SHE UNPINS ONE ARM) She wasn't an old doll ...Elsa..she was new. My mother's mad.
168	TWO SHOT	<u>JOE</u> : Stop crying. They're yours. Go on and sew them back on Elsa. Go on (SHE NOW HAS BOTH ARMS)
169	CU OF JOE	I don't need them anymore.
170	ECU OF JOE	I don't. Quit bawling. Go on.
171	MS OF MEG AS SHE TURNS AND RUNS INTO ELS TOWARD WALL AND GATE. SHE PUSHES GATE AND DISAPPEARS	
172	MS OF JOE FOLLOWING HIM TO HOPSCOTCH GAME AREA	
173	LOW ANGLE OF JOE MOVING INTO GAME AREA. HE JUMPS THROUGH GAME TOWARD CAMERA...TURNS JUMPS THROUGH GAME AWAY FROM CAMERA. WE CAN SEE HIS WHOLE BODY NOW. HIS BACK IS TO CAMERA. HE STOPS.. SUDDENLY HE TWISTS AROUND..HIS JACKET FALLS TO GROUND. IMMEDIATELY WE SEE HIS OWN ARMS AND FRAME FREEZES. HOLD FOR 3 SECONDS.	

SHOT	PICTURE	SOUND
174	FREEZE FRAME BECOMES SUPER IMPOSITION AS ACTION OF JOE'S MOVEMENT CONTINUES. THE ACTION COMES OUT OF THE FREEZE FRAME GIVING A DOUBLE IMAGE...ONE FROZEN.. ONE CONTINUES ACTION. JOE SPINS AROUND ONCE MORE	
175	ECU OF JOE'S FACE AS HANDS COVER FACE HE IS LAUGHING AND HANDS ALMOST COVER THIS EMOTION	
176	MS OF JOE. SUPER FREEZE FRAME DISS OUT HERE. HE JUMPS THROUGH HOPSCOTCH GAME. PICKS UP STONE MARKER. WEIGHS IT IN HIS HAND.	
177	CU OF STONE IN HAND	
178	MS OF JOE AS HE RUNS TO WALL WHERE MEG FIRST ENTERED	
179	CANTED CAMERA SHOT NEXT TO WALL AS JOE RUNS INTO SHOT AND STOPS. HE LOOKS AT STONE.. THEN LIGHTLY TOSSES STONE OVER WALL.	<u>JOE</u> : Now I'm in fivey's.
	STILL CANTED CAMERA PANS AS JOE RUNS TO SWINGS. HE SWINGS ONE SWING AS HIGH AS POSSIBLE AND RUNS TOWARD BUILDING AND OUT OF SHOT	
	AS SWING SLOWLY DIES DOWN, THE CREDITS ARE SUPERED. THE LAST CREDIT, PERHAPS THE TITLE, IS FROZEN WITH THE SWING ACTION FRAME.	
	FADE TO BLACK.	

CHAPTER THREE

INTERPRETATION OF ONE-ACT PLAY

This writer's interpretation of the play, which is necessarily subjective, will be separated into the four elements of a play: 1) Exposition, 2) Situation or Conflict, 3) Climax, and 4) Resolution. Parenthetically, this writer found the play sensitive and original.

The Exposition

The exposition of the play, that which the audience must know in concert with or in advance to the situation being presented, is written extremely well. All that is told is that there is a boy named Joe, who has no arms. Children the same age and dressed like Joe, indicate a special children's school perhaps an orphanage. Meg, a girl Joe's age, who lives across the street, enters and talks about the fact that Joe has no arms. We learn that along with Joe most of the other children at the "home" have no mothers. Except for the introduction of Jake, a custodian of the "home", there is no other exposition. Out of two-hundred seventy-five speeches, there are only nine that represent exposition. In other words, the play

depends mainly on what will happen rather than what has happened. The exposition is succinctly supportive.

The Situation

The situation centers around the relationship of Joe and Meg, both children between the ages of eight and ten. Meg is occupied with the idea of getting "new" arms on Joe, using her doll, Elsa. Both children pretend things. Meg pretends a brother whom, symbolically perhaps, she calls Joe. Joe pretends he has no arms. Why? Maybe Joe seeks attention. Possibly he is clever enough to play macabre jokes on people for some sort of enjoyment. If in fact Joe is an orphan, he may have expected psychological hangups that manifest themselves in seeking sympathetic responses and attention from those he needs social contact with. Why he pretends no arms is not made clear. But then it doesn't have to be made clear. Children's actions are frequently impulsive and without apparent motives. His pretense motivates Meg to run home and cut off the arms of her rag-doll. She pins the arms on the shoulders of Joe's jacket. But the "new" arms are not his for long. Meg's mother is angry and has insisted that Meg return the doll's arms. The success of the pretense in getting a gift (new arms) may support another reason Joe pretends. He may be a spoiled kid who gets his own way either by deed or by trick. Regardless, Joe doesn't want to return the arms to

Meg. In an instant, as Joe twists his body, one of the doll's arms slap Meg's face. This crisis¹ causes Joe to say:

JOE: Here. Meg (MEG STOPS) Here. (SHE TURNS AROUND) Come back. They're yours. They belong to you. Stop crying. (KISSES HER)

MEG: (WIPING TEARS AND HER NOSE) We shoulda played something else. (SHE IS PULLING OUT STITCHES NOW) She wasn't an old doll... Elsa...she was new. My mother's mad.

JOE: Stop crying. They're yours. Go on and sew them back on Elsa. Go on. (SHE TAKES THE ARMS AND TURNS TO GO) I don't need them any more. I don't. Quit bawling. Go on. (MEG GOES OFF...)

Joe's game has gone too far. He didn't want to cause anyone a problem. He just wants the attention. The situation has gone beyond what he can cope with. He doesn't need the arms any more. She should stop crying and go.

The Climax

The climax is the point of highest interest, the point at which the audience makes its greatest emotional

¹This is a crisis of the play, which differs from the climax. Crisis is essentially a structural element of the plot rather than an index of the emotional response which an event may produce in a reader or spectator.

response. The place at which the action of the play stops rising and becomes the falling action. As in many good dramas, the climax is both shocking and at the end of the play. It is when Joe's jacket falls off and the audience sees that Joe has arms. It is when the audience learns that Joe has been pretending no arms. It is the denouement.

The Resolution

The resolution is the falling action that follows the climax of the play. In order to clearly understand where the resolution begins, the descriptive, stage directions which include the climax and the resolution of the play are reprinted here. It is the scene at the end of the play when Meg has removed the doll's arms from Joe's jacket.

(MEG GOES OFF. JAKE SHAKES HIS HEAD, FOLLOWS HER. JOE LOOKS DOWN AT HIS EMPTY SLEEVES, WALKS OVER TO THE HOPSCOTCH PATTERN. STARTS TO HOP THROUGH IT. WHEN HE GETS TO THE END OF IT, HE DOES A "TWIST-AROUND", AND WHEN HE DOES...

The rising action has now reached the climatic moment. Here comes the climax.

HIS JACKET SWIRLS OFF AND HE HAS HIS OWN ARMS BENEATH IT.

The remainder of the play is the resolution or falling action from the turning point. It is extremely short but does offer direction for interpretation.

HE LOOKS FIRST AT ONE, THEN THE OTHER.

SMILES. STOOPS DOWN AND PICKS UP HOPSCOTCH MARKER. HE WEIGHS IT ONCE IN HIS HAND, THEN TOSSES IT LIGHTLY OVER THE WALL...)

JOE: Now I'm in fivey's.

CURTAIN

Joe looks at both arms and then smiles. His little game is fun perhaps. His smile might reveal that he really is happy that he does have arms after all. To this writer the resolution means Joe succeeded in playing his game... his pretense. He's happy about how he fooled someone into believing he has no arms. His lightly tossing the stone over the wall means to this writer that he's through with his pretense. He'll think of another game to play tomorrow.

The beauty of this play is that no one really knows for sure why Joe pretended he has no arms and no one really knows for sure what his smile and lightly tossing of the hopscotch marker means. The play leaves the audience with several questions. That is why it is an excellent play.

For the adaptation, this author maintains a stance that Joe does play a game and decides to end it after it causes Meg trouble at home and causes her to cry. Although

this author's stance and the playwright's stance may differ, the total sum of the film script should have the same effect on the audience as the play does. Here may be a play where most of the resolution happens in the minds of the audience as they are leaving the theater. After the curtain the puzzle begins to swirl in their heads. Suddenly everything about Joe becomes suspicious. Maybe Joe isn't an orphan either. Perhaps Meg knew Joe had arms and pretended with him just as she had pretended a brother named Joe. Perhaps both of them pretended a delightful game until it got out of their control. It happens with children....

Thematic Problems Raised in the Adaptation

As this writer sees it, the major problem in the adaptation of this play deals with Joe's pretense. Until the end of the play no one knows that Joe is pretending he has no arms. And yet frequently, several others in the play support this falseness as a fact. Who besides Joe knows that he has arms and is just pretending? Do the other kids on the playground know? Does Jake, the custodian know? How can Joe or any boy carry off a pretense of no arms to his classmates and the school custodian? This author must assume that since Joe does have arms, his classmates and the custodian know it. They might ignore the fact that Joe pretends he doesn't have arms, especially if Joe doesn't include them too much in his pretense. However, in the

original play there is frequent support to the lie that Joe has no arms. On speech 17, a classmate of Joe says,

KID: "Let's see Joe do it with his head or with his feet." (LAUGHS)

The kid is referring to Joe pushing Meg on the swing. This speech supports what the audience knows at this particular time in the play...that Joe can't push Meg on the swing because he has no arms. The question remains to this author...why would the kid say that if he knew Joe had arms? Because, one might say, he likes Joe's little lie and plays along without questioning reality. Fair enough. However, there are many other statements in speeches in the original play that support Joe's pretense. The following sequence is an example of dialogue in the play that indicates a conscious collaboration in Joe's pretense.

JOE: I'm getting arms Jake. I'm waiting here for them.

JAKE: Getting arms?

JOE: Yep.

JAKE: Where they--gonna come from?

JOE: Meg's bringing them. She's gonna sew them on.

JAKE: Sew them on? What you want with arms, Boy?

Look. Two a them. All they do is push a broom, lock up doors.

JOE: I could play hopscotch--up to eighty's. You wouldn't have to put my shoes on in the morning.

JAKE: That's my job.

JOE: I could slap Atsie's face.

JAKE: That ain't no way a boy should want new arms.

JOE: How did it feel when you got yours, Jake?

JAKE: My arms? Well...I dunno. I kind of always had them. Far as I remember. Felt about the same to me as...feet I guess.

JOE: Do me a favor, Jake?

JAKE: I'd help you if I could. But I'm no hand at putting arms on people, Boy.

This dialogue seems harmless as long as the audience believes that Joe does not have arms. Jake supports this belief. However, it appears inconsistent and somewhat unrealistic that Jake would play Joe's game. This author has taken the position that any apparent collaboration has to be much more subtle or eliminated completely in the film script. Thematically, there seems to be no problem if these dialogue sequences and supports to Joe's pretense are eliminated.

In the adaptation of this play, the scenes with Jake were eliminated. This decision was made for two reasons; (1) Jake appears to be a collaborator with Joe's pretense which this author cannot accept. (2) The playwright needs these scenes to cover a time-lapse for Meg to go home and get the doll's arms. Film techniques can accomplish this real time objective either by following Meg's trip home

where she gets the arms or with a fade to indicate a time lapse. Another change made in the adaptation was the elimination of the other kids on the playground. This decision focuses more attention on the protagonist, Joe, reduces casting and direction problems and thematically changes nothing. In the adaptation the audience hears the dialogue and general noisy chatter of the kids but never sees them. The camera focuses on Joe almost hiding from the kids as he watches them. After a bell rings the noise of the kids fades. The camera then pans the playground and reveals several pieces of playground equipment still moving where the noisy kids had been moments before.

The Theme of the One-Act Play

The situation of the play is delightfully simple and profoundly unexpected. The protagonist, Joe, seems somewhat helpless and alone. He is defensive and proud. One might feel sympathy for Joe, until the climax of the play. After the climax, or when we learn that Joe does have arms, one's reaction might be mixed, confused and then suspicious. At the climax the viewer realizes he has been put on by Joe...that Joe has used us and our feelings. The whole thing is a game--a pretense. That is the theme of the play--pretense.

PRETENSE, n. 1. a claim, as to distinction or accomplishment; 2. make-believe; pretending. 3. a false claim; a false show of something. 4. something said or done for show. 5. a pretending, as at play; make-believe.¹

It was this theme--this pretense or falseness that guided the film scenario adaptation. Close-up shots were used to highlight facial expressions to reinforce the pretense.

Rationale of Selected Camera Shots

Using the theme of pretense to guide the selection of shots, the film techniques of 1) Freeze frame, 2) Canted camera angle, and 3) Slow motion action were used. All of these techniques, which assist in distorting reality, hopefully support the pretense. These techniques were used at those times when a lie or pretending was going on. The opening shot, tilting up to reveal Joe has crossed his eyes, acts as a symbolic tipoff for the character of Joe.

OPENING SHOT: CU OF JOE'S FEET. SLOW TILT-UP TO JOE'S FACE. HIS LEGS ARE CROSSED WITH ONLY THE TOE RESTING ON THE GROUND. CAMERA STOPS AS TWO EMPTY SLEEVES COME INTO VIEW. JOE HAS NO ARMS. HIS JACKET SLEEVES ARE GENTLY SWAYING IN THE WIND. SLOW TILT-UP CONTINUES. WHEN FACE COMES INTO VIEW WE SEE THAT JOE'S EYES ARE CROSSED. CAMERA STAYS ON CU OF JOE'S FACE. JOE UNCROSSES HIS EYES. HIS EYES NOW FOLLOW SOME MOVEMENT; PROBABLY THE CHILDREN THAT WE CAN STILL HEAR. JOE NOW MOVES LEFT, HIDING MOST OF HIS FACE BEHIND A PLAYGROUND SLIDE. WITH ONE EYE PEERING OUT, HE CONTINUES TO FOLLOW THE CHILDREN'S MOVEMENT.

¹Funk and Wagnalls Standard Dictionary.

When a child tells a fib, sometimes he crosses his fingers, legs or eyes.

In shorts 4, 5 and 6 the canted camera is used to distort reality.

- No. 4 LS AT CANTED ANGLE. IN THE FOREGROUND OUT OF FOCUS IS A LARGE STONE MARKER USED IN THE HOPSCOTCH GAME. JOE IN BG BEGINS WALKING TOWARD CAMERA. AS HE PASSES SWING HE KICKS IT SO IT SWINGS VERY HIGH. HE STOPS AT WATER FOUNTAIN. STEPS ON FOOT PEDAL BUT DOESN'T DRINK. HE CONTINUES TOWARD CAMERA. WHEN HE REACHES HOPSCOTCH GAME HE JUMPS THROUGH IT. NOW WE ARE FOCUSED ON THE STONE, AND ONLY SEE JOE'S FEET AND PART OF HIS LEGS STRADDLING THE STONE. NOW A HAND REACHES IN AND PICKS UP STONE MARKER.
- No. 5 CUT TO MCU OF JOE AS HE TWISTS AROUND. THE FAST TWIST AROUND STOPS WITH JOE LOOKING INTO CANTED CAMERA. HIS EXPRESSION SHOWS SURPRISE MIXED WITH FEAR.
- No. 6 FAST ZOOM TO JOE'S FACE...ECU...CAMERA STILL CANTED.

During shot 6 Meg says, "Now you're in fivey's."

During shot 42 the action freezes on the line:
 "couldn't I be born like that?" Obviously this is a lie.
 The action is stopped during this conversation as a symbolic reaction to this statement.

For shot 66 the subjective camera is used to blur and distort the picture. This subtle device is used to distract slightly from what Joe was saying; what he would do if he had arms.

Scenes 71 through 75 are particular frames selected from a zoom shot on Joe. Five frames are used for freeze frames; each one moving in closer. Here the action is told by freeze frames because the interpretation of the

author suggests Joe is pretending about not having a mother. He is probably telling another lie. Therefore, the picture is distorted by freeze frame and jump cutting. Scene 85 is another example of this.

When Joe receives the doll's hands he imagines what the hands can do. Again freeze frame stills and jump cuts are used to distort. These are scenes 140 through 149. During this imaginary sequence we hear Meg's earlier conversation repeated which explains what Meg's "brother" would do if he were at the playground.

The sequence of shots from 159, 160, and 161 are suggested for slow motion to heighten the important action.

During scene 173, as Joe's jacket falls off revealing his own arms, we freeze the action again. This is the moment of the climax for the play. The revelation is stopped to maximize the shock value of it. Now the freeze frame is retained in a super imposition to keep the lie in view as the truth now continues in live action.

The canted camera closes the last shot which symbolically supports the pretense of Joe; that nearly all of the preceding was distorted--the playful fabrication of an imaginative boy.

CHAPTER FOUR

THE ADAPTATION TRANSLATION DIFFERENCES

There are several differences between a stage play and a film. One difference is the ability of the camera to choose a close-up view of the subject. The filmmaker also has the advantage of selectivity, as well as magnification. Another difference is the freedom of point of view in film that stage directors, set designers and playwrights significantly lack in designing a play. The playgoer may sit high in the balcony, looking down on the drama or at the side in the orchestra looking across the stage. Wherever he sits he has a fixed view of the stage. The moviegoer benefits from the changes in view that a camera can give him, including the close-up. The filmmaker can intensify character by camera angles. The filmmaker can distort and make caricatures by using certain film techniques. These techniques may get in the way and become primary languages as this writer felt with Orson Welles' camera angles in "Citizen Kane". Nevertheless, these are special differences and advantages of film over stage drama.

Another difference is that the filmmaker has much more flexibility to manipulate time and space than the

playwright. The filmmaker can use the flashback, flash forward, quick cutting or jump cutting to change real time. With the use of superimposition, the filmmaker can show two actions at the same time to condense or manipulate time.

The filmmaker has all the time and space he needs (financial considerations notwithstanding). When Meg runs home to get the arms of her doll, the filmmaker can follow her--watch her cut the arms off. He brings a dimension to the play that the playwright could not do as effectively in a one-act play. And while Meg is off stage, the action on stage must be long enough for the audience to believe Meg has had time to run home, cut the doll's arms off and return. The playwright therefore needs some kind of scene to cover that time period. Since most of the action of the one-act play in question centers around Joe and Meg, and since Meg must leave the stage, the playwright must have another character on stage to help carry the time problem. The playwright may not want to continue with a monologue by Joe, so Jake, the custodian is included in the scene giving Joe someone to talk to. It is during this scene and one that follows in which again, Jake and Joe talk to cover a real time event situation, that the play suffers. It suffers for two reasons. First of all, Jake's dialogue appears to support Joe's little pretense which this writer doesn't fully accept. Secondly, the pacing of the play

slows while this time covering scene is acted out. Thematically, very little is offered to help move the plot or story forward. In the film adaptation, both of these scenes are replaced; one following Meg home and the other a series of close-ups and pantomime reactions of Joe toward his "new" arms.

The filmmaker probably is more of a poet than the playwright. By optical techniques, editing and symbolic camera shots, the filmmaker can create a poetic metaphor or visual simile. He can also freeze a frame to focus attention on a specific action. In the adaptation of "Now I'm In Fivey's" the freeze frame was used when Joe's jacket falls off revealing that he has arms.

In a sense, film represents falseness and is the best medium for a play which has pretense as its central theme. The camera does lie. It can move unexpectedly, change the size of and distort reality. It can add light or subtract light and change the naturalness of a character or an object. The camera can blow up an object and focus on highly selective points which can contribute to a lie or pretense. Film then is an excellent medium for translating "Now I'm In Fivey's" because its theme is pretense.

Scenes of the One-Act Play Not Used in Adaptation

The original play script is included in this thesis as Appendix B, for comparison purposes, since not all of

the play was used in the adaptation. In sequential order, the following scenes were eliminated. This author's justification for the decision to eliminate or change is included immediately afterward.

(THE KIDS COME BACK ON QUICKLY AND DASH THROUGH EXERCISES ON THE APPARATUS)

MEG: Will somebody push me, please? (TO A BOY)
Will you?

BOY: Who wants to push a girl on a swing?

(HE POINTS TOWARD BUTTERCUP WHERE JOE IS STILL HIDDEN, WITH JUST HIS FACE EXPOSED)

BOY: Let Joe.

ANOTHER: Let Venus push you. (ALL LAUGH)

MEG: I'm asking you.

JOE: I wouldn't...I....

KID: Let's see Joe do it with his head or with his feet.

ANOTHER: Go on. Get him to push you. (LAUGHS)

MEG: I'm asking you.

KID: We ain't got time. (CLOCK STARTS TO STRIKE OFF)

MEG: It doesn't take.....

ANOTHER: Look at the time. (ALL START OFF)

KID: The clock. It's a quarter of.

A GIRL: Last one to the dining hall's a jerk.

(THE KIDS DASH OFF SHOUTING) MEG AND JOE STAY.

MEG: Don't you go too?

This scene was omitted as previously stated to reduce casting problems and also to remove dialogue that did not necessarily advance the plot. There does not seem any apparent reason for the kids to: 1) return so soon after the bell rang, seconds before which caused them to exit, 2) return with any purpose or structural objective.

JOE: Why?

MEG: Did you ever live across the street from a wall?

JOE: No. No. I never lived across the street from anything. Always here.

MEG: Especially a wall that has a playground on the other side?

This cut was primarily an arbitrary deletion based on this author's questioning the meaning and usefulness of the four speeches.

JOE: Climb back over the fence. Go home.

This speech was transposed since this author felt Joe would respond with "Go home.." quickly..then add how to go. The speech seemed an impulsive remark which may dictate the declarative statement first.

JOE: They'll look for me when it gets dark. But I'll be here. I'll hide behind the buttercup. Call out when you get back. Call "Joe". I'll know it's you and I'll come out.

(SHE STARTS OFF, TURNS BACK, RUNS, KISSES HIM. HE STANDS AS THOUGH HE WANTS TO TOUCH HIS CHEEK WHERE SHE KISSED IT, BUT SINCE HE HAS NO ARMS, HE RUBS THE CHEEK AGAINST HIS SHOULDER. MEG IS STOPPED BY THE WALL, CAN'T CLIMB UP IT. JOE GOES OVER, LEANS HIS HEAD AND SHOULDERS AGAINST IT.)

JOE: On my back. Up. Can you make it?

If the production of a film can be done during daylight hours, it has fewer problems. Any reference to "getting dark" or "..come back tonight.." were eliminated or changed to "today." This keeps the production problems less complicated.

(JOE TURNS, WALKS. STOPS AT HOPSCOTCH PATTERN)

JOE: She said I was in Fivey's.

(HE STARTS TO HOP THROUGH IT. AS HE DOES, A BOX COMES HURLING OVER THE WALL. HE FREEZES, STARES AT IT. ANOTHER BOX COMES OVER THE WALL. HE RUNS TO THEM, STANDS HELPLESS, LOOKING UP EXPECTING A THIRD.)

(CLANK OF A GATE OFF-STAGE. CLINK OF A BIG LOCK. JOE TURNS, LOOKS REAR RIGHT. JAKE SHUFFLES IN.)

JOE: Jake!

JAKE: Somebody left some boxes outside near the wall. Figgered we could use 'em in the basement.

JOE: Jake. Jake, you didn't--lock the gate when you came in?

JAKE: Always keep the gate locked. That's my job, Joe.

JOE: Do you believe in miracles, Jake?

JAKE: They're looking for you, Boy. You wasn't in to supper.

JOE: I'm getting arms, Jake. I'm waiting here for them.

JAKE: Getting arms?

JOE: Yep.

JAKE: Where they--gonna come from?

JOE: Meg's bringing them. She's gonna sew them on.

JAKE: Sew them on? What you want with arms? Look. Two a them. All they do is push a broom, lock up doors.

JOE: I could play hopscotch--up to eighty's. You wouldn't have to put my shoes on in the morning.

JAKE: That's my job.

JOE: I could slap Atsie's face.

JAKE: That ain't no way a boy should want new arms.

JOE: How did it feel when you got yours, Jake?

JAKE: My arms? Well--I dunno. I kind of always had them. Far as I remember. Felt about the same to me as--feet, I guess.

JOE: Do me a favor, Jake?

JAKE: I'd help you if I could. But I'm no hand at putting arms on people, Boy.

JOE: Leave the gate unlocked so she can come in?

JAKE: Who's coming in?

JOE: Meg. (She has the arms.)

JAKE: I gotta keep the gate locked. That's my job.

JOE: You can leave it open just this once?

JAKE: Wouldn't be much left for me to do, if I didn't keep the gates locked.

JOE: Unlock it, Jake!

JAKE: I can't. I wouldn't be able to sleep if I--

MEG: (OFFSTAGE.) Joe! Joe!

JOE: That's her. That's her! She's got the arms.

MEG: (OFFSTAGE.) Somebody took the boxes, Joe. I can't climb up.

JOE: (TO JAKE.) Open the gate, Jake! Let her in. Let her in, Jake.

JAKE: I can't, I can't, Boy. I ain't allowed.

JOE: You're supposed to lock us in, not keep the people out.

JAKE: I can't, I can't do it, Boy.

JOE: Suppose she belonged here and--

JAKE: She don't, she's not--

JOE: Suppose she belonged here and was out there and wanted to come back in?

JAKE: I'd open up. I'd let her in, but----

JOE: She belongs here.

MEG: Joe! Can you hear me, Joe?

(JAKE FINGERS HIS KEY-RING.)

JOE: (RAISING VOICE TO MEG.) Go over to the gate. It's Jake. He'll let you in.

(JAKE WALKS OFF. JOE MOVES EXCITEDLY, GOES TO BUTTERCUP. LIGHTS HAVE DIMMED, MEG RUNS IN. SHE HAS A DOLL IN ONE ARM, AND THE DOLL'S ARMS IN THE OTHER. SHE STOPS, LOOKS AROUND CONFUSED IN THE DARKENED PLAYGROUND.)

As explained previously, the stage play needed a certain amount of time covered to allow Meg to go home, cut the doll's arms off and return. This scene was replaced with a new scene with the camera following Meg home. It also eliminated the character of Jake, reducing a casting and directing problem.

MEG: Where are you, Joe?

JOE: Over here. The buttercup. Watch you don't bump into a swing.

MEG: (MOVING TOWARD HIM.) I got them, Joe.
I---(BUMPS INTO BUTTERCUP.) Oh!

JOE: I told you watch out.

MEG: It's all right, just my knee. This is Elsa.
(KISSES DOLL QUICKLY, LAYS HER DOWN.) Here are the arms.

Eliminated because it is a reference to the darkness or lateness of the day.

MEG: Over here. We'll try them on.

(SHE BRINGS HIM CLOSER TO THE WALL, WHERE A STREET LAMP FROM OUTSIDE GIVES A LITTLE MORE LIGHT. JOE STANDS STILL. MEG PUTS PINS IN HER MOUTH, HOLDS UP ONE OF DOLL'S ARMS TO HIS COAT SHOULDER. PINS IT, HOLDS UP THE OTHER, PINS IT. JAKE ENTERS.)

JOE: They fit.

MEG: It's dark. Hold still, Joe. Let me see.

JOE: They fit.

MEG: Hold still. Hold still and let me sew them
 on.

(JAKE SHINES A FLASHLIGHT. MEG SEWS QUICKLY. JOE
STANDS LOOKING DAZEDLY AT HIS NEW ARMS. SHE
FINISHES.)

MEG: (EXCITEDLY.) Do they work, Joe? Move them!
 (PAUSE) Move them, Joe. Go on!

Again, the references to the darkness were eliminated.
Speech 189 was eliminated since the author felt pinning
the arms on would be faster and perhaps more possible for a
young girl. All references to Jake were eliminated.

(SHE GOES OFF. JAKE STARTS TO FOLLOW.)

JOE: Whattaya think, Jake?

JAKE: (UNCOMFORTABLE; HE TURNS.) Prettiest arms
 I ever seen.

JOE: Jake. I tried. They won't move.

JAKE: (HELPLESS.) Won't huh?

JOE: I never believed things before, Jake.
 I never believed in arms or going out, or
 nothing. Till she said she had a doll with
 arms my size. Even then I didn't want to.
 I didn't want no doll's arms. Then she said
 she'd sew them on. Sew arms on me!

JAKE: She did. She kept her word. You oughta----

JOE: Do you know all the things I've thought
 since just an hour ago?

JAKE: Just having them there to look at--even if
 they won't work---that's something, Joe.

JOE: It ain't. It ain't nothing. (PAUSE) You think I only played? You think I played at arms like kids play house?

JAKE: It's the best way, Joe. Like I said, you---

JOE: I woulda climbed the wall. I woulda pushed her on the swing. I woulda pointed (THROWS HIS HEAD UP TOWARD THE SKY.) there--that star. You see it, Jake?

JAKE: Which one?

JOE: The one that's next to the bright one--near those four there, about a foot above the tower. See it?

JAKE: (HE DOESN'T.) Why--yep. I see the one you mean.

JOE: You don't. I need a hand to point it out. But I'd a given that to her.

JAKE: Give her a star?

JOE: That's not all. I would have carved a three link chain. Outa one single solitary piece of wood.

JAKE: You would?

JOE: ----I woulda been Joe---

JAKE: You are Joe. Anything else is wrong, but still you're---

JOE: ---Her brother. She wouldn't have to pretend.

JAKE: (AT LOSS.) Well---

JOE: ---If the arms was real. They fit. But they aren't real.

JAKE: I think they are! I think you gotta give those arms a chance.

JOE: If they don't work, it's like a suit you'd wear on Halloween.

JAKE: They're real. I tell, Boy, those arms are real.

(JOE LOOKS AT JAKE FOR A LONG MOMENT; THEN LOOKS OUT TOWARD STREET-LAMP.)

JOE: Don't lock the gate yet, Jake.

JAKE: I gotta lock it soon.

JOE: I'm going out. I'm going out. I wanna find her, I wanna tell her---

JAKE: Now, Joe! You can't do that. I gotta lock the gate. I---

JOE: If you lock it, Jake, I'll climb the wall.

JAKE: You can't do that! You---

JOE: You mean I can't---my-arms-won't-work?

JAKE: I mean you can't--you-ain't-allowed.

JOE: You lock the gate, and I'll climb it, Jake.

JAKE: I'll lock the gate---when you get back.

(JOE RUNS OFF. JAKE STOPS AND PICKS UP BOXES. LOOKS UP FOR THE STAR JOE HAS POINTED OUT.)

(MEG RUSHES ON, EXCITED, OUT OF BREATH.)

MEG: Where is he? Where's the boy?

JAKE: You mean where's Joe?

MEG: Where's Joe?

JAKE: He left a star for you. It's that one right up there near----

MEG: I don't want any stars. I played enough. I want to talk to the boy.

JAKE: Joe's out. He just went out.

MEG: Out there? He isn't out. He said he never went out. (EYES JAKE SUSPICIOUSLY.) You made him go to bed, I bet. (JAKE SHAKES HIS HEAD "NO".) He's hiding behind the buttercup! (SHE RUNS TO IT, BUT JOE ISN'T THERE.)

JAKE: He's out.

MEG: (STILL NOT BELIEVING HIM) Joe! Joe!

JOE: (OFFSTAGE.) Don't yell so loud.

MEG: Joe! You are out! I gotta tell you---

JOE: (OFFSTAGE.) I'm coming in.

MEG: (TO JAKE.) He did go out.

JAKE: This time I'll lock that gate for sure.

MEG: Not yet! (JOE ENTERS.) Joe. You'll have to give the arms back.

(JAKE STOPS, TURNS.)

Scene with Jake cut.

APPENDICES

APPENDIX A

ORIGINAL DRAFT ON THE ADAPTATION

After reading, as opposed to seeing, the play, "Now I'm in Fivey's", this writer completed an adaptation which was drastically different in theme and climax from the original play. An argument and justification for the treatment of the first draft could be given, but it seemed to this writer that a more disciplined and strict course of action should be taken based on the assignment for this thesis.

Adapt, according to Funk and Wagnalls Standard Dictionary means:

1 To make suitable, as by remodeling to adapt a novel for the theater. 2 to modify (oneself) to conform to a situation or environment. 3 to become adjusted to a circumstance or environment:

Although the adapter of original material often takes creative license and ends up with something different from the original work, this writer questions whether, the adapter has adapted or rewritten the original.

There are many examples of these creative changes, which are the products of adaptation. In the play, "Inherit the Wind", a drama about the Scopes trial in

Dayton, Tennessee, the playwright, for obvious dramatic purposes, has the counselor for the defense, William Jennings Bryan, suffer a heart attack while on the witness stand. The actor portraying Bryan is carried off stage and immediately it is announced that he is dead. This dramatic touch makes good theater and it may be said that to insure the necessary dramatic buildup and climatic ending for the play, this had to be written this way. Since the Scopes trial was based on an actual courtroom case the playwright knew in fact, that Bryan died five days after the trial was completed. Would the play have been as successful, as meaningful, as dramatic, if the playwright had followed facts? Where does adaptation end and creative change begin. In the first draft, reproduced in Appendix A, this writer has undoubtedly made a creative change in the original play. The names of Joe and Meg were changed to Eric and Susie since this writer felt the original names did not suit eight to ten year old children.

SHOT	PICTURE	SOUND
1	L.S. OF PLAYGROUND OF ORPHANAGE. MANY CHILDREN CAN BE SEEN PLAYING ON SWINGS, SLIDES, AND MERRY-GO-ROUNDS. OTHERS ARE CHASING A BALL NEAR THE BUILDING. ALL OF THE CHILDREN ARE WEARING CLOTHES INDICATING AN INSTITUTIONAL UNIFORM.	B.G. noises of children playing.
2	E.C.U. OF FEET JUMPING ON HOPSKOTCH GAME.	Hopskotch noises
3	E.C.U. OF STONE BEING PICKED UP AND PLACED ON NEXT SQUARE.	
4	GROUND LEVEL OF HOPSKOTCH GAME	FIRST KID: You stepped on the line. SECOND KID: I did not FIRST KID: You did too.
5	FROM GROUND LEVEL, CAMERA ZOOMS THROUGH FEET AND CONTINUING GAME TO M. S. of ERIC, WHO HAS NO ARMS.	SECOND KID: Did I step on a line? THIRD KID: Yes...see.
6	C.U. OF ERIC'S FACE WATCHING GAME. HIS EYES REVEAL THAT HE TOO WANTS TO PLAY THE GAME.	(THE SCHOOL BELL RINGS.)
7	FAST ZOOM OUT REVEALING THE FLURRY OF FEET AS CHILDREN RETURN TO BUILDING	(NOISES OF CHILDREN RUNNING.)
8	HIGH ANGLE L.S. OF CHILDREN RUNNING INTO BUILDING.	KID: Last one in is...
9	SLOW ZOOM TO ERIC WALKING TO HOPSKOTCH GAME.	(B.G. NOISES FADE...SCENE BECOMES QUIET.)
10	M.C.U. OF ERIC SHOWING FEET, LEGS, AND EMPTY SLEEVES, HE JUMPS ON HOPSKOTCH GAME.	(NATURAL NOISES OF JUMPING ON HOPSKOTCH.)

SHOT	PICTURE	SOUND
11	LOW ANGLE OF ECU OF ERIC'S FACE.	(IT'S QUIET.)
12	C.U. OF STONE ON HOPSKOTCH GAME..HAND REACHES INTO SHOT AND PICKS UP STONE.	
13	CAMERA FOLLOWS HAND--PANS TO FEET OF SMALL GIRL... TILT TO FACE OF SUSIE.	SUSIE: Now you're in fivey's.
14	C.U. OF ERIC'S FACE.	
15	C.U. OF SUSIE'S FACE.	
16	L.S. AS ERIC RUNS OUT ON PLAYGROUND BEHIND MERRY-GO-ROUND. SUSIE THROWS DOWN STONE AND RUNS TO SWINGS WHERE SHE SITS.	(B.G. OF ERIC AND SUSIE RUNNING ACROSS PLAYGROUND.)
17	C.U. OF ERIC'S FACE HALF-HIDDEN BEHIND MERRY-GO-ROUND.	
18	MCU OF SUSIE ON SWING.	SUSIE: Will somebody push me, please?
19	CU OF ERIC'S FACE REVEALING THAT HE IS AWARE THAT SUSIE IS TALKING TO HIM. HE SHAKES HIS HEAD "NO."	
20	M.S. OF SUSIE IN SWING	SUSIE: Will somebody push me, please?
21	CAMERA FOLLOWS SUSIE AS SHE CROSSES TO ERIC. ERIC COMES OUT BEHIND MERRY-GO-ROUND. THEY STAND IN FRONT OF EACH OTHER FOR SEVERAL SECONDS WITHOUT SPEAKING.	
22	C.U. OF SUSIE'S FACE AS SHE STUDIES ERIC. SHE LOOKS AT HIS EMPTY SLEEVES.	

SHOT	PICTURE	SOUND
23	C.U. OF ERIC'S FACE. HE LOOKS FROM SIDE TO SIDE.	
24	M.S. OF CLOSED GATE AT WALL.	
25	C.U. OF ERIC'S FACE LOOK- ING LEFT. HE LOOKS AT SUSIE.	
26	M.S. OF THE TWO. AS SUSIE SPEAKS, SHE RUNS BACK TO SWING AND SITS.	SUSIE: I climbed the wall.
27	C.U. OF ERIC'S FACE. HE FROWNS...A PUZZLED LOOK. HIS EXPRESSION ASKS A QUESTION.	
28	M.C.U. OF SUSIE ON SWING.	SUSIE: I live right across the street. Put some boxes against the wall and climbed over. I know your name.
29	M.C.U. OF ERIC	ERIC: No, you don't...it's Eric.
30	LOW ANGLE SHOT WITH ONE EMPTY SLEEVE IN FORE- GROUND AND SUSIE ON SWING IN B.G.	SUSIE: Why didn't you push me on the swing? (PAUSE) Ascard?
31	C.U. OF ERIC'S FACE. HIS EXPRESSION BECOMES OPAQUE.	
32	M.C.U. OF SUSIE ON SWING IN PROFILE. AS SUSIE SPEAKS, THE CAMERA DOLLYS BEHIND HER SHOWING ERIC SLOWLY WALKING TOWARD SWING.	SUSIE: My brother was here, he'd push me. All day if I wanted. He can do anything. Carve a three-link chain... out of one piece of wood. Skate fast as automobiles. Make...make flowers grow just by looking at them. He'd push me on the swing.

SHOT	PICTURE	SOUND
33	SLOW ZOOM TO FACE OF ERIC AS HE MOVES INTO SWINGS.	ERIC: Where is he?
34	M.S. OF BOTH IN PROFILE	SUSIE: I don't know... I just pretend. ERIC: Make-believe? SUSIE: I do make-believe a lot..do you?
	ERIC TURNS INTO CAMERA WALKS INTO M.C.U. WITH SUSIE IN B.G. THERE IS A SHORT PAUSE.	SUSIE: Do you know my name? ERIC: (SHAKES HIS HEAD) SUSIE: Guess....
35	ERIC TURNS TO FACE SUSIE AS CAMERA ZOOMS TO C.U. OF SUSIE'S FACE.	SUSIE: Who took your arms? Who cut them off?
36	M.S. OF ERIC FACING SWINGS	ERIC: Nobody...(PAUSE) Couldn't I be...born this way?
	SUSIE WALKS INTO SHOT WITH BACK TO CAMERA. WE CAN SEE ERIC'S FACE.	SUSIE: I wasn't. Nobody is born like that. ERIC: I was.
	SUSIE RUNS INTO CAMERA GRABBING SWINGS. SHE TURNS TO ERIC.	SUSIE: I'll push you on the swing.
37	C.U. OF ERIC'S FACE WHICH SAYS HE'D LIKE TO BUT HE CAN'T HANG ON TO THE SWING.	
38	C.U. OF SUSIE'S FACE AS HER EYES FIND THE EMPTY SLEEVES.	
39	HIGH ANGLE L.S. OF THE TWO AS SUSIE RUNS TO MERRY-GO-ROUND.	SUSIE: Sit on the merry-go- round and I'll give you a ride.
	SUSIE PUSHES THE MERRY- GO-ROUND AROUND FAST, THEN JUMPS ON.	

SHOT	PICTURE	SOUND
40	CAMERA BECOMES SUBJECTIVE. RIDING THE MERRY-GO-ROUND, WE SEE ERIC FLASH BY AS THE RIDE SPINS. THE MERRY-GO-ROUND SLOWS TO A STOP AS ERIC COMES INTO VIEW.	
41	MEDIUM ZOOM TO M.C.U. OF ERIC. HE IS SCOWLING.	
42	CAMERA DOLLYS IN FOLLOWING SUSIE WHO IS MOVING UP TO ERIC. CAMERA STOPS WITH A TWO SHOT OF ERIC'S FACE AND THE BACK OF SUSIE'S HEAD.	SUSIE: You don't like me... do you? ERIC: (SHAKES HIS HEAD) SUSIE: Yes, you do. ERIC: (NODS HIS HEAD YES)... but.
43	C.U. OF SUSIE'S FACE. SHE IS WAITING FOR HIS ANSWER.	
44	C.U. OF ERIC'S FACE.	ERIC: You shouldn't be here. They'll be coming out for me in a minute. If Mr. Swazy finds you here..they'll keep you in here.
45	L.S. FROM SWINGS AS SUSIE RUNS INTO SHOT SITTING ON SWINGS.	(SUSIE LAUGHS)
46	C.U. OF ERIC'S FACE. HE DOESN'T UNDERSTAND SUSIE'S REACTION.	
47	M.C.U. OF SUSIE ON SWING. HER HEAD LOOKS BACK AND OFF CAMERA TOWARD ERIC. SHE IS WAITING FOR HIM TO PUSH HER.	
48	C.U. OF ERIC'S FACE.	ERIC: Want me to push you. SUSIE: You can't.
49	L.S. OF SWINGS. SUSIE JUMPS OFF AND PUSHES IT HIGH AS ERIC WALKS CLOSER TO SHOT. ERIC LETS THE FAST-SWINGING SWING ALMOST HIT HIM. SUSIE RUNS TO WATER FOUNTAIN.	

SHOT	PICTURE	SOUND
50	FRONT-LOW SHOT OF SUSIE AT FOUNTAIN. SHE IS PEDALING THE WATER ON AND OFF.	SUSIE: I have some flowers at my house. ERIC: I have some too.
51	M.S. PROFILE AS ERIC WALKS INTO FRAME. SUSIE LOOKS AROUND ON GROUND FOR FLOWERS. WITH HIS FOOT ERIC EASES SUSIE'S FOOT OFF PEDAL SO HE CAN TURN WATER ON AND OFF.	ERIC: They're make-believe SUSIE: My mother lets me pick them. ERIC: I don't have a mother. SUSIE: I bet somewhere you could get arms. ERIC: None of us here have mothers...some do maybe. SUSIE: Maybe somewhere there's a place they can make arms for you. We could climb the wall and...
52	C.U. OF ERIC'S FACE	ERIC: They can't make arms.
53	E.C.U. OF SUSIE'S FACE. SHE LOOKS FIRST AT ERIC'S FACE, THEN AT HIS ARMS.	
54	L.S. OF THE TWO AS SUSIE RUNS TOWARD WALL AND FROM RIGHT TO LEFT IN FRAME.	
55	M.S. OF SUSIE RUNNING INTO CAMERA. SHE STOPS, TURNS, WAITS FOR ERIC WHO IS FOLLOWING.	SUSIE: Help me. ERIC: You don't have to go.
56	HIGH ANGLE FROM TOP OF WALL SHOWING SUSIE LOOKING UP. SHE CAN'T CLIMB WALL. ERIC EALKS INTO SHOT. AFTER A SECOND HE BENDS TO HIS KNEES, RESTING HIS HEAD AGAINST WALL.	ERIC: On my back.
57	M.S. BEHIND THE TWO AS SUSIE USES ERIC'S BACK TO CLIMB ON TOP OF WALL.	

SHOT	PICTURE	SOUND
58	HIGH ANGLE SHOT LOOKING DOWN TO A E.C.U. OF ERIC'S FACE.	
59	LOW ANGLE SHOT OF E.C.U. OF SUSIE'S FACE.	SUSIE: I'll come back.
60	HIGH ANGLE SHOT SAME AS SHOT 57. ECU OF ERIC'S FACE. HE LOOKS SAD... DOESN'T WANT HER TO LEAVE.	
61	LOW ANGLE SHOT OF M.C.U. OF SUSIE ON WALL. SHE LOWERS HERSELF SO ONLY HER HEAD IS VISIBLE.	SUSIE: I live right across the street.
	SUSIE DROPS OUT OF SIGHT.	
62	L.S. OF SUSIE RUNNING AWAY FROM WALL..ACROSS THE STREET. SHE RUNS TOWARD CAMERA AND PAST IT.	(SUSIE RUNNING)
63	SUSIE RUNS OUT OF TIGHT SHOT INTO L.S. INTO HOUSE.	
64	FROM THE TOP OF A STAIR-CASE, SUSIE RUNS UP THE STAIRS PAST THE CAMERA.	
65	M.S. OF SUSIE RUNNING INTO BEDROOM, STOPS SUDDENLY, LOOKS IN CORNER OF ROOM.	
66	C.U. OF BIG RAGGY DOLL WITH LONG ARMS.	
67	M.S. OF SUSIE WALKING CLOSER TO DOLL TOWARD CAMERA. SHE STOPS..TURNS AND CLOSES THE DOOR.. WAITS FOR NOISE OR RESPONSE FROM DOWNSTAIRS WHICH DOESN'T COME. TURNS, WALKS TOWARD CAMERA.	

SHOT	PICTURE	SOUND
68	M.S. LOOKING AT DOLL. SUSIE WALKS INTO SHOT AND SITS. SHE STUDIES THE DOLL'S ARMS. SUSIE LOOKS TOWARD DRESSER.	
69	C.U. OF SUSIE'S FACE AS SHE WALKS TO DRESSER, OPENS DRAWER, REMOVES SCISSORS.	
70	CAMERA PANS DOWN TO SCISSORS.	
71	L.S. OF SUSIE AT DRESSER. SHE CLOSES DRAWER, PICKS UP TWO SAFETY PINS, LOOKS TOWARD DOOR, THEN CROSSES TO DOLL.	
72	C.U. OF DOLL'S FACE.	
73	C.U. OF SUSIE'S FACE.	
74	M.C.U. OF SUSIE AND DOLL. SUSIE PUTS DOLL'S HAND IN HER OWN. SHE RAISES DOLL'S HAND TO SLAP HER OWN. SHE STARTS THE DOLL'S HAND DOWN INTO HER OWN.	
75	ERIC'S FOOT HITS THE FOUNTAIN PEDAL VERY HARD	(HEAR FOOT SLAP PEDAL, THEN WATER RUNNING.)
76	L.S. OF ERIC AS HE TAKES A DRINK. HE LOOKS AROUND. TURNS AND WALKS SLOWLY TO MERRY-GO-ROUND WHERE HE SITS.	
77	M.S. OF ERIC ON MERRY-GO- ROUND. WITH HIS FEET, HE PUSHES THE RIDE SLOWLY AROUND.	
78	SUBJECTIVE CAMERA RIDING THE SLOWLY-TURNING MERRY- GO-ROUND. AS THE WALL COMES INTO VIEW, A BOX COMES FLYING OVER WALL. THE RIDE STOPS QUICKLY AND THE CAMERA FRAMES WALL AS ANOTHER BOX COMES OVER.	

SHOT	PICTURE	SOUND
79	M.S. PROFILE OF ERIC ON MERRY-GO-ROUND. THE CAMERA PANS AS ERIC RUNS TO WALL WAITING FOR MORE BOXES.	(THE NOISE OF UNLOCKING GATE IS HEARD.)
80	C.U. OF ERIC'S FACE. HE IS AFRAID.	
81	C.U. OF GATE HANDLE BEING TURNED FROM OUTSIDE. THE GATE BEGINS TO OPEN.	
82	L.S. OF ERIC TIGHT AGAINST WALL ON LEFT OF FRAME, GATE TO RIGHT OF FRAME. MR. SWAZY ENTERS THROUGH GATE CARRYING TWO BOXES. ERIC IS TRYING NOT TO BE SEEN. THE GATE SLOWLY CLOSES BY ITSELF AS MR. SWAZY WALKS OUT OF FRAME.	
83	C.U. OF ERIC'S FACE. HIS EXPRESSION IS DESPAIR. HE WONDERS HOW SUSIE WILL GET OVER WALL NOW.	
84	L.S. HIGH ANGLE, SAME FRAMING AS SHOT 82. ERIC RUNS TO GATE AT RIGHT OF FRAME.	
85	M.S. OF ERIC AT GATE. WITH HIS BODY HE IS ABLE TO PUSH GATE OPEN. HE LETS IT CLOSE AGAIN, NOW REASSURED THAT SUSIE CAN ENTER THROUGH GATE.	
86	LOW ANGLE NEXT TO WALL. ONE OF THE BOXES IN FOREGROUND. ERIC CAN BE SEEN IN B.G. QUITE SOME DISTANCE. HE RUNS INTO CAMERA STOPPING AT BOX. HE KICKS IT OUT OF FRAME.	SUSIE: (FROM OVER WALL) Eric... Eric....

SHOT	PICTURE	SOUND
87	C.U. OF ERIC'S FACE.	SUSIE: Somebody took my boxes.
88	CAMERA ON M.C.U. FOLLOWS ERIC AS HE RUNS TO GATE. ERIC STOPS AT GATE, PUSHES IT OPEN WITH HIS FOOT. ERIC MOVES BACK AWAY FROM GATE.	(HEAR ERIC RUNNING)
89	M.L.S. BEHIND ERIC, CAMERA VERY CLOSE TO WALL. SUSIE FROM A DISTANT B.G. COMES THROUGH GATE. SHE IS CARRYING THE ARMS FROM HER DOLL.	
90	THE CAMERA BOOMS DOWN UNTIL AN EMPTY SLEEVE CAN BE SEEN. FRAME LEFT. SUSIE IS WALKING INTO SHOT.	SUSIE: Here they are.
91	M.S. PROFILE OF TWO FACING EACH OTHER. SUSIE HOLDS ONE UP TO HIS SHOULDER. THEN SHE BEGINS TO PIN IT ON. SHE HAS FINISHED PINNING ARMS	SUSIE: Hold still...they fit real good..there..do they work? Move them.
92	C.U. OF ERIC'S FACE AS HE STUDIES HIS NEW ARMS.	ERIC: (SHAKES HIS HEAD)
93	M.S. PROFILE OF TWO	SUSIE: They won't go? ERIC: I...I don't know. If I tried them..maybe they wouldn't move. SUSIE: Try them. Try them.
94	ERIC MOVES OUT OF FRAME.	ERIC: I'll just...keep them for awhile. SUSIE: They look real good.
95	M.S. OF ERIC WALKING AWAY FROM CAMERA. WE SEE BOTH ARMS HANGING FROM HIS SHOULDERS.	SUSIE: They look better on you than they did on Elsa.

SHOT	PICTURE	SOUND
	ERIC TURNS AS CAMERA ZOOMS TO C.U. OF HIS FACE. HE SMILES.	
96	M.L.S. OF ERIC.	SUSIE: From here, they look just like anybody's arms. SUSIE'S MOTHER FROM ACROSS THE STREET: Susan.....
97	M.L.S. REVERSED, SHOWING MOST OF ERIC IN FOREGROUND INCLUDING ONE OF HIS ARMS. SUSIE RUNS INTO M.C.U.	SUSIE: (YELLING) Coming. SUSIE: Coming. I have to go. (PAUSE) They look nice on you. I'm glad you have arms now. You tried them? ERIC: I don't know. How do you try them?
98	M.S. PROFILE WITH GATE IN B.G. SUSIE RUNS TOWARD GATE.	SUSIE: You keep them till tomorrow. ERIC: Till tomorrow? SUSIE: See what happens. I gotta go. ERIC: Thanks. SUSIE'S MOTHER: Susan. SUSIE: Thank Elsa... (YELLING) Coming. I'll come back tomorrow.
99	C.U. OF ERIC'S FACE WATCHING SUSIE RUN OFF. ERIC TURNS QUICKLY TO MR. SWAZY, SPEARED BY A FEAR.	SWAZY'S VOICE: (YELLING) Eric. ERIC: Yes?
100	M.L.S. OF MR. SWAZY WALKING TOWARD CAMERA. ERIC IS UNSEEN.	SWAZY: Who was that kid that just left? Is she one of our kids?
101	SUBJECTIVE CAMERA AGAIN FROM HIGH ANGLE AND DOLLYING INTO ERIC LOOKING AT LENS	ERIC: (SHAKES HEAD NO)

SHOT	PICTURE	SOUND
102	LOW ANGLE OF M.C.U. OF SWAZY.	SWAZY: You better get inside.
103	THE CAMERA FOLLOWS SWAZY AS HE WALKS PAST ERIC TO WALL WHERE HE PICKS UP BOXES, TURNS, AND HEADS INTO BUILDING. M.C.U. OF ERIC SHOWING ARMS. HE IS PUZZLED BECAUSE SWAZY DIDN'T NOTICE HIS ARMS. HE LOOKS AT HIS ARMS FOR A MOMENT.	SWAZY: Come on, Eric.
104	C.U. OF ERIC'S FACE. HE TURNS--LOOKS AT SWING. HE WALKS AWAY FROM CAMERA TO SWINGS WHERE HE STOPS AS IT HE WILL SIT DOWN.	
105	M.C.U. OF ERIC FRAMED BY SWING CHAIN. SUDDENLY A HAND ENTERS FRAME RIGHT GRABBING SWING CHAIN. ERIC IS STARTLED. HE TURNS QUICKLY.	SUSIE: I got to have 'em back.
106	M.S. OF TWO BY SWING.	ERIC: What? SUSIE: You hafta give me my arms back.
107	C.U. OF ERIC'S FACE WITH PUZZLED LOOK.	ERIC: Give them back? SUSIE: I have to put 'em back on Elsa..my mother's mad. (PAUSE) You think I gave you her arms for keep? ERIC: You gave them to me. SUSIE: No...I want them back. I only gave you them for fun, not for real.
108	L.S. OF ERIC RUNNING INTO CAMERA. SUSIE RUNS AFTER HIM.	SUSIE: I'll tell my mother.

SHOT	PICTURE	SOUND
	BOTH ARE IN M.C.U. SHOT	SUSIE: They're no good to you anyway. They just hang there. A halloween suit.. that's what they are. They're just pretend arms, and I want 'em back.
	ERIC TURNS QUICKLY.	ERIC: No!
109	E.C.U. OF DOLL'S HAND AS IT FLIES TO THE FACE OF SUSIE. CAMERA HOLDS ON HER FACE. SHE IS STARTLED. SHE SLOWLY BEGINS TO CRY.	
110	C.U. OF ERIC'S FACE. HE IS CONFUSED BY THE ACCIDENT.	
111	M.L.S. PROFILE AS SUSIE SLOWLY WALKS TOWARD CAMERA. ERIC MOVES TO HER STOPPING HER IN A M.C.U. PROFILE.	ERIC: Take them.
	SUSIE UNPINS THE ARMS.	SUSIE: We shoulda played something else...She wasn't old...Elsa was a new doll. My mother's mad.
	SUSIE HAS THE ARMS OFF.	
112	C.U. OF SUSIE'S FACE WITH TEARS.	
113	C.U. OF ERIC'S FACE---HE'S SCOWLING.	
114	M.L.S. OF THE TWO--AFTER A SHORT PAUSE, SUSIE RUNS OUT THROUGH GATE.	
115	LOW ANGLE OF ERIC'S LEGS. HE IS STANDING ON HOPSKOTCH GAME. HE JUMPS THROUGH IT ONCE. WE CANNOT SEE HIS SLEEVES. ERIC MOVES TO THE FOREGROUND OF THE SHOT. SUDDENLY HIS JACKET FALLS TO THE GROUND. HE KICKS IT OUT OF HIS WAY AND JUMPS TO THE FAR END OF THE HOPSKOTCH GAME. THE CAMERA ZOOMS SLIGHTLY, CENTERING ATTENTION ON THE STONE. ERIC'S HAND REACHES DOWN AND PICKS IT UP.	

SHOT	PICTURE	SOUND
116	L.S. FROM HIGH ANGLE REVEALS ERIC HAS TWO ARMS. HE HOLDS STONE. WEIGHING IT IN HIS HAND. THEN RUNS SLIGHTLY LEFT AND TOWARD CAMERA. HE STOPS, THROWS STONE OVER WALL.	
	SWAZY APPEARS AT DOOR OF BUILDING.	SWAZY: Eric...you better get in here..your mother will be leaving soon.
117	E.C.U. OF PROFILE OF ERIC'S FACE FRAMED LEFT WITH SWAZY MOVING TOWARD GATE FRAME RIGHT. ERIC MOVES TO SWING WHERE HE PUSHES IT AS HARD AND HIGH AS HE CAN.	ERIC: I'm coming.
118	SLOW FOLLOW ZOOM ON ERIC AS HE MOVES INTO BUILDING. HE IS SWINGING HIS ARMS RAPIDLY. SWINGING THROUGH THE SHOT IS THE SWING. AS THE SWING DIES DOWN, ERIC HAS DISAPPEARED INTO BUILDING.	SUSIE: (YELLING FROM OFF CAMERA) Eric...the gate's locked....Eric...
	FADE TO BLACK	

APPENDIX B

NOW I'M IN FIVEY'S

A one-act play by E. P. McCoy

(THE CURTAIN OPENS ON THE PLAYGROUND-SECTION OF AN ORPHANS' "HOME". A BUTTERCUP RIGHT. MONKEY BARS REAR RIGHT. SWINGS. A SLIDING-BOARD. A DRINKING-FOUNTAIN WITH A FOOT PEDAL. A SEVEN-FOOT STONE WALL RUNS DIAGONALLY CENTER REAR TO OFF-STAGE LEFT.)

(IT IS LATE AFTERNOON.)

(KIDS, DRESSED IN THE UNIFORM OF THE "HOME" ARE BALLETTING THROUGH MANEUVERS ON THE APPARATUS: AND IN THE CENTER, A GROUP OF THREE ARE PLAYING HOPSCOTCH.

1 KID: You stepped on the line.

2 ANOTHER: I did not.

3 KID: You did. I saw you.

4 ANOTHER: I did not step on the line. (TO A THIRD KID.) Did I step on the line?

5 KID: Look, you can see the chalk's erased away.

6 THIRD KID: I saw you. You stepped right here.

(A BOY WHO HAS NO ARMS COMES ON HESITANTLY. HE IS WEARING THE UNIFORM OF THE "HOME." HE IS JOE. HE STANDS NEAR THE BUTTERCUP AND WATCHES THE HOPSCOTCH GAME.)

7 ANOTHER: I did not. I---

(A CLOCK STARTS STRIKING OFF-STAGE. ALL FREEZE, TURN, LOOK OFF RIGHT, THEN SCAMPER OFF GAILY WITH AD LIBBED SHOUTS, LEAVING A LARGE COLORED MARKER IN THE HOP-SCOTCH PATTERN.)

(JOE WALKS SLOWLY IN THE DIRECTION THE OTHER KIDS HAVE EXITED. STOPS, TURNS BACK TO PLAYGROUND. HE GOES TO BUTTERCUP, KICKS IT GENTLY: WALKS TO WATER-FOUNTAIN, PRESSES FOOT-PEDAL, DOESN'T DRINK.)

(SUDDENLY HE COMES QUICKLY DOWN TO HOPSCOTCH PATTERN. STOPS. THEN HE STARTS TO HOP THROUGH IT. A GIRL IN A BRIGHT PRINT DRESS APPEARS ATOP THE WALL. HIS BACK IS TOWARD HER. WHEN HE GETS TO THE END OF THE HOPSCOTCH PATTERN AND DOES THE "TWIST-AROUND", SHE HAS DROPPED DOWN TO THE GROUND. HE SEES HER, FREEZES. SHE SKIPS OVER TO THE HOPSCOTCH PATTERN; PICKS UP THE MARKER, HOLDS IT UP...)

8 MEG: Now you're in Fivey's.

(JOE RUNS BEHIND THE BUTTERCUP. JUST HIS HEAD STICKS OVER THE TOP.)

9 JOE: I'm not in Fivey's. I never played before. How could I be in Fivey's at the beginning?

10 MEG: The stone was there (POINTS) in Fourey's. You didn't step on the line. I watched. Now you're in Fivey's. Right?

(SHE LAUGHS MERRILY, TOSSES STONE DOWN, RUNS OVER TO A SWING. SHE SITS ON IT.)

11 JOE: I ain't.

(THE KIDS COME BACK ON QUICKLY AND DASH THROUGH EXERCISES ON THE APPARATUS.)

12 MEG: Will somebody push me, please? (TO A BOY.) Will you?

BOY: Who wants to push a girl on a swing?

(HE POINTS TOWARD BUTTERCUP WHERE JOE IS STILL HIDDEN, WITH JUST HIS FACE EXPOSED.)

13 BOY: Let Joe.

14 ANOTHER: Let Venus push you.

(ALL LAUGH.)

15 MEG: I'm asking you.

16 JOE: I wouldn't! I----

17 KID: Let's see Joe do it with his head or with his feet. (LAUGHS.)

18 ANOTHER: Go on. Get him to push you.

19 MEG: I'm asking you.

20 KID: We ain't got time.

(CLOCK STARTS TO STRIKE OFF.)

21 MEG: It doesn't take----

22 ANOTHER: Look at the time!

(ALL STARE OFF.)

23 KID: The Clock! It's a quarter of.

24 A GIRL: Last one to the dining-hall's a jerk.

(THE KIDS DASH OFF SHOUTING. MEG AND JOE STAY.)

25 MEG: Don't you go too?

26 JOE: How'd you get in the Parneyhome? Who are you? You don't belong here. (PAUSE.) Are you new?

27 MEG: I'm Meg.

28 JOE: You don't belong to Parneyhome?

29 MEG: I live across the street.

30 JOE: How'd you get in?

31 MEG: Climbed the fence.

32 JOE: (LOOKS AT WALL.) That fence?

33 MEG: It isn't high. I piled boxes that I got from Katzman's. (GETS OFF SWING, GOES TO BUTTERCUP.)

34 JOE: Why?

35 MEG: Did you ever live across the street from a wall?

36 JOE: No. No. I never lived across the street from anything. Always here.

37 MEG: Especially a wall that has a playground on the other side? You oughta leave the gate open, so kids could come in.

38 JOE: Jake has the key. He keeps it locked.

39 MEG: Why does he?

40 JOE: I don't know. So we won't get out, I guess.
I don't know why.

41 MEG: You wanna get out?

42 JOE: I don't know. (PAUSE.) No. I don't.

43 MEG: You ever been out?

44 (JOE SHAKES HIS HEAD "NO.")

45 MEG: Never to the street? To school?

46 JOE: School's here.

47 MEG: But I see the kids come out every day.

48 JOE: Not me. (LOOKS DOWN.) I stay here.

49 MEG: Why? (NO ANSWER.) Why?

50 JOE: Because. I don't know. Shut up.
(MEG GOES BACK TO SWING, SITS.)

51 MEG: Why wouldn't you push me on the swing?

52 JOE: Who wants to push a girl on a swing?

53 MEG: Ascared?

54 JOE: No, not ascared.

55 MEG: Ascared of swings, or girls?

56 JOE: No, not ascared of anything.

57 MEG: (HANGS HER HEAD BACK AND LOOKS UP AT TOP OF
SWINGS.) My brother were here, he'd push me. All
day long if I wanted.

58 JOE: Your brother?

59 MEG: He can do everything. Carve a three-link chain.
Out of one piece of wood. Skate fast as automobiles.
Make--make flowers grow by lookin at them.

60 JOE: (COMING FROM BEHIND BUTTERCUP.) What's his
name?

- 61 MEG: He takes me to a playground up the street.
Twice as big as this. He pushes me on swings and----
- 62 JOE: Why isn't he here? Why didn't he climb into
the playground and boost you over?
- 63 MEG: I came by myself.
- 64 JOE: If I were someone's brother, I wouldn't stay
outside. I'd be in here with you and push you on the
swing. What kind of a brother do you have? What's
his name?
- 65 MEG: He hasn't any name.
- 66 JOE: No name?
- 67 MEG: (SIGHS.) I just pretend him.
- 68 JOE: Make-believe?
- 69 MEG: I call him Joe--but not out loud.
- 70 JOE: (WONDER.) That's my name. Joe.
- 71 MEG: (SOFTLY.) Who took your arms? Who cut them off?
- 72 JOE: Nobody. Nobody did. Couldn't I be--born this
way?
- 73 MEG: I wasn't. Nobody I know was born like that.
- 74 JOE: You were born like you. I was born like...
(LOOKS AT HIS SHOULDERS.)...like me.
- 75 MEG: I don't believe it.. You had arms once, I bet.
- 76 JOE: Get out of here.
- 77 MEG: (OFFERING.) I'll push you on the swing.
- 78 JOE: I can't hold on.
- 79 MEG: Sit. Sit on the buttercup. I'll give you a
ride.
- 80 JOE: Go out. You don't belong in this playground.
Jake better not find you here.
- 81 MEG: You don't like me, do you?
- 82 JOE: No, I don't like you.

83 MEG: Yes, you do.

84 JOE: No, I don't.

85 MEG: Yes, you do.

86 JOE: Yes, I do. Only---only---

87 MEG: Only what?

88 JOE: I don't like you. You shouldn't be here.
(LOOKS OFF RIGHT.) They'll be coming out to look
for me another minute. I should be in. They have
to feed me.

89 MEG: I feed our Sport at home. It's time he had
his supper.

90 JOE: Go on. Go feed him. If Jake finds you here,
they'll keep you in the home.

91 MEG: I like it here.

92 JOE: You wish I'd push you on the swing, don't you?

93 MEG: You couldn't.

94 JOE: Climb back over the fence. Go home.

95 MEG: I can't. There aren't any boxes on this side.
It's too high on this side.

96 JOE: This side. A wall's the same high on both
sides, isn't it?

97 MEG: (SHAKES HER HEAD.) I got boxes on the other
side, from Katzman's.

98 JOE: If I had arms I'd climb it. I'd climb it and
wouldn't need no boxes. I'd push you on the swing
too. So high you would get scared and tell me stop.

99 MEG: What would you do if you had arms?

100 JOE: I'd drop things. So I could stoop...and pick
'em up. (PAUSE) What would I do!

101 MEG: Would you come out? And I'd show you the other
kind of buttercups? Flowers?

102 JOE: We have them here.

103 MEG: ---and you'd pick a bunch with me for my mother
and your mother--

104 JOE: I don't have a mother.

105 MEG: I bet somewhere you could get arms.

106 JOE: Most of the kids here don't have no mothers.

107 MEG: Somewheres there's a place they make arms and
you could get a pair. We could climb the wall and--

108 JOE: There aren't any boxes on this side.

109 MEG: You could climb over by yourself you said,
if you had arms..

110 JOE: They can't make arms. Not real ones, Not arms
that move.

111 MEG: I have a doll. She's a big rag-doll. She's
got arms. Elsa. I think her arms would fit you.

112 JOE: Elsa?

113 MEG: I could get them. I'd get them for you.

114 JOE: Would they be real?

115 MEG: Elsa is. We'd play they were real.

116 JOE: If we could get them to stay on. What makes
arms stay on?

117 MEG: I'd sew them on, that's what. (TOUCHES HIS
SHOULDERS.) Right there. I'll bring a needle.
Some of mother's thread. I'll sew them on. They'll
stay.

118 JOE: When?

119 MEG: Tonight I'll do it. After supper.

120 JOE: You won't come back. Your mother won't let
you out.

121 MEG: I'll come right back. I'll bring the doll...
I won't wait till after supper.

122 JOE: Somebody'll take the boxes away to make a
potato-fire. You won't get in.

123 MEG: I will. I'll climb up some way.

124 JOE: Even if you don't. Even if the arms don't fit. Come back the next time he's got boxes, Katzman?

125 MEG: I'm coming back tonight. I'll bring the thread and needle. You wait.

126 JOE: If they fit.

127 MEG: They'll fit.

128 JOE: They'll look for me when it gets dark. But I'll be here. I'll hide behind the buttercup. Call out when you get back. Call "JOE"; I'll know it's you and I'll come out.

SHE STARTS OFF, TURNS BACK, RUNS, KISSES HIM. HE STANDS AS THOUGH HE WANTS TO TOUCH HIS CHEEK WHERE SHE KISSED IT, BUT SINCE HE HAS NO ARMS, HE RUBS THE CHEEK AGAINST HIS SHOULDER. MEG IS STOPPED BY THE WALL, CAN'T CLIMB UP IT. JOE GOES OVER, LEANS HIS HEAD AND SHOULDERS AGAINST IT.)

JOE: On my back. Up. Can you make it?

129 MEG: (GETTING UP.) You're not as high as Katzman's boxes.

130 JOE: Have you got a hold?

(SHE'S UP ON TOP THE WALL NOW.)

131 MEG: You wait.

132 JOE: I'll wait. (SHE DISAPPEARS.) Don't take too long.

133 MEG: (OFFSTAGE) I won't.

(JOE TURNS, WALKS. STOPS AT HOPSCOTCH PATTERN)

134 JOE: She said I was in Fivey's.

(HE STARTS TO HOP THROUGH IT. AS HE DOES, A BOX COMES HURTLING OVER THE WALL. HE FREEZES, STARES AT IT. ANOTHER BOX COMES OVER THE WALL. HE RUNS TO THEM, STANDS HELPLESS, LOOKING UP EXPECTING A THIRD.)

(CLANK OF A GATE OFF-STAGE. CLINK OF A BIG LOCK. JOE TURNS, LOOKS REAR RIGHT. JAKE SHUFFLES IN.)

135 JOE: Jake!

- 136 JAKE: Somebody left some boxes outside near the wall. Figured we could use 'em in the basement.
- 137 JOE: Jake. Jake, you didn't--lock the gate when you came in?
- 138 JAKE: Always keep the gate locked. That's my job, Joe.
- 139 JOE: Do you believe in miracles, Jake?
- 140 JAKE: They're looking for you, Boy. You wasn't in to supper.
- 141 JOE: I'm getting arms, Jake. I'm waiting here for them.
- 142 JAKE: Getting arms?
- 143 JOE: Yep.
- 144 JAKE: Where they--gonna come from?
- 145 JOE: Meg's bringing them. She's gonna sew them on.
- 146 JAKE: Sew them on? What you want with arms, Boy. Look. Two a them. All they do is push a broom, lock up doors.
- 147 JOE: I could play hopscotch--up to eighty's. You wouldn't have to put my shoes on in the morning.
- 148 JAKE: That's my job.
- 149 JOE: I could slap Atsie's face.
- 150 JAKE: That ain't no way a boy should want new arms.
- 151 JOE: How did it feel when you got yours, Jake?
- 152 JAKE: My arms? Well---I dunno. I kind of always had them. Far as I remember. Felt about the same to me as feet, I guess.
- 153 JOE: Do me a favor, Jake?
- 154 JAKE: I'd help you if I could. But I'm no hand at putting arms on people, Boy.
- 155 JOE: Leave the gate unlocked so she can come in?
- 156 JAKE: Who's coming in?
- 157 JOE: Meg. She has the arms.

158 JAKE: I gotta keep the gate locked. That's my job.

159 JOE: You can leave it open just this once?

160 JAKE: Wouldn't be much left for me to do, if I didn't keep the gates locked.

161 JOE: Unlock it, Jake!

162 JAKE: I can't. I wouldn't be able to sleep if I---

163 MEG: (OFFSTAGE.) Joe! Joe!

164 JOE: That's her. That's her! She's got the arms.

165 MEG: (OFFSTAGE.) Somebody took the boxes, Joe, I can't climb up.

166 JOE: (TO JAKE.) Open the gate, Jake! Let her in. Let her in Jake.

167 JAKE: I can't, I can't, Boy. I ain't allowed.

168 JOE: You're supposed to lock us in, not keep the people out.

169 JAKE: I can't. I can't do it, Boy.

170 JOE: Suppose she belonged here and----

171 JAKE: She don't, she's not---

172 JOE: Suppose she belonged here and was out there and wanted to come back in?

173 JAKE: I'd open up. I'd let her in, but---

174 JOE: She belongs here.

175 MEG: Joe! Can you hear me, Joe?

(JAKE FINGERS HIS KEY-RING.)

176 JOE: (RAISING VOICE TO MEG.) Go over to the gate. It's Jake. He'll let you in.

(JAKE WALKS OFF. JOE MOVES EXCITEDLY, GOES TO BUTTER-CUP. LIGHTS HAVE DIMMED, MEG RUNS IN. SHE HAS A DOLL IN ONE ARM, AND THE DOLL'S ARMS IN THE OTHER. SHE STOPS, LOOKS AROUND CONFUSED IN THE DARKENED PLAYGROUND.)

177 MEG: Joe. Joe?

178 JOE: You got them?

179 MEG: Where are you, Joe?

180 JOE: Over here. The buttercup. Watch you don't bump into a swing.

181 MEG: (MOVING TOWARD HIM.) I got them, Joe. I---
(BUMPS INTO BUTTERCUP.) Oh!

182 JOE: I told you watch out.

183 MEG: It's all right, just my knee. This is Elsa.
(KISSES DOLL QUICKLY, LAYS HER DOWN.) Here are the arms.

184 JOE: Will they fit? They look too small.

185 MEG: Over here. We'll try them on.

(SHE BRINGS HIM CLOSER TO THE WALL, WHERE A STREET LAMP FROM OUTSIDE GIVES A LITTLE MORE LIGHT. JOE STANDS STILL. MEG PUTS PINS IN HER MOUTH, HOLDS UP ONE OF DOLL'S ARMS TO HIS COAT SHOULDER. PINS IT. HOLDS UP THE OTHER, PINS IT. JAKE ENTERS.)

186 JOE: They fit.

187 MEG: It's dark. Hold still, Joe. Let me see.

188 JOE: They fit.

189 MEG: Hold still. Hold still and let me sew them on.

(JAKE SHINES A FLASHLIGHT. MEG SEWS QUICKLY. JOE STANDS LOOKING DAZEDLY AT HIS NEW ARMS. SHE FINISHES.)

MEG: (EXCITEDLY.) Do they work, Joe? Move them!
(PAUSE) Move them, Joe. Go on!

190 JOE: No.

191 MEG: They won't go?

192 JOE: (BEWILDERED.) I---I don't know. If I tried them---maybe they wouldn't move.

193 MEG: Try them. Try them. If they won't move, we'll sew them on again. A different stitch.

194 JOE: I'll just---keep them for a while. They look good.

- 195 MEG: They look real good. They look better on you than they did on Elsa.
- 196 JAKE: I'm locking up the gate.
- 197 MEG: I can't stay any longer, Joe. My mother said be in at eight. I gotta leave. (PAUSE) The arms won't move?
- 198 JOE: You're coming back?
- 199 MEG: (SHAKES HER HEAD "YES".) I'm glad we got the arms on. It was fun. (SHE PICKS UP THE DOLL.)
- 200 JOE: (TO HIMSELF.) Maybe they have to get to know you before they move.
- 201 MEG: (TURNS TO HIM; MILDLY ACCUSING.) You tried them?
- 202 JOE: I don't know.
- 203 MEG: You tried them and you didn't tell me? You been trying them all along?
- 204 JOE: How--how do you try them? I wished hard they'd move. I thought: Move, arms. They have to get to know you, I guess.
- 205 MEG: You keep them till tomorrow.
- 206 JOE: Till tomorrow?
- 207 MEG: See what happens. I gotta go.
- 208 JAKE: You better go before I lock the gate.
(MEG GRABS UP SEWING EQUIPMENT AND STARTS OFF.)
- 209 JOE: Thanks for the arms.
- 210 MEG: (OVER HER SHOULDER.) Thank Elsa. I'll come and play again.
(SHE GOES OFF. JAKE STARTS TO FOLLOW.)
- 211 JOE: Whattaya think, Jake?
- 212 JAKE: (UNCOMFORTABLE: HE TURNS.) Prettiest arms I ever seen.
- 213 JOE: Jake. I tried. They won't move.

214 JAKE: (HELPLESS.) Won't, huh?

215 JOE: I never believed things before, Jake. I never believed in arms or going out, or nothing. Till she said she had a doll with arms my size. Even then I didn't want to. I didn't want no doll's arms. Then she said she'd sew them on. Sew arms on me!

216 JAKE: She did. She kept her word. You oughta---

217 JOE: Do you know all the things I've thought since just an hour ago?

218 JAKE: Just having them there to look at---Even if they won't work...that's something, Joe.

219 JOE: It ain't. It ain't nothing. (PAUSE.) You think I only played? You think I played at arms like kids play House?

220 JAKE: It's the best way, Joe. Like I said, you----

221 JOE: I woulda climbed the wall. I woulda pushed her on the swing. I woulda pointed (THROWS HIS HEAD UP TOWARD THE SKY.) there---that star. You see it, Jake?

222 JAKE: Which one?

223 JOE: The one that's next to the bright one--near those four there, about a foot above the tower. See it?

224 JAKE: (HE DOESN'T.) Why---yep. I see the one you mean.

225 JOE: You don't. I need a hand to point it out. But I'd a given that to her.

226 JAKE: Given her a star?

227 JOE: That's not all. I would have carved a three-link chain. Outa one single solitary piece of wood.

228 JAKE: You would?

229 JOE: ---I woulda been Joe---

230 JAKE: You are Joe. Anything else is wrong, but still you're----

231 JOE: ---Her brother. She wouldn't have to pretend.

232 JAKE: (AT LOSS.) Well----

233 JOE: ---If the arms was real. They fit. But they aren't real.

234 JAKE: I think they are! I think you gotta give those arms a chance.

235 JOE: If they don't work, it's like a suit you'd wear on Halloween.

236 JAKE: They're real. I tell, Boy..those arms are real.

(JOE LOOKS AT JAKE FOR A LONG MOMENT; THEN LOOKS OUT TOWARD STREET-LAMP.)

237 JOE: Don't lock the gate yet, Jake.

238 JAKE: I gotta lock it soon.

239 JOE: I'm going out. I'm going out. I wanna find her, I wanna tell her---

240 JAKE: Now, Joe! You can't do that. I gotta lock the gate. I---

241 JOE: If you lock it, Jake, I'll climb the wall.

242 JAKE: You can't do that! You---

243 JOE: You mean I can't--my arms-won't-work?

244 JAKE: I mean you can't---you-ain't-allowed.

245 JOE: You lock the gate, and I'll climb it, Jake.

246 JAKE: I'll lock the gate---when you get back.

(JOE RUNS OFF. JAKE STOPS AND PICKS UP BOXES. LOOKS UP FOR THE STAR JOE HAS POINTED OUT.)

(MEG RUSHES ON, EXCITED, OUT OF BREATH.)

247 MEG: Where is he? Where's the boy?

248 JAKE: You mean where's Joe?

249 MEG: Where's Joe?

250 JAKE: He left a star for you. It's the one right up there near---

251 MEG: I don't want any stars. I played enough. I want to talk to the boy.

- 252 JAKE: Joe's out. He just went out.
- 253 MEG: Out there? He isn't out. He said he never went out. (EYES JAKE SUSPECIOUSLY.) You made him go to bed, I bet. (JAKE SHAKES HEAD "NO".) He's hiding behind the buttercup! (SHE RUNS TO IT, BUT JOE ISN'T THERE.)
- 254 JAKE: He's out.
- 255 MEG: (STILL NOT BELIEVING HIM) Joe! Joe!
- 256 JOE: (OFFSTAGE) Don't yell so loud.
- 257 MEG: Joe! You are out! I gotta tell you----
- 258 JOE: (OFFSTAGE.) I'm coming in.
- 259 MEG: (TO JAKE.) He did go out.
- 260 JAKE: This time I'll lock that gate for sure.
- 261 MEG: Not yet! (JOE ENTERS.) Joe. You'll have to give the arms back.
- (JAKE STOPS, TURNS.)
- 262 JOE: Give them back?
- 263 MEG: I have to fix my doll, my mother's mad.
(PAUSE) You think I gave you Elsa's arms for keeps?
- 264 JOE: You sewed them on.
- 265 MEG: They're only basted really. I can get them off in no time.
- 266 JOE: No.
- 267 MEG: I want them back! I only gave them to you in fun. Not for keeps!
- 268 JOE: No.
- 269 MEG: I'll call my mother.
- 270 JOE: Call your mother. Call the whole damn world. Call Jake. These arms are mine.
- 271 MEG: They're no good to you. They only hang there. A halloween pretend. I want my Elsa's arms ba---

(HE SLAPS HER FACE. THEY BOTH STAND STILL, THEN MEG BEGINS TO CRY. JOE STARES AT HIS ARMS. MEG TURNS, STARTS OFF, JAKE STANDS NOT SURE HE HAS SEEN RIGHT.)

272 JOE: Here, Meg. (MEG STOPS.) Here. (SHE TURNS AROUND.) Come back. They're yours. They belong to you. Stop crying. (KISSES HER.)

273 MEG: (WIPING TEARS AND HER NOSE.) We shoulda played something else. (SHE IS PULLING OUT STITCHES NOW.) She wasn't an old doll---Elsa---she was new. My mother's mad.

274 JOE: Stop crying. They're yours. Go on and sew them back on Elsa. Go on. (SHE TAKES THE ARMS AND TURNS TO GO.) I don't need them any more. I don't. Quit bawling. Go on.

(MEG GOES OFF. JAKE SHAKES HIS HEAD, FOLLOWS HER. JOE LOOKS DOWN AT HIS EMPTY SLEEVES, WALKS OVER TO THE HOPSCOTCH PATTERN, STARTS TO HOP THROUGH IT. WHEN HE GETS TO THE END OF IT, HE DOES THE "TWIST-AROUND", AND WHEN HE DOES, HIS JACKET SWIRLS OFF AND HE HAS HIS OWN ARMS BENEATH IT. HE LOOKS FIRST AT ONE, THEN AT THE OTHER. SMILES. STOOPS DOWN AND PICKS UP HOPSCOTCH MARKER. HE WEIGHS IT ONCE IN HIS HAND, THEN TOSSES IT LIGHTLY OVER THE WALL...)

275 JOE: Now I'm in Fivey's.

CURTAIN

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