

OTHER TIMES, OTHER PLACES

An Original Ninety Minute Drama for Television

Thesis for the Degree of M. A.

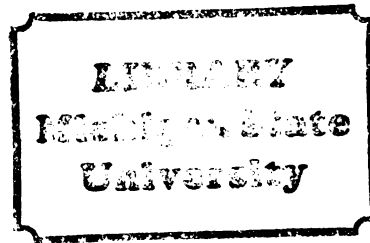
MICHIGAN STATE UNIVERSITY

Thomas Liobig Turk

1959

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An Original Ninety Minute Drama for Television

By

Thomas Liebig Turk

AN ABSTRACT

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

MASTER OF ARTS

Department of Television, Radio, and Film

1959

Approved

Roger M. Busfield

G117811

AN ABSTRACT

THOMAS LIEBIG TURK

Other Times, Other Places is an original drama for television of some ninety minutes in length. While the play itself is of primary concern, the thesis includes a discussion on the dramatic form for the theatre and for television. There is also a preface to the play and a section devoted to some of the problems faced in the actual writing of the drama.

In the opening chapter observations are made on some relationships between the dramatic form for the theatre and for television, on the basis of a survey of selected literature. Although television is much younger than the theatre, the new medium or art form is developing new concepts and applying older ones in new ways. To gain a better understanding of any art requires some investigation into the traditions surrounding its development. Where the dramatic form, the playwright and television are concerned such an investigation becomes even more important because of the constant demand for new material.

The need to fill time is not reason enough to write a dramatic script, however. There must be some personal drive to express an idea. As a play, Other Times, Other Places is an attempt to look into the future, based on the proposition that our past deter-

mines the present and thus the present determines what our future holds.

In this century mankind has developed nuclear weapons so terrible that he is faced with possible extinction. Other Times, Other Places considers the possibility that man will have to live with the horror he has created. The story also deals with man's efforts in finding a way back from the near destruction to a better way of life. But here there is irony because there is no absolute.

Dealing with such a theme necessarily creates many problems because it is an unfamiliar subject. Aside from all scientific considerations and the need to relate the theme in some manner, the principle of telling a believable story about "real" people still remains uppermost for the playwright.

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CHAPTER I

SOME RELATIONSHIPS BETWEEN THE DRAMATIC FORM
FOR THE THEATRE AND FOR TELEVISION

Introduction

For thousands of years there was only one dramatic medium -- the stage. During the twentieth century alone, however, three additional dramatic media have developed. First came the motion picture, then radio. As the science of electronics progressed, the visual aspects of the motion picture were "married" to the transmission characteristics of radio. "The physical limitations of each of the . . . media has demanded that new techniques be created and mastered in order to relate a story dramatically to its fullest effect."¹

Of the three newest dramatic media, television seems more closely related to the stage or theatre. As a matter of fact, one of the problems which faced television in its early years was the tendency for people to look upon television as an extension of the stage.² Even though the possibilities of television are recognised

¹Roger M. Busfield, Jr., The Playwright's Art (New York: Harper and Brothers, Publishers, 1958), p. 5.

²Richard Hubbell, Television Programming and Production (3d ed. rev.; New York: Rinehart and Company, Inc., 1956), p. 16.

to a greater extent today, much research and experimentation needs to be undertaken to discover more fully the characteristics of the medium.

From the standpoint of dramatic form, it would seem necessary to consider the relationship of television to the stage. One method of studying this relationship would be to survey selected literature concerning the dramatic form for television and theatre. This would enable one to discern what various writers have said in regard to the similarities and differences of the two media.

Many persons agree with Richard Hubbell that television is becoming an art. If this is so, then it would seem worthy to study the conventions of television and to evaluate what has been done in order that some plan can be formulated for the future.³ Roger Busfield says that each of the dramatic media, including motion pictures and radio, has peculiar traits and limitations. "A thorough knowledge of each of them [the dramatic media] is essential in order to use them to their fullest effect." Concerning the dramatic form, he adds that "the task of telling a compelling story about vital people remains unchanged from one medium to another."⁴

It should be noted that a survey of television and theatre literature to determine similarities and differences between the two media could conceivably reach rather large proportions. In

³Ibid., p. 25.

⁴Busfield, op. cit., p. ix.

order to prevent an unmanageable situation, the literature surveyed in this work was "selected." The bases of selection were made using the following criteria: (1) the literature available at Michigan State University and DePauw University, and (2) the literature recommended by other writers dealing with the dramatic form for television. Concerning the second basis of selection, the writer was guided primarily by the recommendations of Gerald Beckwith in that portion of his unpublished Master's thesis dealing with "a review of the literature."⁵ Many of the books included were ones which also proved valuable to other Michigan State graduate students writing creative theses in the field of speech.⁶

⁵Gerald C. Beckwith, "An Analysis of the Problems Involved in the Adaptation of August Strindberg's The Father for Television" (unpublished Master's thesis, Department of Speech, Michigan State College, 1954), pp. 3-6.

⁶Gary Gumpert, "The Problems Involved in the Television Adaptation of Katherine Anne Porter's Noon Wine" (unpublished Master's thesis, Department of Speech, Michigan State University, 1956).

Sister Kevin Marie I.H.M. (Hannon), "An Adaptation of The Necklace for Television" (unpublished Master's thesis, Department of Speech, Michigan State University, 1956).

Some Comparisons Between the Theatre and Television

Conventions

Tradition is an important element in the theatre. If one accepts the proposition that television drama has its roots in the theatre, along with motion picture and radio dramatic forms, then it seems proper to give some of the background surrounding the tradition of the dramatic form as it concerns television. In doing this, it might be well to keep in mind that television drama's existence is infinitesimal when one remembers that drama for the stage is as old as man's first crude attempts at social interaction in tribal society thousands of years ago.⁷

Some remarks by Richard Hubbell hold at least part of the answer in getting to the basic dramatic relationship between television and theatre.

The modern theater -- as we know it today -- came into being during the Restoration in England. It makes use of a number of "theatrical" conventions, the acceptance of which is necessary on the part of the audience. Every art has certain conventions which are acceptable to the public. In viewing a motion picture we accept as real the illusion of reality induced by moving shadows on a screen. Television, which gives promise of becoming a new art form, has not yet produced any established and universally accepted conventions and only a few satisfactory techniques. Perhaps this is a good thing, for it gives us a chance to evaluate what has been done so far and to do plenty of advance planning and theorizing. This, plus the fact that our civilization is highly receptive to new arts, should result in the early maturity of television.⁸

⁷Busfield, op. cit., pp. 1-3.

⁸Hubbell, op. cit., p. 25.

Hubbell's comments contain several implications concerning television. The medium is mentioned as becoming a new art form, although Hubbell seems to indicate that television has a good bit of ground to cover before it can truly be accepted as an art. But more importantly, he speaks of "conventions" which must be acceptable to the public. He also says that in every art there are certain conventions which are acceptable to the public.

In literary terms a convention is, in the broad sense, everything that has come before in literature which has set up certain attitudes within a writer which in turn influences his work. For example, many of the "lost generation" writers, such as Hemingway and Faulkner, were influenced by T. S. Eliot.⁹ Eliot was influenced by the French symbolists and various metaphysicians,¹⁰ who were influenced by . . . and so forth, clear back to the beginning. But what does all this mean? As Francis Fergusson says, if one is to understand the written play which comes down to the present it is necessary to try to regain the perspectives of "the myth, of the rituals," the habits of thought and feeling which constituted the traditional wisdom of the race. "The analysis of the play leads to an analysis of the theater in which it was formed."¹¹

⁹Malcolm Cowley, Exile's Return (Compass Books edition; New York: The Viking Press, 1956), pp. 109-115.

¹⁰Lillian Herlands Hornstein et al., The Reader's Companion to World Literature (New York: The Dryden Press, 1956), p. 145.

¹¹Francis Fergusson, The Idea of a Theater (Princeton, New Jersey: Princeton University Press, 1949), p. 32.

If the above is true for fiction, for the theatre, or for an individual play, then the general concept of convention might hold true for television, not only as a medium, but also for the dramatic form common to the medium.

In The Age of Television, Leo Bogart states that for many years the rise of television as a medium was primarily technical.¹² In recent years social influences have been at work which have helped make television what it is today. The whole technological development of the United States is an influence which has brought about many changes in the economy and in the type of life Americans lead. Among the many factors involved, says Bogart, are more educational opportunities, higher income, and more leisure time. All these factors, along with the technological advances have created part of the television convention on a broad scale. Bogart gives some additional reasons for the rise of television in the following passage. Included are some implications concerning the television audience, a subject which will be discussed later.

The rise of the mass media cannot be explained merely as an effect of the growth of . . . leisure time. There has also been a reciprocal effect. The mass media have themselves spread popular awareness of what constitutes a good life. By making the good life familiar, they have made it possible (as well as desirable) for the great masses of people. They have offered glimpses of a life apart from work, a life more genteel or interesting than most of the audience knows firsthand, but one into which it can readily project its imagination. To varying degrees, people model themselves after the idealized characters who figure

¹²Leo Bogart, The Age of Television (New York: Frederick Ungar Publishing Co., 1956), chap. 1.

in TV or film dramas, in magazine short stories and in cigarette ads. The mass media have thus supported a system of values which encourages striving for greater achievement, which is expressed in more wealth and more leisure.¹³

What Bogart says in The Age of Television shows the inter-relationship of the broad television convention. Since television drama has grown up with the general traditions surrounding the medium, the dramatic form is naturally a part of the total television convention. However, the dramatic form is not native to television. The conventions which support drama today go back thousands of years.¹⁴ Through the dramatic form, television, as well as motion pictures and radio, has its background firmly rooted on the stage. This is evidenced by the fact that many people thought of television as an extension of Broadway in the early years of the medium.¹⁵ Some of the first television dramatic presentations were the result of putting a camera on a stage or in a theatre and following the action which took place.

There were few attempts to write exclusively for television in the early years of its development because writers were not acquainted with the medium.¹⁶ Even when television, as a vehicle for drama, began to be recognized for its potentialities the dramatic

¹³Ibid., pp. 6-7.

¹⁴Busfield, op. cit., pp. 1-4.

¹⁵Hubbell, op. cit., p. 16.

¹⁶William L. Stuart, "Writing for Television," Radio and Television Writing, ed. Max Wylie (Rev. ed.; New York: Rinehart and Company, Inc., 1950), pp. 485-486.

productions, for the most part, were cut-down versions of comparatively well-known plays. And, as a result, "those who were preparing scripts were constantly being forced to maintain a structure largely conforming to the theatrical pattern in which the play was originally written."¹⁷

Since the form of dramatic art has primarily come down to the present through the theatre, it would be well to begin to note some of the similarities and differences between drama for the stage and for television.

The Dramatic Form

Paddy Chayefsky has said that "it is not accurate to compare the hour television drama with a stage play. They are each distinctive in approach and technique. But they are alike in the depth of theatrical thinking, and . . . a bit alike in construction."¹⁸ It is elementary that the theatre and television are alike in that they both use the dramatic form and dramatic material.¹⁹ That is, both media generally conform to William Archer's definition of dramatic as: "Any representation of imaginary personages which is capable of

¹⁷Werthington Miner, "Adapting the Story for Television," Radio and Television Writing, ed. Max Wylie (Rev. ed.; New York: Rinehart and Company, Inc., 1950), p. 447.

¹⁸Paddy Chayefsky, "Good Theatre in Television," How to Write for Television, ed. William I. Kaufman (New York: Hastings House, Publishers, 1955), p. 45.

¹⁹Strangely enough, or perhaps not, very little of the literature dealing with television even considers this and other common characteristics of the two media. A majority of the authors of playwriting books do, however.

interesting an average audience assembled in a theater."²⁰ Although the television audience does not sit assembled in Archer's meaning of a theatre, it would seem that the definition is still valid for the younger medium. The fact that TV and the stage alike use the dramatic forms of tragedy or serious drama, melodrama, comedy and farce also seems to indicate the validity of the definition.

The manner in which the forms can be presented also ties in here. Television and the theatre both employ representational and, occasionally, presentational styles of production. The representational style is primarily "stage-centered."²¹ That is, the action is usually thought of as being confined within rather definite limits of space, such as a room or a clearing in a forest. The action taking place on the theatre stage or the television "stage" is thus firmly oriented with some element of the setting. Most "realistic" plays fall into this category. With the presentational style, however, the plot and action is primarily primarily based upon some relationship of the performers to the audience.²² It is common with this style for the acting area to be vague and not well-defined. The TV and theatre versions of Our Town are good examples of this manner of presentation, as is the original television play The Grey

²⁰William Archer, Play-Making, A Manual of Craftsmanship (New York: Dodd, Mead and Company, 1934), p. 48.

²¹H. D. Albright, William P. Halstead, and Lee Mitchell, Principles of Theatre Art (New York: Houghton Mifflin Company, 1955), p. 252.

²²Ibid.

Nurse Said Nothing (Playhouse 90, November 26, 1959). Of course whichever of the two styles is used depends largely upon how the playwright conceives his work.

From the standpoint of the playwright, the play is written to be performed before an audience, regardless of style or presentation or whether it is for theatre or television. As Basfield has stated there are four dramatic media but only one dramatic writer. The writer for both television and the stage must be concerned with the essential elements of plot, characters, dialogue, theme, scenic effects and rhythm -- the six factors Aristotle said every good play must possess.²³

A Television drama does not always have a beginning, a middle and an end, even though Aristotle said every play should have them, too. The TV serial usually does not have a plot ending. The television "series" seems to come rather close to falling into the same category. Structurally, there appear to be many TV dramas which do not conform to Aristotle's idea.

Here then, one can start to see some of the differences between the stage and television. The characteristics of the television medium begin to create some new conventions. Chayefsky says, for instance, that his plays Marty and The Mother represent the sort of material that is best for television because:

They both deal with the world of the mundane, the or-

²³Aristotle, "The Poetic," European Theories of the Drama, ed. Barrett H. Clark (Rev. ed.; New York: Crown Publishers, 1947), p. 10.

dinary, and the untheatrical. The main characters are typical, rather than exceptional; the situations are easily identifiable by the audience; and the relationships are as common as people. The essence of these two lies in their literal reality. I tried to write the dialogue as if it had been wire-tapped. I tried to envision the scenes as if a camera had been focused upon the unsuspecting characters and had caught them in an untouched moment of life.

This sort of meticulous literalness is something that can be done in no other medium. On the stage, reality is a highly synthesized thing. The closest thing to reality I ever saw on the stage was in Death of a Salesman, but even this extraordinary play involved a suicide and an incident in which the son discovers his father in a hotel room with a woman other than his mother. These are excellent dramatic incidents, but they are not everyday occurrences in the life of the lower middle class. In writing the stage play, it is necessary to contrive exciting moments of theater. You may write about ordinary people, but the audience sees them in unordinary and untypical circumstances.²⁴

These "slice-of-life" plays, extremes from which Chayefsky seems to have emerged, often have no resolution or story endings. In Chayefsky's opinion -- at least in 1955 -- this type is best suited for television. The medium, he says, "does not do its best with dramas centered around a peak of tremendous crisis. Television is best suited to everyday crises through which the same depth of insight can be achieved, but without the excessive theatricality."²⁵ An argument can be made, however, for the proposition that the audience may not wish to identify itself with the situations and the characters.

But if what Chayefsky says is true, that television theatre

²⁴Paddy Chayefsky, Television Plays (New York: Simon and Schuster, 1955), p. 173.

²⁵Ibid., pp. 126-127.

needs more "television drama in depth" such as Marty and The Mother, then perhaps a new convention or tradition will evolve, if it has not already begun to do so. It may be that a new attitude or technique of understatement will be found which lends itself best for television. While one cannot say this with all certainty, there has been a strangely parallel situation which developed in the theatre.

Anton Chekhov, with his sincere sympathy for the poor and the oppressed, founded a theatre tradition in the 1890's when he began to write, utilising a technique of understatement, always avoiding "the big scene." His themes were handled with the utmost of simplicity and care.

This writer, and undoubtedly most critics, is not ready to equate Chayafsky with Chekhov. It is apparent, however, that both playwrights have written realistically about the problems of their societies, criticising them and pointing to the future. Both, too, are considered among the best in their areas of writing -- Chekhov for the stage, Chayafsky for television. Perhaps Chayafsky was himself prophetic when he said: "The theater and all its sister mediums can only be a reflection of their times, and the drama of introspection is the drama that the people want to see. It may seem foolish to say, but television, the scorned stepchild of drama, may well be the basic theater of our century."²⁶ Despite this utterance, however, Chayafsky has written little or nothing for television in more recent years, confining his efforts first on motion pictures, and now on the stage.

²⁶Ibid., p. 22.

Production

Getting down to some of the more noticeable areas of comparison, the next major step after a play is written -- and sold -- is the preparation and the actual production of the drama.

Playwright Rod Serling says that the average hour-long television drama is in rehearsal for eight or nine days. "This means a little over a week allotted to reading, staging, blocking, line learning, camera, dress rehearsals and, finally, production. Contrast this with a Broadway play that runs only twice as long as its television counterpart."²⁷

A related problem, concerning the presentation of television drama, is the illusion of continuous performance. For example, Beckwith says: "The television performance of a drama is continuous in nature, i.e., it starts at a particular time and runs without interruption through to its completion."²⁸ The evidence, however, would tend to support the proposition that television drama is not continuous in the same way that theatre drama is, even if the natural breaks between theatre acts are not considered as stopping the flow of action.

Saying that something is "continuous" implies that time is involved. The factor of time introduces some basic differences be-

²⁷Rod Serling, Patterns (New York: Simon and Schuster, 1957), p. 17.

²⁸Beckwith, op. cit., p. 11. Beckwith limits his statement to "live" television drama, however, recognizing that a filmed reproduction is not continuous in nature.

tween the stage and television. On the stage the length of a play is almost immaterial. Although two and a half hours seems to be the average, there is no hard and fast rule concerning length. As a matter of fact, there are probably few long-run plays which take the same amount of time to play each night. For the theatre presentation there is flexibility both on the part of the playwright as he conceives his play and on the part of the actors who portray the characters. Television, on the other hand, is ruled by time. Writer Serling makes the following remarks concerning this.

. . . In no other writing form is the author so fettered by the clock. The half-hour program will sustain a story for only 23-odd minutes. The hour program calls for a 48- to 50-minute play. It is unheard of that a legitimate playwright must write within so rigid and inflexible a time frame. But the TV writer must. It is further arbitrary that his play must "break" twice in a half-hour show and three times in an hour show to allow time for the commercial messages. Obviously, there are some plays that will not in any circumstances lend themselves to such an artificial stoppage. The "break" will hurt the flow, the continuity and the build but the "break" must come, And what do you do about it?²⁹

In recalling his introduction to writing dramas for the first Playhouse 90 programs, Serling says that he was mistaken in thinking that ninety minutes would offer more flexibility than the shorter forms. That was in the days when Playhouse 90 had many sponsors, each demanding to have at least two commercials. The result was "a chopped-up collection" of twelve- and thirteen-minute dramatic segments "torn apart and intruded upon by constantly recurring commer-

²⁹Serling, op. cit., p. 16.

cials."³⁰ This is in direct contrast to the theatre where the playwright has much more freedom of time. The stage play, of course, is not interrupted by commercial announcements between scenes or acts.

Because there is no commercial influence in the theatre exactly the same as in television, there is a great deal more freedom in the choice of play themes. Television, which is linked with commercialism by necessity, and this concerns production, may lose some of its possible qualities due to the economic considerations. because of the economic factors, sometimes caused by social pressures, it should not be surprising that conservatism exists which tends to limit the wide range of possible theme topics.

Serling, in his book Patterns, tells about the time when he was called in to alter the dialogue of a particular drama. He was asked not to use the words "American" or "lucky," but rather, "United States" and "fortunate." The reason? The program was sponsored by a cigarette company which thought "American" and "lucky" connoted a rival brand of cigarettes.³¹ A similar incident concerns Serling's play Noon on Doomsday, written for the United States Steel Hour. In its original form the play somewhat followed the Till murder case in Mississippi. As were many people, Serling was shocked that a young Negro boy should be kidnaped and killed by two white men who were then exonerated of all charges and protected by the town in which

³⁰Ibid., p. 17.

³¹Ibid., p. 19.

the event took place:

So I wrote a play in which my antagonist was not just a killer but a regional idea. It was the story of a little town banding together to protect its own against outside condemnation. At no point in the conception of my story was there a black-white issue. The victim was an old Jew who ran a pawnshop. The killer was a neurotic malcontent. . . . Philosophically I felt that I was on sound ground. I felt that I was dealing with a sociological phenomenon. . . .³²

Prior to production, however, word got around in the press, erroneously, that the play was "The story of the Till case." Over 15,000 wires and letters from White Citizens Councils poured in protesting the play. Serling was called in to make some changes so that public relations would not be strained and a possible boycott averted. The South would rise again, without the help of steel. At any rate:

My victim could no longer be anyone as specific as an old Jew. He was to be called an unnamed foreigner, and even this was a concession to me, since the agency felt that there should not really be a suggestion of a minority at all; this was too close to the Till case. Further, it was suggested that the killer in the case was not a psychopathic malcontent -- just a good, decent, American boy momentarily gone wrong.³³

Nothing resembling anything "Southern" could be used, says Serling. Even bottles of Coca-Cola were taken off the set because of "Southern connotations." To this, Serling writes: "Previously, I had always assumed that Coke was pretty much of a national drink and could never, in the farthest stretch of the imagination, be equated with hominy grits and black-eyed peas, but I was shown the error of my thinking."³⁴

³²Ibid., pp. 20-21.

³³Ibid., p. 22.

³⁴Ibid.

The playwright conditioned to writing for the theatre is restricted by some problems, however. He must think in terms of permanent scenes with an entire stage under the scrutiny of the audience at all times.³⁵ This theatrical tradition is pretty well bound up with the conventions of the Proscenium stage. The television "stage" is more fluid, even though it occupies a more limited space. Rudy Brets describes the television stage as follows:

It is a long, cone-shaped area, wide at the back and tapering to a point at the camera lens. If a director conceives of this area as his stage, he will stage action in depth, making his important entrances and exits near the camera or at the far back. He will also remember that every time he cuts to another camera he is creating a new stage.³⁶

The cone-shaped area of the television stage has some limitations too. It creates a narrow field of vision as seen by the camera and makes it impossible to get more than four people acting in a scene together and still maintain the desired "closeness" to the camera. On the stage, however, it is possible to have large crowd scenes and add to the effect rather than detract from it.

Also concerning the size of the cast, Busfield says that perhaps the most frustrating limitation to the dramatic writer are the small casts demanded by production costs and the size of the television stage. There are also difficulties in being able to com-

³⁵Eugene Burr, "Writing on Air," How to Write for Television, ed. William I. Kaufman (New York: Hastings House, Publishers, 1955), p. 28.

³⁶Rudy Brets, Techniques of Television Production (New York: McGraw-Hill Book Company, 1953), p. 29.

plete character development because of time limitations.³⁷ Many other authors in the literature investigated voiced similar comments.

Some of the other differences between television and the stage, from the standpoint of production, stem from the electronic and mechanical characteristics of TV. The ability to split the screen and show various scenes at the same time, such devices as the superimposing of one picture on another, the "wipe," the "dissolve," the use of such special effects as smoke, rain, snow, "matched dissolves," and many other techniques are all possible with television.³⁸ It is interesting to note that most of these techniques originated in motion picture production. In utilizing the procedures television uniquely developed them far beyond their use in motion pictures.

Video tape enables complex scenes to be prerecorded and then shown at the actual presentation of the drama in order to achieve effects which would be impossible on the stage, or even on "live" TV. The ability to focus attention and to heighten emotion through rapid camera "cuts" is another device which television has learned to use to its advantage. Rapid movements in time and space ("flash-backs") are also possible with television. These are all part of the television convention, because they are not native to the stage.

³⁷Busfield, op. cit., p. 207.

³⁸Hoyland Bettinger, Television Techniques (New York: Harper and Brothers, 1947), pp. 48-58.

While the visual and aural elements of television and the theatre are conventions which must be considered in the production of a drama, these two elements and other considerations also affect the viewpoint of the audience. Since the object of the dramatic form, whether for TV or the stage, is to be performed before an audience, it might be well to consider the elements in regard to the viewers and listeners.

Audience

As mentioned earlier, the theatrical tradition is primarily bound up with the conventions of the Proscenium stage. When attending a theatrical production, each of the individuals making up the audience expects to sit in one of several hundred or thousand carefully arranged seats. From his particular place in the auditorium the patron watches the imitation of an action through "the fourth wall" which the actors, in the more serious forms of drama, imagine as being part of the set. Each member of the audience watches a single set on the stage from a single position or point of view. The variations in movement that each person sees is caused by the movements of the actors. In order for an actor to project the personality of the character he portrays, he must face the fourth wall -- a not too realistic situation, although vital and necessary for the medium. Because most theatre buildings are built to hold more than just a few patrons, an actor is faced with the problem of projecting his character to not only the man in the front row, but also to the man in the rear of the theatre. This gives the actor little

chance to heighten his part emotionally, say through stage whispers or facial expressions.

The television audience watches the action of a drama in an entirely different manner. A person may sit in various positions before the television set in his living room, or wherever the set happens to be, and still maintain the same point of reference. However, the point of reference -- the picture reproduced on the television tube -- changes many times. This gives the illusion of seeing the program from various angles or viewpoints, all achieved through the movement of the cameras at the point of origin. The effects, or points of view, achieved are many. The job of the actor is made easier in that there is no absolute fourth wall to which he must play. A slight movement of an actor's body may be magnified on television to project an emotional reaction which would never even be noticed on the stage. A single whisper may mean more on television than many lines of dialogue in a stage presentation attempting to capture the same desired emotion.

The performers in television drama, however, are separated from their audience. Thus, the "electronic" give-and-take between the cast and the audience essential to legitimate theatre cannot be built up the same way in television.³⁹ Another reason for the lack of "closeness," so to speak, is that television is monocular in sight and monaural in sound. This is a "one-eyed" and "one-eared" situation which lacks the three-dimensional perception common to

³⁹Hubbell, op. cit., p. 28.

the human system. Through careful technical procedures, in the handling of lights, cameras, and sound levels, some of the deficiencies are compensated for to some degree.⁴⁰ However, as Hubbell says:

Television is less effective than the average human ear-eye combination in that it does not yet see and hear quite as clearly, cannot reproduce the same degree of visual definition and aural quality. . . . On the other hand, the television eye and ear may eventually be capable of greater sensitivity than the human eye and ear, may be able to see and hear where human beings cannot.⁴¹

Another television drawback has been the monochromatic picture, i.e., the picture on the tube being shades of gray and white. Color television, of course, has to some extent removed this deficit from the TV ledger. However, no matter how much RCA talks about "living color," there remains in the television set a slightly curved surface of glass that is the picture tube, reproducing an "imitation of an action" originating at a point some distance from the living room set.

In a theatre production the spectators normally see the play with two eyes in full color and hear with two ears. This ability of binocular vision and binaural hearing enables individuals to perceive distance and depth, to see three-dimensionally, and, also, to "focus" on sound to determine the horizontal and vertical position of its source, as well as its distance from the listener. This power of humans to perceive sights and sounds at first hand in a

⁴⁰Ibid., p. 18.

⁴¹Ibid., p. 19.

theatre makes a naturalistic image upon the stage possible.

The audience itself is one of the most, if not the most, important concerns of television and theatre drama. Toward the beginning of this chapter there is a statement by Hubbell in which he says that the audience must accept certain conventions.⁴² In the theatre certain conditions can exist which are acceptable to the audience because of the traditions surrounding the theatrical event. Busfield says:

The theatre audience is composed of heterogeneous elements homogenized into a group, welding together many types and levels of intelligence, and the unifying or homogenizing force is the appeal to basic emotions. The audience is not a thoughtless mob, though as a group it is subject to "mob appeal," which is much different from saying that as a group they are without intelligence.⁴³

The television audience, however, does not meet on common ground as does the theatre audience.

Seated at home in small groups, surrounded by the four walls of reality, and concentrating on a small screen, they are much colder and, at the same time, much more observant and critical than audiences in the theater, in the moviehouse, or sitting before a radio set. Departure from logic rarely if ever escapes them. Not being "captive," the audiences can change the pictures before them, when interest lags, by a mere flick of the dial. Not being in a crowd, they are free from crowd reactions; they are harder to move to tears or laughter.⁴⁴

Gian-Carlo Menotti, perhaps America's most successful operatic composer-librettist, agrees with the conditions under which the

⁴²See page 4.

⁴³Busfield, op. cit., p. 52.

⁴⁴William Hodapp, The Television Manual (New York: Farrar, Straus and Young, 1953), pp. 75-76.

television audience watches and listens, but he does not concur in William Hodapp's belief, stated above, that the television audience is more observant and critical than theatre audiences. Menotti says that two-way communication is of the utmost importance. He deplores television and says it is the enemy of the theatre, which requires more thought. "Theater should be a ceremonial act. The audience should dress up for it in a ritual way -- evening gowns for ladies, full dress for their escorts. For TV, they just slop around in the living room."⁴⁵

Bogart also makes some valuable observations concerning the television audience. Generally, he seems to indicate in his book that television will not be able to rise any higher than the critical standards of the audience allow it to. Television is a popular art (Gilbert Seldes calls it a public art, and explains why⁴⁶), as distinguished from elite art, he says, although a great television drama is "art" by any definition, even though it is not typical of the bulk of the medium's output.⁴⁷

Whereas the elite audience tends to be heavily concentrated in an urban, well educated, upper-income milieu, the popular art audience is widely distributed and is characterized by considerable diversity of life and styles, beliefs and tastes.

Because it has this diversified character, the public

⁴⁵Gian-Carlo Menotti, quoted in "TV-Radio," Newsweek, Vol. LII (February 23, 1959), p. 64.

⁴⁶Gilbert Seldes, The Public Arts (New York: Simon and Schuster, 1956).

⁴⁷Bogart, op. cit., p. 20.

for popular art is relatively unconscious of itself as an audience. It lacks a common intellectual idiom by which a given art form may be experienced or judged. Its standards of value are less constant, less definite, less integrated, less vocal and less critical than those of the elite art audience. Here again, our categories are not mutually exclusive. The same people may participate in both spheres, but a given individual responds appropriately as the occasion requires. He is apt to apply a different standard of value when he looks at a picture in an art exhibition than when he looks at magazine covers on a newsstand.⁴⁸

.....

Because its audience is larger and more heterogeneous, popular art employs themes and symbols which are less complex than those of elite art. They must be intelligible to a less sophisticated public. They must assume a less specialized universe of discourse and a lower level of interest than that which is offered by the elite audience.⁴⁹

.....

... Popular art is typically absorbed at a rather low level of attention. This is possible because it is relatively simple and easy to absorb, in keeping with the nature and tastes of its broad audience. Moreover, exposure to the popular arts often takes place under circumstances when the audience is tired or when its interest is at least partly diverted in other directions. This is as it should be, since the audience turns to the popular arts in search of recreation. The great volume of output in the popular arts also tends to diminish the intensity of experience it represents for the audience, since any one item loses its unique interest in relation to a multitude of similar items.⁵⁰

All this would tend to show that the television viewer who watches his set from thirty-five to forty hours per week is not very sensitive to what he sees. This leads some people to believe that if the man watching television thirty-five hours plus, per week, had

⁴⁸Ibid., p. 21.

⁴⁹Ibid., p. 23.

⁵⁰Ibid., p. 24.

to put a quarter into his set in order to watch it for half an hour or an hour, he would be a little more discriminating in his choice of programs. But if there were toll television, it would be more like the theatre. There is the possibility that if the theatre were "free" in the same way that TV is, there would be less discriminating theatregoers.

Hubbell seems to think that television and the theatre will stimulate each other.

It seems quite probable that seeing new personalities, or familiar ones, on television will stimulate a desire to see them in the flesh. Television also may stimulate the theater for two other reasons; it is a new and powerful cultural medium, and one cultural medium usually stimulates another. Secondly, I do not think that television and the stage are fundamentally in commercial competition with each other as are motion pictures and the theater.⁵¹

Conclusion

When all the differences and the similarities have been discussed, and this chapter has tried to cover some of the major points, one still must admit that television is television and the theatre is the theatre. While television's background is rooted in the stage and derives many of its elements from the theatre, it is also developing rapidly as a unique form of entertainment.⁵² The stage, too, is progressing, but perhaps not as dynamically as television.

It is interesting to note in the literature surveyed for

⁵¹Hubbell, op. cit., p. 31.

⁵²Edward Stasheff and Rudy Bretz, The Television Program (New York: A. A. Wyn, Inc., 1951), p. 25.

this study that while there are varying degrees of emphasis placed upon the areas of similarities and differences there is one point of almost total agreement of emphasis. Whether the writings consider only the theatre or only television, or both, practically all of the authors strongly feel that persons interested in becoming concerned with either of the media must understand the problems involved. This seems to be especially true with regard to the dramatic writer.

Most of the authors dealing with television say they think it necessary for persons interested in the medium to have some background in theatre.

To understand any art, however, requires some investigation into its traditions and conventions. It is toward a better understanding of television, in particular, and the theatre, and their relationship to the dramatic form, that this chapter is written. Perhaps through the reflection of what many others say can come more knowledge about the common heritage of the dramatic form for television and the theatre. And, as Busfield says concerning the playwright, while there are different dramatic media, there is still one writer who must have a thorough knowledge of each medium in order to use them to their fullest effect in the telling of compelling stories about vital people.

CHAPTER II

PREFACE TO THE PLAY

Television, like a hungry monster, devours creative material faster than it can be produced. Because of this great demand, a demand that writers cannot meet with new material alone, television, and television drama in particular, has had to depend upon adaptations of fiction and upon creative work written and edited for other media. This situation has served to spur many writers toward the challenge of television in attempts to help meet the demand for more program material. The result is a rather unstable set of conditions where the demand is great and the supply is still small. One of the reasons for this condition is that many writers are not familiar with the requirements of television as a medium of communication. It seems only fit and proper that something be done to help alleviate the problem.

In the case of Other Times, Other Places, an original television play of some ninety minutes, quantity was not the only consideration. The writer hopes the play will possess some merit as a piece of literature.

Then, why and how did Other Times, Other Places come about? First of all, writing is a highly personal endeavor. It comes from a need to express something, some idea which in the mind of the author

is so vital that it must be shared with other people.

Mankind is now living in a highly volatile period of history, sometimes known as the Atomic Age. The head-long jump into this new age has brought many obvious changes to and upon the human race. Perhaps less obvious is the answer to the question: "Where do we go from here?" Other Times, Other Places is this writer's answer. It is based on T. S. Eliot's proposition -- stated more fully as part of the play -- that if our past can determine our present, then our present determines our future.

This idea is not at all new. In fact, many writers of both the past and the present have and are discussing the possibilities for the future. Nevil Shute's best-selling novel On the Beach deals with some circumstances remotely similar to those of this play. There is a very basic difference, however. . . . Although man may have one foot "on the beach" as far as the age of the thermonuclear weapon is concerned, the waters which may or may not engulf man do not necessarily have to drown him.

Perhaps there is something more vital to be seen, if part of our world and culture can be stripped away. What do we find? The ugliness of life? The disillusionment? The inherent tragedy of our time, because we developed a "Bomb" rather than more peaceful atomic pursuits? The resultant complete mutual destruction? Perhaps.

But how might it be in future time if the tragedy of man is that he is doomed to live through nuclear destruction? Since man created the "Bomb" in time past, developed it further in time pre-

sent, maybe he will have to live with it in time future, but live in such a terrible way that death would be more desirable. "April is the cruellest month," says T. S. Eliot, because, paradoxically, life comes with April and the spring. The emergence of life is beautiful, but it is also the most painful of all pain. In the future there may be no April. But even if there should be, living might become the cruellest thing.

A small portion of this play, the seed from which it grew, is based upon an original short, short story which the writer created four years ago. Woven into this is a myth and an attempt to depict some very real events from history. Into the "documentary" category, from the 1945 scene in Act II, falls a happening involving some scientists. Although the men and the event, and the events to which they refer, were real, the drama is my own conception of that which was actual. The farsighted predictions which climax this particular section, and the "report" itself, are a matter of record.

Beyond this, the play will have to stand on its own degree of merit. Excuses, explanations and further rationalisations will make it no better.

CHAPTER III

OTHER TIMES, OTHER PLACES

ACT I

FADE IN SCENE OF UNDERGROUND SPRING BUBBLING OUT FROM THE FACE OF A SMALL ROCK CLIFF. AFTER A PAUSE TO ESTABLISH THE PICTURE, THE CAMERA "FOLLOWS" THE WATER AS IT RUNS OFF THE ROCKS AND BEGINS TO FORM A SMALL STREAM. THE CAMERA STOPS AS TWO FEET ARE SEEN RESTING IN THE WATER. THEN, IT PULLS BACK TO SHOW A VERY OLD MAN WITH LONG WHITE HAIR AND BEARD WEARING A TATTERED ROBE-LIKE GARMENT. CAREFULLY REMOVING HIS FEET FROM THE WATER HE SHAKES EACH ONE BEFORE TWISTING AROUND ATOP THE BOULDER ON WHICH HE SITS. AFTER PUTTING HIS FEET ON A SMALLER STONE IN FRONT OF HIM THE OLD MAN BENDS TO RETRIEVE A SLIGHTLY BENT, TARNISHED AND DENTED FIVE-FOOT METAL STAFF. AS HE SETTLES HIMSELF AND GRASPS THE STAFF FOR ADDED SUPPORT THE OLD MAN LOOKS ABOUT AT THE FIVE BOYS -- RANGING FROM ABOUT NINE TO TWELVE YEARS OLD, DRESSED IN TUNICS OF ROUGH CLOTH -- SEATED IN A HALF CIRCLE BEFORE HIM. PRIOR TO SPEAKING (THE OLD MAN SPEAKS SLOWLY THROUGHOUT THE PLAY), HE LOOKS INTENTLY FOR A MOMENT AT EACH OF THE BOYS. SILENTLY, BUT RESTLESSLY, THEY RETURN HIS GAZE.

OLD MAN: My body is weak now. I shall not see the full moon many times more. (PAUSE) Soon, perhaps, my head will be like the wild-ones who roam the forests. (ONE OF THE BOYS GASPS) No, no . . . it is true. (PAUSE) I have seen and known many things . . . many strange things. And even if I do not become like the wild-ones, the breath will soon go out of me.

1st BOY: (BURSTING OUT WITH A CRUEL, HEARTLESS LAUGH) Yes, and if it does not happen soon you will be put out of the tribe. Everyone must do something to support the tribe -- even one who wanders and tells stories, such as you.

2nd BOY: You are too old even to catch the fish in the streams.

ALL THE BOYS LAUGH EXCEPT THE THIRD ONE -- THE ONE IN THE MIDDLE. HE LOOKS AT THE OLD MAN AND SAYS NOTHING.

4th BOY: My father says the hands of the old ones shake so much, that's why. The pole and line jump around so much it scares the fish.

2nd BOY: (LAUGHS) What about that, old man? (HOLDS UP HIS OWN LEFT HAND AND PURPOSELY SHAKES IT AS FAST AS HE CAN) Is it like this?

THE 1st, 2nd, 4th and 5th BOYS AGAIN LAUGH.

3rd BOY: (SHOUTS) Quiet! (HE SUDDENLY GRASPS THE SHAKING ARM AND HAND OF THE 2nd BOY) Be quiet. He is old. But his age has brought wisdom. He knows the tales of long ago from the old writings. I have heard it said. He comes to our

people to tell the truth.

2nd BOY: I know it. Now let me go! (HE PULLS AWAY) It's fun to tease the old ones. They are so serious and hard.

1st BOY: (NODS IN AGREEMENT AS THE 2nd BOY SPEAKS; THEN, MOTIONS TO THE OLD MAN WHO HAS WATCHED AND LISTENED IN SILENCE) Speak now, old one, but be quick so that we may be gone before it is time to gather wood for the fires.

THE 2nd AND 4th BOYS SNICKER AT THIS.

OLD MAN: (AFTER A PAUSE) I know I have lived my life. That is why I must tell you what I learned a long time ago . . . about things that happened even long before that, before the Great Burning. That was the time when everyone had real hands and real feet . . . and there were no wild-ones in the forests. It is not--

2nd BOY: (INTERRUPTING) What? No wild-ones? That cannot be!

3rd BOY: (HAESHLY) Quiet! Let the wise one speak!

OLD MAN: (AFTER A SLIGHT PAUSE) What I say is so. The old writings tell it. (PAUSE) In the other times there were no wild-ones in the forests. It is not true now. There are many who do not have real hands or real feet. There are many who have heads like the wild-ones. That is why you are the chosen ones. You are the destiny of this tribe . . . just as others like you are the destiny of their tribes. (PAUSE) Perhaps it is a sign, also. There are as many of you . . . (POINTS TO THE BOYS) as a real hand or a real foot.

(HE HOLDS UP HIS HAND AND SPREADS HIS FINGERS TO SHOW THAT HE HAS FIVE)

3rd BOY: (WITH WONDER) So it is! There is one for each of us! We are not like some of our own people. And yet, they are not like the wild-ones. What is it that did this? If we are the real ones, why are the others as they are?

4th BOY: (IN A LOW AND QUIET VOICE) Yes. . . . Like my . . . brother and sisters were.

OLD MAN: What you ask and what you say has much truth. But that is not what I must tell you because I do not know the words why -- or at least, all of them. You must first learn about the other times and other places -- about It and the Great Burning. (PAUSE) Perhaps you yourselves will one day journey far into the Great Circle of Dead Places and learn more from the old writings.

1st BOY: Tell us the tales of long ago, old man. We want to hear the tales.

3rd BOY: Be still. He will tell the tales because what he says are the tales. I have heard my father tell of them. They are hard, but they are the tales.

OLD MAN: (NODDING) Yes, they are hard. . . . They are truth . . . and no one knows what all of them mean. I can only tell you of the time when I was young like you . . . and what I learned in the Dead Places. (PAUSE) This is how it was. (WITH EMPHASIS) I swear it! (PAUSE) When I was

young and had not seen the full moon many times more than you, the people of my tribe were ruled by priests. The priests of all tribes within the Great Circle of Dead Places were men of power. (PAUSE) This -- and many things more -- I did not learn 'til later. . . . Our people -- all people -- were always in fear. There were many things forbidden by the priests. . . . Only they could touch the metal (HOLDS OUT THE METAL STAFF). It was the law! (PAUSE) Only the priests knew about old writing. They said that they alone could learn old writing. They knew many secrets. (PAUSE) They made the hunters and the women and the children believe all things were done by chants and spells. And the old ones of the tribe believed also. (PAUSE) But even then, as a boy like you, I learned that the priests were not true many times. (PAUSE) When a hunt was not right . . . and the hunters returned without any real-animal the priests said the people had made a sin. If a hunter was badly hurt in the killing of a real-animal . . . the priests said chants over the wounds to stop the running of blood. But you yourselves have been taught that blood is not stopped by chants. You know how it is done. (PAUSE) These things I heard once when the priests were alone. (PAUSE) It was the same with the old writings as with the stopping of wounds. Indeed, the old writings are hard and take a long time to make out, but they are not for the priests alone.

This also you have learned. (PAUSE) But when I was a boy I heard the priests laughing at the fear they put in the people of the tribe. They talked of how they must keep the hunters and the others from learning secrets and all about metal and how the--

3rd BOY: (ANGRILY) Ahaa! How false were the priests!

OLD MAN: Yes, that is true. (CAUTIONING) But wait a while.

I thought the same as you at the time. . . . But I was not yet wise in the ways of the other times and other places.

I did not know that the fear made by the priests was true for many things. That is what I must also tell you. The chants and spells were false, but not always without reason.

There was wisdom in the chants. . . . Many people even in my own tribe were not all real-people. (PAUSE) These things I did not know when I first heard the priests laughing. . . .

DISSOLVE SLOWLY TO SCENE OF A BOY, ABOUT SIXTEEN, PEERING THROUGH SOME BUSHES WATCHING THREE WHITE-ROBED MEN -- THE PRIESTS -- AS THEY STAND IN A CLEARING SURROUNDED BY SCRUBBY TREES AND BUSHES. AT ONE END OF THE CLEARING IS A PRIMITIVE STONE HUT WITH A MESSY THATCHED ROOF. THE CHIEF PRIEST, AN OLD-LOOKING THIRTY-FIVE, IS WORKING AT A RUDE WOODEN TABLE BY THE DOORWAY TO THE HUT. LEANING AGAINST THE TABLE IS THE SYMBOL OF HIS AUTHORITY, A RATHER ORNATE WOODEN STAFF WITH INLAID METAL. THE 2nd AND 3rd PRIESTS, SOME YEARS YOUNGER THAN THE CHIEF PRIEST IN BOTH AGE AND

MATURITY, ARE LAUGHING. (THEY ARE NOT HEARD UNTIL THE SCENE IS ESTABLISHED AND THE OLD MAN FINISHES SPEAKING.) THE BOY SPYING ON THE PRIESTS WEARS A SLEEVELESS TUNIC WHICH, IF HE WERE STANDING, WOULD EXTEND ALMOST TO HIS KNEES. THE TUNIC IS MADE OF ANIMAL SKINS AND IS DRAWN AROUND THE BOY'S WAIST WITH A BELT ALSO OF SKIN. ON HIS LEGS HE WEARS BUSKINS MADE OF ANIMAL SKINS.

OLD MAN: (CONTINUING) I knew only anger after hearing the priests.

(PAUSE) It was then I saw them defile the metal which they always chanted over before the tribe. (THE 2nd PRIEST IS SEEN THROWING A ROUND ALUMINUM HOOP TO THE 3rd PRIEST.) It was a Ring of the Gods, they said in the chants. (THE TWO PRIESTS ARE SEEN LAUGHING AS THE 3rd PRIEST TWIRLS THE HOOP ON HIS RIGHT FOREARM.) I saw from what they did that metal was not magic. The words they said were false. (THE SOUNDS OF THE NEW SCENE FADE IN.)

CHIEF PRIEST: (TURNING AROUND FROM THE TABLE, WITH A DISGUSTED LOOK ON HIS FACE) Stop it! Someone might see or hear you.

3rd PRIEST: (LAUGHING ALONG WITH THE 2nd PRIEST) Ahaa, do not worry, father priest. If one of the tribe sees, we can always deny it. We'll say the poor one is afflicted with a sin. (PAUSE, THEN EXCLAIMING) Or better yet! The curse of the wild-ones!

2nd PRIEST: Yes! No one would dare dispute our words. And, if they did . . . well . . . we could, well, you know, put them--

3rd PRIEST: We could put them out of the tribe! That's what I would do!

CHIEF PRIEST: (IN A SERIOUS TONE AND WITH AN UNSMILING FACE)
Listen! And heed well. There are many among the younger hunters who are not so quick to believe . . . who are not so quick to frighten. . . .

3rd PRIEST: (SOMEWHAT INDIGNANT) Well, the old ones are.

CHIEF PRIEST: Those young ones are wiser in their youth than many old ones are with all their years.

2nd PRIEST: (WANTING TO TERMINATE THE LECTURE) Is it not time for us to go and prepare the ceremony of the hunt?

3rd PRIEST: (ALSO WISHING TO CHANGE THE SUBJECT) Yes. Let us go. We should be getting the hunters together now.

CHIEF PRIEST: (CONTINUING DESPITE THE PLEAS) There is time enough. I warn you again. Take heed of what I say. (PAUSE)
The old writings tell of much danger after the coming of It. The Great Burning caused many things to be feared. If even--

2nd PRIEST: We know that. You have told us many times. (TRYING TO IMITATE THE CHIEF PRIEST) If the hunters progress in using metal and learn the old writings they will cause the Grrr-sateee Burning to come again.

CHIEF PRIEST: That is truth.

2nd PRIEST: But if even we cannot understand all of the dangers of metal . . . and the many evils which the old writings

tell of. . . . How can the hunters and the women and the rest be expected to know?

CHIEF PRIEST: They will not learn in our lifetime. But someday they will. (PAUSE) We can keep the wise ones from learning before then by keeping them in fear.

2nd PRIEST: (ARGUING) Well, why not just put the wise ones out? Tell them to go learn and . . . say. . . . Well . . . (LAUGHS COYLY) perhaps they might not come back. That would prove us right. . . . (SUDDENLY) And I know one who might be the first to go!

3rd PRIEST: (A SUDDEN SMILE COMING TO HIS FACE AFTER A FEW MOMENTS OF SILENCE) Are you thinking of--

2nd PRIEST: (ALSO SMILING AND NODDING AFFIRMATIVELY) The boy-hunter, Tagu!

BRIEFLY THERE IS A CLOSE-UP OF THE FACE OF THE BOY PEERING THROUGH THE BUSHES. FROM THE EXPRESSION OF SURPRISE ON HIS FACE THERE IS NO DOUBT AS TO WHOM THE 2nd PRIEST IS MAKING REFERENCE.

CHIEF PRIEST: (NOT PAYING ANY ATTENTION TO THE LAST REMARKS OF HIS TWO ASSISTANTS) Except that we need every hunter in the tribe . . . especially those who are most real. The tribe must have them to survive. They must stay.

3rd PRIEST: (QUESTIONING THE CHIEF PRIEST'S REMARKS) Well, just what are you going to do?

CHIEF PRIEST: (SMILING, WITH A KNOWING EXPRESSION) I have done

it! (PAUSE) After the small real-animal is offered to the Gods in the ceremony of the hunt, you will know of what I speak. And that is why we must wait a while before we call the hunters and the rest.

2nd PRIEST: (SHAKING HIS HEAD) I do not pretend to understand you, but I think you had better--

CHIEF PRIEST: (INTERPOSING) Do not bother to think. You do too much of that as it is. (PAUSE) I know about the young hunter, Tagu. And the rest, also. Heed my words and wait. (PAUSE) After this day the young ones will think less. They will have fear put in them . . . and they will be wiser for it. . . . And so will you!

AGAIN, BRIEFLY, TAGU'S FACE IS SHOWN. THIS TIME THE LOOK IS ONE OF DISGUST.

3rd PRIEST: (WARMING TO THE NEXT TO LAST REMARK OF THE CHIEF PRIEST) I certainly hope they will be wiser.

2nd PRIEST: (NODDING IN AGREEMENT) And I, also.

CHIEF PRIEST: Come, then. We can make our preparations before it is time for the . . . (HE SMILES) time for the hunters to be called for the ceremony of the hunt.

3rd PRIEST: (PICKING UP THE METAL HOOP) Will you need the . . . (LAUGHS) Ring of the Gods, father priest?

CHIEF PRIEST: No. Not this time. Just my staff and the sacred dust. (PAUSE WHILE HE STARTS TO LEAVE THE CLEARING, THEN STOPS AND TURNS AROUND) Ahaa, but bring an extra large

portion of the dust this time.

THE 3rd PRIEST LOOKS AT THE WOODEN BOX HE HAS PICKED UP FROM THE WOODEN TABLE IN EXCHANGE FOR THE HOOP, HE REMOVES THE LID, LOOKS AT THE CONTENTS QUICKLY AND ENTERS THE HUT. THE CHIEF PRIEST EXITS FOLLOWED BY THE 2nd PRIEST WHO CARRIES THE ORNATE STAFF OF METAL ON WOOD. MOMENTS LATER THE 3rd PRIEST EMERGES FROM THE HUT AND HURRIEDLY FOLLOWS HIS FELLOW PRIESTS.

TAGU WAITS UNTIL HE IS SURE THE PRIESTS HAVE GONE BEFORE MOVING FROM HIS HIDING PLACE. THEN, HE CRAWLS THROUGH THE BUSHES INTO THE CLEARING. AGAIN HE PAUSES, LOOKS AROUND CAREFULLY TO SEE IF HE IS BEING WATCHED, AND FINALLY GETS TO HIS FEET. WITH MUCH CAUTION HE INSPECTS THE SITE, FIRST LOOKING AT THE LITTER AROUND THE CAMPFIRE. SEEING SOMETHING OF INTEREST, THE BOY GETS DOWN ON HIS HANDS AND KNEES. HE PICKS UP A SMALL, THIN PIECE OF JAGGED METAL, RATHER TRIANGULAR IN SHAPE WITH ONE LONG SHARP POINT. AFTER FEELING AND EXAMINING IT FOR SEVERAL MOMENTS HE SUDDENLY REALIZES THE OBJECT IS SOMETHING HE SHOULD NOT BE HOLDING AND DROPS IT AS IF IT HAD QUICKLY BECOME VERY HOT. TAGU THEN INSPECTS HIS HAND TO SEE IF IT IS ALL RIGHT. SATISFIED THAT HE HAS NOT BEEN HURT HE PICKS UP A SHORT STICK AND CAUTIOUSLY TURNS THE PIECE OF METAL OVER AND OVER. NEXT, HE PERSES AND LOOKS AT THE OBJECT, FIRST FROM HIS POSITION ON HIS HANDS AND KNEES AND THEN, FOR AN EVEN CLOSER LOOK, FROM A PRONE POSI-

TION ON THE GROUND. SLOWLY HE REACHES OUT TO TOUCH THE METAL WITH HIS FINGER, BUT PAUSES WHILE STILL AN INCH OR SO SHORT. THEN, HE STABS AT IT LIKE A PERSON TESTING AN IRON TO SEE IF IT IS HOT. NOT HURT BY THE SWIFT TOUCH HE GENTLY PLACES HIS FINGER ON THE METAL AND LETS IT REMAIN THERE FOR SEVERAL SECONDS. AFTER EXAMINING HIS FINGER AND DISCOVERING AGAIN THAT IT IS NOT HURT HE PICKS UP THE METAL AND HOLDS IT IN HIS HAND. FOR SEVERAL MOMENTS HE STUDIES THE OBJECT BEFORE TEMPORARILY PUTTING IT DOWN WHILE HE SCRAMBLES TO HIS FEET. HE RETRIEVES THE METAL AND PAUSES TO LOOK AROUND BEFORE WALKING OVER TO THE PRIESTS' HUT. HE LOOKS AT THE WOODEN TABLE WITH SOME INTEREST BEFORE DISCOVERING A WOODEN SPEAR WITH A STONE POINT TIED BETWEEN THE SLIGHTLY SPLIT SHAFT. BEFORE PICKING UP THE SPEAR, TAGU CAREFULLY PLACES THE METAL ON THE WOODEN TABLE. HE EXAMINES THE SPEAR HEAD AND LEATHER THONGS CLOSELY. AFTER TESTING THE SHARPNESS OF THE STONE, HE GRASPS THE MIDDLE OF THE SHAFT AND ASSUMES A THROWING POSITION. HE GIVES IT SHORT THRUSTS TO DETERMINE THE WEIGHT AND BALANCE. HE GLANCES AROUND AGAIN TO MAKE SURE HE IS NOT BEING WATCHED, THEN WALKS OVER TO A LOG NEAR THE SITE OF THE DEAD CAMPFIRE. GRASPING THE SPEAR TIGHTLY, THE BOY JABS THE STONE POINT AGAINST THE LOG, STEADILY INCREASING THE DISTANCE AND THE STRENGTH OF THE MOVEMENTS. FINALLY, TAGU STEPS BACK TO ABOUT FIVE OR SIX FEET FROM THE LOG AND LETS FLY WITH THE SPEAR.

THE STONE POINT HOLDS IN THE BARK ONLY SLIGHTLY AND THEN THE SHAFT FALLS TO THE GROUND. THE BOY RETRIEVES THE SPEAR AND INSPECTS IT AS HE WALKS BACK TO THE TABLE BY THE HUT. ONCE THERE, HE STANDS WITH THE SPEAR IN ONE HAND AND PICKS UP THE METAL WITH THE OTHER. HOLDING UP THE METAL NEXT TO THE STONE POINT HE EXAMINES THE TWO FROM SEVERAL ANGLES. AFTER SEVERAL MOMENTS OF INDECISION HE PUTS DOWN THE METAL AND BEGINS TO UNTIE THE THONGS HOLDING THE STONE TO THE SHAFT. WITH THE STONE POINT REMOVED, TAGU INSERTS THE METAL, ONLY TO FIND THAT THE TWO METAL POINTS AT THE BASE OF THE TRIANGULAR OBJECT EXTEND TOO FAR FROM THE SPEAR SHAFT TO ENABLE HIM TO TIE THE METAL SECURELY TO THE WOOD. LOOKING QUICKLY AROUND, HE GLANCES AT THE AREA. SEEING A ROCK HE MOVES TO PICK IT UP, THEN BEGINS HAMMERING THE METAL AGAINST THE SPEAR SHAFT. THE CAMERA MOVES IN TO SHOW THE BOY'S HAND STRIKING THE METAL WITH THE STONE.

DISSOLVE TO CLOSE-UP OF A MAN'S HANDS CLAPPING TOGETHER FOUR TIMES WITH APPROXIMATELY THE SAME RHYTHM TAGU WAS USING TO STRIKE THE METAL WITH THE ROCK. AS THE CAMERA PULLS BACK THE JUMBLED MURMUR OF VOICES IN THE BACKGROUND BEGINS TO DIMINISH. THE MAN BELONGING TO THE HANDS IS THE 2nd PRIEST. HE, ALONG WITH THE CHIEF PRIEST (HOLDING HIS STAFF) AND THE 3rd PRIEST (HOLDING THE SMALL BOX), STANDS BEHIND A CIRCULAR PILE OF ROCKS ABOUT THREE FEET IN HEIGHT AND DIAMETER, FORMING AN ALTAR-LIKE STRUCTURE. THE BOWL-

SHAPED TOP OF THE STONE STRUCTURE HOLDS A FLICKERING FIRE AMONG THE DYING EMBERS FILLING THE DEPRESSION.

SEATED ABOUT THREE YARDS IN FRONT OF THE PRIESTS AND THE FIRE ARE THE PEOPLE OF THE TRIBE. THEY ARE PRIMITIVE IN THEIR APPEARANCE, DRESS AND MANNER. THE HUNTERS, WEARING "CLOTHES" OF ANIMAL SKINS SIMILAR TO TAGU'S, SIT WITH LEGS CROSSED NEAREST THE PRIESTS, FORMING THE FRONT ROWS OF THE SEMICIRCLE OF PEOPLE. AT THEIR SIDES ARE STONE-TIPPED SPEARS AND A FEW BOWS AND STONE-TIPPED ARROWS. BEHIND THE HUNTERS (ON THE FRINGES) STAND THE OLD HUNTERS, THE CHILDREN AND THE WOMEN. FOR THE MOST PART, THE LATTER GROUPS ARE DRESSED IN DARK ROBES AND CLOTHES OF BURLAP-LIKE MATERIAL.

THE 2nd PRIEST CLAPS HIS HANDS AGAIN, TWICE THIS TIME, AND ALL WHISPERING STOPS.

CHIEF PRIEST: The time for the hunt is here!

2nd PRIEST: Bring now the wood for the burning! Prepare the young real-animal so that we may feed the God of the Hunt.

CAUTIOUSLY, ONE OF THE HUNTERS BRINGS IN AN ARM-LOAD OF SMALL TWIGS AND BRANCHES. FOLLOWING THE FIRST HUNTER IS A SECOND WHO CARRIES A SAUSAGE-SHAPED BASKET (CONTAINING A SMALL ANIMAL WHICH SQUEALS OCCASIONALLY). THE CHIEF PRIEST MOTIONS FOR THE TWO HUNTERS TO STAND ON EITHER SIDE OF THE ELEVATED FIRE. AFTER A MOMENTS PAUSE HE RAISES HIS ARMS HIGH IN THE AIR, STILL HOLDING THE ORNATE STAFF. AFTER HOLD-

ING THIS POSITION FOR SOME SECONDS, HE SHOUTS:

CHIEF PRIEST: Hear us, oh God of the Hunt! Hear us! (PAUSE)

As we make our small burning for you . . . and send up this real-animal to you . . . hear us! (PAUSE, DURING WHICH TAGU IS SEEN AS HE STANDS WITH THE METAL-TIPPED SPEAR HALF HIDDEN BEHIND SOME BUSHES TO THE REAR OF THE PRIESTS) We ask that you lead our hunters to many real-animals! (PAUSE) We ask that you send the winds so that they will not know the coming of the hunters! (PAUSE) We ask that you help the aim of the hunters . . . and make their spears sharp so as to kill quickly!

THE PRIEST LOWERS HIS ARMS AND NODS TO THE 2nd PRIEST. THE LATTER LEADS THE HUNTER WITH THE KINDLING BEHIND THE STONE FIREPLACE AND BEGINS TO CAREFULLY PLACE THE BRANCHES ON THE COALS OF THE DYING FIRE. WHILE THIS IS BEING DONE, THE CHIEF PRIEST MOTIONS TO THE OTHER PRIEST. THE 3rd PRIEST, STILL HOLDING THE BOX, LEADS THE OTHER HUNTER OVER TO THE CHIEF PRIEST, THEN TAKES THE ORNATE STAFF WITH HIS FREE HAND AS THE WICKER BASKET IS PRESENTED TO THE PRIEST.

AFTER THE 2nd PRIEST FINISHES BUILDING UP THE FIRE, THE TWO HUNTERS RETIRE. THE THREE PRIESTS THEN HUDDLE TOGETHER, WITH THEIR BACKS TO THE TRIBE. WHILE THE CHIEF PRIEST HOLDS THE BASKET THE 2nd PRIEST TAKES THE LID OFF THE BOX HELD BY THE 3rd PRIEST, GRABS A HANDFUL OF THE POWDER, SPRINKLES IT OVER THE BASKET, REPLACES THE LID AND

TAKES THE WOOD AND METAL STAFF. THE THREE ASSUME THEIR FORMER POSITIONS (WITH THE CHIEF PRIEST IN THE MIDDLE, BEHIND THE STONE STRUCTURE). AFTER A PAUSE, DURING WHICH ALL WHISPERING STOPS, THE CHIEF PRIEST LIFTS HIS ARMS AND THE WICKER BASKET HEAVENWARD.

CHIEF PRIEST: (SHOUTING) Hear us, oh God of the Hunt! Hear us! (PAUSE) Look with favor on the hunters! Make their spears sharp. . . . Help them to aim well . . . (AS HE SAYS THESE WORDS, THE HUNTERS AND THE REST GASP AND LET OUT A FEW STARTLED CRIES. THE REASON IS THAT TAGU HAS COME OUT FROM BEHIND THE BUSHES AND STANDS A FEW SHORT STEPS IN BACK OF THE PRIESTS, HOLDING THE SPEAR. THE PRIESTS ARE TAKEN ABACK BY THE DISTURBANCE FROM THE PEOPLE. FAILING TO UNDERSTAND THE REASON FOR THE SLIGHT INTERRUPTION, THE CHIEF PRIEST CONTINUES SOMEWHAT HALTINGLY). As, ahaaa . . . as we send this, ahaa, taken up to you, we--

TAGU: (INTERRUPTING IN A FIRM VOICE) Words will not make the spears of the hunters more sharp!

THE THREE PRIESTS TURN AROUND QUICKLY. THEY ARE ASTONISHED. THE CHIEF PRIEST DROPS THE BASKET HE HOLDS.

2nd PRIEST: You!

3rd PRIEST: What the--

TAGU: (POINTING TO THE SPEAR POINT AS HE WALKS UP TO THE PRIESTS)

Here is what makes the spears more sharp, father priest!

(RAISING HIS VOICE) Look here! Here is what makes the

spears sharp! It is metal! Metal! (PAUSE) Do you see?
(PAUSE) Hunters! Do you see the point of the spear? It
is the forbidden metal! Look at it!

2nd PRIEST: (BECOMING VERY FRANTIC) A curse on you! The Gods
will curse us all!

CHIEF PRIEST: (REGAINING SOME OF HIS COMPOSURE) Give me the
box of powders! Quickly! Give it to me!

THE 3rd PRIEST IS FROZEN IN ASTONISHMENT AND FEAR.

THE CHIEF PRIEST (AS TAGU SPEAKS) GRABS THE BOX FROM THE
CLUTCHING GRASP OF THE 3rd PRIEST.

TAGU: (ADVANCING ON THE PEOPLE -- CAUSING SOME OF THE WOMEN TO
FLEE) Look here! I have held the metal! The law of the
priests is false! I have held the metal!

CHIEF PRIEST: (TRYING TO RESTORE ORDER AND REGAIN CONTROL OF
THE SITUATION) Stop him! Make him be quiet! Stop and
listen to me! Behold the power of the priests! Behold the
power of the Gods!

TAGU: (THE PEOPLE PART AND KEEP SOME DISTANCE AS HE COMES UP
TO THEM) The metal is strong and sharp! (PAUSE) Where
is a log? I will show you that this spear is better. I
have done it myself and have seen! (LOOKS AROUND) If all
our spears were like this . . . we would have no trouble
killing the real-animals!

CHIEF PRIEST: (SHOUTING AT THE TOP OF HIS VOICE) Stop!! The
Gods will be angry! I call on the Gods! (HE DROPS A HANDFUL

OF POWDER INTO THE FIRE, CAUSING A GREAT CLOUD OF SMOKE TO BURST FORTH) The Gods will send messengers! They will come and curse the boy-hunter!

THE SUDDEN ACTION BY THE CHIEF PRIEST ONLY SERVES TO FURTHER CONFUSE THE PEOPLE.

TAGU: It is only a trick! The smoke does not change the metal! (HE GRASPS THE METAL POINT OF THE SPEAR) Look! Even now I touch the metal! Metal is not for the priests alone! (HE SEES A STONE-TIPPED ARROW ON THE GROUND, HAVING FALLEN DURING THE EXCITEMENT, AND PICKS IT UP) With the metal on our spears and on these--

CHIEF PRIEST: (DROPPING ANOTHER HANDFUL OF POWDER INTO THE FIRE) Hold him! Hold the boy-hunter! Hold him so the Gods may have their vengeance! He has broken the law!

TAGU: (LAUGHING) What is the law? (TO THE PEOPLE) What is the law? Who makes the law? (TURNING TO THE PRIESTS) Show the hunters the Ring of the Gods, priests! Show them what you use it for! I have seen. I know. (ONCE MORE TO THE PEOPLE) There is no law from the Gods! There are no Gods to bring vengeance! The priests made the laws and they are false!

CHIEF PRIEST: Heed my words! (HE EMPTIES THE REST OF THE POWDER IN THE BOX INTO THE FIRE, WITH THE SAME RESULTS AS BEFORE) The messengers of the Gods are coming! They are near! Stop and listen! Listen unto the hills!

TAGU: The priests are false! There are no Gods to punish us!
Touch the metal for yourselves! I have done it! I do it
now! Nothing happens. (PAUSE) It is cold! It could not
cause burning! Burning makes heat! (PAUSE) See for your-
selves! Metal is cold like the water where it comes out
of rock!

CHIEF PRIEST: (WITH A GRIM SMILE) Yes, see for yourselves!
But hark to the Gods!

TAGU: There are no Gods! You are false, priests!

CHIEF PRIEST: (SHOUTS) Harken to what I say! Listen unto the
hills! The Gods are calling!

TAGU: There is nothing.

CHIEF PRIEST: Listen! (PAUSE) Make no noise and you will hear!
The Gods themselves are sending their messengers! Listen!

THE NOISE BEGINS TO SUBSIDE. AFTER SEVERAL MO-
MENTS THE PEOPLE BECOME QUIET, ALTHOUGH TAGU LAUGHS SOFTLY.

CHIEF PRIEST: Quiet and you shall hear!

THEN THERE IS COMPLETE SILENCE FOR A FEW MOMENTS.
FINALLY, OFF IN THE DISTANCE IS HEARD THE MOURNFUL NOTES
OF A CONCH SHELL TRUMPET. THE PEOPLE GASP AND ARE STARTLED
BY THE NOISE. THE SMILE BEGINS TO LEAVE TAGU'S FACE.

CHIEF PRIEST: (AGAIN TRYING TO STILL THE PEOPLE) Be quiet and
listen!

AFTER A FEW MOMENTS THE DISTANT SOUND IS HEARD
AGAIN.

2nd PRIEST: (QUIETLY TO THE CHIEF PRIEST, BUT WITH WONDER) What is it? What is making the sound?

CHIEF PRIEST: (SMILING, AS HE SEES THE SITUATION IS ONCE MORE UNDER HIS CONTROL) I told you that the young ones would have fear put in them this day. Did you not believe me?

THE PEOPLE BEGIN TO CLAMOR FOR SOME EXPLANATION CONCERNING THEIR FATE. SEVERAL HUNTERS, UNAFRAID NOW, GRAB TAGU AND HOLD HIM. SOME OF THE HUNTERS APPROACH THE CHIEF PRIEST.

HUNTER: (POINTING TO TAGU) Here is the one to blame, father priest!

2nd HUNTER: What will happen to us?

CHIEF PRIEST: (WITH REFERENCE TO TAGU) Hold him! (CALLING TO THE PEOPLE) The law of the priests is true! But there is sin because of the boy-hunter! The Gods are angry! They send their messengers! (PAUSE) You will see them soon! (PAUSE) They bring the truth! (PAUSE) They are the Tellers of the Truth! They are from the Gods!

THE PEOPLE GASP AND WHIMPER WITH FEAR. THERE IS SHOCK AND FEAR ON TAGU'S FACE. IN THE DISTANCE THE SOUND OF THE CONCH IS HEARD AGAIN -- BUT ONLY FAINTLY ABOVE THE NOISE OF THE PEOPLE.

FADE OUT.

ACT II

FADE IN ON 3rd BOY HOLDING A RATHER SMALL WOODEN BOWL UNDER THE WATER BUBBLING OUT OF THE SPRING (SAME ONE AS IN OPENING SCENE OF ACT I). IN THE BACKGROUND THE OLD MAN IS HEARD COUGHING.

3rd BOY: (GOING OVER TO WHERE THE OLD MAN IS SEATED) Here, old one. . . . Drink the cool water.

THE OTHER BOYS ARE CLUSTERED SOMEWHAT FEARFULLY AROUND THE OLD MAN. THE 4th BOY GENTLY PATS HIM ON THE BACK. THE OLD MAN DRINKS THE WATER SLOWLY, BUT SUDDENLY COUGHS ONCE MORE. HE SORT OF SPUTTERS AND GULPS TO RETAIN THE WATER JUST TAKEN BEFORE HE SIPS MORE. AFTER FINISHING THE WATER AND STIFLING ANOTHER SPASM, HE PAUSES TO REGAIN HIS COMPOSURE. ALL EXCEPT THE 3rd BOY RESUME THEIR POSITIONS IN FRONT OF THE OLD MAN.

OLD MAN: (NODDING TO THE 3rd BOY AND MOTIONING FOR HIM TO SIT DOWN) The spell is gone. (PAUSE) I am all right now.

3rd BOY: (SITTING DOWN) You must take better care of yourself and not get so excited. . . .

2nd BOY: Were you really as afraid as you say?

1st BOY: If the noise was far away like you say, it would not make me afraid!

OLD MAN: (AFTER A MOMENT) I was afraid. The fear came because I began to see what I had just done. No one had dared to

talk to the priests in that way. Anger overcame me and made me foolish. (PAUSE) The priests were false, but they were not like the wild-ones.

4th BOY: But if the priests were false, how were they able to call the Gods to send their messengers? The ones you call the Tellers of the Truth.

1st BOY: Yes. How did they do that, if they were false? Tell us, old one. How could--

3rd BOY: (INTERPOSING) He will tell it if you will keep still.

OLD MAN: (AFTER A PAUSE) The chief priest talked of a way to put fear in those who did not follow him. I listened to him say it from my hiding place before the ceremony of the hunt . . . but my anger did not let me know of what he spoke. I was not wise yet, even to wait and watch. (PAUSE) The chief priest knew the Tellers of the Truth were to come, but I did not know. They would have come if I had not said one word. (PAUSE) Where I had thought myself brave, I was foolish. Because of this I came to know much fear. I was sure the hunters would kill me if by some chance the priests and the messengers of the Gods did not. . . .

DISSOLVE TO THE SCENE OF THE CLEARING WITH THE STONE FIREPLACE. TAGU IS SEEN A FEW FEET FROM THE STRUCTURE GUARDED BY SEVERAL HUNTERS. THE CHIEF PRIEST IS NOWHERE IN SIGHT. MUCH DISORDER PREVAILS IN THE SCENE. THE 2nd AND 3rd PRIESTS SEEM ALMOST AS CONFUSED AS EVERYONE

ELSE. DURING THE DISSOLVE THE OLD MAN CONTINUES TALKING.

OLD MAN: While the hunters and the rest of the people waited, and also the other two priests, the chief priest had the women prepare a . . . ahaa, . . . a young real-cow, as you now know it. Then he took the best parts and went to take them to the Tellers of the Truth. (PAUSE) After a little time, the chief priest returned. . . .

THE CHIEF PRIEST IS SEEN COMING INTO THE CLEARING, OPPOSITE TAGU.

CHIEF PRIEST: (TRYING TO MAKE HIMSELF HEARD) Make ready! The Tellers of the Truth are here!

AS THE PEOPLE QUIET DOWN SOMEWHAT, THE CHIEF PRIEST WHISPERS SOMETHING TO THE 3rd PRIEST WHO PROMPTLY LEAVES THE SCENE. SUDDENLY, THE SOUND OF THE CONCH TRUMPET IS AGAIN HEARD, VERY NEAR. THERE ARE A FEW FEARFUL CRIES FROM THE PEOPLE, BUT GRADUALLY THE NOISE OF THE HUNTERS, THE WOMEN AND THE CHILDREN SUBSIDES. MEANWHILE, THE PEOPLE RETREAT TO THE EDGES OF THE CLEARING.

THERE IS A SHOUT AS THE FIRST TELLER OF THE TRUTH ENTERS THE CLEARING. HE IS AN OLD BEARDED MAN WHO HOBLES SLIGHTLY AND LEANS ON A BRIGHT METAL STAFF FOR SUPPORT AS HE WALKS. FOLLOWING HIM IS A VERY YOUNG MAN LEADING ANOTHER OLD MAN, QUITE BALD, WHO CARRIES THE CONCH. THE THREE APPROACH THE TWO PRIESTS WHO STAND BY THE STONE FIREPLACE. THE 3rd PRIEST RETURNS WITH A BUNDLE OF ROUGH CLOTH WHICH

HE UNFOLDS AND SPREADS ON THE GROUND IN FRONT OF THE FIRE.

IN SPITE OF THE HUNTERS GUARDING HIM, TAGU STANDS UP AND REGARDS THE TELLERS OF THE TRUTH WITH THE SAME CURIOSITY AS THE REST OF THE TRIBE.

TAGU: (TO ONE OF THE HUNTERS GUARDING HIM) How can they be from the Gods when they look like real-people?

HUNTER: The ways of the Gods are strange.

VOICES: (VARIOUS COMMENTS FROM THE CROWD) Look how old those two are. . . . They must be very wise. . . . They talk only with the priests. Can only the priests understand them?

THE PRIESTS AND THE TELLERS OF THE TRUTH, WHO HAVE BEEN TALKING QUIETLY AMONG THEMSELVES SINCE MEETING BY THE FIREPLACE, TURN AND LOOK BRIEFLY AT TAGU. AS THE "CONFERENCE" ENDS, THE TWO "TELLERS," THEIR YOUNG ASSISTANT, THE 2nd AND 3rd PRIESTS ALL SIT DOWN ON THE ROUGH CLOTH. THE CHIEF PRIEST, STANDING IN FRONT OF THE SEATED GROUP, MOTIONS FOR THE PEOPLE OF THE TRIBE TO SETTLE DOWN AND BE QUIET.

CHIEF PRIEST: Silence! (PAUSE) Be silent. You are before the Tellers of the Truth. (PAUSE AS THE TRIBE BECOMES QUIET; THEN, LOOKING AT TAGU) Shame has been brought to our tribe -- shame and sin. . . .

TAGU: (OVERCOME BY THE SITUATION AND THE DIRECT ACCUSATION, HE SPRINGS SUDDENLY TO HIS FEET) But I wanted only to help the tribe . . . to make it easier to kill the real-animals! The metal did not hurt me! I have held it! Look for your-

self and see how it holds itself to legs and trees!

CHIEF PRIEST: Quiet! (TO THE GUARDS) Put him down!

TAGU: (NOW STRUGGLING WITH THE GUARDS) Is it sin to want to help the hunters and the tribe? The metal would make it easier to live! (Let me go!) It is not death to touch metal! It would protect us from the--

A HAND IS FINALLY CLAMPED OVER TAGU'S MOUTH BY A GUARD. WHILE THE BOY IS STRUGGLING, THE BEARDED TELLER UNSTEADILY GETS TO HIS FEET WITH THE HELP OF HIS ASSISTANT AND STANDS MOMENTARILY BEHIND THE CHIEF PRIEST.

CHIEF PRIEST: Keep him quiet! (PAUSE) The using of-- (STARTLED BY A TAP ON THE SHOULDER FROM THE TELLER) What--

(TURNING AROUND TO PROTEST THE INTERRUPTION) I was only--

TELLER: (QUIETLY) Let me.

CHIEF PRIEST: All right, but. . . .

THE CHIEF PRIEST RATHER RELUCTANTLY SITS DOWN, BUT NOT UNTIL HE HAS GIVEN A LONG, STERN LOOK AT TAGU. THE TELLER, MEANWHILE, SURVEYS THE SCENE UNTIL FINALLY HIS EYES ALSO COME UPON TAGU.

TELLER: (TO THE PEOPLE) Metal kills! (PAUSE, THEN WITH A SWEEPING GESTURE WITH HIS HAND TO INDICATE THE OTHER TELLER) We have seen what metal does. (LOOKING AT TAGU) Metal does kill. . . . But metal was not used here in other times. That is why you are here; that is why we are here. . . . In other places metal was used in other times. (PAUSE) The

Great Burning was in other places in other times. . . .

It was of metal . . . and It came and made the Great Burning!

TAGU: (BURSTING OUT, BUT STILL HELD BY THE GUARDS) But how can--

AGAIN TAGU IS GAGGED.

TELLER: (TO THE GUARDS) Let him speak when he wants so that
all the evils can come out of him.

TAGU: (AFTER BEING RELEASED) I have held metal. It is cool
like water where it comes out of rock! How can it cause
burning?

TELLER: (SHAKING HIS HEAD) You do not know metal if you say
that! Wood is not hot, but if it is put in fire it too soon
becomes fire.

THE CHIEF PRIEST LAUGHS AS TAGU CONTEMPLATES THE
WISDOM OF THE TELLER. THE 2nd AND 3rd PRIESTS LOOK AT EACH
OTHER -- NOT KNOWING WHAT THE JOKE IS -- THEN THEY ALSO
LAUGH. TAGU RAISES HIS HEAD AND LOOKS AT THE FIRE WITH A
PUZZLED EXPRESSION.

TAGU: (TO THE TELLER) And where did you come to know so much
of the Great Burning and the It which caused the Dead Places?

TELLER: The truth of the Great Burning is written in the old
writings. . . . The truth is written inside me. . . . (LOOK-
ING AT AND POINTING TO THE BALD TELLER) The truth is written
in his mind. (CLOSE-UP OF THE BALD TELLER'S FACE -- REVEAL-
ING THAT HE IS BLIND) It is written in his eyes!

TAGU: (PROTESTING) But--

TELLER; (SHAKES HIS HEAD NEGATIVELY) You do not know about It.

. . . You do not know about the Great Burning. (PAUSE) We know these things because we are from the Dead Places!

SEVERAL OF THE PEOPLE GASP IN DISBELIEF.

TAGU; (LOOKING SOMEWHAT SURPRISED) How can that be? If they are Dead Places, how can life come from them? What kind of truth is that?

TELLER; (PAUSE) It is truth that the Great Burning did not kill everything. I am here because some people knew the Great Burning would come. They knew and were not found by Death. (PAUSE) Know also that Death is many things. The wild-ones are dead because they are not real-people. They came from the Dead Places.

AGAIN THE PEOPLE SHOW AMAZEMENT AT THE REVELATIONS OF THE TELLER OF THE TRUTH.

TAGU; And how do you know this? You say the Great Burning was in other times -- long ago.

TELLER; That is truth. (PAUSE) The father of my father's father saw the Great Burning and was the second Teller of the Truth. He was only a boy when the Great Burning came and he was not found by Death in the Great Circle of Dead Places. The first Teller of the Truth -- who was old -- saw him and hid him. And they hid from Death with others for a long time until the first Teller was very old. Then, he laughed at Death and went out to let it find him. (PAUSE) And the

father of my father's father did the same when he was very old . . . but only after he told the tale of when It came to my father's father. He told my father, who told me.

(PAUSE) The father of my father's father said this is how It was, and he was the second Teller of the Truth. This is what he said. I swear it. . . . (HE RECITES THE FOLLOWING WITH LITTLE INFLECTION, AS IF COLDLY MEMORIZED AND ALMOST WITHOUT MEANING TO HIM) The day was like this one, except that there were no clouds, or cloud, as it is now. The sky was blue like the deep lake -- ah, but the lake is no longer blue. No, you have never seen blue that was that blue. Perhaps, someday. . . . But I must go on. (PAUSE) I sat on a high hill that day and many lines came up into the sky. They were far away and they were high -- high like the sun and the moon. The lines moved quickly and straight. But there were other lines that went up to meet the first lines. And there were lights in the sky. And the lights in the sky were not stars because the sun shown and night had not yet come. . . .

BLIND TELLER: (BREAKING IN) The light! I see the light!

TELLER: (CONTINUING) I watched and far away there were other lights. They were like many suns and indeed they were brighter than the sun above.

BLIND TELLER: It was light. It was so light that there was darkness!

TELLER: (CONTINUING) The light was far away but my eyes hurt from the brightness and I turned away.

BLIND TELLER: (SHOUTING) It was a great light!! I see the light! There is It!! (STOPS ABRUPTLY, THEN LOWERS HIS HEAD AND HOLDS HIS HANDS OVER HIS FACE) There is darkness now. Only darkness.

TELLER: Then there were noises, great noises. They were loud. I do not know how loud because I was young. I was afraid, but I looked around. . . . Where the great suns had been there were clouds . . . and they began to fill the sky.

BLIND TELLER: There is always darkness after the great light.

TELLER: Then, a warm wind hit my face like a breath. I was afraid and ran to find a place to hide. I ran away from where the lights had been, but the clouds followed. And then there were other lights in the sky and they were almost all around me although they were far away.

BLIND TELLER: (ONCE MORE SITTING ERECT AND WITH HIS HANDS CLASPED IN HIS LAP) That is truth. There were many lights. But I only see the first one. After that all is darkness. It was so with my father.

TELLER: But the far-away lights became clouds also and helped fill the sky. . . . The clouds were the Death, but I did not know it then. They would have found me except for the Teller. He was old but he saw me and hid me so that the Death could not find me. And we were not alone for the Teller

was wise and he hid many people from the Death. (He was called the Teller of the Truth because he knew the truth about It and the Great Burning . . . and why they came.) (PAUSE) And soon the noises were no more. The Teller said there would be no more lines in the sky. He said that soon the hills would not be green nor the lake blue as before. And he told me that It made the great lights which were like stars but were not. And he said that It was not one, but many. (PAUSE) Then he cried like a baby cries when it wants food, but the Teller did not want food. It must never come again, he said. And then he cried again. (PAUSE; THEN, FINISHED WITH THE MEMORIZED SPEECH, HE RESUMES SPEAKING FOR HIMSELF) These were the words which my father's father learned from his father. I learned them from my father who learned them from his father. That is what was . . . and that is truth. I swear it!

THERE IS COMPLETE SILENCE WHEN THE TELLER FINISHES.

DISSOLVE TO SCENE WITH THE OLD MAN AND FIVE BOYS.

OLD MAN: That is what the Teller said.

1st BOY: And that is the tale?

OLD MAN: That is one part, yes. Why do you question what I have said?

THE 3rd BOY GIVES THE 1st A GLARING LOOK.

1st BOY: (SLOWLY) Well, if it is as you say. . . . (QUICKLY)

The tale does not sound like a real-tale!

3rd BOY: And what does a real-tale sound like? The old one tells the truth and he is wise. . . . Besides, the tale is from other times and other places. How could it sound like a real-tale of now? Now can you--

1st BOY: (REBUKING THE 3rd BOY) Now who's doing all the saying of words!

2nd BOY: Tell us about It! Why did It come?

OLD MAN: If you--

4th BOY: How did the first Teller know about It?

3rd BOY: Shhhhhhhhhh. Let the old man speak.

OLD MAN: If you will let me, I will try to answer all your doubts. I only wanted to rest a while.

3rd BOY: Rest all you want, old one. There is time before we must go.

1st BOY: There is not much time. The shadows grow longer.

OLD MAN: That is truth. (PAUSE) The things all of you ask are good. They show true thoughts. Many of the same thoughts went through my head as I sat before the Teller of the Truth.

DISSOLVE TO SCENE IN THE CLEARING WITH THE PRIESTS,
THE TELLERS OF THE TRUTH, THE TRIBE, ETC.

OLD MAN: (CONTINUING, VOICE OVER) Thoughts were held by others of the tribe, but no one said any words in a loud way. . . . Then, since I knew they could kill me only one time, I asked about a thought in my head. (POINTS TO THE 4th BOY) It was the thought you just said.

THE WHISPERS OF THE CROWD, THE CRACKLE OF THE
FIRE, AND OTHER NOISES FADE IN. THERE IS A PAUSE BEFORE
TAGU SPEAKS TO THE TELLER.

TAGU: Who was the Teller that he could know about the coming
of It?

TELLER: He was wise and knew the truth. . . . He was the father
of my father's father.

TAGU: But how did he know It would come? How did he know It
would make great light and also bring Death? Was he a God?

TELLER: The first Teller was not a God, but he was as much like
a God as a real-person could be. (PAUSES AND SMILES AS TAGU
DOES NOT KNOW WHAT TO MAKE OF HIS WORDS) The evilness and
the foolishness of what you have done is going out of you.
You are confused and much doubt runs through your head.
(PAUSE, THEN HE RAISES HIS VOICE SO THAT ALL THE PEOPLE CAN
HEAR) Listen now to the tale told by the first Teller. It
is truth. The old writings tell it. . . . This tale is
about It and why we say and know that metal kills. (PAUSE)
The first Teller was a maker of It. . . . He and others
like him -- and other people also -- made the first It.
They made It in other times and other places, long ago and
far away. This was when the Teller was not old and the
times were not like now. . . . The Teller said that was
when men . . . or -- real-people were called that because
all were real then -- that was when men could have made things

so It would not come, even though they made It. . . .

TAGU: (TAKING ADVANTAGE OF THE TELLER'S MOMENTARY PAUSE) How could It be stopped if the first Teller and the others made It?

TELLER: Because they were wise in the ways of It and knew Death would come.

TAGU: But if It was made, how---

CHIEF PRIEST: (UNABLE TO RESTRAIN HIMSELF ANY LONGER, JUMPS UP AND SHOUTS AT TAGU) Quiet! Let the Teller say the tale!

TELLER: (MOVING TO HOLD BACK THE CHIEF PRIEST, GIVES HIM A HARD LOOK WHICH SOMEWHAT COWERS THE PRIEST; THEN, TRYING NOT TO SMILE, HE LOOKS AT TAGU) Let me tell the tale and you shall learn truth. (TAGU LOOKS AT THE GROUND, SOMEWHAT ASHAMED) The Teller told about that time before the first It came . . . when the Teller and the others like him knew what It could do. (They knew those things because they were wise.) He said the words many times to the father of my father's father and they remembered. But there were many words and they could not remember them all. . . . The Teller said the words like they were not words, but real. This is what he said. I swear.

DISSOLVE TO SCENE OF A DRAB, NARROW CONFERENCE ROOM. THE WALLS ARE BARE EXCEPT FOR A LARGE CALENDAR, SHOWING THE MONTH OF JUNE 1945, HANGING NEXT TO THE CLOSED DOOR WHICH IS NEAR THE CORNER OF THE ROOM. IN THE CENTER OF THE

ROOM IS A LONG TABLE WITH MANY WOODEN CHAIRS AROUND IT. AT THE END OF THE TABLE NEAREST THE DOOR SIT THREE MEN WEARING WHITE LABORATORY COATS, EACH WITH SEVERAL NOTE-FILLED SHEETS OF PAPER IN FRONT OF HIM.

SITTING IN THE END CHAIR IS FRANK, IN HIS EARLY SIXTIES, THE OLDEST OF THE THREE. HE IS OF MEDIUM HEIGHT, RATHER SLENDER, AND WEARS GLASSES. OF GERMAN JEWISH PARENTAGE, HE IS WARM AND CORDIAL WHILE RETAINING AN AIR OF ARISTOCRACY. ON HIS LEFT, WITH BACK TO THE DOOR, IS GERALD, AGE THIRTY. UNASSUMING AND "ORDINARY" IN APPEARANCE, THE YOUNG PHYSICIST IS QUICK OF MIND AND MIGHT BE SAID TO WORSHIP HIS OLDER COLLEAGUE. OPPOSITE GERALD SITS LEON, A SHORT, STOCKILY BUILT HUNGARIAN OF FORTY-FIVE, ALREADY SHOWING EVIDENCE OF A RECEDING HAIRLINE.

FRANK: (TO GERALD) You are sure David will be here soon?

GERALD: Yes, professor. He just said he might be delayed a few minutes. Don't worry.

FRANK: It is only that the time is so short now.

LEON: That is true, Frank, but I think we should have a majority here. This matter is too important not to make sure we agree.

FRANK: You are right, of course.

GERALD: You know, I shudder when I think of what's being done on this project . . . or rather, what's not being done, now that Hitler is finished. I'm sure I don't know what all the consequences of It are going to be, but I do know some

of them.

LEON: Pretty terrible, I'm afraid.

GERALD: You both must wonder at times if you made the right choice . . . coming to this country only to find more inhumanity toward man . . . especially after the hell you must have gone through in Germany in the early '30's.

FRANK: Oh, I'm sure we made the right choice. There is still much more freedom and tolerance here than in most parts of the world. It's just harder for you to see because you were born into this great country. You have never known political fanaticism and what it can do to the peace of academic life.

GERALD: I suppose so. . . .

LEON: If freedom is maintained here it will be despite the efforts of many blundering military personnel, I'm afraid.

GERALD: Why do you say that?

LEON: I'm thinking of the General. The one fear he has is that the war will be finished before it is.

GERALD: (NODDING IN AGREEMENT) Oh, yes. You're right. . . . The General and the politicians. . . . Why must they always think of science in terms of warfare first, and in terms of peace second.

FRANK: Haven't you heard, my boy, this is a war we're fighting.

GERALD: Oh, I know that.

FRANK: (SMILES) I know what you mean. . . . But don't take everything so seriously.

LEON: I thought this matter was serious.

FRANK: The matter is serious, Leon. But . . . oh, never mind.

What I was really going to say is that we, as scientists,
are at least partly to blame for what the politicians think.

GERALD: (QUICKLY) How's that?

FRANK: Well, after the carefree and easy days in Göttingen . . .

(TURNS TO LEON) and Berlin, too, I think . . . after the
easy times in the 1920's, we tried merely to ignore the
outrageous events which followed in 1932 and '33.

GERALD: (SHAKING HIS HEAD) I . . . I don't--

FRANK: Oh, now look. . . . Take science as an example. It is
almost a principle for us to select from an infinite number
of unsolved problems only the ones which, according to our
knowledge at the time, we think we can solve. Then, because
of our adherence to the scientific method, we subject our
results to severe criticism. And what is the result of these
two "unwritten laws?" Well, on one hand, we know very little,
but on the other, we can be sure of what little we do know.

GERALD: What has this to do with--

FRANK: Let me finish. . . . The trouble is that we scientists
have not been able to apply these . . . these principles
(I suppose) . . . to the complex problems of the critical
world and society. . . .

LEON: Please don't make that a blanket statement, Frank.

FRANK: Oh. Yes. Excuse me. . . . For the most part, we are

cautious and not inclined to accept total solutions. The objectivity we profess has kept us from taking strong stands in political matters, in which the right is never on one side. . . . So, we have taken the easy way out and stayed in an ivory tower. We have not been concerned, at least in the past, about any responsibility toward either good or evil situations.

GERALD: And what could you have done about Hitler and his . . . his decrees?

FRANK: We could have been more aware and at least let other people know what was happening.

LEON: Which is exactly what we are trying to do now, if David will get here with his outline.

GERALD: I understand all that. But to me there would be a let-down or something, . . . working under the present conditions of secrecy and all the other restrictions, after the . . . (ALMOST EMBARRASSED) the "golden years of physics" at Göttingen, someone has called them.

FRANK: (WITH A SLIGHT SMILE) They were good years, Gerald, but they are gone . . . in the past. It is more important to remember . . . if only from the standpoint of atomic physics . . . that here in Chicago we have accomplished more in three years than in all the years at Göttingen.

GERALD: But the times must have been exciting, none the less.

FRANK: Yes, we had our fun, and worked hard.

GERALD: Questioning everything Rutherford and Bohr did.

FRANK: Yes, we did . . . and everything of Planck and Einstein and the Curies. . . . (GIVING A QUICK LITTLE LAUGH AS HE TURNS TO LEON) Leon, do you remember what they said Sommerfeld used to tell his students at Munich?

LEON: Hummmmm, no, I don't think so.

FRANK: He said everyone entering the study of physics ought to be warned; "Caution! Dangerous structure! Temporarily closed for complete reconstruction!" (LEON SMILES)

GERALD: Yes, and then came Hitler . . . and complete destruction of all that was good.

LEON: He wasn't the only one. Don't forget the Communists. They were almost as bad as the brown shirts.

FRANK: Most of us were lucky, though, and got to Copenhagen and London.

GERALD: But the facilities were inadequate for all of you. . . .

FRANK: Yes, they were, after a while.

GERALD: Then Einstein came over here . . . to Princeton. . . .

I was just a freshman in college, but I remember it was quite an event. My physics professor said the effects of his coming to this country would be far-reaching. I certainly had no idea all this would happen.

FRANK: The United States was the logical place for us to come, even if there hadn't been so much freedom here. With all the many hundreds of universities, it offered great oppor-

tunities for many jobs.

LEON: But we didn't all migrate here at the same time. . . .

It was a couple of years before things got too crowded in free Europe.

FRANK: (TO GERALD) He remembers those times well. (LAUGHS)

It was in October of 1933 he got a strange idea that a chain reaction could be realized . . . if an element could be found that would emit two neutrons when it swallowed up one.

GERALD: I didn't know that! That was only a year and a half after Chadwick discovered the neutron!

LEON: Yes. I suspected beryllium at first, then some other elements, including uranium. For some reason the crucial experiment was never carried out.

FRANK: (TO GERALD) You have no idea what a prophet we have in our midst. . . . He went first to Vienna after leaving Berlin, you know. But he was there only a few weeks before he saw that Austria too would eventually be overrun.

GERALD: No, I didn't know that, either.

LEON: There are no prophets in science. . . . And just remember, several people probably split atoms with neutrons many times before Hahn and Strassmann definitely proved it possible in 1938.

GERALD: Fermi was undoubtedly the first to do it, wasn't he?

FRANK: Yes, I think so. Only he misinterpreted his results and--

THERE IS A SUDDEN INSISTENT RAPPING ON THE DOOR.

FRANK RAISES HIS HAND AS A SIGNAL FOR SILENCE. THE MEN
LOOK INTENTLY AT THE DOOR.

FRANK: Who is it?

VOICE: It's David.

FRANK: (RECOGNIZING THE VOICE AND MUCH RELIEVED) Oh, come in.
The door isn't locked.

THE DOOR OPENS AND A MAN OF ABOUT FORTY ENTERS,
THEN CLOSES THE DOOR. DAVID IS PERSPIRING, HAS THE SLEEVES
OF HIS SHIRT ROLLED UP, COLLAR OPEN WHILE CARRYING HIS COAT
OVER ONE ARM AND A BRIEFCASE IN HIS HAND.

DAVID: (WIPING HIS BROW AS HE TAKES A SEAT NEXT TO GERALD) I'm
sorry I'm late.

FRANK: That's all right.

LEON: Only we don't have much time.

GERALD: How are you, David?

DAVID: (IGNORING LEON'S REMARK) Oh, I'm fine now, except for
the blasted heat.

FRANK: It's rather nice down here though, don't you think?

DAVID: Oh, yes. But Lord, it's unbearable outside.

GERALD: I thought yesterday was even worse . . . more humid.

LEON: Do you have the outline?

DAVID: I have more than just an outline, Leon. (TO GERALD)

And I think you're right about yesterday being hotter and
more humid than today. (PAUSE) I was downtown yesterday,

hurrying around too fast, I guess . . . and thinking about the outline, and suddenly I got a very strange feeling. It wasn't as though I was faint or sick . . . just something strange. I guess it was like . . . well . . . like a vision!

GERALD: A what!

DAVID: Don't laugh. I can't exactly explain it, but I think you might call it, or whatever it was, a vision.

FRANK: You've been working awfully hard lately, David.

DAVID: Not any harder than anyone else. Now let me explain.

LEON: I think maybe we're all a little crazy these days.

DAVID: As I said, I was walking fast down the street when this . . . this whatever-it-was hit me. I stopped and looked around, but everything seemed perfectly normal. Then I looked up. The next thing I knew there was something like a great flash of light. Maybe it was a sudden reflection off some glass or something metallic mirroring the sun. . . . Anyway, I was blinded by it for a minute, and even after that I seemed to see the light whenever I looked at something. And while all this was happening, it seemed as if all the buildings and the skyscrapers were crashing down around me, and all the time there was this sensation of the sky all in flames. . . . (IN A HUSHED VOICE) But the strangest thing about the whole situation was what kept coming into my mind over all the rest of this. It was almost as if someone was standing in back of me saying: "The

Bomb. The Bomb. The Bomb. . . ." Then I thought about the outline again and said to myself: "Something has to be done to warn humanity." This thing, whatever it was, kept gnawing at me all evening. I knew it would be impossible to get any sleep, so I started writing my own treatment of the matter. (TO FRANK) With your permission, Frank, I'd like to present the whole thing. (HE BEGINS TO TAKE SOME PAPERS OUT OF HIS BRIEFCASE AND GIVE THEM TO FRANK)

GERALD: That must have been a terrifying experience.

DAVID: It was.

LEON: Have you stressed the social and political consequences of atomic energy?

DAVID: Yes, I tried to. Most of the report is still going to be based on those two points, isn't it?

FRANK: (STUDYING DAVID'S PAPER) Oh, definitely. We all agreed on that.

DAVID: (TO LEON AND GERALD) I divided the report into four sections, five counting the summary. The first one is--

FRANK: (SUDDENLY INTERRUPTING) Good, very good. Listen to this. This is from . . . (GLANCES AT THE PREVIOUS PAGE) from the "Preamble." It says: "We, as scientists, do not presume to speak authoritatively on problems of national and international policy. However, we found ourselves, by the force of events, during the past few years . . . in the position of a group . . ." make that small group. (HE TAKES

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OUT A PENCIL AND MAKES THE INSERT)

LEON: Just read it, Frank. We'll make corrections after giving it a closer reading.

FRANK: Yes. . . . To continue: "However, we found ourselves, by the force of events, during the past few years . . . in the position of a small group of citizens cognizant of a grave danger for the safety of this country . . . as well as for the future of all the other nations of which the rest of mankind is unaware." (NODDING HIS HEAD) Yes, I think that's a good start . . . just what we want to say. But let me read further.

LEON: (TO DAVID, AS FRANK READS TO HIMSELF) What sort of an active stand did you recommend the Secretary of War take?

DAVID: Well, as you suggested, I said an International Control Board should be set up to control the mining of uranium ore.

LEON: (SOMEWHAT IMPATIENTLY) Yes, but did you mention any international agreement? There must be an agreement included, . . . one that sets forth controls of nuclear arms!

DAVID: Yes, I specified that. And also, no paper agreement.

LEON: Good!

GERALD: What's that?

DAVID: No paper agreement. . . .

LEON: No nation is going to trust any other nation merely on the basis of a signature. That's too big a gamble as long as Hitlers can spring up any day.

DAVID: And as long as there are communists.

LEON: Yes, especially while they are around.

FRANK: Ah, splendid! Very good! Listen to this, everyone....

"Scientists have been accused many times of providing new weapons for the mutual destruction of nations, instead of improving their well-being. The discovery of flying is an example. It has brought humanity much more misery and suffering than enjoyment and profit. However, in the past, scientists could disclaim direct responsibility for the use to which mankind had put their disinterested discoveries. We feel compelled to take a more active stand now because the success which we have achieved . . . in the development of nuclear power is fraught with much greater dangers than were all the inventions of the past. All of us, familiar with the present state of nucleonics, live with the vision before our eyes of sudden destruction visited upon our own country. Such a disaster could well take the form of a Pearl Harbor magnified a thousand-fold in every major city of this country...." Next paragraph.... "In the past, science has often been able to provide counter-measures against new weapons of aggression which science made possible. Today, however, scientists cannot promise such counter-measures against the destructive use of nuclear power. Protection can only come from a world political organization. Among all the arguments calling for such

an organization for peace, the existence of nuclear weapons is the most compelling one. Unless this is done, there will be a nuclear armaments race which can only lead to total mutual destruction."

LEON: Yes. I think that is very good.

FRANK: It's splendid!

GERALD: I agree!

LEON: (TO DAVID) Do you go on to mention Russia?

DAVID: Oh, yes. The next section of the paper is entitled:

"Prospects for an Armaments Race." I mention that Russia understood very well the facts and implications of nuclear power . . . as early as 1940.

LEON: Yes. With Kapitsa still held there it shouldn't take them very many years to catch up with us.

FRANK: (LOOKING UP FROM THE REPORT) Now let me see. Under the next section: "Prospects for an International Agreement. . . ." You say here, David, that the. . . .

DISSOLVE TO THE SCENE WITH THE TELLERS OF THE TRUTH, THE PRIESTS, TAGU AND THE TRIBE.

TELLER: (AFTER A LONG PAUSE) And that is all. . . . In other times there was more of the tale. There were many words . . . more words than one could remember. But they are truth and they are the words the first Teller said. He said them to the father of my father's father . . . who said them to my father's father . . . who said them to my father, who said

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and the role of the accounting system in providing reliable financial information. It emphasizes the need for transparency and accountability in financial reporting.

2. The second part of the document outlines the various components of the accounting system, including the general ledger, subsidiary ledgers, and the trial balance. It explains how these components work together to ensure the accuracy and integrity of the financial data.

3. The third part of the document focuses on the process of journalizing and posting transactions. It provides a detailed explanation of how to record transactions in the journal and how to post them to the appropriate accounts in the ledger.

4. The fourth part of the document discusses the importance of reconciling the accounting records with the bank statements and other external sources. It provides a step-by-step guide to performing a bank reconciliation and explains how to identify and correct any discrepancies.

5. The fifth part of the document covers the preparation of financial statements, including the income statement, balance sheet, and statement of cash flows. It explains how to calculate the various line items and how to present the information in a clear and concise manner.

6. The sixth part of the document discusses the role of the accounting system in providing management with the information they need to make informed decisions. It explains how the accounting system can be used to analyze the company's performance and identify areas for improvement.

7. The seventh part of the document covers the importance of internal controls and the role of the accounting system in ensuring their effectiveness. It provides a list of key internal controls and explains how the accounting system can be used to monitor and enforce these controls.

8. The eighth part of the document discusses the role of the accounting system in providing information to external stakeholders, such as investors and creditors. It explains how the accounting system can be used to prepare financial statements that are reliable and transparent.

9. The ninth part of the document covers the importance of maintaining accurate records of all transactions and the role of the accounting system in providing reliable financial information. It emphasizes the need for transparency and accountability in financial reporting.

10. The tenth part of the document discusses the various components of the accounting system, including the general ledger, subsidiary ledgers, and the trial balance. It explains how these components work together to ensure the accuracy and integrity of the financial data.

them to me. . . . Now, I have said them . . . and I have said them many times to many people. These words are why It must never come again. The first Teller said the words. He and others like him were sorry they made the first It. . . . That is why It came in other times and other places. It was made of metal and It made the Great Burning and the Great Circle of Dead Places. That also is why It must never come again. . . . Now I must rest.

THE CHIEF PRIEST JUMPS TO HIS FEET. THE ASSISTANT, JUST AS QUICKLY, MOVES TO HELP THE TELLER SIT DOWN.

CHIEF PRIEST: Bring cool water for the Teller of the Truth!

WITH THE SCENE ONCE MORE FILLED WITH EXCITEMENT,

FADE OUT.

ACT III

FADE IN SCENE OF THE OLD MAN WITH THE FIVE BOYS
SEATED IN FRONT OF HIM. THE BOYS WEAR EAGER LOOKS ON THEIR
FACES AND ARE IMPATIENT AND RESTLESS.

1st BOY: You have rested much, old one. Finish the tale. How
did you get away?

OLD MAN: (AFTER A PAUSE) I did not run away.

1st BOY: But you said they were going to kill you.

OLD MAN: But here I am, so they did not kill me.

2nd BOY: What did the priests and the Tellers do? Say the words!

3rd BOY: He will say them when the time is right. (TO THE OLD
MAN) Do you want cool water, old one?

OLD MAN: (SHAKING HIS HEAD) No more. I have had much.

1st BOY: (GETTING MORE IMPATIENT) The tale, old one!

OLD MAN: (AFTER SETTLING HIMSELF AND GRASPING ANEW HIS METAL
STAFF) The words of the Teller were not false. There was
much truth in his words, in many ways. . . . The words were
not words, but real. . . . I knew the real words were truth.

3rd BOY: (THOUGHTFULLY) The Teller said Death is many things,
did he not?

OLD MAN: (WITH A SLIGHT SMILE) That is so.

4th BOY: (WHINING) Tell us the tale.

3rd BOY: (IGNORING THE 4th BOY) Could not truth be like Death,
. . . many things?

OLD MAN: Ahaaaa, yes. That is so. That is so.

3rd BOY: And did you say that to the Teller?

OLD MAN: Say that truth is like Death? No. I said nothing . . . just as before. In my head I said it. . . . That and many others went through my head as I sat before the Teller.

DISSOLVE TO SCENE IN THE CLEARING WITH THE PRIESTS,
THE TELLERS OF THE TRUTH, TAGU, THE TRIBE, ETC.

OLD MAN: (CONTINUING, VOICE OVER) The people of the tribe had thoughts. But they did not say any words in a loud way, just as before. And their thoughts were different, I could tell . . . even though they did not say them. The new thoughts were of fear. . . . Fear of It . . . fear of the Teller . . . fear of the priests.

THE WHISPERS OF THE HUNTERS AND THE REST, THE CRACKLE OF THE FIRE, AND OTHER SOUNDS FADE IN. THERE ARE SEVERAL MOMENTS OF SILENCE BEFORE TAGU SPEAKS TO THE TELLER, WHO SITS DRINKING WATER FROM A WOODEN BOWL. THE CHIEF PRIEST IS ON HIS KNEES BESIDE THE TELLER.

TAGU: But does metal always have to kill? Can not metal help to keep life?

CHIEF PRIEST: (GETTING TO HIS FEET) You have heard the Teller say the truth . . . and still you do not believe?

TAGU: The words of the Teller are real to me. They are so real they are not words. . . . But is truth always that which is best?

CHIEF PRIEST: (EXASPERATED) Oh, you. . . !

NOT KNOWING QUITE WHAT TO DO, THE CHIEF PRIEST
TURNS TO FACE THE TELLER, WHO MOTIONS THE PRIEST TO SIT
DOWN. THEY HOLD A HURRIED CONFERENCE WHEREUPON THE CHIEF
PRIEST RISES, BIDS FOR QUIET, AND ADDRESSES THE TRIBE.

CHIEF PRIEST: Silence! (PAUSE) Hunters! Tribesmen! (PAUSE)
Take heed to what happens here. You have heard the words
of the Teller. I know you have seen truth. (POINTING TO
TAGU) But not all know truth, even now. There is sin and
shame. (PAUSE) The sin and shame must be taken away. (TO
THE TRIBE) Go now. . . . Go, for the Tellers must use
their greatest powers from the Gods. It would be too great
for you to see. (THE PEOPLE BEGIN TO LEAVE) Go now and
know the truth . . . that metal kills . . . that it must
never come again. . . . But, hunters! Guard well the camp
this night! Sin is near. If the boy-hunter should try to
flee . . . before all the evilness is gone. . . .

THE PEOPLE LEAVE, INCLUDING THE HUNTERS GUARDING
TAGU, HE NOW STANDS ALONE. AS THE LAST OF THE TRIBE GO,
THE CHIEF PRIEST BECKONS TO THE 2nd AND 3rd PRIESTS. IN
THE MEANTIME, THE TELLER GETS TO HIS FEET WITH HELP FROM
HIS ASSISTANT.

CHIEF PRIEST: (TO THE 2nd AND 3rd PRIESTS) Go with the hunters.

Make sure there are guards all around . . . but not too close.

THE PRIESTS GIVE SHORT BOWS AND LEAVE. FOR SEVERAL

MOMENTS THE CHIEF PRIEST AND THE TELLER STAND AND STARE
AT TAGU.

CHIEF PRIEST: (TO TAGU) Come here!

TAGU DOES NOT WANT TO GET CLOSER. HE LOOKS
AROUND, BUT DOES NOT WANT TO RUN EITHER.

CHIEF PRIEST: Come . . . here!

TELLER: Do as he says.

SLOWLY, TAGU APPROACHES THE TWO MEN.

CHIEF PRIEST: (TO THE TELLER) He did not get fear from the
tale, but look at him now!

TAGU: No one wants to die.

CHIEF PRIEST: You will not die . . . not now. . . . Real people
are few. You are one of the most real. There are even
less of you.

TAGU: Then why . . . why did you send the rest away . . . and
say to them. . . ?

CHIEF PRIEST: By your actions you will cause the people not to
follow us. There is truth in what we say. If the hunters
think they are wise . . . and go off to themselves . . .
it will be easy for the wild-ones to kill them.

TAGU: But why cannot metal be used? Surely we are not so wise
that we can make It.

TELLER: That will come.

TAGU: But . . . we can try--

CHIEF PRIEST: (TO THE TELLER) He is not so wise as I believed.

TELLER: If not now . . . soon.

TAGU: Whaaa . . . what is going to happen to me?

TELLER: You will learn soon.

CHIEF PRIEST: (TO THE TELLER) He cannot stay with the tribe
now.

TAGU: (INCREDULOUSLY) Cannot stay? But . . . you would not
put me. . . .

CHIEF PRIEST: You cannot stay.

TAGU: But I must! They would. . . ! I will not use metal! I
will use only stone spears! But do not put me out!

CHIEF PRIEST: (LAUGHING) Ha, haaaa. Look at the fear, now!

TAGU: Alone, I would be--

CHIEF PRIEST: Yes. All the metal point spears you could carry
would not be enough . . . alone! The wild-ones would find
you. You might kill some, but they would wait. They would
have much time.

TELLER: And they would find your spears. That is the most im-
portant. They would find the metal. In time, they, too,
would know what you know. They would not have fear of metal.

(PAUSE) In time they would use them to fight the hunters.

CHIEF PRIEST: The metal would go through the protectors made
of skins.

TELLER: Then the hunters would know about metal. They would
make spears with it. They would kill the wild-ones with
the metal point spears. . . . Metal does kill!

TAGU: (AFTER A PAUSE) I . . . I understand. But . . . but
cannot metal do other tasks? Must metal always kill?

TELLER: No, not always. Metal did not always kill in the other
times and other places. Metal was used for many things . . .
the old writings say. The real-people of the other times
learned to make metal do many things. They called that:
"progress."

TAGU: (THOUGHTFULLY) Progress. . . .

TELLER: From "progress" came It.

CHIEF PRIEST: It was "progress" . . . and It made Death come!

TAGU: If the real-people . . . those like the first Teller of
the Truth, . . . if they were so wise, they could make It
. . . could not they be wise to the ways of It . . . and
not make It?

TELLER: But they did not . . . in the other times, long ago.

TAGU: That is truth, but must that be in the other times to come?
Will not other real-people come after us? If they are more
real than we are. . . . Will not they learn to use metal?

TELLER: Not if the priests of this tribe, and the other tribes,
can keep the people in fear.

CHIEF PRIEST: We will!

TAGU: That is not a way of truth!

CHIEF PRIEST: Fear is the only way! The hunters must always
fear metal. They must also fear It!

TAGU: The hunters should remember It . . . but only so that they

will not let It come again . . . in the other times to come.

TELLER: (SMILES) There is truth in what you say . . . if all real-people would be like you. But they are not and they will not. I have seen many things in the Dead Places. I know many things from the old writings. . . . Someday you will know.

TAGU: How am I to know . . . if I am to be put out of the tribe?

TELLER: (WITH A SWEEP OF HIS HAND TO INDICATE THE OTHER TELLER AND THE ASSISTANT) You are to come with us. . . . In time, you will learn the truth and the words I say. . . . In time, you will be a Teller of the Truth!

TAGU: (SURPRISED) But . . . do you not have a son who will be Teller? I am not of the first Teller . . . or from the Dead Places. I--

TELLER: That does not matter. I have a son . . . and he will be a Teller, but . . . he will not say the words. (POINTS TO THE ASSISTANT, WHO THEN SMILES) There is my son!

TAGU: I thought. . . .

TELLER: The ways of the Gods are strange. My son will be a Teller, but the truth can only be in his head. . . . He cannot hear the words or say them, but I believe he knows them.

TAGU: You make the choice hard. . . .

CHIEF PRIEST: You have no choice! You must go!

TAGU: (TO THE CHIEF PRIEST) That is not the choice. (TO THE

TELLER) I will go with you. But know that I cannot be a Teller.

TELLER: There will be time for you to decide. . . .

TAGU: I will go with you and look for the truth. Maybe I shall find the way of truth. I know only that fear is not the way. In the time to come . . . maybe I will know.

TELLER: Yes. (WITH A SMILE) You are young. We shall see.

TAGU: Do not laugh. . . . In your words, the friend of the first Teller said . . . the past is gone. That is for us to learn, also. We live now and for the times to come. We must find the way to live without fear . . . and without fear that It will come again and bring the great lights . . . (HE LOOKS UP INTO THE SKY) the lights in the sky that are not stars. . . .

BLIND TELLER: (STILL SEATED ON THE GROUND) The light! I see the light! It is a great light!

DISSOLVE SLOWLY TO THE SCENE OF THE OLD MAN AND THE FIVE BOYS.

OLD MAN: (AFTER A PAUSE) That is all there is to say of that.

1st BOY: Yean! The tale is finished. Let's go!

OLD MAN: Wait!

1st BOY: You said that was all.

OLD MAN: There is some more. . . . It is not enough for you to remember just the words I have said about--

1st BOY: Oh, we'll remember. (TO THE OTHERS) Come, now. We have waited too long for the foolish tale.

2nd BOY: Yes. Let's go!

THE 1st, 2nd AND 5th BOYS JUMP UP AND START TO
SKIP AWAY. THE 4th BOY JUMPS UP ALSO, BUT THEN HESITATES.
HE LOOKS AT THE 3rd BOY FOR A MOMENT, THEN RUNS ALONG TO
CATCH UP WITH THE OTHERS.

3rd BOY: (REMAINING SEATED AND LOOKING DEEP INTO THE OLD MAN'S
EYES) I will remember, old one . . . I will remember.

OLD MAN: (SHAKING HIS HEAD) It is not enough . . . just to re-
member. But perhaps . . . (HE BRIGHTENS A LITTLE) perhaps
one day you will journey far into the Great Circle of Dead
Places . . . and learn from the old writings.

3rd BOY: I will remember and I will go, old one. One day I,
too, will go to the Dead Places . . . and search for the
true way. . . .

OLD MAN: (AGAIN SHAKING HIS HEAD) If only there were enough....

THE CAMERA PULLS BACK SLOWLY FROM THE OLD MAN AND
THE 3rd BOY. AFTER SEVERAL MOMENTS THE FOLLOWING PASSAGE
IS SUPERIMPOSED.

VOICE: (ECHOING) "Time present and time past

Are both perhaps present in time future,

And time future contained in time past.

If all time is eternally present

All time is unredeemable.

What might have been is an abstraction

Remaining a perpetual possibility

Only in a world of speculation.

What might have been and what has been

Point to one end, which is always present.

Footfalls echo in the memory

Down the passage which we did not take

Towards the door we never opened. . . ."

(From Burnt Norton
by T. S. Eliot.)

FADE OUT.

CHAPTER IV

THE PROBLEMS OF WRITING

Before the final draft of Other Times, Other Places was committed to paper, the writer faced several writing problems. The biggest obstacle to overcome was finding a way to express the idea which needed to be told. At first, the mistake was made of attempting to put the idea above what should have been the real goal -- relating a believable story about "real" people. In this initial try, with theme as the primary concern, the play became a group of obscure symbols, images and metaphors. What was being attempted, in the exact words used at the time, was to "strive to actualize experiences in metaphor and symbols." Then, to "use the imagery of common life about observable experiences and lift the imagery by making it represent something more than itself" -- truly a noble idea. Reflection soon raised some questions about the "noble idea," however. Where was the conflict? What were the tensions?

Still possessed with the need to relate vital thoughts on the fate of humanity in time future, the writer turned to a different approach. After doing a great deal of research on the history of the development of atomic weapons and, subsequently, devices of thermonuclear nature, a decision was made to try to fit together a group of documentary sketches in order to tell the story. The sketches

were to be told in time future by a narrator recalling the events from the past. This story idea and form had many more possibilities than the first one, but several necessary elements were also lacking. The historical portions, although full of irony and interesting facts, did not mean much by themselves. If the conglomeration could have been presented on television, most of the viewers probably would have said, "So what?" In reality there was no story. The protagonist, although a group protagonist as in the present version of Other Times, Other Places, was vague. Generally speaking, the theme was still uppermost rather than a believable story about "real" people.

The next step was an attempt to "get away" from all the material in hopes of gaining some perspective. But alas, time was not kind and all thoughts on the subject were fuzzy. The writer was almost ready to try something entirely different when a friend, informed of the situation, posed some questions and made some suggestions. This help proved to be the spark necessary for the writer. The reader has seen the results in Chapter III -- the play.

Aside from the overall considerations, however, the writer faced problems within the present form of Other Times, Other Places. The obstacles seemed almost endless, partly because the subject was an unfamiliar one.⁵³ For example, if a majority of all cities in

⁵³The writer believes the subject matter is a vital issue which any person who contemplates writing an original television play should take into very careful consideration. The use of familiar subject matter simplifies the writing process a great deal. Unfamiliar material seems to pose a greater challenge, however.

the United States with a population in excess of 75,000 were hit or "near-missed" with nuclear weapons, would it be possible for certain areas to be spared? If not directly destroyed, which areas would be subject to fallout, given a specific set of meteorological conditions? Of the increasingly smaller number of places, which might be least subjected to fallout of radiation, say with a twenty-five year half-life? What would become of a highly complex civilization suddenly stripped of all public utilities and all the thousands of other services and luxuries taken as mere commonplace? What would the people be like -- those lucky enough to survive all the holocaust, possible starvation and the necessary forced imprisonment to escape destruction by radiation? These and literally hundreds of other questions had to be answered.

When a specific group of characters was decided upon and then put in a particular set of circumstances, how would they act? What would they say? Slowly the drama began to be written; then, in a sense, it began to write itself. Tagu, the Chief Priest, the Teller and all the rest started to come alive. Gradually, the hard work of many months became real pleasure and excitement.

Other Times, Other Places is now a piece of literature. Only time can test its worth as literature. It is not yet a real play, however, even though the writer has referred to it as such. Whether it reads well or not is of no importance, in the final analysis. A play is not like a rose. A play is a play only when it has been acted. That is the purpose. . . . That is the writer's hope.

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AUTOBIOGRAPHY

Thomas Liebig Turk

The day was hot and firecrackers were popping when I first showed up on the fourth day of July in 1936. Although I was born in Indianapolis, Indiana, most of my years have been spent in nearby Greencastle where my father is professor of romance languages at DePauw University.

All my formal education has been in Greencastle except for six months in 1948 when our family lived in South America, two months of 1954 when I attended summer school at Mexico City College, Mexico, and my work at Michigan State University. On the basis of my high school record I received a Rector academie scholarship to DePauw. Although my undergraduate major was in English Composition (creative writing) and my minor in Geology and Geography, I received a good liberal arts education, taking courses in a total of twelve different departments. After graduating from DePauw in January of 1958, I stayed on to take graduate work in English Composition and Speech, primarily to finish out the college year. Following this, I applied for admission to Michigan State in order to take graduate work in radio and television leading to the M.A. degree.

My interest in the field of radio and television stems from an earlier interest in agricultural journalism which made it possible for me to become a farm newscaster, and later Farm News Director, on

DePauw's WGRE-FM. As the result of this experience I was awarded a student trainee position in the Office of Information of the U. S. Department of Agriculture in Washington, D. C. for the summer of 1957.

Upon completing the requirements for the M.A. degree at Michigan State, I will report to the U. S. Air Force for three years service in the field of television production.