

A FILM ADAPTATION OF RAY BRADBURY'S NOVEL,
DANDELION WINE

Thesis for the Degree of M. A.
MICHIGAN STATE UNIVERSITY
ELIZABETH ANNE HANNEY
1969

University



RETURNING MATERIALS:
Place in book drop to
remove this checkout from
your record. FINES will
be charged if book is
returned after the date
stamped below.

02/25/93

ABSTRACT

A FILM ADAPTATION OF RAY BRADBURY'S NOVEL,

DANDELION WINE

By

Elizabeth Anne Hanney

The adaptation of Ray Bradbury's novel, Dandelion Wine, is undertaken in this thesis to translate perceptions and thoughts from a prose, almost poetic novel into a visual and audio medium. The filmscript shows a perception of children which differs from the stereotype and presents an author's reminiscences into the world of a child. The plot line is simply the story of a young boy in a small town who, for the first time, discovers that he is alive to the disappointments and beauty of the world around him.

The script is a result of research into the background and writing style of the author in an effort to preserve the mood and perceptual level that was included in the novel. It also includes research, limited by the lack of material, into other authors' dealings with the world of children.

Reasons for changing, adding and deleting during the adaptation process are stated as well as the general problems which arise in adapting any novel into medium such as film.

6 117753

A FILM ADAPTATION OF RAY BRADBURY'S NOVEL,

DANDELION WINE

By

Elizabeth Anne Hanney

A THESIS

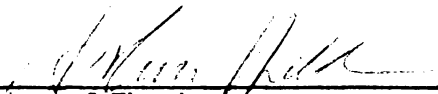
Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

MASTER OF ARTS

Department of Television and Radio
College of Communication Arts

1969

Accepted by the faculty of the Department of Television and
Radio, College of Communication Arts, Michigan State University, in partial fulfillment of the requirements for the Master of Arts degree.



Director of Thesis

ACKNOWLEDGEMENTS

I wish to express my gratitude to Mr. Arthur Weld, whose help and patience have made this thesis possible, and to the outstanding program and instructors of the Television and Radio Department at Michigan State University.

TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION	1
II. SCRIPT	6
III. RATIONALE	73
BIBLIOGRAPHY	101

CHAPTER I

INTRODUCTION

The adaptation from novel to filmscript in this thesis was undertaken to translate perceptions and thoughts from an almost poetic novel into a visual and audio medium. The filmscript has two purposes: 1) to show the viewer a perception of children which differs from the usual stereotyped, non-thinking pest beset with rebellion; and 2) to present an author's reminiscences into the world of a child, and by doing so, to take the audience back to a time when they, too, were young.

For the thesis, I have chosen Dandelion Wine, a novel by Ray Bradbury, who is primarily noted for his science fiction works. The novel (and the filmscript which results) is not a story as such with a major plot, subplot, conflict, crisis, etc., although it contains many of these elements. Instead, it is on a perceptual level in which feelings are more important than action. Each scene, instead of building upon a previous one and preparing for the next, is complete in itself and is more concerned with what is presently happening.

Dandelion Wine is the story of a boy in a small town, (Green Town, Illinois) who discovers that he is alive. Not alive in the physical sense, but in the sense of being aware for the first time in his short life of the vastness and beauty of the world around him. He also becomes aware of the disappointments and realities involved in the simple act of living.

These discoveries, added to the memories that everyone should have

about the youthful freedom of summer, the charm of a small town and its many colorful characters, are the script.

The character used in both novel and script to bring back these memories is that of twelve-year-old Douglas Spaulding. Because of the compression of time and action essential to the pacing of a filmscript, scenes in the novel which did not include Douglas, and characters whose flavor was not necessary to the main purposes of the script were deleted. This leaves the main emphasis and focus on the character of Douglas.

Some interesting facts also altered the character's emphasis somewhat. In correspondence with the writer, Ray Bradbury explained that Dandelion Wine was written from word associations with his past, "just letting them rise to the surface as they wished."¹ The novel is, in fact, autobiographical, with perhaps as much bearing on Bradbury's feelings about the present as on those of the past. He has stated: "If I can be read by young people--from 10-17--I'm happy, I'm closer to that age group; I like that kind of mind."² This insight into the memories of an author's childhood gives a somewhat different feeling to the entire novel. It makes a character on paper a real person, not just a one-dimensional object formed only for the purpose of writing a story. In order to fully illustrate this idea of the similar characteristics between author Bradbury and Douglas Spaulding, parallels will be drawn here between what Ray Bradbury has said were his thoughts, ambitions and life, and those which he gives Douglas.

¹Ray Bradbury, personal letter.

²Mary Harrington Hall, "The Fantasy Makers," Psychology Today, (April, 1968), p. 18.

He was born Ray Douglas Bradbury, son of Esther Marie Moberg and Leonard Spaulding Bradbury, (which is, no doubt, where he got the name of his character--from his father's and his own middle names). His birthdate was 1920, and the town was Waukegan, Illinois. He lived during the era and in the area of which he wrote.

Bradbury began writing at the age of twelve; Douglas begins writing at the same age by recording his perceptions and events in a notebook. Bradbury's motives, however, were different. He wore thick glasses, and, unable to participate in sports, claimed "I had to write because I couldn't do much else."³ Although Bradbury gave Douglas the ability to keep up with other boys in running, climbing fences and playing statues, he also is not as fast as the others.

In their physical abilities and perceptions, then, the two are similar. But this similarity extends beyond this to their feelings and ideas about the future. Douglas' sadness at the death of Colonel Freeleigh (Scene 21), and his belief that his best friend, John, just because he is a friend, should always stay with him (Scene 18), show that Douglas does not want his life changed. Ray Bradbury, even though most of his works are of the future, does not accept the changes in the present world.

Ray Bradbury is one of the world's most visionary reactionaries. His enmity to the automobile is so basic that, although he owns two, he never drives and does not even know how. He got rid of his first electric typewriter because he couldn't stand all the hmms and uh'uhs it was saying in reaction to his writing.⁴

The ability to sense fantasy is also present in Douglas' character

³Jerome Beatty, Jr., "Trade Winds," Saturday Review, October 12, 1967, p. 8.

⁴Jerome Beatty, Jr., "Allegory of Any Place," Time, October 30, 1964, p. 85.

as it is in Bradbury's, (judging from his fantasy in Fahrenheit 451, The Martian Chronicles and his short stories). But Bradbury remembers having this ability even when he was young.

The first awe I remember having was of the stars on a summer night in Illinois . . . I have written about these stars over Illinois to which a new generation is going.⁵

Douglas' fantasy is not of rocket ships and strange, inhabited planets, but is a more human desire. He wants to live forever, and his faith in Madame Tarot, the fortune-telling wax witch at the penny arcade, is his fantasy and belief, (Scene 32). He is determined to make the witch come alive to keep him immortal.

Both the author Bradbury and the boy Douglas, had a goal at the early age of twelve. Bradbury said he would be a famous writer by the time he was twenty-one or quit. He sold his first story on his twenty-first birthday, and from then on was successful. Doug's desire is to become a "far-traveler" (Scene 16) and be able to bring the past back to others as Colonel Freeleigh did for him. Both Bradbury and his character picked lonely occupations.

Douglas Spaulding and Ray Bradbury have their perceptions and their ability to remember in common also. Bradbury claims that he can remember everything that happened to him since he was two days old.⁶ Although he doesn't make that claim about Douglas, the character seems to remember a surprising number of events and, what is even more important, they have a significant meaning for him, something that is also unusual in a twelve-year-old.

⁵Ray Bradbury, "How to Keep and Feed a Muse," Writer, July 1961.

⁶Hall, op. cit., p. 16.

Douglas Spaulding the character is Ray Bradbury the writer, in that Douglas is Bradbury's childhood relived and, to the same extent, ours.

CHAPTER II

SCRIPT

SCENE 1

FADE UP on LS of a long, residential, tree-lined street ending in a wooded area - the beginning of the ravine.

The houses on the left side of the street are simple, wooden-framed buildings with the narrow end of their rectangular shape facing the street. They are three stories high; the third showing as a small attic window. A front roof just below the second floor windows juts down to shelter a porch. The houses differ only in the color of the shutters trimming sash windows and an occasional addition of a side entrance. Each home is separated from its neighbors by a hedge or low trees and about twenty-five feet of side lawn. Trolley tracks run down the center of the street. The right side of the street has no houses, only a creek running parallel and next to the road. The creek is bordered with willow trees, forsythia and other bushes. Globe-type streetlights are still on, even though the sun is up.

DOLLY IN on the exterior of Grandpa Spaulding's house. It is similar to the others in shape, but instead of the single attic window with the sloping roof on either side, the window is flanked by two cupola towers with windows. The towers jut above the roof and look as if they were added on at a later date.

TILT UP from the semi-darkness of the lower house, blocked by the shade, to a third story window located in one of the parapets. The morning sun is just striking the window.

SLOW ZOOM to third story window until it is framed.

CUT TO INT. of bedroom. The sunlight is coming in the window. Just to the right of the shaft of light is a small bed with a 12-year-old boy, Douglas Spaulding, asleep. He is slightly built, about five feet tall with curly, light brown hair. When he opens his eyes, we can see alert brown eyes in a mature, rather grave face. He opens his eyes once, slowly, then wide open. He climbs out of bed and goes to the window.

LONG SHOT from Doug's angle down the quiet residential street, the house next door, and out to the road and trolley tracks. As if on cue, the streetlights blink out.

CLOSE UP of Doug from outside, framed in the window, obviously enjoying the feel of early morning. He leans out the window.

DOUG: (whispers) Everyone yawn. Everyone up.

There is a faint sound of people moving, closing doors in the house below.

DOUG: Grandma and Great-Grandma, fry hot-cakes. Everyone wake up! (in a louder voice, more excited) IT'S SUMMER.

Doug pulls back from the window and disappears.

TILT DOWN to the front of the house, hold for a few seconds.

Douglas comes running out the front door, slamming the screen. He stops short halfway across the lawn. He is dressed in dungarees and a t-shirt.

CLOSE UP of a broken spiderweb, still heavy with dew. Douglas' face is seen through the broken web. His expression is one of wonder at the beauty of the sun catching the dew. He takes a drop of the dew from the web, with his finger and looks at it closely.

MEDIUM CLOSE-UP as he ducks under the web, walks a few steps, turns and looks back, then runs off toward the house next door yelling.

DOUG: Mom, Dad, Tom, wake up!

SCENE 2

CUT TO INT. of kitchen in the Spaulding home. It is a large, farm-kitchen size with a wooden table and chairs, large porcelain gas stove, cupboards, sink, square ice box and a door leading to a pantry. Tom and his father are sitting at the table, Mother is at the stove. Tom is about the same height as Doug, though younger, with dark hair and blue eyes. His face, unlike Doug's, is smooth and uncreased. Father is neither ugly nor handsome, just average. He is about 5' 10" and slim with dark, graying hair. Mother is also typical; short and thin with graying, light brown hair pulled back from her face. Doug comes into the kitchen breathless, slamming the screen door.

MOTHER: Good morning, Doug. Sleep well at Grandpa's?

TOM: (looks up briefly) Hi.

Doug wanders across to the kitchen counter where four pails are sitting.

DOUG: (more to himself) Today is going to be different. We're going for fox grapes and I broke a spider...

FATHER: What's that Doug? Stop mumbling and eat your breakfast.

DOUG: Yes, sir.

SCENE 3

CUT TO EXT. Car pulls off the road near a forest.

MEDIUM SHOT, profile, of the side of the car. Doug and Tom are jostling each other in the back seat. Father turns around to them.

FATHER: All right, boys, behave.

TOM, DOUGLAS: Yes, sir.

The boys scramble out, carrying the pails. Shot from behind them, favoring Doug, as they start up a path. The forest is almost sunless and soundless except for a few pinpoints of light which break through the branches. A path, about two feet wide, going uphill, is cut through the dense trees and bushes. At the end of the path (about thirty feet) there is an opening onto a large, grassy, almost circular meadow with grapevines and bushes. This is sunlit and bright in contrast to the surrounding denseness.

MS of Doug as he falls behind to examine a leaf and hit a tree branch. Father and Tom are barely visible ahead.

FATHER'S VOICE: Look for bees, bees hang around grapes like boys around kitchens. (He turns around) Doug? You're off a million miles. Walk with us.

They walk to a rise in a hill. Doug catches up.

MEDIUM CLOSE UP of Father as he squats down and points to a piece of fern. Doug and Tom close in around him to watch.

FATHER: Here's maidenhair fern, feel this? A million years of good rich leafmold laid down. Think of the autumns that go by to make this.

TOM: Boy, on this stuff I'd walk like an Indian, not a sound.

FATHER: (stands and looks up) Look how closely the trees are woven into the sky...

LONG SHOT straight up from Father's view. Bits of sky are showing through the thick branches.

FATHER'S VOICE: Or how the sky is woven into the trees. It's almost as if the forest had a loom...

Father's voice fades under.

MEDIUM CLOSE UP of Doug. He is watching something with intense interest.

CUT TO LONG SHOT of forest.

CLOSE UP of Doug's face, still watching.

CLOSE UP of blades of grass and clover.

CLOSE UP of Doug's face.

DOUG: (softly but excited) It's happening, something's changing.

MEDIUM SHOT of trees, moving slightly in a breeze, rustling.

DOUG'S VOICE: It's coming, running, but I can't see it.

CLOSE UP, profile, of Doug's face, expectant and curious. His voice becomes more intense.

DOUG: Running! Almost on me.

MEDIUM CLOSE UP as he makes a move into the camera as if to catch whatever it is. He stops short as a voice intrudes.

FATHER'S VOICE: We're in luck, look here! Fox grapes.

Doug's face loses its excitement and he is obviously disappointed. He turns, picks up his pail. Camera follows him as he joins Father and Tom in a half-bushy, half-open space in the forest.

Father and Tom are sitting on the ground picking the grapes. Doug sits with them.

FATHER: (picks a grape and eats it) Grapes taste different outdoors than indoors, ever notice that? Got more spice. Taste like mint and pinesap.

TOM: (pops one in his mouth and smiles) Know just what you mean, Dad.

DOUG: They just taste like any old grape...

Tom and Father start picking again. Tom begins talking, but halfway through, MEDIUM SHOT focuses on Doug and follows him.

TOM: You know how many baseball games we played this year, last year, year before? Wrote it down. One thousand five hundred sixty-eight games. How many times I brushed my teeth in ten years? Six thousand. Slept: four thousand some odd times not counting naps. Ate six hundred peaches, eight hundred apples, two hundred pears. Name a thing, I got the statistics. Things I done, runs in the billion millions.

MEDIUM SHOT of Doug, profile, staring into the woods as before. He has wandered off from the grapes.

CLOSE UP Doug's face, front with the wary, excited look.

CLOSE UP leaf on a twig, spotted with sun.

CLOSE UP Doug's face.

DOUG: It's coming again, closer. Where is it?

CLOSE UP of underbrush and pine needles. Leaves rustle.

CLOSE UP Doug, his eyes darting here and there, waiting for something as Tom's voice is heard. The voice is unnoticed by Doug.

TOM'S VOICE: (it has a rather echo-y quality) I have a snowflake in a matchbox, Doug. Last February held a matchbox up in a snow storm, let one snowflake fall in, closed it up and put it in the freezer.

CLOSE UP branches

TOM'S VOICE: Yes, sir, I'm the only guy in Illinois who's got a snowflake in summer. Precious as diamonds, by gosh.

CLOSE UP Doug eyes wide

TOM'S VOICE: Tomorrow I'll open it, Doug, you can look, too.

MEDIUM SHOT Doug in profile, Tom at far left. Tom looks at Doug, puts down his pail, creeps up on his brother, then leaps.

CLOSE UP Doug's face, he is afraid that the spell is broken.

DOUG: No, no!

Tom lands, and just before they start to roll, Doug smiles. They tumble down a hill, pummeling each other.

CLOSE UP of boys' faces as they roll on the ground. Douglas is smiling, letting himself be hit and tumbled. He mouths the words "I'm alive," which may not be noticeable. The boys stop rolling, and Doug rolls over one more time, breaking away from his brother. He lies on his back, panting slightly, and opens his eyes.

DOUG: (whispers) I'm alive. I can see everything.

TOM'S VOICE: You all right, Doug?

Doug rolls over and picks a blade of grass. Profile shot framing only his face and the blade as he examines it closely.

DOUG: (to the grass) I'm really alive.

TOM'S VOICE: Doug, you okay?

DOUG: (looks up) You knew, you and Dad. You knew all the time.

MEDIUM CLOSE UP as Tom leans over Doug.

TOM: Doug, you're crazy, crazy. Doug, you're not mad?

DOUG: (happily, as he rolls over again) Oh no, no. I'm seeing everything for the first time! Tom, does everyone in the world know he's alive?

TOM: Sure, heck yes.

CLOSE UP Doug's face

DOUG: (earnestly) I hope they do, oh I sure hope they know...

FADE TO BLACK

SCENE 4

FADE UP on a long shot of the opening scene, the lawn and road in front of Grandpa's house. The car pulls up in front of the house. Sacks lie on the dandelion-covered lawn. Grandpa is sitting on the porch. He is tall, once thin but now getting a paunch. He has sparkling blue eyes in his tanned face and looks like a man who knows much about life and enjoys living.

GRANDPA: Take the grapes in, we're ready for more picking.

DOUG: Dandelion wine!

FATHER: I'll take the grapes in.

DOUG: I'll carry the pails in, this once, let me haul everything.

REACTION SHOT CLOSE UP Father, knowing smile, CLOSE UP Grandfather as he returns the smile and nods.

Douglas starts across the lawn toward the house, staggering a little under the weight of the pails.

MEDIUM SHOT of Grandpa, tilted enough to see the dandelions on the lawn and Tom and Father.

GRANDPA: Every year they run amuck: I let them. Pride of lions in the yard. Stare, and they burn a hole in your retina. A common flower, a weed that no one sees, yes. But for us, a noble thing, the dandelion.

Tom and Father have been listening respectfully. Doug comes running across the lawn, picks up a sack and hurls it at Tom. The boys begin picking the blossoms and putting them in their sacks as Father heads home.

GRANDPA: Five hundred, a thousand, two thousand easy. Yes, yes a good supply. Pick 'em all.

The boys begin jostling each other. TWO SHOT as Douglas begins to pick a dandelion, leans over, and Tom knocks him off-balance.

GRANDPA: A dime for every sack delivered to press.

The boys settle down and start picking.

SCENE 5

DISSOLVE TO INT. basement steps with a shaft of light coming in from outside. Doug and Tom are hauling sacks to the basement. The cellar is low ceiled, barely six feet high between the studding. The walls and floor are of dull gray concrete. A small area about twenty feet from the steps contains a winepress, barrel and shelves extending to the ceiling, almost covering a small window. Beyond the press and shelves are wooden steps leading upstairs and a small room for preserves.

3 SHOT of Grandpa turning the press, Doug and Tom in back of the spout, watching the liquid pour out. There is a certain awe to the ceremony.

GRANDPA: Ready now, the rain barrel.

DOUG: (runs to the barrel and comes back with the dipper-full which he pours in with the dandelion juice.) Each day of summer, bottled up.

GRANDPA: Even in winter. That bit of wine to cure a cold has just enough summer in it. That's dandelion wine, cure-all for all illnesses.

DOUG: You can even see the good stuff in it, like picnics

TOM: and swimming in the lake

They mean to go on, but Grandpa stops them

GRANDPA: That's enough. You boys are reminiscing too early, you haven't even had half enough happen to remember. Run along, take awhile before this is ready for bottling.

TOM: Come on, Doug, last one out's a girl!

They run out.

SCENE 6

LONG SHOT down the business district of the town. It begins on a line with the Spaulding's street but on the other side of the ravine. There is one block of homes, then on the left side a clothing store, drugstore-soda fountain and movie theatre. The right side of the street contains a cigar store, shoe shop, grocery store and combination post office-city hall. Beyond the stores is a large park with a large cast-iron cannon on a pedestal.

MEDIUM SHOT Doug in foreground looking in the window of a store. Tom is disappearing in the background.

CLOSE UP of sign in the window over a pair of pure white sneakers.

FIND FRIENDS, DITCH ENEMIES! DOES THE WORLD RUN TOO FAST? WANT TO CATCH UP? WANT TO BE ALERT, STAY ALERT? LITEFOOT, THEN, LITEFOOT.

CLOSE UP of Doug through the window looking longingly at the sneakers.
CUTAWAY: close up of feet with year-old sneakers.

MEDIUM SHOT of Doug through the window as he walks around and inside.

Mr. Sanderson, proprietor of the store, is a thin, stooped man with a balding head and pale complexion. He gives the appearance of being nervous and fussy, but in essence is very understanding.

SANDERSON: Can I help you, Doug? What's the matter?

DOUG: (distressed) I'm alive, but what's the use? Tom's more alive than me. Well, what I mean is, what I want...

Mr. Sanderson turns profile to camera and walks to the middle of the show window.

SANDERSON: Don't say a word! First, I know what you want to buy. Second, to give it its full name, you want the Royal Crown Cream-Sponge Para Litefoot Tennis Shoes "Like menthol on your feet." Third you want credit.

MEDIUM CLOSE UP of Doug.

DOUG: (earnestly) No, I've got something better to offer you. Before I tell, Mr. Sanderson, you got to do me one small favor. Can you remember when was the last time you wore a pair of Litefoot sneakers?

WAIST SHOT of Mr. Sanderson

SANDERSON: Oh, ten, twenty say thirty years ago. Why?

Douglas goes to the window, reaches in and pulls out the sneakers during the next lines.

DOUG: Don't you think you owe it to your customers, sir, to at least try the tennis shoes you sell for just one minute so you know how they feel?

He hands the sneakers to Mr. Sanderson. The two confront each other.

DOUG: People forget if they don't keep testing things. Mr. Sanderson, you sell me something and I'll sell you something just as valuable.

SANDERSON: (wavering) Is it absolutely necessary to the sale that I put on a pair of sneakers?

CLOSE UP Douglas

DOUG: I sure wish you could, sir.

MEDIUM SHOT from Doug's viewpoint as Mr. Sanderson sits and puts on sneakers. He stands.

MEDIUM CLOSE UP of Mr. Sanderson and Doug. Doug in profile.

DOUG: How do they feel?

SANDERSON: They feel fine.

DOUG: Please! Mr. Sanderson, now could you kind of rock back and forth a little, sponge around, bounce kind of, while I tell you the rest?

INSERT: CLOSE UP of sneakers, bouncing

DOUG: It's this: I give you my money, you give me the shoes. But as soon as I get those shoes on, you know what happens?

MEDIUM SHOT: Doug to the left and down from Mr. Sanderson's left shoulder.

SANDERSON: What?

Camera moves around so that there is a full view of Doug.

DOUG: (excited and fast) Bang. I deliver your packages, pick up your packages, bring you coffee, burn your trash, run to the post office, telegraph office, library. You'll see twelve of me in and out, in and out, every minute. Feel how the shoes grab hold and don't like you standing there?

INSERT: CLOSE UP of sneakers. Mr. Sanderson is bouncing and rocking.

DOUG: You stay in the nice cool store while I'm jumping all around town. But it's not me, really, it's the shoes.

Shoes stop bouncing.

CLOSE UP Mr. Sanderson

SANDERSON: Boy, in five years how would you like a job selling shoes in this emporium?

2 SHOT, MEDIUM CLOSE

DOUG: Gosh, thanks, Mr. Sanderson, but I don't know what I'm going to be yet.

Mr. Sanderson walks to behind counter and pulls out a box of sneakers and hands them to Doug. Doug sits and begins putting them on. Mr. Sanderson walks back to the counter.

SANDERSON: Anything you want to be, son, you'll be. No one will ever stop you.

He picks up a list and walks over to where Doug is lacing the sneakers.

SANDERSON: A dozen things you got to do for me this afternoon. Finish them, we're even Stephen and you're fired.

Doug stands, takes the list, and starts to run out.

MR. SANDERSON: Stop! (Doug stops) How do they feel?

CLOSE UP of sneakers from Doug's angle, then MEDIUM SHOT as "camera" looks at Mr. Sanderson.

SANDERSON: Antelopes? Gazelles?

MEDIUM SHOT from Sanderson's angle as Doug looks at the sneakers, then at him, smiles, turns and runs out.

SCENE 7

DISSOLVE TO frame of the window in the boys' room. Camera moves in from outside and just loses the frame.

On the right and left sides of the wall are two cot-type beds. A battered table and chair stand opposite the window with a chest of drawers to its left. A small closet is to the immediate left of the window. Cupboards over the left-hand bed give the immediate appearance of a ship's cabin.

Tom is on the left bed reading; Doug is sitting at the small table, writing and muttering.

CLOSE UP over his shoulder. Camera frames a quarter of his face and the pencil scribbling on the tablet.

DOUG: June 24, Grandpa hung the porch swing. It was warm enough to sit out after dark.

TOM'S VOICE: What're you doing?

MEDIUM SHOT of room. Doug turns to Tom. Both are in profile.

DOUG: You and your statistics gave me an idea. I'm going to do the same; keep track of things. Do you realize that every summer we do the same things over and over again?

TOM: Like what?

MEDIUM CLOSE UP, Doug, as he ticks things off on his fingers.

DOUG: Like making dandelion wine, like buying new tennis shoes, like making lemonade, getting slivers in our feet, picking grapes. Every year the same things, no difference. That's one-half of summer.

TOM: What's the other half?

MEDIUM 2-SHOT of boys

DOUG: Things we do for the first time ever.

TOM: Like eating olives?

DOUG: Heck, no. Like finding out that Dad and Grandpa don't know everything.

TOM: (an idol has fallen) They know every darn thing there is to know.

DOUG: No, they don't, but it's no crime. I discovered that, too. That's down as Discoveries and Revelations.

Tom moves down to the edge of the bed near Doug.

DOUG: Another thing I got under Discoveries. I'm alive.

TOM: Heck, that's old.

DOUG: Maybe for you, but thinking about it, noticing it is new for me. You do things the same way, but all of a sudden they're not the same anymore.

Doug reaches to the table, picks up the tablet, and starts pointing out things.

DOLLY IN to MEDIUM CLOSE UP taking in their heads and the notebook.

DOUG: Look, I got the tablet divided into Rites and Ceremonies. The first root beer pop, the first time barefoot, first time almost drowning, first watermelon, first harvest of dandelions. Things we do over and over. The second part is Discoveries and Revelations, or maybe illuminations, that's a swell word.

Over-the-shoulder shot, CLOSE UP of page. Doug erases vigorously and writes again.

DOUG: Like you do a familiar thing and put it down under Rites and Ceremonies, then you think about it, and put it down under Discoveries.

MEDIUM CLOSE UP of Tom

TOM: How come?

MEDIUM CLOSE UP of Doug

DOUG: Well, like (he leafs through the pages) dandelion wine. (reading) "every time you bottle it, you got a whole chunk of 1928 put away safe." How about that?

MEDIUM SHOT, 2 boys

TOM: I got lost a mile back somewhere. Got anything for today?

DOUG: (dives into the book again and reads) First argument and licking of the summer 1928 by Dad, morning of June 29. That's under Rites. Under discoveries I got "the main reason why grown-ups and kids fight is because they belong to separate races..."

Tom jumps up from the bed and paces over to the window. He is excited about this discovery.

TOM: Doug, you hit it! You hit it! That's right! That's exactly why we don't get along with Mom or Dad. Trouble from sunrise to supper. Doug, you're a genius!

He sits back on the bed and peers over Doug's shoulder.

TOM: Let's see what else you got?

There is a pause as they leaf through the pages.

TOM: Hey, where do you put the special stuff that only happens once and awhile?

DOUG: Like what?

TOM: Like the Lonely One?

CLOSE UP of Doug. There is an apprehensive look on his face.

DOUG: Yeah. Mom said he's around killing people again. I'm not supposed to cut through the ravine anymore. He doesn't belong under Discoveries 'cause no one knows who he is, and he doesn't belong under Rites, even if he does come every summer.

TOM: I guess we'll just have to put him in the back until something happens.

DOUG: (he has perked up a bit) Okay. Now any time you notice something, tell me. We'll wait until Labor Day, add up the summer and see what we got.

FADE TO BLACK

SCENE 8

FADE UP on ext. of cigar store. This is the general meeting place of the men of the town.

The cigar store is set off, but not much, from the rest of the town. The post office is possibly next door, then the city hall, etc. It is the epitome of a small town business section on the main, tree-lined street. A group of men are standing in front of the store. It is twilight and they are gathered for the latest news of the day. Leo Auffmann, town inventor and eccentric is among the group.

He is dark complected, of medium height, with a rather sharp nose and dark eyes. He has an absent-minded look and his clothes, though neatly pressed, always bear the results of the latest experiment. Tom, Doug and Grandpa are just joining the group.

MEDIUM SHOT on each man as he talks, Tom, Doug, Grandpa and Leo listening in the background. The men all talk with a sense of doom.

MAN #1: Yeah, read in a journal that if things keep up like they are, things gonna get colder and colder 'til there's nothing that'll grow.

MAN #2: I can't believe none of that stuff. The way this summer's been going, never going to get cold.

MAN #3: (holding his own conversation) Yep, heard he's around again. Ain't a woman or man safe cutting through that ravine anymore.

MAN #4: Gonna have to keep in after dark.

MAN #2: Anyone had any guts, we'd catch him.

MAN #1: Just wait around; he'll freeze himself out in the winters ahead.

LEO: In God's name get out of that graveyard!

4-SHOT, Doug, Leo, Grandpa and Tom

GRANDPA: You're right, Leo, but maybe you could invent something that would make these people think the future and present aren't so bad, make the future look better. You've fixed bicycles and the penny-arcade contraptions...

DOUG: Sure, invent us a happiness machine.

Group shot as the men smile, laugh and nod to each other. Adlibs, "happiness machine," "sure," "what next?" etc.

MEDIUM SHOT Leo

LEO: Why not? It's not a bad thing to ask. Machines have been made to make people cry, why not a happiness machine? (he thinks for a second and smiles) A happiness machine.

He begins to move slowly away. Grandpa walks into the shot, camera follows them.

GRANDPA: Leo, we didn't mean...

Leo reaches the curb and gets his bike ready. He is muttering to himself.

LEO: What can I lose? A little skin off my fingers, a few pounds of metal? I'll do it, so help me!

He mounts his bike and pedals off. Camera follows him as he goes off. Through the dusk is heard "I'll do it."

CLOSE UP of Tom who is standing by the curb. He looks up at Grandpa.

TOM: You know, I bet he will.

SCENE 9

DISSOLVE TO angle shot, 3/4 profile of house and garage. Leo pulls up in the front yard of the small, somewhat tidy home. It is apparent that his wife keeps it clean, but that he has a hard time being neat. There are all kinds of odd-looking boxes, discs and objects that defy description randomly placed on the porch and lawn. There is a garage toward the back which serves as a workshop. As Leo pulls up in the yard, his wife and two children come out to greet him. The children run to him while his wife remains on the porch.

Lena Auffmann is a dumpy, kindly looking woman with graying, dark brown hair in a neat bun. She is as practical and neat as her husband is impractical and sloppy.

Saul is thin, gangly and rather placid. He is complected like his father. Naomi is short and plump with neatly braided dark hair.

CHILDREN: We got ice cream, we waited, hi Papa, etc.

Plates of ice cream are brought out as Leo greets his wife.

MEDIUM SHOT as they settle themselves on the porch. Camera dollies past the children on the steps to

MEDIUM CLOSE UP of Leo and his wife, Lena.

LEO: What would you think if I tried to invent a happiness machine?

LENA: (looks in the direction of the children, then back at Leo.) Something's wrong?

She gives him a questioning look, then stands.

MEDIUM SHOT as she goes to the children and hustles them inside.

LENA: Time for bed.

CUT TO MEDIUM CLOSE UP. Leo is barely visible on the porch swing. He has paper and pencil and is making a list.

LEO: (writing, then thinking) Ah! that's another one. Yes, that's good.

Lena comes out in her nightgown and sits next to him, sliding into the shot.

LENA: That machine...we don't need it.

LEO: No, but sometimes you have to build for others. I been figuring what to put in it. Motion pictures? Radios? Stereoscopic viewers? All those in one place so a man could smile and say, that's happiness.

Lena has been looking at him strangely. She is disturbed by the events. He turns to look at her, she turns away.

LEO: Who wouldn't knock himself out trying to invent a machine like that?

As he looks out, straight ahead, Lena gets up and goes inside.

SCENE 10

MONTAGE of shots and vignettes.

1) Leo wanders around the garage picking up pieces of metal and putting them down. He picks up a can of paint and plunks it down on the table.

LEO: For one thing I know, it should be bright.

EXTREME CLOSE UP from above of orange paint can and dictionary, open to the "h"s. HAPPINESS is circled.

2) Tom and Doug peeking in the garage window.

TOM: What's he doing?

DOUG: I can't tell. He's got a big metal box and it's orange, but there's nothing in it. He's not doing anything.

3) Leo wanders up to the back door and calls inside. He has the dictionary open.

LEO: Lena, are you pleased, contented, joyful, delighted? Do you feel lucky, fortunate? Are things clever and fitting?

Lena appears at the back door. She is seen through the screen.

LENA: Read me the list again, please.

LEO: What have I done, you got to stop and think an hour before you can tell me. All I ask is a simple yes or no. You're not contented, delighted, joyful?

LENA: (she is exasperated) Cows are contented, babies and old people are delighted. As for me, look how I laugh scrubbing out the sink.

LEO: It's true, a man doesn't appreciate. Maybe next month we'll get away.

LENA: (angry) I'm not complaining. I'm not the one comes in with a list saying "Stick out your tongue." Leo, do you ask what makes

your heart beat? Next will you ask what's marriage? Who knows?

She stops, sniffs, then disappears from the screen. Her voice is heard from inside.

LENA'S VOICE: Oh my God, look what you done! Happiness, and for the first time in twenty years it's not bread, it's charcoal for supper.

Leo sadly closes the dictionary and slowly walks off the back porch.

MONTAGE of Leo, notebook in hand, talking to people, watching closely as they laugh.

Closeups of laughing people, Leo writing.

Leo stands in the garage drilling holes in some wood blocks.

Tom and Doug peek in the window.

Lena brings a snack out to the garage.

Children playing hide and seek while Leo watches.

Sounds of hammering come from Leo's garage.

LONG SHOT INT. of garage. The large orange box is in the center. Leo walks out of the box, picks up an oddly-shaped piece of metal and disappears inside. The hammering begins again.

CUT TO MEDIUM SHOT, EXT. of Leo walking out of the garage. It is morning. He looks haggard but pleased. He heads toward the back porch where his children are playing.

CLOSE UP of their expectant faces as they look up at him.

WAIST SHOT of Leo as he looks down at them and makes the announcement.

LEO: The happiness machine is finished.

SCENE 11

QUICK DISSOLVE to Tom and Doug walking down the street.

MEDIUM SHOT as Tom tries to catch up with Doug.

TOM: Where are you going?

DOUG: Auffmann's.

TOM: How come?

DOUG: Don't you know anything? The happiness machine is done and I heard they're gonna try it out.

TOM: But we just can't barge in and watch!

Doug stops suddenly and Tom almost runs into him.

DOLLY IN SLIGHTLY TO MEDIUM CLOSE UP

DOUG: (exasperated) Of course we're not going to barge in. We're going to hide! You coming?

SCENE 12

DEFOCUS, SPIN AND FOCUS on the Auffmann's yard.

CAMERA shows the side of the house looking back to the garage. The large orange machine is sitting in front of the garage. Tom and Doug are just dropping down into the bushes by the side of the house. Leo and his children are looking at the machine.

MEDIUM SHOT which angles from side of machine, shows Leo and the children in front, and Lena descending the porch steps.

LENA: What's happiness? What button do I push?

Lena has started into the machine.

MEDIUM CLOSE UP of Leo, Lena, children

LEO: (quietly) Are you sure you want to try it?

LENA: I guess I got to know what I've been grumbling about, haven't I?

Leo nods and opens the door all the way as Lena walks inside.

LEO: Push the large red button on the bottom.

There is a clicking sound, then a whirr.

From inside the machine comes Lena's voice, excited.

LENA'S VOICE: Just look at that, Paris!
A castle with its own butler
London!

Leo smiles and nods to his children.

The sound of a waltz.

LENA'S VOICE: Music, I'm dancing again! Amazing.

CLOSE UP of Tom and Doug.

TOM: I wonder if we could try it?

DOUG: Shhh.

The sound of people laughing and having a good time floats up the drive.

MEDIUM SHOT of the outside of the machine.

Sound of crying.

NAOMI: Papa, she's crying! Mama's crying.

LEO: She can't be. (he puts his ear to the door) But she is!

He pulls open the door and Lena comes out, trying to wipe the tears away with a handkerchief.

LENA: It's the saddest thing in the world! All of a sudden I want to go places I never knew about.

LEO: It's almost as good, this machine.

LENA: At first it is, but then, sitting in there, I knew. I thought, it's not real. It lies, that sadness machine.

LEO: Sad in what way?

LENA: The mistake you made is that you forgot that some day, some hour, we all got to climb out of that thing and go back to dirty dishes and the beds not made.

CLOSE UP OF Lena

LENA: While you're in that thing, sure, a sunset lasts forever, the temperature is perfect, the air smells good. But outside, the children wait on lunch, the clothes need buttons.

MEDIUM CLOSE UP of Doug and Tom

DOUG: That's one for Discoveries and Revelations. A happiness machine can only make you sad because...

TOM: Hey, quiet. Mr. Auffmann is going to try it.

MEDIUM SHOT of Leo, climbing into the machine.

LEO: How could I have been so wrong? Let me check.

The door closes. Lena has drawn the two children near her as if afraid something will happen. View of the machine from behind their backs.

The button clicks and the machine whirrs. There is a silence, then smoke begins coming out of the machine.

SAUL: Fire, Papa, the machine's on fire!

MEDIUM SHOT of Doug and Tom.

DOUG: Let's go get Grandpa.

Tom and Doug jump from behind their hiding places and run.

LONG SHOT as in the beginning. Doug and Tom run out of the shot unnoticed by the Auffmanns as they drag Leo out of the machine.

SAUL: I'll get the fire department.

LENA: No! Let it burn. It will be all right.

The flames begin shooting out of the inside of the machine as the Auffmanns back up a few steps. Lena puts her arm around Leo.

DISSOLVE TO MEDIUM SHOT of Grandpa, Doug and Tom in the Auffmann driveway looking at the burned-out shell of the happiness machine.

DOUG: And we never got a chance to try it out!

GRANDPA: You boys want to see a real happiness machine? Follow me.

Doug and Tom look at each other quizzically. Then they follow Grandpa to the Auffmann front porch. The three of them creep up and peek in the window.

MEDIUM SHOT of the living room from their angle.

Lena is sitting, mending. Leo is reading the paper. The children are quietly playing on the floor. Hold for a few seconds. Leo looks up at Lena at the same time she looks up. They both smile, then go back to work.

CUT TO Grandpa, Tom and Doug as they smile at each other, then tiptoe quietly off the front porch.

SCENE 13

DISSOLVE TO Doug and Tom in their bedroom. They are lying in bed. The dark room is pierced by a small flash of light from Doug's side of the room. Tom sits up.

TOM: Hey, what're you doing?

DOUG: I just got it! I've been lying here thinking of what to put in the book about the happiness machine.

TOM: What?

DOUG: Remember how we thought it would make us happy any time we wanted to be?

TOM: Yeah?

DOUG: Well, I got to put it under Discoveries and Revelations that maybe the happiness machine didn't work because it wasn't supposed to.

TOM: That doesn't make any sense. What do you mean?

CLOSE UP of Doug

DOUG: Well, I think Grandpa said it when he said that dandelion wine tastes best in the winter when it's cold out and you only have a little bit at a time. Maybe happiness is supposed to be given out just a little at a time so you realize it more when you have it.

He picks up his tablet and begins writing as the Close-up widens to a Medium Shot.

There is the sound of the scratching pencil point as the camera moves back to the window.

TOM: I guess you're right. But it sure would have been a nice thing to have around when things don't go so well.

Doug stops writing and turns out the flashlight. There is the sound of covers being pulled back.

DOUG: Yeah! It sure would've been nice.

FADE TO BLACK

SCENE 14

FADE UP on Doug and Tom sitting on the front steps of the porch. Both of them are blankly staring into space. With great effort, Tom stands and walks down the steps.

DOUG: Where you going?

TOM: I guess I'll see what everyone else is doing. Want to come?

DOUG: No, I don't feel like it. I'll just sit and wait for something to happen.

Tom walks off and Doug stares after him for a second, then goes back to his original position. From the opposite direction from the one Tom took, John Huff, Doug's best friend, appears, jogging.

John is small and lithe with dark eyes and a gaunt, Indian-featured face. He looks as if he should be stalking something instead of playing in town.

DOUG: Hey, John, where you going?

JOHN: (without stopping) Gotta go see a time machine - come on if you want to.

By this time, John is out of camera shot. Doug runs after him.

DOUG: Hey, wait! What kind of machine?

SCENE 15

PROFILE of John, stopping at a hedge in front of an old, run-down mansion. It looks like a haunted house.

MEDIUM SHOT as Doug catches up. He is panting and looks disappointed as he sees where John has stopped.

DOUG: Is this it?

John nods.

DOUG: Heck, this is old Colonel Freeleigh's place. Can't be a time machine in there. Whole town would have known about it if there had been one.

John ignores him and begins walking up the path.

Rear shot as camera follows them.

John gets up the steps and to the door. He puts his hand on the handle and looks back. Doug has stopped at the bottom of the steps.

JOHN: Okay, Doug, be a knucklehead. Sure Colonel Freeleigh didn't invent this time machine, but he's got an interest in it and it's been there all the time. I'm going to travel in the past. So long, Douglas Spaulding, to you.

John opens the screen door wide and walks in. Before it has a chance to slam, Doug has caught it and is also walking inside. They walk across the porch and knock on the second door. John opens it and calls inside.

JOHN: Colonel Freeleigh?

There is no answer.

MEDIUM CLOSE UP behind Douglas. John turns to camera.

JOHN: He don't hear so good, but he told me to just come in and yell. Colonel!

LONG SHOT from boy's point of view

Camera moves through a bare, dim hallway and enters a room. The room contains one chair, and in it, a frail looking old man with bright eyes. Colonel is thin and almost transparent. His white hair and beard almost glow in the dim light. He is staring straight ahead as if in a trance.

As the "camera" looks around the room, the boys whisper.

DOUG: He looks dead.

JOHN: No, he's just thinking of new places to travel to. Colonel?

The Colonel focuses on the boys and smiles a toothless smile.

COLONEL: John.

PROFILE SHOT of the Colonel and the boys facing him.

JOHN: Colonel, Douglas came here to...

COLONEL: Welcome, boys, sit down, sit down.

The boys sit on the floor.

DOUG: (turns to John) But where's the...?

He stops as John jabs him.

COLONEL: (leans forward) Where's the what?

JOHN: Where's the point in us talking, he means. Colonel, you say something.

COLONEL: (leans back) Beware! Old men only lie in wait for people to ask them to talk. They rattle on like a rusty elevator wheezing up a shaft.

JOHN: Ching Ling Soo.

COLONEL: Eh?

JOHN: Boston, 1910.

COLONEL: Boston, 1910, why Ching Ling Soo, of course!

JOHN: Yes sir, Colonel.

CLOSE UP of Doug and John, waiting expectantly.

COLONEL'S VOICE: October first, 1910, a calm, cool, fine autumn night, the Boston Variety Theatre, yes, there it is. Full house, all waiting.

CLOSE UP of Colonel. His eyes are bright as he re-lives the story.

COLONEL: Orchestra, fanfare, curtain. Ching Ling Soo, the great Oriental magician! There he is on stage, and there I am, front row center.

Camera shot loosens up as the Colonel begins acting it out.

COLONEL: The Bullet Trick, he cries! Volunteers! The man next to me goes up. Examine the rifle! Mark the bullet! says he. Now, fire this marked bullet from the rifle, using my face as a target, and at the far end of the stage I will catch the bullet in my teeth!

CUT TO 2-shot of Doug and John. Doug is half-puzzled, half awed and John is completely lost in the story.

COLONEL'S VOICE: Ready, aim fire! Bang the rifle cracks. Bang!

CLOSE UP of Colonel. His body is rigid and he has a look of horror.

COLONEL: Ching Ling Soo shrieks, he staggers, he falls, his face all red. Pandemonium. Audience on its feet. Something wrong with the rifle. (pause) Dead.

CLOSE UP of Doug, horror and excitement on his face.

COLONEL'S VOICE: And they're right. Dead. Horrible, horrible...

CLOSE UP of the Colonel, his eyes closed, shaking his head.

COLONEL: I'll always remember...his face a mask of red, the curtain coming down fast and the women weeping...1910...Boston...Variety Theatre...poor man...poor man...

Colonel Freeleigh opens his eyes.

CAMERA ARCS AROUND AND BACK for $\frac{3}{4}$ shot of boys and $\frac{1}{4}$ shot of Colonel's left side.

Doug and John come to life.

JOHN: Boy, Colonel, that was fine. Now how about Pawnee Bill?

COLONEL: Pawnee Bill...

JOHN: And the time you was on the prairie 'way back in '75.

CAMERA ARCS TO PROFILE OF COLONEL

COLONEL: Pawnee Bill... Eighteen seventy-five...yes, me and Pawnee Bill on a little rise of the prairie, waiting. Sh! Says Pawnee Bill. Listen.

CLOSE UP OF boys, leaning forward to listen. They are entranced.

COLONEL'S VOICE: The prairie like a big stage all set for the storm to come. Thunder, soft thunder again. Not so soft. And across that prairie.

SLOW DEFOCUS

As far as the eye could see this big ominous yellow-dark cloud full of black lightening...

DEFOCUS FINISHED - HOLD

COLONEL'S VOICE: The earth sounded like a mad heart, boys, a heart gone to panic. That's them! cried Pawnee Bill. And the cloud was dust.

FOCUS ON Colonel's face

COLONEL: The grand army of the ancient prairie: the bison, the buffalo. I saw that the dust showed a sea of humps, of dolloping manes, black shaggy waves rising, falling... Shoot! says Pawnee Bill! Shoot!

MEDIUM CLOSE UP of the boys. They move closer to the Colonel.

COLONEL'S VOICE: I just wanted to stand watching time bundle by in great trundlings all hid by the storm the bison made and carried with them toward eternity.

DISSOLVE TO Colonel

COLONEL'S VOICE: An hour, three hours it took for the storm to pass on. Pawnee Bill was gone. I walked numb through a town a hundred miles south...(the Colonel closes his eyes) I wish you could have heard...

JOHN'S VOICE: Well, is he or isn't he?

DOUG: He sure is.

COLONEL: (he opens his eyes) I sure am what?

PROFILE SHOT, Doug, John and Colonel

DOUG: A time machine, a time machine.

COLONEL: Is that what you boys call me?

JOHN & DOUG: Yes, sir.

Colonel rocks back in his chair, eyes staring at the ceiling.

JOHN: Well, I guess we better go. So long and thanks, Colonel.

COLONEL: What? Oh, so long, boys.

Douglas and John tiptoe out

EXT. street outside the Colonel's house. Tom and John have just reached the front hedge.

COLONEL'S VOICE: Hey!

CAMERA swings up to the window, catching the back of the boys. Colonel is hanging out the window, waving.

DOUG: Yes, sir, Colonel!

COLONEL: I thought about what you said, boys, and you're right! Why didn't I think of it before! A time machine, by God, a time machine. So long, boys, come aboard any time!

PROFILE SHOT as the boys wave and walk along the street.

JOHN: I can travel twelve years into the past.

DOUG: Yeah, (he looks back toward the house) but you can't go back a hundred years.

JOHN: No, I can't. That's really travelling.

They walk a few steps, thinking.

DOUG: Last one over the fence is a rotten egg!

The boys run out of the shot.

SCENE 16

DISSOLVE TO MEDIUM SHOT of boys' bedroom. A clock shows 1:00 a.m. Tom is sitting up, Doug is writing on his bed.

TOM: Doug, what's up?

DOUG: Up? Everything's up! I'm counting my blessings, Tom. The happiness machine didn't work out, did it? But who cares? I got the whole year lined up, anyway. If I want to go where no one else has gone, if I want to change back to 1890 and then transfer to 1875 and again to 1860.

CLOSE UP Doug

DOUG: I just hop on the old Colonel Freeleigh Express. I'm writing it like this. (he reads from the notebook) Maybe old people were never children, but, some of them were standing around at Appomattox the summer of 1865. They got Indian vision and can sight ahead further than we can.

MEDIUM SHOT of Tom

TOM: It sounds swell, what do you mean?

CAMERA ARCS around to Doug.

DOUG: It means you and me ain't got half the chance to be far-travelers they have. If we're lucky, we'll hit forty, forty-five, fifty. That's nothing to them. It's when you hit ninety, ninety-five, a hundred that you're far-traveling like heck. (the flashlight goes out) I got to travel all those ways, see what I can see. But I got to visit the Colonel a lot. You need old Colonel Freeleigh to shove and say look alive so you remember every second, everything there is!

CAMERA DOLLYS BACK SLOWLY toward the window.

DOUG: Boy, when I get that old, I'd like to be able to do that for kids. I got to spend a lot of time listening so I can go far-traveling as often as he can.

TOM: Far-traveling. You make that up?

DOUG: Maybe.

TOM: (softly) Far-traveling.

DOUG: Only thing I'm sure of, it sure sounds lonely.

FADE TO BLACK

SCENE 17

FADE UP ON EXT. Spaulding's house. It is very bright, especially in contrast to the former scene. Tom and Doug are kneeling on the sidewalk playing marbles. Rear shot from above and to one side. Doug assumes position to shoot.

The trolley bell is heard and Doug faults, glancing only one of Tom's marbles. The boys walk over to the track.

LONG SHOT looking down the tracks, Doug and Tom in the foreground. The trolley stops in front of the boys and the doors open.

MEDIUM SHOT as Mr. Tridden, a middle-aged man with sparkling blue eyes and laugh lines on his face, steps to the bottom step. He looks like he enjoys his work and people.

DOUG: Morning Mr. Tridden.

TOM: Hi, Mr. Tridden.

MR. TRIDDEN: Doug, Tom, get the rest of the kids together and be here at noon. There's a free ride for everyone!

DOUG: How come?

MR. TRIDDEN: It's the last ride. After today there's no more trolley. Bus starts to run tomorrow. They're to retire me with pension. So, last free ride - see you at noon!

Mr. Tridden gets back into the trolley, the bell rings and the car glides off. Doug and Tom look after it for a few seconds, and slowly walk from the tracks back toward the house.

MEDIUM CLOSE UP, full front of boys. They are downcast.

DOUG: Last day? They can't do that! A bus isn't at all the same. It doesn't sound the same, it doesn't throw sparks. It doesn't even have a bell! And it doesn't let down a step.

TOM: Hey, that's right! I always liked to watch the step let down like an accordian. Hey, there's Charlie! Let's tell him and get everyone together.

DISSOLVE TO children on the trolley. Camera travels down the aisle. The children are watching out the window, throwing spitballs, talking. Camera stops its move when it is framed on the front window of the car - Mr. Tridden, and Doug, Tom, John and Charlie who are sitting in the front seats.

Charlie is taller than Doug and Tom and has obviously reached the stage where his legs and arms have outgrown his body. His dark hair is constantly falling in his face.

CHARLIE: Hey, this is where we turn around. It's the end of the tracks.

MR. TRIDDEN: Here's where you're wrong.

Camera moves up to just frame the window. The trolley bumps and goes into a woods. Through the window, a set of tracks overgrown with weeds is visible.

DOUG'S VOICE: Just the smell of a trolley is different. I been on buses - they smell funny.

MR. TRIDDEN'S VOICE: Trolleys are too slow. Buses will do the job faster. Buses for people, buses for school.

The trolley stops and the camera moves back to catch Mr. Tridden as he pulls down food hampers from a shelf.

LONG SHOT as children are seen carrying food out of the trolley and running down to a grassy beach by a small lake. Fields of weeds, low trees and bushes surround the area. In front of the lake is an old, round, peeling bandstand, raised about four feet from the ground. The wooden roof above it is sagging with weathering. A pie-shaped area from the bandstand to the trolley is covered with long grass.

MEDIUM SHOT as Mr. Tridden, Doug, Tom and Charlie begin walking to the picnic area.

DOUG: How come that bandstand is way out here?

Mr. Tridden sits on the grass and opens one of the baskets. He rummages for a sandwich as Doug, Tom and Charlie sit down.

MEDIUM CLOSE UP of Mr. Tridden as some of the other children begin to gather in the foreground.

MR. TRIDDEN: You know, that old bandstand saw some good use twenty years ago.

The children are settling down with sandwiches.

MR. TRIDDEN: Then, ladies in pompadours, men in starched collars and children in their best used to get on the trolley on a warm

Saturday night to hear the band concerts.

MEDIUM SHOT of the bandstand.

MR. TRIDDEN: Those who didn't want to just stand still and listen took walks by the lake, and the boys caught fireflies.

His voice continues

LONG SHOT from overhead of the lake, trees, children and Mr. Tridden.

DISSOLVE TO MEDIUM SHOT to the left of the children showing empty hampers, orange peels, etc.

PAN over to group, delighted with the story.

MR. TRIDDEN'S VOICE: And now, this will all be a thing that dies, just like everything else.

PAN AROUND to Mr. Tridden. He looks at the sky.

MR. TRIDDEN: Well, time to go. Parents'll think I stole you all for good.

LONG SHOT as the children pick up the debris and carry the hampers back to the trolley.

CUT TO INT. from the back of the trolley as the children turn the seats around and sit. The children now face the camera. The trolley "dings" and begins to move.

DISSOLVE TO MEDIUM SHOT out the side window as a boy and girl get off. They wave, and the trolley moves.

MEDIUM SHOT as Doug, Charlie, John and Tom walk toward camera. Doug fingers the upholstery all the way to the front.

FOLLOW as doors open and boys get off. Doug turns to look back at the car.

EXT. MEDIUM SHOT behind boys, looking up at Mr. Tridden. The boys ad lib "Goodbye," "So long," etc.

MR. TRIDDEN: So long, boys.

DOUG: (hesitantly) See you around, Mr. Tridden.

MR. TRIDDEN: (smiling) See you around.

The doors shut, the trolley goes off.

Camera remains in back of them as they watch the trolley disappear, clanging its bell all the way into the distance.

FRONT SHOT as the boys walk away from the road.

CHARLIE: School buses! Won't even give us a chance to be late to school. Come and get you at your front door. Never be late again. What a nightmare!

DOUG: Tomorrow we can watch them pour tar on the tracks and cover them. There won't be any more bells to hear at night.

CHARLIE: Sure! See you. (he runs off)

JOHN: Sure...

Tom goes into the house. Doug and John are left standing. John looks at Doug, he is rather embarrassed.

JOHN: Doug, I got something to tell you.

DOUG: So?

JOHN: It's important, let's go.

SCENE 18

DISSOLVE TO MEDIUM SHOT of a path in the woods which runs along the edge of a hill above the town. Bushes and grass cover the hill up to the path; trees begin just beyond.

TRACKING SHOT of the boys, 3/4 view, as they walk. John is somber, Doug unaware that there might be something wrong.

JOHN: We're moving.

DOUG: John, say that again.

JOHN: You heard me the first time.

DOUG: (unbelieving) You're going away?

JOHN: Got my train ticket here in my pocket. (he makes a vain attempt to sound like a train) Whoo-whoo, clang. Shush - shush - shush...

John takes the ticket from his pocket.

CLOSE UP between the two heads as they look at the ticket.

DOUG: My gosh, tonight!

CLOSE UP of Doug's face. He looks anguished.

DOUG: Tonight we were going to play statues! How come, all of a sudden? You been here in town all my life. You can't just pick up and leave!

CLOSE UP of John. He is upset, but trying to reason.

JOHN: It's my father. He got a job in Milwaukee. We weren't sure until this morning.

CLOSE UP of Doug

DOUG: But we're friends!

CLOSE UP of John

JOHN: We always will be.

WAIST SHOT of the two boys

DOUG: (glimmer of hope) You'll come and visit every week, won't you?

JOHN: Dad says only once or twice a year. It's eighty miles...

DOUG: Eighty miles ain't far, my grandma's got a phone. I'll call you. Or maybe we'll all visit up your way, too. (he looks at John's face and knows it's not true) That'd be great...

The boys are silent. As if on cue, they both sit and look straight ahead.

CAMERA angle from back of the boys.

DOUG: Well, let's talk about something.

JOHN: What?

DOUG: Well, if you're going away, we got a million things to talk about.

Silence. Boys look at the ground.

PAN AROUND Doug's head until it frames a 3/4 view of John's face, 1/4 view of Doug's. John looks at Doug.

JOHN: (earnestly) Doug, the Terle house upstairs, you know?

DOUG: (he doesn't look up) Sure.

JOHN: The colored windowpanes on the little round windows, have they always been there?

DOUG: Sure.

JOHN: You positive?

DOUG: (looks at John) Darned old windows been there since before we were born, why?

JOHN: (very upset) I never saw them before today. On the way walking through town I looked up and there they were.

PAN SLIGHTLY to lose Doug.

JOHN: What was I doing all these years I didn't see them. What else did I miss? And what about all the things I did see here in town? Will I be able to remember them?

PAN and DOLLY BACK to include both boys.

DOUG: You'll remember if you want to. I went to camp two summers ago. There I remembered.

JOHN: (almost jumps on him) No you didn't! You told me. You woke nights and couldn't remember your mother's face.

MEDIUM SHOT from above. The shot shows some of the forest and the clearing where they are sitting. Doug looks down, picks up a stick and pushes around in the ground with it.

JOHN: Promise me you'll remember me, Doug. You'll remember my face and everything. Promise?

Doug stands, tries to make the situation lighter.

DOUG: Easy as pie. Got a motion picture in my head I can just turn a light on and see you yelling and waving at me.

John jumps up and turns his back on Doug.

JOHN: Okay, then. Tell me, what color eyes I got? What color?

CLOSE UP of Doug as he tries to remember. He is embarrassed and afraid.

DOUG: Aw, John, that's not fair.

JOHN'S VOICE: Tell me!

Doug takes a breath and blurts out the answer.

DOUG: Brown!

MEDIUM SHOT of the two boys from above. John takes a few steps away. He is disappointed.

JOHN: No sir, not even close.

DOUG: Turn around, let me see.

JOHN: It's no use, you forgot already. Just the way I said.

DOUG: Turn around! (John turns to face him) Green! Your eyes are green, well that's close to brown. Almost hazel.

JOHN: Doug, don't lie to me.

DOUG: All right, I won't.

The boys begin walking.

CUTAWAY CLOSE UP of Doug's watch. He turns the hands back an hour.

WAIST SHOT of the boys

JOHN: What time is it?

DOUG: 2:30.

JOHN: (looks at the sky) Looks more like three-thirty, four. Boy Scout.
You learn them things.

Doug reaches down to turn the watch ahead. John looks, smiles, and gently punches Doug's arm. Doug looks up and grins sheepishly.

DOUG: Last one back's a rotten apple!

The boys smile and run out of the frame. Hold on forest.

SCENE 19

DISSOLVE TO front of Spaulding house at twilight. The sounds of screen doors slamming is heard as the boys gather for statues. Doug, Tom and John are standing in front of the steps.

JOHN: Just one game, then I got to go home. The train leaves at nine.
Who's going to be it?

DOUG: Me.

TOM: That's the first time I heard of someone volunteering.

LONG SHOT of the lawn and street.

DOUG: Start running!

The boys scatter. Doug waits a few seconds.

DOUG: Statues!

The figures freeze in all sorts of weird positions.

MEDIUM CLOSE UP as Doug walks to John. He circles him twice, looking hard. Profile of Doug.

DOUG: John, don't you move so much as an eyelash. I absolutely command you to stay here and not move for the next three hours.

JOHN: (only his lips move) Doug.

DOUG: Freeze.

John is torn between the iron-clad game rules and having to leave.

JOHN: I got to go!

DOUG: Not a muscle, it's the game.

JOHN: I just got to go home now.

He straightens up and calls to the others.

JOHN: We'll play one more round, except this time I'm "it." Run!

MEDIUM SHOT as the boys run.

JOHN: Freeze! Not a muscle, not a hair.

John walks over and stands by Doug.

JOHN: Boy, this is the only way to do it! (to everyone) Frozen statues, every one of you, the next three minutes.

SLOW ZOOM until only John and Doug are in the frame. John walks around Doug once, and socks him gently on the arm.

JOHN: So long! (he turns and runs)

LONG SHOT of yard and statues. Doug remains frozen for a few seconds, then stands. The others "unfreeze" and begin to walk home. It is almost dark. Doug walks to the porch, looking very small against the yard and street.

ZOOM IN to full-length shot. Doug looks down the street.

DOUG: John, you're my enemy now. Don't ever come back! I hate you!

He turns and heads into the house.

SCENE 20

DISSOLVE TO boys' bedroom. Tom and Doug are sitting on their beds.

DOUG: Well, just promise me one thing, okay?

TOM: Sure, Doug.

DOUG: You may be my brother, and maybe I hate you sometimes, but stick around, all right? Don't get hit by a car or fall off a cliff or something.

TOM: (he is confused, but decides to play along) You can depend on me.

DOUG: I guess it's not you I worry about; it's the way God runs the world.

CLOSE UP of Tom

TOM: Aw, he's all right, Doug. He tries.

FADE TO BLACK

SCENE 21

FADE UP on town square. There is a large cannon surrounded by shrubbery in the center of the park area. Tom is on the cannon and Doug is walking by, almost in range.

TOM: ("aiming" the cannon) Boom! Boom, boom, boom!

Doug stops.

CLOSE UP of Tom

TOM: Hey, Doug, I just shot you four times and you aren't even wounded!

CLOSE UP of Doug as he stares into space, then sits on the grass.

MEDIUM SHOT of Tom as he slides down from the cannon and walks over to Doug. He sits next to him.

TOM: You look as if you're going to get out the old pencil any second now.

DOUG: (half-lies on the grass) Let me think. One week ago, John Huff moved away and dropped off the end of the world. But yesterday, something worse happened.

TOM: What?

Doug lies on the grass.

MEDIUM CLOSE UP from his chest to his half-closed eyes.

DOUG: Yesterday, Ching Ling Soo died, the civil war ended right here in this town forever. Mr. Lincoln, General Lee, General Grant and a hundred thousand others died here. And Colonel Freeleigh heard the sounds of Mexico City on the phone for the last time. A herd of buffalo-bison as big as all Green Town went off the cliff into nothing at all.

MEDIUM SHOT Doug sits up and looks at Tom.

DOUG: What're we gonna do without all those people? I never dreamed so many could die so fast.

TOM: You got your tablet with you?

Doug shakes his head.

MEDIUM LONG SHOT as Tom, talking, climbs back on the cannon.

TOM: Better get home and put all that down before you forget it. It isn't every day you got half the population of the world keeling over on you.

Doug stands up and walks away. Tom's voice interrupts.

TOM: Boom!

Doug clutches his heart, falls, then begins crawling away.

TOM: Boom, boom, boom! Hey, Doug. I killed you! Hear me?

Doug keeps crawling, then stands up and walks away.

CLOSE UP of Tom on cannon. He squints along the barrel.

TOM: Boom, boom.

SCENE 22

DISSOLVE TO Doug sitting in his room writing. CLOSE UP of hands writing.

DOUG: ...Buffalo-bison went off the cliff into nothing at all.

A voice from downstairs yells, "Doug."

TILT UP to his face.

DOUG: What?

TOM'S VOICE: Grandpa says to come on over, we're putting up the last of the July wine.

DOUG: Okay!

SCENE 23

DISSOLVE to MEDIUM SHOT of cellar. Grandpa is dipping the bottles into a large vat and putting stoppers on. Tom is putting the bottles on the shelf. Douglas comes into the cellar.

GRANDPA: You're just in time.

Doug and Tom change places, and Doug puts the bottles on the shelf.

GRANDPA: (as he hands Doug the bottles) Twenty-nine, thirty, thirty-one.

Grandpa wipes his hands on his trousers.

GRANDPA: Second harvest of the summer. June's on the shelf. Here's July. August's up ahead.

Doug looks down the row of bottles, stopping at a few.

MEDIUM, over-the-shoulder shot

DOUG: That's the day I discovered I was alive. Here's the day John Huff left Greentown. It should be darker than the others. And here's yesterday, when Colonel Freeleigh died...

GRANDPA: (puts his hand on Doug's shoulder) The wine only makes us remember, it doesn't remember for us. There's more to come - August up ahead.

CLOSE UP of Doug, through the shelves.

DOUG: August up ahead. Sure. But the way things are going, there'll be no machines, no friends, and darn few dandelions for the next harvest.

2-SHOT, Grandpa and Doug from main part of the cellar.

GRANDPA: Doom, doom. You sound like a funeral bell tolling. Talk like that is worse than swearing. Perhaps a thimbleful of dandelion wine would wash your mouth out sufficiently.

He leans over the vat and comes out with a small dipper-full of wine. He solemnly hands it to Doug.

GRANDPA: Here now, swig it down. What's it taste like?

CLOSE UP of Doug's face as he sips.

DOUG: I'm a fire-eater. Whoosh!

GRANDPA: Now, outside. Run three times around the block, do five somersets, six pushups, climb two trees and you'll be concertmaster instead of chief mourner. Now get!

MEDIUM SHOT as he gently pushes Doug toward the door. He takes a few steps until he's out of reach, then turns.

DOUG: Four pushups, one tree and two somersets should do it!

CLOSE UP of Grandpa, smiling.

FADE TO BLACK

SCENE 24

FADE UP on CLOSEUP of Doug's face. His head is moving up and down; he is running.

PULL BACK to a 2-SHOT, MEDIUM CLOSE UP of Tom and Doug, running.

LONG SHOT as they turn a corner of the street and stop. The houses have thinned out in favor of open fields. The ice house resembles a quonset

hut and has a wooden platform filled with piles of chipped ice. The dome-shaped door is open, but only darkness is visible beyond.

TILT UP to show their heads and a sign on a gray rectangular building with a dark, rounded opening. The sign says SUMMER'S ICE HOUSE.

TILT DOWN to a MEDIUM SHOT of ice heaped on a wooden, wet platform.

INSERT: Hands heaping the ice into snowballs.

WAIST SHOT of Doug as he brings his arm back to throw.

DOUG: Feel this!

He throws the ice at Tom. PAN to follow the snowball.

CLOSE UP of Tom as snowball hits his shoulder.

DOUG'S VOICE: Cool, huh?

WAIST SHOT of Tom as he brings his arm back to throw.

PAN snowball as it hits Doug in the arm.

TOM'S VOICE: Cool off the wine!

CLOSE UP of Doug's face as he laughs.

MEDIUM LONG SHOT as the boys head over to the cavernous door.

MEDIUM SHOT of the opening of the ice house. Vapor is coming out.

DOLLY BACK to include waist shots from back of Doug and Tom. Tom turns to Doug.

TOM: All that steam, all that fog. The Snow Queen. Remember that story? Nobody believes in that stuff. Snow queens, now. So don't be surprised if this is where she came to hide out.

DOUG: You know who really lives here? Only one guy who gives you goose pimples just to think of him.

CLOSE UP of Doug's face with a delicious horror.

DOUG: The Lonely One.

CLOSE UP of Tom

TOM: The Lonely One?

CLOSE UP of Doug

DOUG: Born, raised and lives here. Where else would he come from to make us shiver on the hottest nights of the year? Don't it smell like

him? You know darn well it does.

REAR SHOT of boys. Tom takes a few steps forward to look into the cavern. Doug picks up a piece of ice and holds it poised over Tom's back.

CLOSE UP of Tom's face, wary, looking straight ahead.

DOUG'S VOICE: The Lonely One.

Tom screams.

FULL SHOT Doug looks pleased with himself. Tom's face changes from panic to a wavery smile.

SCENE 25

DISSOLVE TO LONG SHOT OF the Spaulding street. Far in the background, two ladies can be seen walking toward the camera.

ZOOM to a MEDIUM SHOT of the two women, Lavinia and Francine. Lavinia is past thirty, unmarried, with light brown hair and a willowy figure. She is still pretty, but fading, the once-natural bloom aided by rouge. She is poised and calm, different from Francine who is a skinny, nervous woman with dark hair and glasses. Francine, unlike Lavinia, was born an old maid.

FRANCINE: ...Lavinia, you don't believe all that, do you?

LAVINIA: The women in this town just like to see their tongues dance.

FRANCINE: Just the same, Hattie McDollis disappeared two months ago, Roberta Ferry the month before, and now Elizabeth Ramsell's disappeared.

They reach the edge of the ravine which begins with dense bushes then plunges almost straight down. A wooden railing and steps, bushes threatening their safety, wind down to the bottom. The bottom of the ravine is not visible from the top - all we can see is green foliage from the trees on the bottom. The bottom (when finally seen) is cut by a gully of grass, rocks and bushes with a rickety wooden bridge across it. Streetlights on either side of the ravine only manage to cast shadows. The entire setting is ominous, as if one would never return from the bottom depths.

REAR SHOT, showing the backs of the women and the woods.

LAVINIA: Hattie McDollis was a silly girl, walked off with a traveling salesman, I'll bet.

FRANCINE: But Roberta was strangled. Her tongue sticking out of her mouth, they say.

They have reached the edge of the ravine.

FRANCINE: Maybe we shouldn't go to the show tonight. The Lonely One might follow us and kill us. I don't like that ravine. Look at it, will you?

LONG SHOT from the women's viewpoint looking down on the steps and underbrush around them.

FRANCINE'S VOICE: It won't be me coming back through this old ravine tonight late. It'll be you, Lavinia, you all alone on the way back to your house.

MEDIUM SHOT of the women from the front.

FRANCINE'S VOICE: Don't you get lonely living in that house?

LAVINIA: (smiles) Old maids love to live alone. Let's take the short cut.

Lavinia takes Francine's arm as she starts down the winding steps.

LAVINIA: It's early. Lonely One won't be out until late.

REAR SHOT as they walk down the steps. As they approach a curve in the steps, they both stop.

CUT TO bushes from their angle. Doug walks out of the brush. His face is pale and he looks like he is in shock.

DOUG: Don't go any further - take the long way around. Go back!

CLOSE UP of Lavinia.

LAVINIA: What are you talking about?

CLOSE UP of Doug, pleading.

DOUG: Please go back!

CLOSE UP of Francine.

FRANCINE: Whatever it is, maybe he's right.

MEDIUM SHOT of the women

LAVINIA: I can't understand what he's talking about.

Lavinia pushes on, dragging Francine. The women stop short, horror on their faces.

QUICK CUT to a woman, lying on the ground, her eyes wide open and staring, a scream frozen on her face.

Francine screams.

CUT TO Lavinia and Francine. Lavinia has her hand over Francine's mouth.

LAVINIA: Don't scream! Don't!

FRANCINE: But she's dead, Elizabeth's dead!

LAVINIA: We'd better call the police.

CLOSE UP of Doug.

DOUG: I'll go.

DISSOLVE TO the same scene, police are carrying out a covered stretcher.

3-SHOT of a policeman, Francine and Lavinia

POLICEMAN: I guess you can go now, ladies. You might drop by the station tomorrow for a little more questioning.

REAR SHOT as Lavinia and Francine walk off slowly.

POLICEMAN'S VOICE: You want an escort, ladies?

LAVINIA: (over her shoulder) No, we'll make it.

MEDIUM SHOT from front as they walk along. Francine is huddling against Lavinia.

FRANCINE: (rather childlike) I've never seen a dead person before.

LAVINIA: (looks at her watch) It's only eight-thirty. We'll pick up Helen and get on to the show.

FRANCINE: The show?

LAVINIA: It's just what we need, we've got to forget this. It's not good to remember. If we went home now we'd remember. We'll go to the show as if nothing happened.

FRANCINE: But Elizabeth's back there - your friend, my friend.

LAVINIA: We can't help her; we can only help ourselves. Come on.

They turn a corner.

CUT TO women's point of view. Doug is standing there, absolutely still.

FRANCINE: (shrieks) You, get home! Get out of this place!

DOUG: (absolutely passive) Are you going to the movies?

LAVINIA: (kindly) Yes, now why don't you run home?

Doug walks past them.

SCENE 26

DEFOCUS, WHIRL, COME INTO FOCUS ON EXT. OF DRUGSTORE.

Lavinia, Helen and Francine are sitting at the fountain. The druggist is at the back of the fountain, wiping glasses.

MOVE IN TO MEDIUM SHOT of the three ladies, sipping phosphates and laughing.

LAVINIA: (leaning toward the other two) You see how silly? All that riot for nothing. That poor man must have thought we were crazy.

HELEN: I'm sorry, but he looked like the Lonely One should look. How could I have known he was the theatre manager's brother?

MEDIUM SHOT, profile of druggist and three women as the druggist walks up to them.

DRUGGIST: Anything else, ladies?

LADIES: (ad lib) "No," "no thank you," "thanks," etc.

DRUGGIST: You sure look pretty tonight Miss Lavinia. In fact a man asked after you.

CLOSE UP of Lavinia. She is interested but apprehensive.

LAVINIA: Oh?

MEDIUM SHOT of the group

DRUGGIST: Man sitting at the counter. He saw you go by and asked who you were. I said, "Why that's Lavinia Nebbs, prettiest maiden lady in town." "She's beautiful," he said. "Where does she live?"

CLOSE UP of druggist's face. He has realized what he did.

CLOSE UP of Francine. She is horrified.

FRANCINE: You didn't! You didn't give him her address, I hope. You didn't!

CLOSE UP of druggist. He is embarrassed.

DRUGGIST: I guess I didn't think. I just said, "Oh, over on Park Street, you know, near the ravine." I'm sorry. (he makes an attempt to be casual) Course, maybe it was nothing.

There is a cold silence.

MEDIUM SHOT from outside, through the window as the ladies get up and move toward the door. There is a strained silence.

LONG SHOT of the street with the women walking. The houses are dark, the streets dimly lit. The trees make strange shadows in the available light.

MEDIUM SHOT of ladies in front of a house.

FRANCINE: Lavinia, stay here tonight. It's so late and the police warned us to be in an hour ago... You can sleep in the parlor...

LAVINIA: No thanks.

CLOSE UP of Francine

FRANCINE: Helen's staying. We'll have hot chocolate... (she begins to sob) I don't want you dead. I want you alive. Please, oh please.

LAVINIA'S VOICE: Francine, I didn't know how much this had done to you. Listen, I promise I'll phone when I get home.

DOLLY BACK to a 3-shot

FRANCINE: Will you?

LAVINIA: And tell you I'm safe, yes. Tomorrow we'll have a picnic at Electric Park. You'll see, I'll live forever.

Francine and Helen start inside, obviously wanting to get behind locked doors. Francine calls over her shoulder.

FRANCINE: You will be careful, won't you?

LAVINIA: Goodnight.

HELEN: (tries to be cheerful and fails) See you tomorrow!

Helen and Francine disappear inside. Lavinia is left alone on the silent street.

SCENE 27

DISSOLVE TO INT. of Tom and Doug's room. Doug is crawling in the window. Tom sits up when he hears the noise.

TOM: Doug, where've you been! You'll get walloped if Dad finds out you've been out so late! What were you doing?

DOUG: Did you know that Miss Lavinia, Miss Helen and Miss Francine went to the movies...after?

TOM: No kidding? How did you find out?

DOUG: I was there. I went past the drugstore about fifteen minutes ago and they were eating.

TOM: Well, looks like nothing else will happen. Lonely One's probably gone again for awhile. You going to write in the book?

DOUG: Maybe tomorrow. I gotta think about it first.

SCENE 28

DISSOLVE TO MEDIUM SHOT of Lavinia. She is beginning to walk down the steps of the ravine.

CLOSE UP of her face as she looks around, then starts walking.

The only sound is the clicking of her heels on the steps. She counts under her breath.

LAVINIA: ...nineteen, twenty steps, one-fifth of the way.

LONG SHOT from the other side of the ravine. All that can be seen is her white dress and face.

LONG SHOT from her point of view - looking down the steps into the dim light at the bottom. A flash of something is seen.

CLOSE UP of Lavinia's face, contorted in a silent scream.

MEDIUM SHOT as she gets hold of herself and begins down again.

CLOSE UP of her face, frozen and staring straight ahead. Her footsteps are heard, and just behind the sound, an echo. She stops.

LONG SHOT from her angle to ravine. Footsteps stop. Crickets are the only sound heard.

CLOSE UP of her face, contorted

MEDIUM SHOT from behind as she begins to run down the steps.

MEDIUM SHOT from front as she runs across the bridge into a CLOSE UP.

MEDIUM SHOT from behind as she starts up the hill.

Cut between CLOSE UP of her face, MEDIUM SHOT from in front as she runs into a CLOSE UP.

LONG SHOT from behind of her running down the street.

MEDIUM SHOT as she runs up the steps.

CLOSE UP INSERT: putting the key in the lock.

MEDIUM SHOT INT. and profile as she bolts the door from inside, then leans against it, face toward the door. She gives a sigh and says, "safe."

CLOSE UP as she goes to the window and looks out.

LONG SHOT out of the window to the empty street.

CLOSE UP of Lavinia with a grin starting as she realizes that there wasn't anyone behind her.

MEDIUM SHOT as she reaches for the light switch. She spins around with her back to the door.

LAVINIA: What? Who's there?

There is the sound of a man clearing his throat.

QUICK FADE TO BLACK. Hold for 4 seconds.

SCENE 29

FADE UP on bright sunlight. Doug, Tom and Charlie are walking past Lavinia's house. Profile, 3-shot.

CHARLIE: Good grief, they ruin everything.

DOUG: Don't take it so hard, Charlie.

CHARLIE: Well, what're we going to talk about now? No use talking about the Lonely One if he ain't even alive. It's not so scary any more.

TOM: I'm going back to Summer's Ice House and sit in the door and pretend he's alive and get chills.

CHARLIE: That's cheating!

TOM: You got to take your chills where you can find them, Charlie.

CLOSE UP of Doug, apart from the conversation.

DOUG: I was there last night in the ravine. I saw it, I saw everything. On my way home, I cut through here. I saw that lemonade glass on the porch, still half full. Thought I'd like to drink it. I was in the middle of the ravine, and I was here, right in the middle of it.

CLOSE UP of Charlie and Tom in profile.

TOM: For that matter, I don't really think the Lonely One is dead.

CHARLIE: You were here this morning when the ambulance came to bring that man out, weren't you?

TOM: Sure!

CHARLIE: Well that was the Lonely One, dumb! Read the papers. After the long years escaping, old Lavinia Nebbs up and stabbed him with a pair of sewing scissors. She should have minded her own business.

TOM: You think she should have been killed?

DOLLY BACK from the 2-shot to include Doug.

CHARLIE: No, but the least she could've done is gallop out of the house and run down the street screaming "Lonely One, Lonely One" long enough to give him a chance to beat it. This town had some good stuff in it until twelve last night. From here on, we're vanilla junket.

PAN to CLOSE UP of Doug

TOM'S VOICE: Look, what if the Lonely One isn't dead? I saw his face, you saw it, Doug saw it, didn't you, Doug?

Doug "comes to" and looks blankly in Tom's direction.

DOUG: What? Oh, yes, I think so, yes.

MEDIUM CLOSE UP, 3-shot of Tom and Charlie, Doug on the far right of the frame.

TOM: Answer me this, then. Did it look like the Lonely One to you? Now, did it?

The boys stop walking.

CLOSE UP of Doug, puzzled.

CLOSE UP of Tom, smug.

CLOSE UP of Charlie, puzzled at first, then the light dawns.

MEDIUM SHOT of the three boys from the front.

CHARLIE: That's right, Tom. I never thought of that! He looked like a man.

TOM: (nods vigorously) A plain, everyday man who wouldn't even hurt a fly. He looked like the candy butcher down front of the Elite Theatre.

CHARLIE: Yeah! He was just a tramp, found an empty house and got killed by Miss Nebbs.

TOM: Sure.

CHARLIE: Hey, wait a minute! None of us know what he looks like. The only people who know are dead.

DOLLY IN to MEDIUM CLOSE UP of Tom

TOM: You know, I know, Doug knows. He's got to be tall, don't he?

CLOSE UP of Charlie.

CHARLIE: Sure.

CLOSE UP of Tom

TOM: He's got to be pale, don't he?

CLOSE UP of Charlie

CHARLIE: Pale, that's right.

CLOSE UP of Doug as Tom speaks. He is absent-mindedly pulling leaves off a branch.

TOM'S VOICE: And skinny like a skeleton and have long dark hair, don't he?

CHARLIE'S VOICE: Yeah!

TOM'S VOICE: And big bulging green cat eyes?

CHARLIE'S VOICE: That's him to a "t."

MEDIUM SHOT OF the three boys.

TOM: Well, you saw that guy they pulled out of Nebbs' place. What was he?

CHARLIE: Little and red-faced and kind of fat and not much hair.

WAIST SHOT of Charlie.

CHARLIE: Come on, let's tell the rest of the guys. The Lonely One isn't dead after all! Boy, Tom, you sure saved the summer!

LONG SHOT as Charlie runs off.

TOM'S VOICE: My gosh! What've I gone and done now?

3/4 view of Doug's face, looking over Tom's shoulder.
He is still stripping leaves.

TOM: What have I done now?

Doug turns slightly away from Tom, into camera.

DOUG: I was there last night in the ravine. I saw Elizabeth Ramsell. I went by Miss Nebb's house last night on the way home. I saw the glass of lemonade there on the porch rail. Just last night. I

could drink that, I thought. I could drink that.

DEFOCUS. Go to black.

SCENE 30

FOCUS on a glow of light which "appears" at the door to the boys' room.

TOM'S VOICE: A ghost!

DOUG'S VOICE: No, just me.

Slowly, the glow lights Doug's face and the room, showing Tom sitting in bed. He moves to the edge of the bed and takes a jar from Doug.

TOM: My gosh! You must have at least three dozen of these fireflies!

DOUG: Shhh.

TOM: What are they for?

MEDIUM SHOT of the two boys, both lit by the glow from the jar.

DOUG: Look, we got caught reading with flashlights under our pillows, right? Nobody'll suspect an old jar of fireflies. Mom and Dad will think it's a night museum.

TOM: Hey, Doug, you're a genius.

Doug places the jar on the table and picks up his pencil and pad. He sits on the edge of the bed.

MEDIUM SHOT over Tom's shoulder toward Doug. The shot shows Doug writing in the book, Tom staring in the direction of the fireflies.

TOM: Hey Doug, what 'cha got?

DOUG: Well, I discovered that you can't depend on anything 'cause like machines, they fall apart or maybe never get finished...or wind up in garages. And tennis shoes - you can only run so far, so fast and then the earth's got you again. And trolleys always come to the end of the line.

CLOSE UP of Tom, disturbed by the realism.

TOM: But what about people? We got friends and Mom and Dad and...

OVER THE SHOULDER SHOT looking at Doug's notebook

DOUG: You can't depend on people because they go away, strangers die, people murder people, I guess even your own folks can die.

TOM'S VOICE: You're crazy, Doug. You gotta depend on something. We depend on Mom and Dad, don't we?

TILT UP to Doug's face and arc around and back to a 2-shot. Doug is furiously writing, Tom is staring at the fireflies.

Doug lets out a long sigh and begins to read over the page.

CUTAWAY: block letters from notebook. SO IF TROLLEYS AND FRIENDS AND NEAR FRIENDS CAN GO AWAY FOR AWHILE OR GO AWAY FOREVER, OR FALL APART OR DIE, AND IF PEOPLE CAN BE MURDERED AND IF SOMEONE LIKE GREAT GRANDMA, WHO WAS GOING TO LIVE FOREVER CAN DIE...THEN...I, DOUGLAS SPAULDING, SOMEDAY ...MUST...

The sound of heavy breathing is heard and the light begins to flicker.

CUT TO MEDIUM SHOT of the room. Tom is asleep propped on one elbow. Doug gently pushes the elbow, and Tom falls back in bed. Doug picks up the jar and starts to the window.

EXT. of window. Doug's face is seen, and the flickers of the fireflies as they fly away.

FADE TO BLACK

SCENE 31

FADE UP on an establishing shot of the interior of a garage-type building made of cinderblock. The dull gray inside contrasts oddly with the bright, garish colors of the machines which line the walls. A large, coffin-shaped object takes up the middle of the floor. Tom is standing in front of a movie machine. Doug stands next to him and is trying to get him away.

MEDIUM SHOT of the boys, Tom trying to watch the movie, Doug on the side of the machine.

DOUG: Come on, Tom, you've got to see her.

TOM: (annoyed) Doug, it's only a wax dummy. I haven't finished seeing the movie yet. Why do I have to come?

DOUG: Just because, now come on!

LONG SHOT as the boys walk to the middle of the arcade.

MEDIUM SHOT of "witch" from behind Doug and Tom

MEDIUM CLOSE UP of the coffin. The witch is pale and dressed in elegant robes. Her hands are thin and wrinkled; her face placid with a slightly hooked nose.

MEDIUM SHOT from the foot of the coffin. The boys are on the left side. Doug puts a penny in the slot. Nothing happens. Doug calls to the back of the arcade.

DOUG: Hey, Mr. Black!

PAN to show back right corner of the arcade on LONG SHOT. Mr. Black, a tall, broad-shouldered, ominous looking man, is sitting on a crate drinking out of a bottle. He is dressed entirely in black and has a black mustache, bushy eyebrows, dark eyes and swarthy skin.

DOUG'S VOICE: Something's wrong with the witch!

Mr. Black stands and walks toward the camera, mumbling.

MR. BLACK: Something's wrong with the pinball, wrong with the peepshow, wrong with the electrocute-yourself-for-a-penny machine.

He reaches the witch.

MEDIUM WAIST SHOT as he stands over the coffin on the right. He strikes the case.

MR. BLACK: Hey, in there, come alive. Costs me more to fix her each month than she earns.

Mr. Black puts an OUT OF ORDER sign on the machine over the witch's face.

CLOSE UP as he shakes his fist at the witch. His face is livid.

MR. BLACK: The junk heap, you hear me? The junk heap!

CUT TO back of Tom and Doug as Mr. Black walks away. The OUT OF ORDER sign is visible between the boys.

DOUG: She can't, oh, she can't be out of order!

TOM: I imagine she's pretty old.

DOUG: (looks in Mr. Black's direction) Let's try again.

He puts a penny in the machine.

CLOSE UP of witch. She whirrs, and, staring straight ahead, sits up. Her hands move as a pen writes out a card.

The card comes out a slot.

CUTAWAY: Hand reaching for the card.

CLOSE UP of Doug reading from the card.

DOUG: Prediction: A long life and a happy one.

TOM'S VOICE: How about one for me?

MEDIUM SHOT of the two boys and coffin.

The witch goes through the same motions. The card drops out.

DOUG: Last one out's a girl.

LONG SHOT as the two boys run out of the arcade.

MEDIUM SHOT as the boys stop under the street light.

DOUG: What does it say?

TOM: (looks at card) Nothing.

DOUG: That can't be!

TOM: Don't get excited. It's just a plain old card - we only lost a penny.

DOUG: (upset) It's not a plain old card, it's a matter of life and death! She never runs out of ink!

The boys are silent as they turn to each other. Profile of their faces. They are scared and excited.

MEDIUM SHOT of the boys, still frozen, looking at each other. Doug holds the card up in front of Tom's face.

DOUG: Let's go to the library and figure this out.

PROFILE SHOT of boys walking down the street alternately looking at the card.

FRONT SHOT of boys approaching a set of stone steps. The library is housed in an old, three-story brick building with stone steps leading up to the double-doors. Alongside the steps are rectangular stone blocks which contain a pair of sleeping stone lions.

PAN SLOWLY from Tom's face to Doug's and back to a 2-Shot. Doug looks up, excited.

DOUG: I know! Invisible ink! There's a message here she didn't want Mr. Black to see. I think I got some matches.

He fumbles in his pocket and produces a match.

TOM: But why would she write us?

DOUG: Here, hold the card.

Doug moves away to strike the match. Tom holds the card out.

CUTAWAY: match held near card, a thin, scrawly "S" appears and several other scrawls, indistinguishable because the card goes up in flames. The card falls.

CUTAWAY: Two sets of feet stamping out flame.

Doug stoops into insert to pick up the ashes.

MEDIUM SHOT of the boys, looking at the ashes in Doug's hand.

TOM: Now, we'll never know what it said.

DOUG: No, I saw, I remember the words.

Doug walks up one step and turns. He is very excited.

MEDIUM SHOT of Doug from Tom's level.

DOUG: Remember that Charlie Chase comedy last spring where there was a Frenchman who was drowning and kept yelling something in French? Secours, secours. And someone told Charlie what it was and he jumped in and saved the man.

Doug walks down the step as if announcing a great event.

DOUG: Well on this card and with my own eyes I saw it. Secours.

TOM'S VOICE: Aw, Doug, why would she write in French?

DOUG: So Mr. Black wouldn't know, of course.

PAN to a 2-shot

TOM: It was just an old watermark coming out when you scorched the card.

Doug sits down on the steps. His balloon has burst and he is wondering how it could be.

Tom reacts as he sees Doug's dejection and sits next to him on the steps.

TOM: Okay, Doug. It was "sucker" or whatever. But what else was on it?

PAN to Doug

DOUG: It said Madame Tarot.

He stands up, very excited.

CLOSE UP of Doug.

DOUG: Mme. Tarot must have lived a long, long time ago and used to tell fortunes. Someone got jealous and poured wax over her to keep her a prisoner. Villains have passed her down so that they can keep an eye on her so she won't escape. And that's how Mr. Black got her.

MEDIUM SHOT of the boys.

TOM: But how do we know Mr. Black's a villain?

DOUG: He wears black clothes so he's got to be one! Movie villains wear black, don't they?

TOM: (stands up) Okay, so what do we do?

DOUG: We save her of course.

CLOSE UP of Tom

TOM: But if we get caught, we may end up witches ourselves!

CLOSE UP of Doug

DOUG: Tell you what, I'll go and look up some black magic spells. You go use the arcade and keep an eye on Mr. Black. I'll be there as soon as I can.

SCENE 32

OUT OF FOCUS, whirl, FOCUS on a head and shoulders shot of the boys framed against a window of the penny-arcade.

TOM: Look what he's doing! He's got a club or something!

DOUG: He knows she's warned us and he's going to destroy her.

DOLLY IN past the boys, then

CUT TO LONG SHOT of the inside of the arcade. Mr. Black hovers over the casket with a camping knife. He throws a card on the floor, reaches in his pocket, takes out a coin. From the back, he looks like he has been drinking extensively. He puts a penny in the machine.

CLOSE UP of Mr. Black's face

MR. BLACK: One last time, dammit. Tell me, is this damn arcade going to make any money or not?

MEDIUM SHOT of Black and the coffin. He strikes the case.

MR. BLACK: Gimme the card. (he takes the card from the slot) Here, let me see (he holds it up to the light).

CUT TO Tom and Doug, outside, both are in profile.

Their faces turn back to the window as a bellow comes from the inside.

MR. BLACK'S VOICE: Liar! Liar! Take that!

There is the sound of glass smashing. Doug flinches, then jumps up and runs inside. Tom makes a feeble attempt to stop him.

INSIDE of arcade, from Doug's point of view.

ZOOM until full length of Black and the head of the coffin fill the frame. Mr. Black, profile to camera, raises his arm to strike again.

DOUG'S VOICE: Mr. Black!

Black turns and steps toward camera as if to strike.

TOM'S VOICE: Doug!

Black freezes and falls straight back, unconscious.

MEDIUM SHOT as Doug runs to the coffin and begins pulling at Tarot.

DOUG: (over his shoulder) Come on, Tom, we got to get her out of here!

TOM: (pulling on Doug's arm) Doug, we can't just kidnap her.

CLOSE UP of Doug's face. There is a frenzied look.

DOUG: He's going to kill her! Don't you understand? We've got to take her!

TOM: Doug, he can't kill a dummy.

Doug pays no attention and pulls the figure out of the case.

EXT. of street. LONG SHOT as Doug runs with the witch.

MEDIUM SHOT AS he slows down. The echo of feet is heard behind him. He ducks behind a tree as Tom appears, calling.

TOM: Doug, Doug? Where are you?

Tom stops by the tree.

2-SHOT of Doug and Tom.

TOM: I stayed behind. I was afraid that Mr. Black was...anyway, then he woke up swearing. Doug, he's mad. He'll kill you if he catches you!

DOUG: Shhh.

The boys listen. There is a heavy silence.

DOUG: Tom, you can help rescue her, but if you're going to call her a dummy, I'll do it myself.

TOM: I'll help. (he takes Tarot) Gosh, she's light.

DOUG: Well, she's still young. That's how you can tell...

TOM: Look, I don't mind helping, but I still don't understand why.

The boys start to walk. There is a silence, then

DOUG: Well, a couple of weeks ago, I discovered I was alive. Boy, that was really something. Then last week at the movies, I discovered I'd have to die someday, and I'd never thought of that. And I just kept thinking how awful it'd be with no trees to climb, no Lonely One to get scared about, nothing.

LONG SHOT from slightly above the boys' heads

DOUG: So I got scared of thinking of everything being dark. And I decided to help Mme. Tarot. I'll keep her for a few weeks until I can find the right spell and make her alive. And then I won't have a thing to worry about.

CLOSE UP 2-SHOT of the boys' faces.

TOM: What do you mean?

DOUG: Well she can tell me how to avoid dying 'cause she makes predictions. Then I can live forever.

TOM: You can't believe that, nobody lives forever.

DOUG: Here's the ravine. We'll just cut through here and around the back way, and...

There is a sound of heavy footsteps and mumbling.

EXTREME CLOSE UP of Doug, eyes wide.

DOUG: Tom, you let him follow you!

EXTREME CLOSE UP of Tom.

TOM: Let's run!

MEDIUM LONG SHOT, Profile, as boys run.

DOLLY BACK to include Mr. Black gaining on the boys. He reaches them, pushes them aside, and grabs the witch.

MEDIUM SHOT from ground where boys have fallen, looking up at Mr. Black. He is raging, and shakes the witch at the camera.

MR. BLACK: This is mine! To do with what I like. You have no right taking her. She causes all my troubles and here's what I think of her.

He raises his arm and throws.

CUTAWAY: Witch arcing and disappearing down the ravine. Sound of bushes being hit, cans rolling a long distance away, then, silence.

MEDIUM SHOT of Mr. Black from same angle.

MR. BLACK: You just better thank God it wasn't you I did that to.

CAMERA follows him from ground angle as he moves unsteadily up the hill, trips and curses, then disappears.

MEDIUM CLOSE UP of Tom and Doug on the edge of the ravine, stunned. After a few seconds of silence, they move.

DOUG: Listen, Tom, Dad will be out looking for us. We should have been home an hour ago. Go get him and tell him to come here. Tell him what happened - he doesn't have to walk with me and Mme. Tarot.

Doug starts down the ravine.

TOM: You aren't going down there!

DOUG: She's public property, now, long as Mr. Black don't want her.

TOM: But she's no good, her machinery's broken.

DOUG: I know, but I can't leave her out in the rain.

He disappears down the ravine.

SCENE 33

DISSOLVE TO interior of the Spaulding garage. It is cluttered with lawn-mower, wheelbarrow, gardening tools and a workbench. In the middle of the garage is a card table, obviously cleared for the purpose of placing the fortune cards on it. Mme. Tarot is seated on a wicker chair behind the table. Father, Tom and Doug are grouped around the wicker chair. A clock, far away, strikes midnight.

FATHER: ...And then the circus came to town and I collected posters. Later it was raising rabbits and magic. (he indicates Tarot) She told my fortune once, thirty years ago... (he starts walking out) Well don't stay up too late. We'll build a case for her on Saturday.

CLOSE UP of Doug. His eyes are grateful.

DOUG: Dad, thanks. Thanks for walking home.

MEDIUM CLOSE UP of Father. He smiles, winks and walks out.

MEDIUM SHOT from the front as Doug begins arranging the witch's robes. Tom studies the fortune cards. Doug looks up.

DOUG: Boy! That was great! All four of us walking down the main street of town. You, me, Dad and the witch.

Tom - begins inspecting the witch's hand.

TOM: Gee, I wonder what's inside.

DOUG: Little tiny bird bones, all that's left after Napoleon...

CLOSE UP of Tom

TOM: No machinery? Why don't we just cut her open and see?

MEDIUM CLOSE UP of Doug and the witch. He is very protective.

DOUG: Plenty of time for that in a few years. Now I'm just glad she's here. And tomorrow I get to work on the spell to help her escape. After she escapes, then we'll cut through the wax and see what's inside.

LONG SHOT of the table, witch, Tom and Doug, from the door of the garage. Boys begin to leave.

DOUG: Tell your fortune?

TOM: Sure!

As Doug walks to the witch, a card falls out of her sleeve. Doug picks it up.

DOUG: It's blank. I'll use some chemicals on it tonight and we'll have a message tomorrow morning.

The boys start out.

TOM: What do you think it's going to say?

Cut to boys from Tarot's angle as they are leaving.

DOUG: It'll say, "Thanks from your humble servant and grateful friend, Mme. Floristan Mariani Tarot, the Chiromancer..."

Sound fades as the door closes. Hold for a few seconds.

FADE TO BLACK

SCENE 34

FADE UP on the boys' room, morning. Doug is in bed, sleeping. He is hot and restless. The sound of cicadas is the only noise.

Tom appears at the door.

TOM: Come on, Doug, we'll drown in the river all day.

Tom crosses to the bed.

TOM: Hey, you awake?

CLOSE UP OF Doug. He barely nods.

TOM'S VOICE: You don't feel good, huh? Boy it's so hot this house'll burn down today.

His hand comes down on Doug's forehead. He pulls it away quickly.

CLOSE UP of Tom from Doug's point of view. Tom looks worried.

CAMERA FOLLOWS Tom from same angle as he leaves, calling.

TOM'S VOICE: Mom, Doug's really sick!

CLOSE UP of Doug as cicadas get louder.

SCENE 35

LONG SHOT of the front porch. There are no shadows, indicating noon. A car pulls up and a doctor walks into the house. Tom meets him at the door.

DISSOLVE TO the doctor leaving. He stops beyond the screen and talks briefly to Mother and Tom. He shrugs and walks down the steps.

MEDIUM SHOT of the kitchen. Mother and Tom are chipping ice and putting it in large pans. They finish, pick up the pans.

SCENE 36

CUT TO camera looking up. Mother and Tom are wrapping ice and bringing it down toward the camera.

DEFOCUS. Delirium

A trolley car is seen head-on coming down from an infinitely long set of tracks. The camera is directly in front of it until the trolley almost runs over it.

Camera "steps aside." The bell keeps ringing.

Mr. Tridden is sitting on top of the car, waving.

The trolley disappears into infinity.

FOCUS, hands coming down with ice.

DEFOCUS. From the roof, John Huff is seen running away.

DOUG'S VOICE: John, John Huff, you! I hate you, John. We're pals, don't hate you.

John turns and starts running back. He has changed into the figure of Mr. Black. Mr. Black is carrying a witch which he beats against the sidewalk.

A pair of sneakers walk by with a huge sign on them: SECOURS. The happiness machine with two legs runs after Doug. Doug keeps yelling:

DOUG: Stop, Mr. Auffmann. I want to see it, I want to see the happiness machine!

WAIST SHOT OF Mother and Tom applying ice. They look at each other concerned as Doug yells out.

DOUG: Stop! Let me see it! Stop!

SCENE 37

DISSOLVE TO TOM, sitting on the front steps. As the sound of a horse and wagon are heard, he walks to the street.

LONG SHOT down the street. A horse and wagon amble down the street driven by Mr. Jonas. He is a large, handsome man dressed in a brown coat, gray trousers, print shirt and battered homburg. Beneath the hat, his face is alert and interested - he doesn't miss much. His face is tanned and he has hazel eyes. He looks rather jaunty in his old clothes. The wagon approaches Tom and Mr. Jonas gives him a large smile.

JONAS: Well, what can I do for you? What treasure...

He looks at Tom closely and takes a long pull on his pipe.

CUT TO Tom looking at Jonas, wanting to talk, but not ready yet.

CUT TO Jonas as he takes another pull on his pipe and waits.

JONAS: (gently) Tom?

TOM: It's my brother, it's Doug. He's sick and dying.

JONAS: (startled) Oh now, that can't be so.

CLOSE UP of Tom

TOM: (earnestly) He's dying and the doctor doesn't know what it is. The heat, he says, nothing but the heat. Can the heat kill people? Oh, Mr. Jonas, I wish...

MEDIUM CLOSE UP of Mr. Jonas and Tom.

JONAS: Wish what?

TOM: If only you had something in your wagon that would help. Something I could take upstairs and make him okay.

Tom puts his hand on the wagon, pleading.

TOM: It's been a tough summer. Lots of things have happened to Doug.

MEDIUM SHOT of Tom looking almost straight in to the camera, $\frac{1}{4}$ view of Jonas. Jonas climbs down and sits on the edge of the wagon.

JONAS: Tell me about them.

TOM: (eager to share the misfortune) For one thing, he lost his best aggie, a real beaut. And then someone stole his catcher's mitt, the one that cost a dollar ninety-five. Then he made a bad trade of his shell collection for a Tarzan clay statue which he dropped on the sidewalk the second day he got it.

PAN to include profile of Mr. Jonas. He is listening, completely understanding.

JONAS: That's a real shame.

TOM: Then he didn't get the book of magic tricks he wanted for his birthday. He got clothes instead.

JONAS: Parents sometimes forget how it is. Did anything else happen?

TOM: There've been dozens of things like silverfish getting into his new comics collection or mildew in his new tennis shoes.

JONAS: I remember years like that.

CLOSE UP of Tom. He is very close to tears.

TOM: That's it, Mr. Jonas. That's why he's dying. You're the only one who can do anything. You always have something just right in your wagon to help people. Can't you help Doug?

JONAS: Let me think.

CUT TO Mr. Jonas as he heads for the back of the wagon.

CUTAWAY: hand on a tennis ball, hand tosses it aside.

CLOSE UP of Mr. Jonas looking over the "stuff."

MEDIUM SHOT as he picks up an Alladin-type lamp, discards it.

CLOSE UP of Mr. Jonas looking over the wagon again. He sees something and half smiles.

MEDIUM SHOT of Jonas emerging from the wagon with some wind-chimes. He hands them to Tom.

JONAS: Tom, I'll see you later, I got to plan. I got to look around and come back later. Even then...who knows? Until then, hang these in the upstairs window. They make a nice cool music.

Jonas climbs back in the wagon and drives off. Tom holds up the wind-chimes. They remain motionless. Tom looks at the sky. It is light blue,

and there are no clouds. The sun pervades.

DEFOCUS whirl and ...

SCENE 38

FOCUS ON sky at night. The stars and moon are out, but the sky seems motionless.

TILT DOWN to trees and the back yard. Mother and Father are carrying a cot into the yard. They place it under a large apple tree. Mother looks up at the tree.

MOTHER: I hope he catches a breeze out here.

CLOSE UP of Father, who nods tersely. They smooth the sheets down and walk inside.

LONG SHOT of the yard with the tree and Doug's cot, the white sheets making an odd patch in the shadows. A clock strikes midnight.

The sound of a sing-song poem is heard and Mr. Jonas appears in the yard.

JONAS: Air, air... who will but this air... Air like water and air like ice...buy it once and you'll buy it twice.

At the end of the song, he is standing by the cot, looking at Doug.

CLOSE UP of Doug's face. He is perspiring and his breathing is labored.

TILT UP to Mr. Jonas

JONAS: Doug, you just lie quiet. You don't have to say anything or open your eyes. You don't have to pretend to listen. I know you'll hear me. It's old Jonas your friend.

DOLLY BACK TO A MEDIUM SHOT OF Jonas.

Well, now, where were we? A hot night in August. Not a breath stirring. And a long summer it's been and too much happening, eh? It's getting toward 1:00 and no sign of wind or rain.

SLOW PAN to include Doug's face during the speech.

In a moment, I'm going to get up and go. But when I do, remember this. I will leave these two bottles here upon your bed. When I've gone, I want you to wait a little while, then slowly open your eyes and drink the contents of the two bottles.

DOUG stirs in his sleep.

Not with your mouth, no. Drink with your nose. Let what is in them go right down to your head. Here, let me read the labels for you.

CLOSE UP of Jonas as he holds up the first bottle. The letters are visible on the bottle: GREEN DUSK FOR DREAMING BRAND PURE NORTHERN AIR.

JONAS: Derived from the atmosphere of the white Arctic, 1900, and mixed with the wind from the upper Hudson Valley, April, 1910, and containing particles of dust seen shining in the sunset one day in the meadows of Grinnell, Iowa, when a cool air rose to be captured from a lake and a little creek and a natural spring.

CLOSE UP of Doug

Now the small print. Also contains vapor from menthol, papaya, watermelon and all other water-smelling, cool-savored fruits and trees, camphor, wintergreen and the breath of a rising wind.

Doug turns his head on the pillow.

WAIST SHOT of Jonas as he stands and holds up the blue bottle.

JONAS: This one's the same except it has a wind from the Aran Isles and one from off Dublin Bay.

He places the bottles on the cot.

DOLLY BACK to include cot and Mr. Jonas.

JONAS: One last direction. Remember it was bottled by a friend.
The S.J. Jonas Bottling Co., Green Town, Illinois - August, 1928.
A vintage year, Doug, a vintage year.

SAME SHOT without Mr. Jonas. The sound of a horse and wagon is heard in the distance.

SLOW ZOOM in to Doug. He opens his eyes slowly.

DISSOLVE TO MEDIUM SHOT of Tom, Mother and Father around the cot, smiling.

CLOSE UP of Doug's face. Next to his head are the two empty bottles. He is sleeping peacefully and smiling.

FADE TO BLACK

SCENE 39

FADE SOUND UP - laughing and chattering

FADE UP on a long dinner table. Grandpa, Doug, Tom, Father and Mother and assorted boarding house types are sitting as Grandma brings out steaming bowls and platters of food. Grandma is a small wizened lady with white hair and sparkling blue eyes. She has a noticeable air of activity and alertness. She wears gold-rimmed glasses which seem constantly in danger of sliding off her nose. Her clothes carry unmistakable signs of her latest cooking activities and are always slightly askew.

Aunt Rose is a buxom woman with a round face and glasses perched "just so." She is extremely fussy and prudish-looking - a typical maiden aunt. Grandma sits, and everyone bows his head. Aunt Rose and several others eye the food.

GRANDPA: God bless this food and those of us who eat it, and guide us to thy everlasting happiness. Amen.

The diners echo their "amen" as they start for the food.

CUTAWAY: forks stabbing meat, buttering of a roll, heavily-laden forks going into a mouth. There is no talking, only the sounds of a good meal.

PAN down the faces at the table showing extreme and gluttonous happiness.

PAN stops at Aunt Rose and camera pulls back slightly as she puts down her fork.

ROSE: This is certainly beautiful food, but what are we eating?

There is a rather intense silence.

CLOSE UP of Doug with a wounded look.

CLOSE UP of a female boarder with hate in her eyes.

CLOSE UP of Grandma, surprised.

CLOSE UP of Aunt Rose, confused.

ROSE: I don't believe anyone heard my question.

CUT TO Grandma. She looks wickedly at Rose.

GRANDMA: You haven't visited here on Thursday before. This is our Thursday special. We have it every Thursday night.

DOLLY BACK to include both Rose and Grandma.

ROSE: Yes, yes, but what did you put in this Thursday Special?

GRANDMA: Why, what does it taste like?

LONG SHOT OF the table. The people wait expectantly as Rose lifts her fork and sniffs the food.

ROSE: Beef, or is it lamb? Ginger, or is it cinnamon. Ham sauce? Bilberries? Biscuits thrown in? Chives? Almonds?

Pause, then.

GRANDMA: (triumphantly) That's it exactly! Second helpings anyone?

The guests happily return to eating.

SCENE 40

DISSOLVE to the kitchen. It is in its usual turmoil. Flour on the counters, jars and cannisters out, unmarked brown bags and dirty dishes piled up on the sink. Rose is bringing the last of them in from the dining room. She puts the dishes down and begins to wander around.

ROSE: Grandma, what a kitchen you keep. It's really a mess. Why, nothing's labeled and the cloves are all over the bottom of the drawer... You must let me help set things right while I'm here.

CUT TO library. Doug and Grandpa are listening to what is happening in the kitchen.

GRANDMA'S VOICE: No, thank you very much.

ROSE'S VOICE: I got the broom. I'll wash the dishes and stack them away neat. Now don't say a word.

GRANDMA'S VOICE: Go sit down.

Doug makes a silent gesture of victory and huddles next to the wall to hear better.

ROSE'S VOICE: But think how it would help your cooking. You're a wonderful cook, but think how much better you would be if things were where they should be.

GRANDMA'S VOICE: I never thought of that...

DOUG: I hope she doesn't give in.

GRANDPA: Well, Doug, if Aunt Rose is right, it'll be a rare experience at dinner tomorrow night.

DOUG: It sure will be!

The two stand enjoying the thought of the upcoming dinner, as Rose keeps planning.

ROSE'S VOICE: Now, we'll clean up the kitchen, buy you a cookbook, and watch everyone overeat.

SCENE 41

WHIRL DISSOLVE to Doug slamming the kitchen door. Camera, from his point of view looks around the kitchen. Everything is neat and tidy, including Grandma, who is peeking at something in the oven. She turns to Doug.

GRANDMA: Well, what do you think?

DOUG: It's beautiful.

GRANDMA: I've even used a cookbook for the first time. I was so used to a pinch of this, a sprinkle of that. Well, it's ready. Wash up and sit down.

DISSOLVE TO dining room, set up as before. Grandpa is just finishing grace.

GRANDPA: Amen.

Guests dive for food, but the reactions are not the same.

CLOSE UP of Doug as he chews a piece of food, then slips it in his napkin.

CLOSE UP of Father as he puts a forkful in his mouth and tries to smile valiantly.

CLOSE UP of Grandpa as he toys with food.

CLOSE UP of Tom as he makes tracks in his potatoes.

CLOSE UP of a boarder, feeding food to a dog.

MEDIUM SHOT of Grandpa. He pushes back his chair and leaves.

CLOSE UP of Aunt Rose. She smiles bravely.

ROSE: Isn't this a lovely meal? The kitchen is so easy to work in, now that dinner was a half-hour early!

LONG SHOT OF the table. One by one, the people leave, most of the food untouched. Doug is the last to leave.

Grandma looks at her own plate and runs into the kitchen.

GRANDMA: I've lost my touch!

Focus is still on the table as Grandpa bellows.

GRANDPA: Come on down, everyone.

SCENE 42

SHOT of boarders in the living room putting money into a hat. Doug and Rose walking away from the house.

DISSOLVE to Doug and Rose returning and approaching the front porch.

CLOSE UP of luggage on the porch with a train ticket attached. The boarders and Grandpa are lined up on the porch.

FRONT SHOT of Rose as she gasps at the sight of her luggage.

PROFILE, MEDIUM SHOT of Grandpa walking down the steps and shaking Aunt Rose's hand.

G
F
C
S
I
F
C
C
E
M
F
F
G
b
C
t
D
A
C
D
F
S
F
l
T
C
d
TC
DO
TC
DO

GRANDPA: Rose, I have seomthing to say to you.

ROSE: What is it?

GRANDPA: Rose, you ruined one meal, and that was enough for us. Goodbye.

SCENE 43

DISSOLVE to the dark kitchen. Doug is standing in the middle of the room. He hesitates, then begins to work. Doug takes the flour from the bin and dumps it in an old sack.

CUTAWAY: cloves being dumped in the bottom of the drawer. He takes the dishes out of cupboards and puts them on the counter. He moves the sugar into a container marked "string" and places the pots and pans out. He takes the cookbook and kindles a fire in the stove. Footsteps are heard, and he hides behind the door.

Grandma appears and looks around in wonder. Then she begins to cook, banging pots, pans and dishes, adding a dash of this and that.

CUT TO dining room. Guests in various stages of nightwear are just setting the table. Grandma appears with the dishes.

DISSOLVE TO boarders eating at the table. PAN down and around the table. All faces are content and happy.

CUT TO Doug in the kitchen, which is now chaotic.

DOUG: Mr. Jonas, wherever you are, you're thanked. You're paid back. I passed it on, I sure did, I think I passed it on...

FADE TO BLACK

SCENE 44

FADE UP on the street. Tom and Doug are walking by the dime store. Tom looks in the window.

TOM: Oh no, look!

CUT TO window, their reflection is seen as well as the school supplies displayed inside.

TOM: Pencils, Doug, ten thousand pencils!

DOUG: Oh my gosh!

TOM: Tablets, notebooks, erasers, water colors, rulers, thousands of them!

DOUG: Don't look, maybe it's a mirage.

Boys walk away from the window.

TOM: Why do dime stores do that before summer's over? Ruin half of August.

The boys walk in silence.

SCENE 45

DISSOLVE TO LONG SHOT of the street. Grandpa is picking the last of the dandelions as the boys approach. They begin picking them also.

CLOSE UP of Doug's face, 3/4 view as he leans close to pick a dandelion. He looks up.

DOUG: Tom, if this year's gone like this, what will next year be, better or worse?

EXTREME CLOSE UP as he blows a dandelion gone to seed.

TOM: Don't ask me. I didn't make the world. Though some days I feel like I did.

CLOSE UP of Doug

DOUG: I got a hunch next year's gonna be bigger, days will be brighter, nights darker, people dying, more babies born, and me in the middle of it.

MEDIUM SHOT of the boys.

TOM: You and two zillion other people, Doug, remember...

DOUG: Day like today, it'll just be me.

DISSOLVE TO Doug, Tom and Grandpa at the wine press. The shelf of wine bottles is almost full. Tom walks over to the shelf. Shot from over his shoulder to the wine rack. The bottles are numbered for each day.

TOM: Boy, what a swell way to save June, July and August. Real practical.

CAMERA CUTS to Grandpa at the winepress. He is working the press, Tom at his right.

GRANDPA: Better than putting things in the attic you never use again. This way you get to live the summer over for a minute or two here or there along the way for the winter. When the bottles are empty, summer's gone for good and no regrets. Clean, smokeless, efficient, that's dandelion wine.

Doug goes over to shelf. Shot from back as they point out the days.

TOM: There's the first day of summer.

DOUG: The Tarot witch.

TOM: The Lonely One. It'll never be over.

GRANDPA: Now, it's time to finish one more thing.

DISSOLVE TO MEDIUM SHOT as Doug, Grandpa and Tom unhook the chains and carry the swing off the porch.

SCENE 46

DISSOLVE to Doug and Grandpa walking up the steps of Grandpa's house.

GRANDPA: Well, Doug, school starts soon, so I guess you won't be spending many nights here anymore.

LONG SHOT of Grandpa's house. It is now dark.

SLOW ZOOM to Doug in the cupola window.

DOUG: (whispers) Everyone get ready for bed.
Now brush your teeth.

CUT TO town from Doug's view.

DOUG: Now, out with the lights.

Lights begin to blink off.

DOUG'S VOICE: It's fall.

FADE TO BLACK

CHAPTER III

RATIONALE

The problems of adapting any novel into a filmscript fall into two general categories. These categories, defined by George Bluestone, author of Novels into Film, include: 1) "the rendition of mental states --memory, dream, imagination--which cannot be as adequately represented by film as by language"⁷ and 2) the fact that "the novel has three tenses, the film has only one."⁸ These problems have no easy solution for the writer, and the search for an antidote often leads to a distortion of the novel. Changes in characters, additions and deletions of characters, scenes, and changes in purpose or emphasis often result during the adaptation process.

It is a simple problem to identify, a more difficult one to solve. In order to translate what a character is thinking or imagining, for example, it is necessary to use dialogue or external visual signs such as facial expressions and reaction shots in order to put across the idea. This often becomes lengthy and remains ineffective. Often the only cure for this problem is to provide a stereotyped character who, from his very physical and facial appearance will give the immediate impression desired. Or there is the possibility of using gimmicks such as dream

⁷George Bluestone, Novels into Film, (Berkeley: University of California Press, 1966), p. 47.

⁸Ibid., p. 48.

sequences, flashbacks and the "thought" voice intruding while a character supposedly thinks. Done well, this can solve the problem, but these devices are more often trite. Describing a mental state with dialogue is seldom much more effective. It is easy to try to describe a person's past in one speech, but it usually ends in boring, if not losing, the audience.

These methods can work, but they can only "lead us to 'infer' thought. . . . they cannot show us thought directly."⁹

On the subject of time, the problem is obvious. The film takes place "now" while the novel can trace back or speed ahead, letting the reader absorb at will. The film can make up for this time flux by the use of space. "The novel renders the illusion of space by going from point to point in time; the film renders time by going from point to point in space."¹⁰ In other words, the individual pictures put together to form some continuity, can approach and begin to overcome the time problem.

The film, then, cannot render the attributes of thought (metaphor, dream, memory); but it can find adequate equivalents for the kind of psychological time which is characterized by variations in rate (distension, compression, speed-up, ralenti); and it approaches, but ultimately fails, like the novel, to render . . . the time flux.¹¹

Given, then, these basic problems, these and others come into consideration when adapting a specific script.

In the script of Dandelion Wine, most of the changes were made after the decision of what to emphasize in the script. The novel

⁹Ibid., p. 48.

¹⁰Ibid., p. 53.

¹¹Ibid., p. 60.

presented the reader with several emphases. Ray Bradbury wrote of the glory of summer, a boy discovering what it was like to be alive and the flavor of a small town. Among these elements, he interspersed his philosophy about living, growing old and dying.

Since there was not time within the script to do justice to all of these subjects, Doug's discovery of being alive was chosen. Not only did this subject seem the most outstanding, but many of the elements of the script could be included with Doug as the messenger for Bradbury's philosophy.

Characters and scenes were deleted during the adaptation for reasons of continuity, significance or time. In the novel, short, one-page chapters dealing with a completely different subject or having only a little bearing on the next chapter, were perfectly acceptable. In a filmscript, however, they would only make the script choppy and slow down the pace. Many of these short scenes were added into the dialogue of other scenes so that their information would be available.

Many of the scenes and characters, although interesting in themselves, did not fit the main purpose of the script: Douglas' development. If there was no way to make the scene or character significant to Doug, then it was deleted from the script.

Length is always a problem in adaptation, and no less a problem in this script. To put every scene and every character into the film would be inviting an audience to a six-hour movie. Therefore, elements had to be deleted for that reason alone.

Dialogue was added or deleted for purposes of clarification and believability. The addition of dialogue and scenes usually served to clarify things which were memory or description in the novel. Without

some of the added explanation, the film would be quite confusing. Dialogue was shortened or cut in places to give the words the "real" quality of someone speaking. The prose in the novel gives the book an excellent flavor, but on the screen would sound stilted and somewhat pompous.

Doug was added to some of the scenes where the material was significant, even though the novel did not include him. Many of the scenes were originally written for the purposes of characterization, but their outcome was also significant. In order to keep the emphasis even throughout the script, Doug was added.

Many touches were added which were not included in the novel. Much of this was the result of translating chapters into scenes to be enacted instead of read. These consisted of giving the characters something to do while they were saying their lines, i.e. "business."

Attempts were also made to keep the character of Douglas as natural as possible. He seems to be a rather extraordinary twelve-year-old in that his perceptions and feelings are more adult than child. He has a premature fear of death and a preoccupation with memories. Because of his maturity, it was difficult to make him real and boyish enough to be able to have an audience empathize with his problems. He had to be a valid representative in order for the script to be believable.

In what follows, the rationale is explained by scenes. Many of the camera shots are not explained because they are rather arbitrary; in many cases the use of a medium shot or a medium close-up doesn't make a vast difference. Unusual camera shots, however, are explained.

Line references in this script refer to the number of printed lines on the particular page.

The edition used for reference is that published by the Bantam Books, May, 1959.

SCENE 1 (Page 6)

The opening scene, introducing Green Town, Douglas and the beginning of summer, remains almost exactly as it is in the novel. This scene sets the mood of the entire script, making the setting and the slow camera movements feel like summer even before Doug says it.

The opening shot establishes the date and quality of the small town which is simply charming and quaint. A tilt up (p. 6, line 20) not only prepares for the introduction of the main character, but gives the audience the same feeling of power that Douglas has when he directs the town to get up.

Naturally, the novel description is visualized and the lines that Doug speaks in the script (p. 6, line 35; p. 7, lines 3, 4) are only thoughts in the novel. The first clue about Douglas' character is gained from the script's verbalization of these thoughts - Doug would say these words, if not to anyone else, at least to himself. This is what makes him different.

A close-up of Doug (p. 6, line 33) directing the early morning activities shows his special feelings about being the first one up on the first morning of summer.

The spiderweb incident, (lines 9-14) gives a further indication of Doug's character--his sensitivity and fascination with nature. Breaking a web would not make a special day for anyone else, but Doug finds significance in the everyday events which others ignore. In the novel, the importance of the breaking of the web is explained in the description. Doug's reaction to it is emphasized in the script in order to get the idea across.

SCENE 2 (Page 7)

This scene is added to clarify some of the ideas that couldn't be included in the first scene: the fact that Doug was sleeping at Grandfather's for the night, the importance of breaking the spider web and the impending trip for fox grapes. The scene is also necessary to introduce Doug's parents and brother, since they appear later in the story without further introduction.

The kitchen scene also prolongs the opening, giving a bit more of an introduction to the characters. This is necessary in this script since there is not time, as in a novel, to adjust to people and situations.

SCENE 3 (Page 7)

This scene of picking fox grapes is the key to both the novel and the script. Doug's discovery that he is alive is the beginning of the many new discoveries and feelings about his world which are seen in the rest of the script. In the novel, however, very little in the way of dialogue is used; Bradbury used the imagination and introspection technique which is difficult to translate into dialogue and facial expressions.

In order to capture the revelations, various long, medium and close shots intercut with close-ups of Doug looking, being surprised and seeing everything are used. Doug and nature are the important elements; the voices of Doug's father and Tom sound far off and echo as if from another world. This is used to indicate that Doug, in fact, is in another, far-removed world.

Doug speaks many of the thoughts provided by the novel, but he speaks softly, as if talking to himself. His words are followed as much as possible with a visual that corresponds with what he is saying

(example, p. 8, lines 35, 36). He claims that something is coming closer; the next shot is a close-up of underbrush and pine needles rustling as if, indeed, something were there. The final lines (from p. 10, line 25) explain the entire scene. The grand finale of the wrestling match between Doug and Tom, where Doug finally voices his discovery, "I am alive," seems the only probable way to end the scene. The novel adds action after this, but it seems anticlimactic; therefore it is deleted.

SCENE 4 (Page 11)

The first dandelion picking is moved up in the time of day to provide some transition between the picking of the grapes and the picking of the dandelions. The camera re-establishes the street and Grandpa's house, then shows the car coming back from the forest. In the novel, there is no need for a transition. The reaction of Doug's helpfulness, (page 11, line 13) is moved from the forest scene to Grandpa's. In the novel it happens immediately after Doug's discovery. Including Grandpa in the reaction to Doug's helpfulness also gives a bit more of a character to Grandpa. He seems an understanding, sympathetic person who remembers what it was like to be young.

SCENE 5 (Page 12)

Wine-making in the basement begins an orientation to the memories that will be recalled each time the boys look at the bottles of wine. Bradbury puts most of this summer ritual in narrative form, and again, it is put in dialogue in the script to give the significance of the wine and the memories an almost supernatural quality.

After this sequence, a cut is made from the novel: the reaction of Doug's parents toward buying him a new pair of sneakers. This scene

only shows that his parents do not completely understand his reasoning and his youth. Since the script does not deal with the parent-child communication gap, this is deleted.

SCENE 6 (Page 12)

This scene with Mr. Sanderson in the shoe emporium develops Doug's character further and shows his determination to acquire what he wants. The difference between the scene in the script and the chapter in the novel is minimal. Since it is in dialogue in the novel instead of thoughts, it is kept as is.

SCENE 7 (Page 15)

The scene in the boys' bedroom establishes the nightly routine of recording perceptions. Because Doug writes his feelings instead of speaking them, more of Bradbury's prose is used in these scenes than others. The more poetic form is easily acceptable if someone is writing it, therefore little of the wording is altered.

The many night writing scenes also provide an easy way of explaining what has happened in some of the incidents not placed in the script. In this first scene, for example, the ritual of setting up the porch swing (novel pp. 21-24) and the first mention of the Lonely One (novel pp. 26-32) are added to the notebook instead of making them separate scenes in the script. Combining some of these small bits of information keeps the script from becoming too choppy.

Combining is done again in scenes dealing with the construction of the happiness machine (novel pp. 25, 33, 38-46). Again, for the purpose of continuity, all chapters dealing with the happiness machine are together.

SCENES 8-12 (Pages 17-24)

The cigar-store scene is the first time Leo Auffmann is seen. The men's lines at the opening of the scene are manufactured to give Leo a chance to become upset over their talk of doom. In the novel, Bradbury just mentions the nature of the talk.

Montages in scene 10, the making of the happiness machine, are used to include Bradbury's descriptions. The montages also serve as a handy device to add Doug and Tom to this part of the story. The boys are not included in the novel, but comment on the results of the happiness experiment. Since they are interested and do get some meaning from the situation, there is no reason not to include them in the script.

SCENE 13 (Page 24)

This scene is added to emphasize the point of the happiness machine project. It shows Doug's feelings toward the discovery that happiness has to come a little at a time, and not always when it's wanted.

Chapters in the novel (pp. 34-37, 47-49 and 50-58) are excluded from the script because they have no real bearing on the story. Grandpa's determination not to have short grass put in his lawn (pp. 34-37) and rug cleaning at Grandma's (pp. 47-49) are not important enough vignettes to try and work them into the script. The chapter about Mrs. Bentley (pp. 50-58) is a particularly interesting one showing that lost youth can't be regained, but the character seems more important than the message, and there are other chapters with a more significant bearing on Doug.

SCENES 14-15 (Pages 25-30)

The meeting of Colonel Freeleigh is one of the longer scenes in the script and is important to show how Doug feels about life, living and

his ambitions. The emphasis is on the words used by the Colonel and the spellbinding effect on the boys.

At the beginning of the scene, Doug needs a push to go ahead with what later becomes one of his most important discoveries. Once his disbelief as to the nature of the time machine wears off, he is fascinated.

The character of Charlie is deleted from the scene. Bradbury places an emphasis on the character of John Huff as Doug's best friend later in the story; therefore, it seems best to establish the friendship. For the purposes of this later scene, the boys are shown sharing this adventure.

Camera shots are fairly ordinary, but on the boy's entrance into the Colonel's house, the lighting and the shot of the narrow hallway is used to give a dim, musty and mysterious air to the entire venture.

The close-up shots of the Colonel and the reaction shots of the boys as the Colonel tells his stories help to break up the monotony of one voice.

A flashback technique could have been used, but such scenes tend to look contrived. The Colonel's Civil War story is cut completely. After having two stories without some kind of other visuals, the third story might become boring. The point has been established that Doug is fascinated by the new character he has met.

Slow camera arcs including both boys and the Colonel (page 28, line 15) are used to break up the separate shots and bring the storyteller and boys back together.

In one story (p. 28, line 29), a slow defocus is used to emphasize the fact the Colonel is truly imagining everything that he is saying.

SCENE 16 (Page 30)

The following reaction scene is slightly different from some of the others. In the novel (pp. 66-67), Doug did most of the talking. When translated into script form, it seems stilted; therefore some of Doug's dialogue is cut to a more reasonable length for the screen and Tom's lines are left in to break up the monologue effect. The scene shows Doug's feelings about the "ideal" way to live and the kind of things he would like to do. The two camera movements toward the end of the scene, the arc from Tom to Doug (p. 30, line 25), and the slow dolly out the window (p. 30, line 34) are slow in order to set up and preserve the rather dream-like quality.

A chapter dealing with two rather interesting characters, Miss Fern and Miss Roberta and their "green machine" automobile (novel pp. 68-73) is also cut from the script. This chapter, like the others which were cut, is interesting only from the standpoint of characterization of the women. This sequence does not fit in with the total picture of the script in that it has no specific message either for Doug or for the viewer.

SCENE 17 (Page 31)

The last trolley ride scene has a minimal number of changes, and they appear at the beginning of the scene. Instead of just having Doug and Tom outside doing "something" when Mr. Tridden rides up in the trolley, a game of marbles is devised. It gives the boys a new activity and makes the opening seem quite natural--just another day with a surprise in store.

As in many of the other scenes, the script contains basically Bradbury's ideas and dialogue. More action is added in the script as

well as a look at more of the children than just Doug and Tom. The character of John Huff is de-emphasized. John is highlighted in the next scene (Scene 18) and, because of the nature of that scene, remains in the visible background here.

The children's movement in the trolley and the camera shot which moves down the aisle and focuses through the front window (script p. 32, line 4) is used to give the feel of the trolley and the excitement of a surprise outing at a place where none of the children have been.

As a lead-in for the story of the picnic spot and the old abandoned bandstand, Doug's line is added (p. 32, line 31). In the novel, there is no need for the line, but in the script, some reason is needed for the following story.

The overhead long shot (p. 33, line 6) is used to establish the serenity and the beauty of the long-forgotten spot and to help in the transition into the medium shot dissolve which indicates the passage of time (p. 33, line 7). The empty hampers, orange peels and shadows also indicate that time has passed during the story.

The final nostalgia occurs when Doug slowly drifts up the aisle fingering the upholstery (p. 33, line 22) when the boys are reluctant to get off at their stop (p. 33, lines 26-30) and when they all watch as the trolley disappears and the bell fades out (p. 33, lines 32-33).

John Huff gets off at the same stop as Doug and Tom as a lead-in to the next scene. The chapter in the novel when John tells Doug about leaving (novel pp. 78-85) is moved into this same afternoon to avoid the need for a transition into another day. Since Scene 18 is added on at this point, the game of kick-the-can which follows the trolley ride is changed to statues, essential to the ending of the John-Doug scene.

SCENE 18 (Page 34)

This scene shows the reason that John Huff remained in the background during the trolley picnic; he is embarrassed and upset because he has to move away from the town and Doug.

The dialogue in the scene (Bradbury's) shows the two boys put in an embarrassing position where they are trying desperately not to show what they feel. Many profile and close-up shots are used to emphasize the awkwardness of the scene. In contrast to the previous holiday atmosphere, there are only short pans and no long shots; the boys, not the setting, are the most important.

In this scene, Doug's character seems most typical of his age. He is learning one of the first anguishes of life: people about whom you care can't always stay with you, but as much as you care, it is easy to forget things and people.

The camera shot holds at the end (p. 37, line 11) providing the feeling that although the boys have run off, the hurt remains with them.

SCENE 19 (Page 37)

This scene follows, after a short lapse of time, with a game of statues on the evening John is to leave. The usual sounds of boys gathering during dusk, slamming doors and greeting friends are included. It seems like a typical evening.

Long and medium shots are used to show the street and the normal playing of the game, but the shots of John and Doug are tight shots, indicating the hurt and the upset they are going through. The movement of each around the frozen statue of his friend (p. 37, line 24 and p. 38, line 12) is the last gesture, the last look before goodbye.

A long shot of the street (p. 38, line 15) with Doug and the other

boys going home, further emphasizes the loneliness Doug is feeling. Then, a slow zoom (p. 38, line 19) during Doug's speech emphasizes the frustration and aloneness he feels at the way John left - quickly and without any promises.

SCENE 20 (Page 38)

In this reaction scene, Bradbury adds a bit of humor which helps ease the effect of the previous scenes. Tom, untouched by any of the happenings, has the upper hand when he tries to dispell Doug's fatalism by reassuring him that God is all right. He tries.

Three scenes are cut following Doug's reaction to John Huff's leaving (novel pp. 87-103). The first of these, the story of the post-master's wife and her suspicion of Clara Goodwater as a witch (novel pp. 87-97) is excluded because, again, it has little bearing on Douglas and his discoveries. The characters are interesting, but not relevant. Tom's and Doug's reaction to the supposed witchcraft, the second scene cut, is interesting in the fact that it shows Doug's fascination with witches, but he has another chance to show that later in the script.

The third exclusion is the chapter on the death of Colonel Freeleigh (novel pp. 99-103). The Colonel serves his purpose with his stories and inspiration to Doug; therefore, the exposition of the Colonel calling Mexico City to hear the city sounds for the last time shows only the Colonel's eccentricities.

The exclusion of these three chapters leaves a more natural film transition between John Huff leaving and Scene 21 when Doug first begins to worry about people dying.

SCENE 21 (Page 39)

In this cannon scene in the park, Doug's reaction to Tom's "shooting" at him is one of the few changes made during the translation from novel to script. In the novel (p. 104) Doug reacts to being "shot" at the beginning of the chapter, and ignores Tom at the end. It seems more apropos to have Doug ignore playing until he has talked out what is bothering him. As he talks about his second disappointment in a week, the death of Colonel Freeleigh, he adds the information that the Colonel died hearing the sounds of Mexico City (p. 39, line 24). In this context, it adds a touch of the unusual.

The entire scene is more casual than the previous ones, therefore medium shots are used. Doug, by the end of the scene has philosophically accepted his disappointments and is willing to play along with Tom and be "shot."

SCENE 22 (Page 40)

This scene is added as a transition from the park to the basement. At the end of Scene 21, Doug has decided to write down his thoughts about the Colonel, so it seems logical that Tom would look for him in his room to call him to help with the wine. Without this added scene, the change between park and basement is too abrupt for any continuity.

SCENE 23 (Page 40)

Bottling the July wine is the final reminder of the events that have happened, and reiterates the importance of the wine in helping to remember.

An over-the-shoulder shot (p. 41, line 2) and a close-up of Doug through the shelf and wine bottles (p. 41, line 9) point out the most

important elements in this particular scene--the wine and the memories. As in other scenes, Doug's thoughts are put into dialogue which helps both the viewer and the character of Grandpa recognize and prescribe for Doug's depression.

Two chapters are deleted after the bottling of the July wine (novel pp. 107-119). These chapters about the romance of Bill Forrester and Helen Loomis and the reaction of Doug and Tom to happy endings are interesting, but again deal with characters who don't specifically touch Doug.

SCENE 24 (Page 41)

On the way to Summer's ice house, Doug is seen running, presumably following Grandpa's orders from Scene 23. A dolly back shows that Tom has joined him, and the transition is complete when Tom later makes a comment about cooling off the wine. The character of Charlie is deleted from this scene because he is not an especially necessary addition.

The snowball fight is added because it seems the natural thing for two boys to do on a hot summer day with a pile of ice. It is also a device to lengthen this particular scene. Beginning with the Snow Queen story the scene builds to the scream from Tom, setting up for the most exciting part of the script--the Lonely One.

SCENES 25, 26, 27, 28 (Pages 43-49)

The Lonely One scenes are the most gripping ones in the script. These scenes are left in because although nothing happens specifically to Douglas, it gives him a first-hand exposure to death and a reaction that differs from that of his friends. Doug has been seen in previous scenes to have a preoccupation with deaths which have been to him only second

hand (the death of Colonel Freeleigh and of an era.) These scenes, however, of the Lonely One, bring a full realization of what death looks like and what it means.

The two women, Lavinia and Francine, begin the scene as they do in the novel, but the comments from the people on their porches are deleted. It is clear through the conversation where they are going and that it is dangerous for women to be out at night without an escort.

Doug is added (p. 44, lines 17-19) warning the ladies to turn back from the ravine. Placing him in this part of the scene seems to tie it in with his later shock at the entire situation. He also aids in warning the characters and the viewer that something has happened.

The women's facial reaction to Elizabeth Ramsell's body (p. 44, line 28) and then seeing the body, heightens the viewer's reaction to the scene. Interest is aroused in what they see, then the body is seen. The view of the body is a flash cut, not meant to be morbid, just meant to get the point across; Elizabeth is dead. Francine's scream (p. 44, line 32) is delayed until the viewer also has a chance to react.

Doug is added again (p. 45, line 6) primarily for the purpose of having someone call the police. He appears from nowhere in particular, but that has been established as his habit for the evening. When he later appears to ask the ladies where they are going (p. 45, line 28), it is to tell Tom the information when he gets home.

Two scenes, one of the ladies buying candy in the drugstore and the second concerning Francine and Lavinia being scared by Frank Dillon (novel pp. 125-126) are deleted. The information gained at the candy counter is included in a later scene. The time spent in the movie is dismissed by a defocus-whirl and the incident which happens in the theatre (novel p. 127) is explained in the drugstore scene.

In terms of building and reducing tension, it seems better to have things settle down between the time the body is found and the scene in the drugstore where everyone is relaxing and laughing after the movie. The scene builds again when Lavinia finds out that a stranger got her address from the druggist, and then immediately goes out into the dim, eerie street (p. 47, line 1).

As Lavinia heads for home through the ravine, a scene is added between Doug and Tom. Doug is made the informant, and after repeating all the information about what has happened, gives a slight indication that perhaps the night isn't over when he decides to wait until the next day before writing it up.

The scene with Lavinia in the ravine is a series of quick shots, used to build excitement and tension. A long shot, (p. 48, line 10) showing Lavinia from the opposite side of the ravine, gives the impression that someone is watching and waiting for her.

Variations of long and medium shots and close-ups are used to increase the pace as she runs through the ravine. The cutaway shot of the key in the lock is added, more to prolong the suspense than for any other reason. As the pace slows down and she gets inside, the whole timbre of the scene begins to slow down, then speeds up as the man clearing his throat is heard in the darkness. The hold on black finishes out the scene.

The reaction of the children to the Lonely One's killing follows the killing in both the novel and the script. This scene shows a difference in Doug. Charlie and Tom are rather disappointed in the fact that the excitement is over. Doug is seen in the camera shots either alone or slightly apart from the other boys, which would seem logical, since his

reaction is so totally different. He is still in a semi-shock from the events of the night before and the final outcome of those events. While Charlie and Tom are convinced that the Lonely One must look like a monster, Doug is just concerned that he could have thought of drinking lemonade the night before (p. 49, lines 22-26).

The next chapter in sequence, (novel pp. 138-141) the death of Great-grandmother, is cut from the script because it only emphasizes Doug's feelings about death, which is pointed out in enough detail later in the script. Doug mentions the death in the next chapter, which seems to be sufficient.

The culmination of the excitement and deaths and their effect on Doug is shown in the bedroom scene (Scene 30, Page 52) following the reaction to the Lonely One's death. The glow in the dark at the opening is an attention-getter as well as a practical idea. Typically, the boys like to stay up and will use any means to do so.

This scene remains basically as Bradbury wrote it with the exception of the addition of Tom's lines to break up Doug's long speeches (p. 52, lines 27-32). Camera shots are also varied and numerous for the same reason. Doug's monologues are rather long for a script conversation, and as such, are not believable. The different shots help to break the monotony of seeing one face at the same angle. The shots are not supposed to be distracting, but should just give the viewer something to look at while he is absorbing the words.

The final camera shot (p. 53, line 13), taken from outside the house, is used more for the visual effect of the fireflies lighting up against the dark exterior. It could also carry the symbolic meaning of death-life, since Doug did not throw them out until their light was almost gone.

SCENE 31 (Page 53)

Doug's preoccupation with death is dealt with in this scene and the scene immediately following as he tries to save a wax witch, Mme. Tarot, from her death-sleep. The opening shot in the penny arcade establishes the scene and the large, coffin-like object in the middle of the room, soon to be the focal point. Doug and Tom are arguing at the movie machine specifically to give them some business and use some of the set.

The camera pans to reach Mr. Black (p. 54, line 2) in order to show his establishment, then him. He walks into the frame to appear as menacing as possible.

The boy's decision to go to the library to figure out what to do about the witch (p. 55, line 15) is included in the novel and at first seemed rather contrived. Why not home, why not the ravine? However, it seems that the library not only provides a good motivation for Doug to do his research, but the stone lions on the steps give a sinister appearance as if they, too, like Mme. Tarot are alive under the stonework.

The cutaway shot of the card is a flash cut because the object is not to see the writing if there is any, but to believe that the boys see it and know what it says. During this scene, Doug is given a bit of business on the steps (p. 56, lines 5, 11, 17) to keep some motion. He would conceivably pace in his excitement.

SCENE 32 (Page 57)

The long shot to the inside of the arcade at night (p. 57, line 16) is taken from the boy's point of view for variety as well as involvement. The shot is changed, however, while Mr. Black breaks the glass on the coffin (p. 57, line 29). Specifically, the sound of the breaking glass creates an impact that the visual picture of a huge man putting his

fist through a glass coffin wouldn't.

A zoom shot (p. 58, line 1) is used to impress upon viewers the ominousness of Mr. Black. The action in lines 4, 5 and 6 on p. 58 should happen quickly, almost simultaneously to provide a moment of noisy confusion and threat before Mr. Black passes out.

After Doug steals the witch, a long shot from above is taken (p. 58, line 15) to give the feeling of aloneness in his crime. The sound of footsteps adds to the "steal and escape" atmosphere.

Bradbury adds an interesting point about the character of Douglas in the short exchange between Doug and Tom (p. 58, lines 26-30; p. 59, lines 1-19). Douglas has adopted the witch and considers her alive. Even though he would be glad of help from Tom, he is too proud to let him help unless Tom will at least pretend that Madame Tarot is human. Doug finally explains his reasons for wanting the witch, and like most people, he is not entirely altruistic; he wants for himself the ability to live forever.

An overhead long shot (p. 59, line 7) is used during this exchange to give the feeling of looking down with benevolence during Doug's confession of his greatest fear.

The extreme close-ups (p. 59, lines 20, 22) are reactions to the footsteps and add to the apprehension and excitement. The medium shot from the ground (p. 59, line 27) is more imposing by again giving the feeling that Mr. Black is hovering menacingly.

A cutaway shot of the witch being hurled down the ravine (p. 59, line 33) adds variety as well as empathy for the way Doug must feel to see his hopes ruined.

The only purpose for Mr. Black tripping as he leaves is to point up the fact that he is drunk. It doesn't make his actions forgivable,

but at least more tolerable.

A few paragraphs from the novel where Doug climbs down the ravine to rescue the witch are cut. The point has been made that Doug will save her; there is no need to spend time watching him.

SCENE 33 (Page 60)

Madame Tarot is made to look as alive as possible during this scene in the Spaulding's garage. The camera shot at the end from Tarot's angle toward the door is added to give the suspicion that perhaps she does see. Perhaps some of Doug's faith has rubbed off.

The chapter from the novel of Doug counting cicadas (novel pp. 157-158) and the introduction of Mr. Jonas (novel pp. 159-161) are deleted from the script. Counting cicada buzzes to find out the temperature is a fond remembrance of summer, but it has no bearing on the rest of the script. There seems to be no place to fit it in save in a scene by itself which would only make it choppy. Mr. Jonas is introduced later in the script, so a separate introduction is not necessary.

SCENE 34 (Page 61)

Doug's sickness is one of the most poignant scenes in the novel, and in the script. By this time, the viewer should be not only used to seeing him active and alert, but should feel a part of him. The hopelessness at the beginning of the scene becomes a feeling of loss. If he dies, so do a lot of memories.

The opening of the scene, again, is simply Bradbury's narrative put to action. Doug watches Tom's reaction to his fever (p. 62, lines 6, 7) with a camera shot from his angle. As Tom leaves the room, it is almost as if Doug is saying with visuals, "Let me up and let me be alive

again." The sound of the screaming cicadas in the room is in direct contrast to the inert figure in bed.

This sound contrast is used again between the scenes of the doctor coming and going, the chipping of ice (p. 62, lines 10-16) and the cicadas again in Doug's room as Mother and Tom apply the ice. Here, a shot from Doug's point of view is used to again indicate how he feels - he can see, but is too sick to even comment.

SCENE 36 (Page 62)

Doug's delirium scene is prescribed by the novel, but doesn't contain the same elements as the scene in the script. Many of the characters in the dream in the novel are unfamiliar to the script because they were deleted during the adaptation process. The audience has not seen them, and would obviously not understand an unknown character's significance in a dream. Instead, scenes and characters are used from events which happened in the script. Doug also wakes up between two of the sequences to regain touch with Tom and Mother before drifting off to sleep again.

Doug's yelling out in his dream provides a reaction shot between Tom and Mother. Tom is desperate, then, and turns to the only person who could possibly save Doug--Mr. Jonas.

SCENE 37 (Page 63)

In order to introduce Mr. Jonas, a long shot (p. 63, line 10) of his horse and wagon ambling down the street is used. This gives the impression of Mr. Jonas' character as an easy-going, sympathetic person. Jonas seems to give the feeling that everything is going to be all right. He is aware that Tom is having troubles, but waits for Tom to mention them.

As Tom begins to explain Doug's sickness and the problems Doug has had all summer, the camera shots get tighter to show Tom's helplessness and pleading and Mr. Jonas' understanding.

During the recap of Doug's summer (p. 64, lines 4-8) which would perhaps seem trivial to another adult, Mr. Jonas is seen sitting on the edge of the wagon listening. He is interested because someone needs help.

As Mr. Jonas goes to the back of the wagon to find exactly the right item to cure Doug, the camera shots focus on the treasures (p. 64, lines 24-30). Bradbury had included in the novel the story of Mr. Jonas who always had something right for every child who looked in the back of the wagon. As much as possible of this is indicated as Mr. Jonas surveys the items, passing over the Aladdin's lamp which would seem to be perfect for Doug. Although the viewer might pick that, there is an infinite trust in Jonas' judgement - even when he chooses the wind chimes on a windless day.

SCENE 38 (Page 65)

The setting in the back yard that night is a complete change of pace from the previous heavy, serious scenes of Tom almost in tears and the doctor's hopeless verdict. The defocus and focus on the sky is a change of time, the transition from day to night, and seems to lend an air of peace to the scene. The dark night with the white patch of Doug's cot in the middle of the yard takes away the worries of the day and gives the feeling that something good has to happen. The clock strikes midnight in the script; in the novel it is about 1:00 a.m. A small point, perhaps, but the striking of midnight always adds an air of expectation. It is neither night nor morning, and because of that, brings about the feeling

that any sort of strange things could happen.

Mr. Jonas arrives from somewhere. The wagon is not heard or seen as it is in the novel; silent appearances seem more in keeping with the night.

As Mr. Jonas speaks, (p. 65) the shots begin to vary from close-ups of him to Doug, medium shots, pans, etc. Again, this is done to add variety to the rather long speeches. These speeches are actually too long and too poetic for anyone else to say on film, but since Mr. Jonas is such an unusual character and could conceivably get away with such prose, they are left almost intact.

And Doug does react, in the script at least. It was felt that since, at the end of the scene, Mr. Jonas' words do get through to him, there should be some sort of a visual reaction during the course of the speech. He stirs twice, and may give the impression that he is listening during the close-ups.

At the end, Mr. Jonas simply disappears (p. 66, line 21) which again would be abnormal for any other character. Considering, however, that he shows up at midnight with bottles of green and blue air, it isn't out-of-keeping at all.

SCENES 39-43 (Pages 66-70)

These scenes were not deleted from the script although perhaps they should have been. The scenes are almost irrelevant except for one point. Douglas has vowed to pay Mr. Jonas back for saving his life. The vow, and the way it is carried out, seems important enough to include all of these scenes. Without them, there is no way for Doug to show how grateful he is for his life, and for him, being alive is the most important thing there is.

The scenes are shortened, and in some cases, deleted. The first scene in the novel (pp. 172-173) is deleted because Doug's spoken vow to pay back Mr. Jonas, and the chaotic state of Grandma's kitchen are included later.

At the dinner table, the pleasure of eating Grandma's food is expressed in the silence of the table, the cutaway shots of forks moving and the pan down the table of happy and full faces (p. 67, lines 8-10). Since Bradbury's long prose descriptions of Grandma's cooking, different every meal, and the ecstasies of eating her food can't be included in the dialogue, the visual effects of the dinner and diners should last long enough so that Rose's comment (p. 67, line 13) has the effect of a minor bomb. It is obvious from her comments and the reactions of the others that no one else has worried about what they were eating.

The following silence (p. 67, line 14) and the close-ups of Doug and the boarder give the uncomfortable feeling of someone saying the worst possible thing. The following reactions and lines (p. 67, lines 20-25), a confrontation between Grandma and Rose, emphasize this; the close-ups giving the initial reaction of Grandma confused at being challenged and Rose surprised at the general reaction.

A long shot is taken (p. 67, line 26) to show the boarders eagerly awaiting the defeat of Rose.

The chaos in the kitchen is shown for the first time after dinner instead of before the meal, as it is in the novel. The point is well-enough established by showing it once during Grandma and Aunt Rose's dialogue. Camera shots show the mess before Rose comments on it. She is given business in the scene; bringing dishes in from the table, inspecting for dirt, etc., to indicate the points she is making.

A whirl dissolve is used for the purpose of time transition (p. 68, line 28). The scene between Doug and Grandma in the kitchen (p. 68, lines 31-3, p. 69) is added in order to see the clean kitchen and establish the fact that Grandma used a cookbook for the first time; points which will be important later.

Close up reactions (p. 69, lines 8-15) to the "new" food are more extensive than they are in the previous eating scene. Whereas it was simple to establish the feeling that everyone was happily eating before, the point that no one, not even Rose, is enjoying the meal needs a bit more emphasis.

Douglas' setting the kitchen back in order follows the description given in the novel, but after the meal, he returns to the kitchen, the scene of his good deed, to thank Mr. Jonas.

SCENE 44 (Page 70)

The first indication that summer is ending is shown in this scene. The boys take a last look at the street in summer, knowing it, too, will change with the season.

SCENE 45 (Page 71)

The final dandelion picking is meant to be as poignant as possible which explains the close-up of Doug as he picks a dandelion (p. 71, line 7) and the extreme close-up of Tom (line 11) blowing a seeded dandelion, perhaps in preparation for the next summer.

Shelves in the basement are finally shown full (p. 71, line 21) and memories are repeated. Different memories are used for the last scene than were used in the others, just to finish out the summer.

SCENE 46 (Page 72)

The final part of the script, with Doug back in the cupola window as he was in the opening, runs almost the same as the beginning. He doesn't write in the tablet in the room, as the novel indicates, because it has been an established ritual in his room at home. The way Doug feels about this ritual is important and he wouldn't want to write anywhere else.

Camera shots are replicated from the first scene of the script beginning with the long shot of the house (p. 72, line 10), the slow zoom to the bedroom window (p. 72, line 11) and Doug directing the town from his position of power. The lights blink off at the end of the season to make way for darkness just as they blinked off at the beginning to make way for the sun.

The script ends with a sadness for the end of summer, but a feeling of knowing that because of the events of the summer, fall will be more meaningful and perhaps just as golden.

BIBLIOGRAPHY

Books

Agee, James. Agee on Film. New York: Beacon Press, 1964.

Bluestone, George. Novels into Film. Berkeley and Los Angeles: University of California Press, 1966.

Trapnell, Coles. Teleplay. San Francisco: Chandler Publishing Company, 1966.

The above books were used as reference for the form of the script and the actual adapting process.

Maxwell, William. They Came like Swallows. New York: Vintage Books, 1960.

This book was used as a contrast and comparison of writing style. Maxwell's book was the only novel found to be similar to Ray Bradbury's in the treatment of children.

The following Bradbury books were used as an insight into the author's writing style.

Bradbury, Ray. Dandelion Wine. New York: Bantam Books, 1959.

_____. Fahrenheit 451. New York: Ballantine Books, 1967.

_____. The Golden Apples of the Sun. New York: Bantam Books, 1967.

_____. The Machineries of Joy. New York: Bantam Books, 1965.

_____. The Martian Chronicles. New York: Bantam Books, 1967.

_____. A Medicine for Melancholy. New York: Bantam Books, 1963.

_____. The October Country. New York: Ballantine Books, 1955.

_____. R Is for Rocket. New York: Bantam Books, 1966.

_____. Something Wicked This Way Comes. New York: Simon and Schuster, 1962.

_____. The Vintage Bradbury. New York: Random House, Inc., 1965.

Periodicals

- "Allegory of Any Place," Time Magazine, Chicago: Time, Inc., (Oct. 30, 1964), pp. 85-86.
- Beatty, Jerome, Jr. "Trade Winds," Saturday Review, New York: Saturday Review, Inc., (Oct. 12, 1957), p. 8.
- Bowen, Robert O. "Summer of Innocence," Saturday Review, New York: Saturday Review, Inc., (Sept. 7, 1957), p. 18.
- Bradbury, Ray. "At What Temperature Do Books Burn?" Writer, Boston: The Writer, Inc., (July, 1967), pp. 18-20.
- _____. "How to Keep and Feed a Muse," Writer, Boston: The Writer, Inc., (July, 1961), pp. 7-12.
- _____. "Impatient Gulliver above Our Roofs," Life Magazine, Chicago: Time, Inc., (Nov. 24, 1967), pp. 31-36.
- _____. "Joy of Writing," Writer, Boston: The Writer, Inc., (Oct., 1956), pp. 293-295.
- _____. "Man Who Drives the Kilimanjaro Machine," Life Magazine, Chicago: Time, Inc., (Jan. 22, 1965), pp. 68-79.
- "Cry the Cosmos," Life Magazine, Chicago: Time, Inc., (Sept. 14, 1962), pp. 86-94.
- Hall, Mary Harrington. "The Fantasy Makers," Psychology Today, New York: Psychology Today, (April, 1968), pp. 16-20.
- "Man Who Tried Everything," Life Magazine, Chicago: Time, Inc., (Feb. 11, 1966), p. 12.
- "Portrait," Time Magazine, Chicago: Time, Inc., (Nov. 21, 1955), p. 121.
- "Rationale for Bookburners," ALA Bulletin, Chicago: American Library Association, (May, 1961), pp. 403-404.
- "WLB Biography," Wilson Library Bulletin, New York: H.W. Wilson, Co., (Nov., 1964), p. 268.
- "The World of Ray Bradbury," Nation, New York: Nation Associates, Inc., (Jan. 25, 1965), pp. 92-94.
- "The World of Ray Bradbury," New Yorker, New York: New Yorker Magazine, Inc., (Oct. 16, 1965), pp. 197-198.

MICHIGAN STATE UNIVERSITY LIBRARIES



3 1293 00996 7120