

ADAPTATION

THE ADAPTATION OF WORKS OF
LITERARY MERIT TO THE FILM AND
TELEVISION FORMS

By

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A Thesis

Submitted to the Faculty of Graduate Studies

in Partial Fulfilment of the Requirements

for the Degree

Master of Arts

McMaster University

September 1969

MASTER OF ARTS (1969)
(English)

McMASTER UNIVERSITY
Hamilton, Ontario.

TITLE: The Adaptation of Works of Literary Merit to the
Film and Television Forms

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NUMBER OF PAGES: v, 141

SCOPE AND CONTENTS: An examination of the processes followed
in the adaptation of works of literature
to film and television formats.

ACKNOWLEDGMENTS

A number of individuals, directly and indirectly, have assisted me greatly in the compilation of this thesis. But for sustained encouragement and direction, I would like to thank the management of Niagara Television Limited; members of the CBC drama department; and, especially, Professor Graham Petrie, my thesis supervisor.

TABLE OF CONTENTS

I	INTRODUCTION	1
II	THE LONELINESS OF THE LONG DISTANCE RUNNER	16
III	JULES AND JIM	55
IV	THREE TELEVISION ADAPTATIONS	83
V	THE WASTE LAND	106

ILLUSTRATIONS

Figure 1.	<u>Loneliness of the Long Distance Runner.</u>	36
Figure 2.	<u>Loneliness of the Long Distance Runner.</u>	40
Figure 3.	<u>Loneliness of the Long Distance Runner.</u>	42
Figure 4.	<u>Loneliness of the Long Distance Runner.</u>	44
Figure 5.	<u>Loneliness of the Long Distance Runner.</u>	46
Figure 6.	<u>Loneliness of the Long Distance Runner.</u>	46
Figure 7.	<u>Jules and Jim.</u>	59
Figure 8.	<u>Jules and Jim.</u>	64
Figure 9.	<u>Jules and Jim.</u>	64
Figure 10.	<u>Jules and Jim.</u>	70
Figure 11.	<u>Jules and Jim.</u>	73
Figure 12.	<u>Jules and Jim.</u>	75
Figure 13.	<u>Lady Windermere's Fan.</u>	90
Figure 14.	<u>Lady Windermere's Fan.</u>	90
Figure 15.	<u>Pale Horse, Pale Rider.</u>	97

INTRODUCTION

In the early days of cinema, even before the advent of sound, certain assumptions were made about source materials. Film producers sought out stage stars to be their actors, and they payed enormous prices for the "rights" to stage plays. But they learned, gradually, that stage actors were unsuitable for the new medium and that even successful theatrical productions appeared static and lifeless when transferred to the screen. The Famous Player movie houses still in existence today recall that early and unsuccessful experiment. George Zukor assumed that "famous players in famous plays" would provide the movies with an infallible source of material.¹ Too, it was felt that since novels provided suitable material for the film producers, so novelists could write directly for the screen. Paramount was a pioneer in this area, but the industry learned that "whereas a novel is valuable, a novelist is not."² It took a long time for the men of the cinema to realize that the novel and the stage play were not "cinematic".

¹ Lewis Jacobs, The Rise of the American Film (New York: Teachers College Press, 1968), p. 218.

² Ibid., 326.

Some form of adaptation had to be brought to play before literature and theatre could make a suitable transition to the motion picture medium. André Bazin has said that "the drama of adaptation is the drama of popularization".³ This is not entirely true. The drama of adaptation is rather the drama of ensuring that what has been effective in one form is as effective in another. The worst adaptation is that which is tedious. This is especially true in instances where the original has been regarded as a work of art: perfect in form, in content, and in its capacity to attract the interest of the reading or theatre-going public.

Those who did effect successful transitions from the theatre and from the realm of literature were scenarists, men and women who understood the new visual medium. They thought in pictures. Moreover, they thought of pictures that were not limited by the conventions of the proscenium nor by literal descriptions. It was their job to prepare the "shooting script", an extremely complex scenario that visualized the entire film project. The image became more important than the word. Some directors, like D. W. Griffith, ignored the shooting script, but this was only because he was, in effect, a writer-director himself. He wrote his films as he proceeded. Lesser

³ André Bazin, What is Cinema?, ed. and trans. Hugh Gray (Berkeley and Los Angeles, 1967), p. 65.

directors were completely at the mercy of their scenarists, and very often the writers made an easy and successful transition to the role of director.

With the advent of sound, film became static once again. The problems of picking up dialogue with primitive sound equipment tended to cause the directors to rivet their stars to the floor. Movement became an annoyance, a delaying factor, and an expensive luxury. The whole march towards the supremacy of the scenarist had to begin again. In the introduction to the text of his screenplay, Last Year at Marienbad, Alain Robbe-Grillet provides an indication that what the silent film directors realized in the 1920's is about to be introduced, in the guise of a new concept, once again. Robbe-Grillet makes this assertion: "conceiving of a screen story, it seems to me, would mean already conceiving of it in images, with all the detail this involves, not only with gestures and settings, but to the camera's position and movement, as well as to the sequence of shots in editing." But Thomas Ince, a fastidious director of the second decade of this century, insisted on a shooting script that "in its specifications of camera position, angle, action, and transition . . . approximated the finished film as completely as writing

⁴ Alain Robbe-Grillet, Last Year at Marienbad, trans. Richard Howard (New York, 1962) p. 8.

could."⁵ This form of theoretical parallelism occurs again and again in an examination of film from an aesthetic viewpoint. The visual media afford a narrow plot to work. It is not possible to keep drawing new theories from film and television. In this sense the "new" ideas about film are always modifications of older concepts. The courtesy that Alain Resnais, the director of Last Year at Marienbad, granted to Robbe-Grillet by adhering strictly to the spirit of the screenplay was a courtesy habitually followed by the famous Russian film director Eisenstein: He "looked on the work of the film director as a direct continuation of the creative work that begins with the scenario writer, and consequently he attached special importance to the director's ability to find the production solution that should express the ideas of the scenario most exactly and vividly from every viewpoint including that of its compositional structure."⁶

The concern with adaptation, however, is really an indication of the infancy of the visual media. Original screen and teleplays are regarded as temporary stopgaps. Some item taken from one of the more established "art forms" seems more aesthetically acceptable. The struggle conducted

⁵ Jacobs, The Rise of the American Film, p. 219.

⁶ Vladimir Nizhny, Lessons with Eisenstein, trans. and ed. Ivor Montagu, Jay Leyda (New York: Hill and Wang, 1962), p. 19.

by the new directors and writers is to reverse this snobbery. Henry Miller in an essay concerning Bunuel argues that film should be regarded "as an actuality, a something which exists, which has validity, just as music or painting or literature. I am strenuously opposed to those who look upon cinema as a medium to exploit the other arts or even synthetize them. The camera is not another form of this or that, nor is it a synthetic product of all the other this-and-thats. The cinema is the cinema and nothing but. And it is quite enough. In fact, it is magnificent."⁷

However, adaptation persists as a source for television and the films. And since it is possible that there are filmic or visual adaptations and non-visual adaptations, this thesis is an attempt to provide the necessary conceptual background to enable the student of literature to transform the images summoned up by words to the image itself.

The first question that must be asked is, "Why does a play, or a novel, or a teleplay, or a screenplay exist in quite different forms?" There are all types of answers, but the most telling is associated with the realization that the form derives from situation. Plays,

⁷ Henry Miller, "The Golden Age" in Film: An Aulbology, ed. Daniel Talbot (Berkeley and Los Angeles, 1967), p. 376.

most frequently in our culture, are designed to be performed within a proscenium arch. This would be a physical situation. Films and television programs are constructed through the utilization of, respectively, photographic and electronic equipment. This, then, would be a technological situation. The form, therefore, could be described as an enforced recognition of the strengths and weaknesses of the production medium.

Adaptation must be performed by a scenarist who fully understands the form in which the original material exists, and the form to which the material must be transformed. This is a more onerous suggestion than might at first be realized. For example differences exist between mediums as closely related as television and film. A scenarist can not assume that adaptation to these visual media of a novel, or a short story, or a poem would involve the same considerations. The scenarist must be concerned with what his audience sees. And what they see on a television screen and on a film screen are inclined to have different production values, different levels of impact.

If we are correct in assuming that the scenarist should envision the production as a completed entity -- much as an architect designs a house before it has any physical reality -- then he should be concerned with such concepts as pictorial balance, the placement of objects in the screen, the size of the images, the relationship

of one element of the picture to other elements. This is precisely where the first stumbling block is encountered. The shape of the film image and the shape of the television image are quite different. The film image is rectangular. The television image can't make up its mind whether to be a square or a modified circle. This problem exists with 35 mm film and 16 mm film and standard television transmission. It is only aggravated when one considers processes such as Cinemascope, or indeed any process that toys with the height-width ratio. But beyond this obvious difference there are less obvious characteristics. For example, film -- at its best -- is a high resolution medium, while television has a lesser degree of pictorial definition. TV presents a fragmented or broken image. It is like a furrowed field criss-crossed by five hundred and twenty-five scan lines. This causes television to be addicted to the close up. Alfred Hitchcock in an interview with Francois Truffaut talked about his reluctance to use the extreme close up in his pictures because of the physical reaction of the audience. A hand or a face thirty or forty feet wide is indeed disconcerting. But the closeup on television yields only a life-sized or even less than life-sized image. A wide shot on TV renders the image insignificant. The small image on TV is less seen than assumed; it is completed

in the mind.

Further, it is impossible to write effectively for film or television without having in mind the audience. In the movie theatre the viewer is a member of a captive audience. Usually after paying the price of admission there is a tendency to remain to see the feature through to its completion even if it is uninteresting. Television, viewed in the home, with alternatives immediately available, is incredibly vulnerable to the state of mind of the viewer. That's why movies can afford to begin with a long list of credits, while TV tends to begin with its most exciting or intriguing elements. The attention and interest of the audience must be captured in the first few moments.

The medium molds the form. And for this very reason television technique continues to evolve while film technique has tended to stabilize. Video tape can do everything that can be accomplished with film, and it can do it faster. Even as little as three years ago this was not true. But television technology moves along at break neck, or break budget speed. Video tape can run in slow motion, fast motion, stop motion. Edits are instantaneous and accurate to one thirtieth of a second; so precise, in fact, that full animation is now possible. The television image has a special immediacy. The director sees the electronic image as it is recorded and knows that on

playback he will see this same image. There is no real need to wait for rushes as one does in film. The recorded sequences are immediately available right after recording. But video tape has its own peculiar problems too. The camera equipment tends to be bulky and immobile. The pedestal cameras require smooth concrete floors to facilitate movement, or elaborate scaffolding in instances of exterior shooting. In addition, the barrage of electronic equipment - the camera control units, the audio mixing boards, the extra lighting, the video recording units - all demand a powerful source of electricity. There is a change to lighter equipment, but for the moment television is unusually bound to the studio or the expensive mobile unit. Normally those using the medium are reluctant to embark upon editing, and so the TV image tends to consist of long zooms and trucking rather than rapid montage. Any other approach to production represents tremendous cost.

Even film prepared directly and precisely for television is different from film prepared for movie house presentation. TV film projection devices are geared to 16 mm. But film projected through the telecast equipment is less effective than the "live" electronic image. Film begins as a two dimensional image, it is broken down into electrical impulses, and re-formed on the picture tube of the receiver complete with the furrows mentioned earlier. For this reason film on television tends to lose its dimension. An

electronic image of a "live" or video taped studio sequence has a completely different quality than the electronically transmitted film image. In fact, one of the basic taboos of television production is never to place a video taped image and a film source image back-to-back.

Peculiarly, just as the novel influenced early film, just as the contemporary film is influencing the novel, film is now being transformed through the influence of television. Hitchcock, mystified by the "new cinema" asked Francois Truffaut in the course of an interview why plots were no longer in fashion. In his answer Truffaut suggested that the impact of television technique and the television documentary had brought about the transition. Television is a medium in an incredible hurry. It just cannot wait for exposition and unimportant detail. It is all action, all movement, all hysteria. And, for its part, the documentary, again a staple of the television diet, has taught the eye to recognise natural lighting as opposed to theatrical lighting. The documentary tends to use real people in real situations in real settings. Since reality is more important than mere attractiveness, the documentary utilizes films that rely less upon great light intensities. It shows the improvisational and mobile characteristics of the camera. Documentaries, of course, are seldom on video tape. They exist as films "dubbed" or recorded on video tape. The impact, however, is clear.

It is only necessary to examine Tony Richardson's relatively traditional Look Back in Anger (full of static, carefully composed images) in relation to The Loneliness of the Long Distance Runner, produced, respectively in 1959 and 1962, to observe the revolution brought about by the influence, primarily, of television.

It was this new influence that caused the sense of discomfort with the older films. Television, quite as much as the Italian school of neorealism - born of a financially impoverished and largely make-do industry - produced a change in visual appreciation. Even the techniques associated with the French "New Wave" cinema can be traced to television. Cinéma Vérité is a good example. What the television news camera man was forced to record through restricting circumstances, the motion picture director chose to use as a considered production approach in the preparation of feature films. There was no need to film with an unstable camera, but a generation of television viewers was conditioned to associate reality with imperfect technique, and so artificially unstable shooting was transposed to the studio. Once the Hollywood film had been thought of as technically perfect. Today it is often damned because the production values are too "glossy", too careful, too static. Alain Robbe-Grillet is sensitive to the old stylistic tendency when he says:

Everyone knows the linear plots of the old-fashioned cinema, which never spares us a link in the chain of all-too-expected events: the telephone rings, a man picks up the receiver, then we see the man on the other end of the line, the first man says he's coming, hangs up, walks out (continues on the next page)

the door, down the stairs, gets into his car, drives through the streets, parks his car in front of a building, goes in, climbs the stairs, rings the bell, someone opens the door, etc. In reality, our mind goes faster -- or sometimes slower. Its style is more varied, richer and less reassuring: it skips certain details, it repeats and doubles back on itself. And this mental time, with its peculiarities, its gaps, its obsessions, its obscure areas, is the one that interests us since it is the tempo of our emotions, of our life.⁹

But what becomes an artistic credo in the words of this French novelist and film scenarist was born in commercials on television and in the efforts of the teleplay to retain its fickle audience. For this is the age of boredom, of superfluity. The novel speaks to us in short, choppy sentences. The film startles us either with outlandish situations or fantastic rapidity. All of the art forms rely on shock.

The interesting idea is that shock can be either related to speed or slowness. The Russian film-makers realized this and it is a concept that could well be absorbed by practitioners in television and film. Shock placed upon shock loses its impact. Shock placed after calm elements is heightened. The sequence of visuals, quite apart from movement or sound, can produce feelings of fear, anxiety, gaiety, or sorrow. The scenarist must realize this, because on the strength of his ingenuity a sequence from a novel or a play can make a successful

9

Robbe-Grillet, Marienbad, p. 9.

transition to the screen. The old apologists for the limitations of the process of adaptation were, in fact, admitting their own limitations. Alexandre Astruc in his essay "The Birth of a New Avant-Garde: Le Caméra-Stylo" said this:

Scriptwriters who adapt Balzac or Dostoievsky excuse the idiotic transformations they impose on the works from which they construct their scenarios by pleading that the cinema is incapable of rendering every psychological or metaphysical overtone. In their hands, Balzac becomes a collection of engravings in which fashion has the most important place, and Dostoievsky suddenly begins to resemble the novels of Joseph Kessel, with Russian-style drinking-bouts in night clubs and toika races in the snow. Well, the only cause of these compressions is laziness and lack of imagination. The cinema of today is capable of expressing any kind of reality.¹⁰

Astruc makes a great claim here. He suggests that any book can make the transition to the film. The tendency of the scenarist to draw together the physical images identified in the story along with the usually faithful recording of direct dialogue at the expense of the psychological -- even metaphysical considerations, is considered not only wrong but unnecessary.

I have no doubt that the validity of Astruc's assertion, for behind his statement lies the appreciation that the peculiar fluidity of the camera can impart information on a level beyond narrative or dialogue. He has touched upon the importance of filmic pace. He has

10

Alexandre Astruc, "The Birth of a New Avant-Garde: La Camera-Stylo", in Peter Graham, ed., The New Wave (London: Secker and Warburg, 1968), p. 20.

realized that there is a largely untouched potential --- inherent in editing approaches, music and sound patterns, and the spatial capacity of the camera eye --- that can communicate ideas without recourse to clumsy verbalizing. Thus the art of the teleplay and the screenplay is essentially the art of achieving pace. The film or the television medium can tell a story in any of a number of ways. But there is, in a sense, a correct way: a way that is generated by the form itself. Mind you, the vocabulary of filmic pace is sufficiently wide to allow for individual styles that are valid in themselves. But the film makers who have achieved an identity for their films are still only touching upon the surface of what will be possible. Antonioni fascinates the academic community partly because his art reacts against the tight restrictions of pacing. His films unravel at a constant speed, denying form. Eisenstein expended his ingenuity in exploring pacing: the use of rapid cutting, the properties of certain forms of camera movement, the effect of specific types of framing or camera angles. In fact, Antonioni represents a reaction to the broad Eisenstein approach. Filmic alternatives were being exhausted. The Eisenstein vocabulary was being overused. Antonioni did not develop a new vocabulary; he merely avoided the technique of editing in favour of the technique of sustained shooting. It was this choice that forced him, eventually, to toy

with changes of focus, odd framings, and experiments with depth of field. The Antonioni method is a method of reaction: his style proceeded from the peculiar box into which he had inserted himself. In any event it is disastrous for the scenarist of the film director-writer to adopt a technique and remain with it. Bazin noticed the "strange acceleration of aesthetic continuity which characterizes the cinema. A writer may repeat himself both in material and form over half a century. The talent of a film-maker, if he does not evolve with his art, lasts no more than five or ten years."¹¹

Despite Antonioni and his success, the essential element in the creation of a visual adaptation is pace and the sense of changes in motion. In the investigation of The Loneliness of the Long Distance Runner, Jules et Jim, Dr. Jekyll and Mr. Hyde, and to some degree Pale Horse, Pale Rider and Lady Windermere's Fan considerations of correct pacing lie behind the most significant changes made in the original material. The adaptor, more than anything else, is interested in a production that will "play well". Presumably almost any sacrifice can be made to achieve this goal.

¹¹

Bazin, What is Cinema?, p.73.

II

THE LONELINESS OF THE LONG DISTANCE RUNNER

Alan Sillitoe's The Loneliness of the Long Distance

Runner may appear as an attractive prospect for a motion picture adaptation. But it presents, immediately, one great problem. It is, to all appearances, unstructured. To a degree the impact of the short story lies in the unique form of the narrative. The account poses as a secular confession by a young man who is in a state of war with what he calls the "in-law" people -- the men and women who stay within the legal framework of society. As a short story, then, it certainly is not a blueprint for a film. The older forms of writing -- say anything up until the nineteen twenties -- often exhibit a close relationship to the film scenario. That is, they tend to be episodic, and they offer externalized action and a substantial amount of dialogue. The newer forms of writing tend to be internalized. The thoughts of the characters may have more bearing on the story than what they actually say or do. Sillitoe's story has this "internal" characteristic. It is a blurting out of a candid view of life by a young man who has broken the law and who intends to continue breaking it. In one sense the story contains the image and the psychological rendering of the habitual criminal. In the short story we have an account of a type more than of an individual.

In preparing the screenplay Sillitoe retained the essential events of the story, but he transformed his characters, gave them a specific identity and imposed a heavy structure on the film. Each scene of the motion picture is fashioned as a unit which carefully interlocks with the scene following, and the whole story moves steadily and plausibly towards the point where Colin Smith, the runner, refuses to cross the finishing line of the cross-country race.

The film, as a subject of examination, makes one point glaringly clear: it is possible to experiment with intricate editing, or to toy with characterization, and lighting, and music; but the story and the meaning of incidents must be unmistakable. The audience must be told again and again what is essential to a correct interpretation of the film. Indeed interpretation may be too subtle a word, for film, in the main, cannot afford to be subtle. Subtlety is a luxury -- and a dangerous luxury. For example, because the race is important in The Loneliness of the Long Distance Runner its significance must be continually underlined. In the scene-by-scene analysis which follows this "underlining" just escapes being blatant.

It would be well to remember, however, that Tony Richardson, the director, has a peculiar attitude towards the structuring of a film. He believes, obviously, in the preeminence of editing over other elements in filming technique. In this he falls into line with the attitudes of

a man such as Eisenstein. And yet Richardson escapes the precision of the Russian-influenced schools by being haphazard: his lighting of sets is careless, his framing is often obvious and conventional, his unwarranted use of "tricks" to rescue the pace of his film -- all of these elements give the illusion of spontaneity.

Thinking back to my first viewing of The Loneliness of the Long Distance Runner, I found the film enjoyable -- if a little slow. Too, I recall being impressed with the complexity of the editing, particularly in the race sequence. It did not occur to me then that the film was in any sense obvious. In fact, it appeared reasonably subtle. It's the type of film where, after a screening, a friend might ask, "But why didn't the boy win the race?" Richardson and Sillitoe labored so that this question would be unnecessary. The fact that it has to be asked at all says something about the possibility of subtlety in the film medium.

In any event, quite beyond the imposition of structure and a clarification of the story there are major differences that exist in a comparison of Sillitoe's original work with the story-line of the filmic version. In Sillitoe's short story the main figure has an anonymous quality. He is more representative of a certain type of mind produced by a certain type of background than a true individual. The life of the original character is surrounded by psychological rickets.

He lives in a home-setting where his mother is an obvious and open whore. His only associate -- the boy who robs the bakery store with him -- is a frail looking but violent young man who periodically attacks people because of a real or imagined slight. Sillitoe's hero is a dullard. His mind cranks out concepts slowly, and his whole view of life is filled with malice. In the past he worked in a factory, but when his Dad died of cancer the insurance money meant an extended holiday for him and a spending spree for his "Mam". He's an able runner, but "nails" tear at his gut. And after his early morning training sessions at the Borstal Detention Centre he develops pleurisy. He's the boy who never wins. In and out of Remand Homes, he's an incorrigible. Yet behind his toughness there is a pathetic quality, and the reader is moved to a sense of pathos for a wasted life. His refusal to win the race is his big bid to establish his presence. It is significant, though, that his bid is a negative gesture. He only has the power to say no. There is no capacity within him that is affirmative.

The film adaptation paints a completely different picture. The runner becomes Colin Smith, and before the end of the film he assumes a truly heroic stature. The portrait, however, betrays Richardson's political philosophy by transforming Smith into a left-wing vision of "the noble working man". Smith is only idle because he senses the

brutalizing effect of the labouring environment. The vulgarity of television commercialism obviously disgusts him, and the platitudes of a Tory politician speaking on television move him to laughter. All of Smith's problems derive from an economic basis. His homelife fell apart, not because Mrs. Smith was promiscuous, but because his father "never could bring enough money into the house". But despite this deprivation Smith remains manly, virile and strong in the face of a society that is decadent and feministic. He is so much better than the men who bait him, imprison him, and guard him. He is so much better than the ordinary run of Borstal inmates. He's a loner, the man who will set things in perspective, the revolutionist -- and given half a chance he will eradicate the errors of the world. In short, he is Man seen through the eyes of an optimist.

But why was this radical infusion of personality necessary? Why this complete change in identity? The reason lies in the fact that the film could not be trusted to project a non-person like the original "Colin". That's why the young man in the screen version has a nice, cheery friend in place of the short-sighted psychotic individual he spends time with in the book. That's why the film protagonist has a sweet young lady friend rather than a "tart". Sillitoe's vision of the knock-about of Nottingham was completely realistic. Richardson, like many middle-class idealists,

sentimentalizes the image. In fact, Richardson may, to some extent, be unaware of the differences -- other than necessary changes -- in the transition from book to script and subsequently to the filming. An analysis of the film should make this clear.

To reveal changes in interpretation, and to effectively demonstrate the structuring of the film the following method has been adopted. On the left of the page, designated by the title "scene", the visual element of the film is described. Immediately to the right there is a description of the sound which is associated with the video. In paragraph form significant details are described dealing with either "interpretation" or the method whereby this particular scene contributes to the pacing or form of the film.

SCENE A. Camera follows the runner as he pads along road in countryside.

SMITH: "Running's always been a big thing in our family. Especially running away from the police. It's hard to understand. All I know is that you've got to run. Run without knowing why through fields and woods. And the winning post's no end even though balmy crowds might be cheering. This end is daft. That's what the loneliness of the long distance runner feels like."

In choosing this scene as a starting point Richardson has selected the "race" as his framework. It is this aspect of the story that will give a rigorous form to an otherwise unstructured narrative. In the short story this segment, in a different form, and with a different mood, appears about

two thirds of the way into the account. By moving it to the beginning of the film, prior to the credits, Richardson sets up the importance of the race and, to a degree, explains the title of the feature.

SCENE B. Titles superimposed on the shot of the runner.

MUSIC: SETTING OF "JERUSALEM".
THE MUSIC RECURS THROUGHOUT
THE FILM. USUALLY IT IS
ASSOCIATED WITH BLEAKNESS OR
VIOLENCE.

In the use of this music Richardson assumes a familiarity with the words of this musical setting of William Blake's poem. It might be valuable to recall the verses so that the full irony of the background theme will be fully understood:

And did those feet in ancient time
 Walk upon England's mountains green?
 And was the holy Lamb of God
 On England's pleasant pastures seen?

And did the Countenance Divine
 Shine forth upon our clouded hills?
 And was Jerusalem builded here,
 Among these dark Satanic Mills?

Bring me my Bow of burning gold:
 Bring me my Arrows of desire:
 Bring me my Spear: O clouds unfold!
 Bring me my Chariot of fire!

I will not cease from Mental Fight,
 Nor shall my Sword sleep in my hand,
 Till we have built Jerusalem
 In England's green and pleasant land.

The last stanza has a revolutionary fervor, and it is part of the key to the understanding of Richardson's treatment of The Loneliness of the Long Distance Runner to appreciate that

he earnestly wants his film to have an impact. He does not want to present an image of a sick boy. He wants to change society. He wants to build "Jerusalem".

SCENE C. Interior of truck transporting young men to Borstal. Pan shot shows handcuffs. Intercuts show faces, primarily focusing attention on Smith. There are cutaways to the bleak, cold, winter landscape as the truck passes by. We see, from Smith's viewpoint, the first glimpses of the manor-like Borstal home.

The guards in this scene express doubts about the usefulness of this lenient approach to "correction". This suggestion is linked with an idea expressed in the short story that the "in law" people would really like to stick them up against a wall and "let them have it" if "they'd ever known what it means to be honest". Smith thinks of the "in laws" as acting out of insincerity.

SCENE D. Induction sequence. In a military atmosphere the prisoners are given their uniforms. As a voice bellows out orders Richardson makes use of speeded up motion to show the quick reaction of the inmates.

SCENE E. The new boys are taken to the office of the Governor of the Borstal home.

Smith has his first confrontation with the governor. He refuses to call him "Sir". The governor talks about effort and co-operation summed up by a phrase that indicates his philosophy: "If you play ball with us, we'll play ball with you!"

"If you play ball with us; we'll play ball with you" is used by Sillitoe in the short story to give the governor a sort of fleeting identity. Identity is not of extreme importance in the original form. But for the purposes of the film where we see the governor and observe his mannerisms and his way of dressing, the image of the governor is very

concrete. Sillitoe and Richardson, though, may have felt the necessity to retain the phrase to establish another bridge between the literary and the filmic approaches. It isn't completely necessary, but the phrase is one that is apt to be remembered by the reader and he is gulled, in a sense, into accepting the Redgrave interpretation of the character as being correct.

SCENE E. (Continued) Stacey is introduced to the prisoners as their "house leader". Although he has a vicious face he is polite and compliant in relation to the governor.

As soon as the young inmates are led out by Stacey the governor addresses his assistant and the director of athletics.

The dialogue is crisp and direct. The governor informs the coach that for the first time in history "a public school has joined forces with us" for a sports day. Furthermore, it is noted that a special challenge cup has been offered for the cross-country race. The coach agrees that this is Borstal's "best chance", and the governor asserts that "Stacey will win it for us!"

The scenario, thus far, is the very model of economy. Nothing is said which does not either add to our understanding of the characters or advance the action. Several ideas have emerged: the governor is a sports enthusiast, he rewards good athletes (as he obviously rewarded Stacey), the cross-country race is extremely important, and Stacey is the man to win it.

SCENE F. As the new boys are led through a corridor to their dormitory Stacey and Smith have a disagreement.

When two of the new boys argue Stacey breaks up the struggle and tells them that co-operation is rewarded. The better they co-operate the faster they get out of Borstal. He insists that he won't stand for any activity that will damage the record of the "house". Smith snickers.

STACEY: "What are you laughin' at?"

SMITH: (LEERING) "I wondered if you were the governor's assistant!"

STACEY: (THREATENING) "You'll find it pays to play the governor's game here."

It should be pointed out here that Stacey does not exist in the short story. He is merely a means whereby the governor's attitude towards reformation is blackened. If Smith is somehow "good", then Stacey is unrelieved evil. And yet the governor can trust Stacey to be a leader purely on the basis of his athletic skill. For this reason the governor is pictured as suffering from a moral blindness. He isn't actively bad, he merely blunders into a position of evil. In the book the governor was seen only from the distorted viewpoint of a sick young man. He had no character save through this prism. But Richardson changes this. He accepts the idea that the governor is a man of weak moral vision and he renders him pompous and incredibly vulnerable to Smith's inner strengths.

SCENE G. In the dormitory just before "lights out". As Stacey passes two boys playing checkers he slaps the board with his towel. One of the boys decides to react, but he is stopped by his friend.

PLAYER A: "Use your loaf. He's the Daddy!"

PLAYER B: "What's the daddy?"

PLAYER A: "Well, he sort of runs things around here!"

The camera dollies down past beds and then pans to Smith sitting quietly in his bed. In the midst of a jumble of camaraderie he is alone.

Again Stacey's preeminence is underlined and Smith is set apart as a brooding loner. Now that this relationship has been carefully emphasized it is possible for the film to spend some time on character delineation. In the sequence following the dormitory scene Smith is led into a room for an interview with the school psychologist. This episode is only hinted at in the book, but in the film it is used to emphasize Smith's force and understanding. In the course of an inane psychological testing process the specialist is pictured as a thin-lipped, bloodless worm of a man trying, clumsily, to earn Smith's confidence. It becomes apparent, however, that Smith is superior to his inquisitor and anticipating the direction of the questions he turns the interview into a game.

SCENE H. The governor and the psychologist are on the ramparts of the Borstal manor. They engage in a short debate.

The psychologist questions the wisdom of emphasizing sports over an investigation of emotional problems. The governor has an obvious antipathy to these new "training school" methods.

In this scene neither man's viewpoint is presented as admirable. The psychologist, although he seems to be on the

right track, has failed --- in the previous scene --- to cope with Smith. The governor, for his part, has yet to be proven wrong. Perhaps he is correct after all. At this stage in the film one respectable alternative --- that of the psychologist --- has been destroyed. Only the governor has the opportunity to make Smith an "in law". As soon as this point is made, the governor notices something remarkable going on on the playing field.

SCENE H. (Continued) The governor, watching a soccer game through his field glasses, sees that Smith has managed to outrun Stacey. Stacey, on the field, is a parcel of maliciousness. He pushes and shoves. Winning is incredibly important to him. Smith, however, is annoyed by Stacey's tactics, and it is this, more than the desire to score a goal, that goads him into action.

Once again Smith is presented as being motivated by laudable principles. In fact Stacey's behaviour is only possible because of the attitude of the athletics coach who is acting as referee. Stacey is a commodity; he must be encouraged and protected. The other boys cry for justice: "What's the matter ref., have you swallowed y'r whistle?", but only Smith has the ability and the sense of this injustice to enable him to successfully challenge Stacey and what Stacey represents.

SCENE I. Stacey in the shower room gives Smith a dark look. The governor enters looking for Smith.

GOVERNOR: (To athletics coach)
"He can run. We'd better keep an eye on him."

The governor goes to Smith's shower booth to personally congratulate him.

GOVERNOR: (As he moves away from Smith, but still within earshot) A thing like this could be a turning point in his life. It's not hard to guess what kind of home life that lad had."

The progression of these scenes is important for the eventual impact of the film. We have already seen that the psychologist regards Smith as the object of an experiment, while the governor admires Colin only as a potential runner. The governor cannot see personal qualities. He is as willing to pass over Stacey as he would be willing to pass over Smith if one of the other boys proved faster. In the light of this lack of compassion the last line uttered by the governor is somewhat out of character. But it is an essential line. It is required to prepare the audience for the first great spatial and time leap in the film. The words: "It's not hard to guess what kind of home life that lad had" form the bridge to Colin's home, and the tense of the statement carries the audience into the past. Later, once the pattern has been set and the audience has been prepared to accept that Borstal represents the present and that "home" represents the past, Richardson can make the transition back and forth with complete ease. But in the initial stages he must not confuse the viewer. The statement, then, may be blatant, but it is utterly necessary.

SCENE J. The home. Smith's mother works at the fireplace. There is an emphasis on the cramped quarters and the noise. Immediately, without pause, the script offers the audience essential information about Colin's life-style. The mother sneers at him: "I never get help from you". It is noted that the father is hopelessly ill. After Mrs. Smith recounts the course of the illness Colin tells her not to worry, that "things will be alright". She snaps back, "Don't be daft. Even the doctor said it's no use hoping."

This scene paints a remarkably complete picture of Colin's background in a short space of time: his mother works, he doesn't. His father is dying of cancer and there is no hope for his recovery. The house is small, cramped, and there is a shortage of money. The emotional climate is very bad, and Colin is constantly baited and nagged at.

Sillitoe, originally, emphasized the home life. But all of the detail is added by the film. The father's reluctance to trust doctors makes the transition unscathed, but the mother-son relationship is changed considerably, and Colin's attitude towards his background is completely transformed.

SCENE K. Colin leaves the house. We see the outside environment. The house is called a "pre'fab" set in a pitiful garden in the midst of industrial buildings. Colin meets his friend, Mike, and they go for a walk.

As they pass some cars they find one that is unlocked with the keys in the ignition and they proceed on a jaunt.

"Jaunt" is the correct word, for in Richardson's view this twosome never acts with evil intent. They are merely borrowing the car. They fully intend to return it. Placed against the sordid atmosphere of the household, their adventure becomes light, comic, and lively. But, it should be noted, the car theft scene is artificially imposed. After all, the film must have pace, and so far it has moved slowly and somberly to build up information. The robbery does not occur in the short story, and the only event that could parallel this theft is an account of the rather sorry disruption of a picnic by the original Smith and his half-witted friend. The car episode is a bit of allegro vivace to make up for a heavy lump of largo. The film must, of necessity, be paced like a piece of music. A long, slow passage would eventually become tedious. The brightness at this point is essential. Moreover, it is not out of keeping with Richardson's view of Colin's personality. Smith can be morose and taciturn, but here he is with a stolen hat tipped on the back of his head and a silly, devilish smile playing over his rugged face. Smith is human, after all. This attempt to produce lightness causes Richardson to use a technique that seems out of place with the realism of the presentation. Unwilling to rely on the acting and the situation to produce the feeling of humour, Richardson actually speeds up the film so that the two thieves move jerkily and

unnaturally. It is a rather cheap device.

In the next four scenes Colin and Mike take their girl friends out into a wasted industrial landscape to make love and talk about life, the two pals jostle money out of a gambling machine and share the "take", and finally Colin returns home to find his father dead. There is an interesting element here, however. In this sequence the dead parent is not actually seen. This visual is reserved for the end of the film when Smith is involved in the all-important race and Richardson attempts earnestly to make Colin a sympathetic figure.

From the shock of the death scene we are returned by a direct cut to a racing session where Smith is in competition with Stacey.

SCENE L. Stacey runs aggressively. When Smith begins to overtake him he threatens him.

STACEY: (THREATENING) "Get back! Get back!"

When the race is completed, Smith having won, the coach and the governor single Colin out.

The governor is impressed with Smith's performance and he promises that he'll be trained for the cross-country run.

GOVERNOR: (HARDLY LOOKING AT STACEY) With Stacey's help, of course.

SCENE M. On the way to the showers Stacey intercepts Smith. There is a fight. The coach stops the action and the governor enters the room and promises disciplinary action.

SCENE N. Smith and prisoners in a workshop.

In conversation with his fellow inmates Smith suggests that he's letting the "in laws" think that

he's "house trained". But, he insists, "I ain't!"

The governor enters, and in the course of a tour of inspection he smiles at Smith.

One of the prisoners, after the governor has passed, blurts out in disbelief: "He smiled at you!"

In this last scene there are two elements at work. First of all, Smith has to work hard to assure his friends that he will not play the role of a favourite, and the governor has demonstrated that he is not so much interested in behaviour -- after all Smith had been involved in a fight -- as in winning. Smith said it in the book and he says it again in the film, he's thought of as a race horse.

In the next two scenes the viewer is dropped back, without warning, into the past. This transition in time and place is now accepted by the audience and no additional necessity remains for elaborate preparation for these moves back and forth.

SCENE O. The funeral, and the trip to the factory to pick up the father's insurance money.

Colin mentions that the bosses were glad to get rid of his father. It was he who led the strikes to get pay raises and insurance benefits.

In the short story there is no indication that Colin is interested in the Trade Union movement, but in the film he seems well aware of the tenets of unionist philosophy. The implication is that Colin's father, too, was a tireless fighter for social justice.

SCENE P. Mrs. Smith and her son enter their house with the five hundred pounds. The younger children in the family are very excited. A hand held shot shows Mrs.

Smith entering the kitchen.
Her boyfriend is waiting
there.

MRS. SMITH: (TO BOYFRIEND)
"Couldn't you have waited till
he was cold, then!"

At this point there is an important change of emphasis. In the short story Colin notes that his mother has been "knockin' about with other blokes" and that his father realized this. In the film the "fancy man" makes his appearance only after the father is dead. So even Mrs. Smith isn't bad, in any real sense, she's just put upon by society. Richardson, for all his revolutionary fervor, has a very puritanical view of life, and his protagonists must be "good".

SCENE Q: In the garden of
the Borstal home, Stacey and
a group of boys are working.

Stacey announces that he is
"brownd off". He states that
the governor only bets on
"certs" and that he's in for it
now for the fight with Smith.
One of his friends argues,
"But you are a cert!" And
Stacey answers, "I was!"

Stacey disappears from the film except for three brief shots in the final racing sequence where he is seen in flashbacks. But it is significant that the scene in the garden is necessary. We already know everything that he reasserts. However, Richardson --- and Sillitoe as the scenarist --- feel that this information must be recapped so that the audience will not be bewildered by the scene to follow. The film has jumped in terms of time and location, but the story line cannot be disturbed. The audience must be brought up to date continually.

SCENE R. In the cafeteria the supervisors notice that Stacey is missing. To create confusion the boys stage a riot. It is apparent in some of the raid shots that Smith is considered the source of Stacey's plight.

Since there is no Stacey in the book, there is also no riot. But Richardson uses the riot for two distinct reasons: it tends to show the assumption building up in the minds of the prison inmates that Smith is on the way to becoming a "daddy" or a favourite, and it provides another change of pace in the film. It takes the orderly flow of events and tosses them up in the air for a while. The scene is full of action, rapid movement, and shots by hand-held cameras. The sequence does little to advance the story, but it is necessary to break up the slow progression of events.

SCENE S. Teachers' meeting chaired by governor.

The governor turns a deaf ear to the suggestion that the riot could have been Smith's fault. He decides that the event will neither interfere with a concert, scheduled for later that evening, nor the sports day. And if the onlooker could have been in any doubt about the importance that sports day the governor underlines the underlining.

GOVERNOR: "It's no secret to any of you that I regard this opportunity of joining forces with a public school on our sports day as a great step forward in our history -- in Borstal history."

When the other instructors leave the coach alone in the room with the governor, the coach says: "It's a pity about Stacey." But

the governor answers, "We'll take that cup!"

"You're thinking about Smith?"
the coach questions.

"Well, I've seen some runners in my time. Believe me he'll surprise us all."

With this scene the film reaches a point of stability. The technique has been established, the characters have been rendered, and the move towards the race has been fully mounted. What remains, beyond the final race, is exposition. Or, to put it bluntly, more of the same.

The climax of the film is found in the race sequence at the end of the story. It is not only, in cinematic terms, the most interesting area of the film, it is also an entire résumé of the feature. In fact there is some feeling that the earlier sequences only exist to "feed" this last flurry of images.

Unmistakeably this area of the film belongs to the director and the director alone. However if the scenarist would care to sharpen his filmic skills an analysis of Richardson's approach is a valuable addition to the writer's motion picture vocabulary and technique.

In the shot breakdown that follows emphasis is placed on the rhythm of the cutting. The sound element associated with the pictures is almost totally ignored simply because the story is adequately told without the addition of audio. Visual pace is what matters in this instance.



Figure 1. The Governor and Smith in the garden.

The length of shots or sequences is indicated in either feet or frames. In 16 mm film there are 24 frames to a second and thirty-six frames to a foot. One foot, therefore, equals one and a half seconds.

Quite arbitrarily, I have chosen a starting point for this race sequence. What should be noticed, however, is that before embarking on the race Richardson takes the time to re-establish ideas he considers necessary for the comprehension of the outcome of Colin's actions. Too, notice should be taken of the changes in the "speed" of the editing. The explanatory sequences in the garden and in the cafeteria have a conventional editing technique. That is, the viewer senses that he is within the confines of one scene. There is no attempt to give a feeling of disruption. The actions presented take place within a single time reference without sweeping changes in aspect or location. But once the introduction is over the pace of the editing becomes nervous and sharp, the framing tends to caricature individuals, and time is made elastic.

<u>SHOTS</u>	<u>DESCRIPTION AND SIGNIFICANCE OF SHOTS</u>	<u>TIME</u>
1	<u>GARDEN.</u> Governor and Smith in garden. Smith is told, once again, of the importance of the race. Smith is compliant and polite. (Fig. 1)	38 ft.
2	<u>CAFETERIA.</u> Smith meets an old friend who has newly arrived at Borstal. The friend is told, by other boys at the table, of Smith's special stature and status. Smith's friend wonders, out loud, about Smith's "loyalty".	70

- 3 EXTERIOR. Expensive cars arrive at 24
Borstal. Chairman of the Board of
Governors from the "public" school chats
with governor of Borstal. He expresses
the hope that the Borstal boys will win.
- 4 DRESSING ROOM. Public school boys meet 59
the Borstal boys. There is a difference
in accent and in physical appearance.
Best runner for public school asks, "Who's
the competition here?" and is introduced
to Smith. This simple device focuses
attention on Smith and his key opponent.
- 5 BAND. The speed of cutting increases 6
noticeably here. There are five close
up shots of the brass band in a short
period of time. This increasing speed
has a comic effect, but it also -- in
combination with the shots that will
follow -- increases tension.
- 6 Wide shot of crowd. 1
- 7 Pan of trophies. 2 1/2
- 8 Varied of crowd. 1
- 9 Eight detail shots of crowd. 11
- 10 Boys run out on field in single file. 7
The public school boys look sleek and
well fed. The Borstal boys look
cramped and ragged.
- 11 Crowd reaction. 2 1/2
- 12 Public school boys run to their position 2 1/2
for review.
- 13 Band and crowd. 1 1/2
- 14 Tight of wealthy women. It should be
noted here that in his framing Richardson
tends to use an element of what could be
called caricature. He uses the shots of
the elderly women and the military men to
represent the establishment. But he is not
in the least haphazard about his choice of
framings. He purposely uses obvious
framings. He distorts our viewpoint and
forces us to see the "Establishment" as he

sees the Establishment. Thus the wealthy women are almost too well dressed, and the officers look like Colonel Blimps.

15	Tight shot of well dressed young people.	1 1/2
16	<u>REVIEW OF ATHLETES.</u> In this lengthy sequence, relatively speaking, the public school boy and Colin are singled out by the reviewers for special comments.	16
17	Tight of public school boy.	1
18	Tight of Colin Smith. Notice the symmetry of the cutting. One foot of film for the public school athlete, one foot for Colin. Richardson is insisting that if Smith can beat this main opponent the victory can be his. He has no intention of tricking the audience, he is channeling their assumptions into a specific path.	1
19	Governor takes his place at the trophy table.	4
20	Racers jog and warm up in preparation for the race.	1
21	Tight of race line.	1
22	Smith jostles his main opponent as he gets into line. They look seriously at each other.	2 1/2
23	Public school boy's parents, identified in the sound track by their comments, look anxious. The father is a military officer, the mother is dressed in furs.	1 1/2
24	Starting line of race.	1 1/2
25	Public school boy's parents. (They express the hope that the Borstal runner will win.)	3
26	Excited crowd. Union Jack flaps in the background.	1
27	Public school boy's parents.	1/2
28	Race line-up as boys get ready.	2 1/2
29	Trophies.	1



Figure 2. The Governor and the flag.

- 30 Tight of governor. 1/2
- 31 Racers as they jostle on starting line. 2 1/2
- 32 Tension on the face of the starting official. 1
- 33 Newspaper photographer takes a flash picture. 1/2
- 34 Well-dressed onlookers. 2
- 35 Tight of governor with the Union Jack waving just behind him. He smiles encouragement at the runners. The framing in this instance is blatant, but in the rush of the cutting it does not appear obvious. This specific image is drawn directly from the short story. Here is the original description: "So the big race it was, for them, watching from the grandstand under a fluttering Union Jack, a race for the governor, that he had been waiting for . . ." ¹ (Fig. 2) 1 1/2
- 36 Starting gun goes off. 1/2
The preparation for the race has been ordinatorately long. Time has been expanded to create a feeling of tension. The cutting is short and choppy, but the event that draws our attention -- the actual start of the race -- is delayed again and again. This is a technique that is used by Eisenstein in Potemkin.
- 37 The runners move away from the starting line. 1 1/2
- 38 The Borstal boy audience yells vigorously. 2
Whenever Richardson cuts to the Borstal boy audience they weave and move within the frame like a disorderly, unorganized mass.
- 39 Public school boys applaud politely. 1

¹

Alan Sillitoe, The Loneliness of the Long Distance Runner (London: W. H. Allen, 1966), p. 41.



Figure 3. The physical pain of Smith.

40	Face of insipid military officer. This element of photographic caricature is true to the sense of the short story. The original Smith's description of people tends to be sour and exaggerated: "The pop-eyed potbellied governor said to a pop-eyed potbellied Member of Parliament who sat next to his pop-eyed potbellied whore of a wife . . ." (<u>Short story</u> , 39.)	1/2
41	Long shot of runners.	1 1/2
42	Crowd reaction.	1 1/2
43	Governor at trophy table.	1 1/2
44	Wide of brass band.	1
45	Governor at trophy table. He sits so that his face is partially behind the trophy.	3
46	Matched cut to wide shot of runners against skyline.	2
47	Detail of race. There is an emphasis placed on the effort and physical pain of Smith. At this point the cutting pace has eased. The tension would be impossible to sustain, so the audience must be allowed to relax for a few moments so that the effect of the final stages of the race will be heightened. (Fig. 3)	27
48	<u>FLASH BACK.</u> Governor and Borstal boy (Colin) in garden.	2
49	Colin and public school boy are emphasized in racing shots.	5
50	<u>FLASH BACK.</u> Fence at Borstal home.	1
51	<u>FLASH BACK.</u> Scene drawn from the earlier 1 robbery sequence where Colin draws money box out of drawer in the bakery office.	1
52	<u>FLASH BACK.</u> Prison gate opening.	1/2
53	Extreme tight shot of Colin's face as he runs. Richardson balances the flash backs with references to the present so	1 1/2



Figure 4. Extreme tight shot of Colin.

that the viewer retains his sense of orientation.

- 54 FLASH BACK. Wide shot of towers at Borstal home. 1
- 55 Colin runs. 1
- 56 FLASH BACK. Trophy. (Eight frames) 1/3
- 57 FLASH BACK. Pan of Colin's living room at home. He sees untouched painkiller that had been purchased for his father. He rushes into his father's bed room. There is no conclusion to the shot, but we realize that he has found his father dead. 4
- 58 Extreme tight shot of Colin's face as he runs. He is in physical pain, and a relationship is established between his memory of his father's death and the resultant anguish with the effort of the race. 2 1/2
- 59 FLASH BACK. Camera, in hand held follow shot, moves after Colin as he walks slowly into his dingy bedroom. 8
- 60 FLASH BACK. Colin's mother slaps his face. (Twelve frames) 1/2
- 61 Extreme tight shot of Colin's face as he runs. Again the pain of the slap and the pain of running are associated. (Fig. 4) 1
- 62 Crowd applauds politely as first stage of race has been completed. Pan to governor as he looks, pleased, at his watch. 4
- 63 Detail of the race. The competition between the public school boy and Colin is emphasized. Colin is behind at this point, but his opponent seems hurried and concerned. Considerable time is invested by Richardson in re-establishing the race. There must be no opportunity for the audience to forget that the race represents the "present" especially in the barrage of flashbacks that will follow. 14



Figure 5. Colin's father.



Figure 6. Colin and his friend.

64	<u>FLASH BACK.</u> The trophy. (Twenty-two frames)	2/3
65	Back view of public school boy from Colin's point of view.	3
66	<u>FLASH BACK.</u> Quick cut of Stacey drawn from an earlier sequence where he demanded that Colin fall back. Colin recalls what his victory did to Stacey.	1
67	Tight shot of Colin. There is lens flare. The effect suggests heat and effort.	1
68	Running feet.	2
69	Colin passes public school boy. After this lengthy sequence Richardson senses that it is safe to introduce a flurry of flashbacks with a few glimpses of the race interspersed. He is certain, at this stage, that the audience will not be confused.	15
70	<u>FLASH BACK.</u> Detective at door of Colin's home to question him about the bakery store robbery.	1
71	<u>FLASH BACK.</u> Door opens to reveal Colin. Zoom to dead father. (Fig. 5) Tight of Colin's face.	1 1/2 1/2
72	<u>FLASH BACK.</u> Pinball machine.	2/3
73	<u>FLASH BACK.</u> Colin and his friend count money stolen from bakery store. (Fig. 6) Another view of same event.	2/3 1
74	<u>FLASH BACK.</u> Colin burns pound note of his dad's insurance money.	1/2
75	<u>FLASH BACK.</u> Interview with Borstal psychologist.	1
76	<u>FLASH BACK.</u> Full face shot of Colin's girlfriend.	1 1/2
77	<u>FLASH BACK.</u> Trophy.	2/3
78	<u>FLASH BACK.</u> Full face shot of girl-friend.	1/2

79	Face shot of Colin as he runs in race. There is lens flare.	1
80	Governor's face. Governor raises his field glasses. The camera offers a cover shot and the governor is seen in relation to the trophy table.	1 2/3
81	Extreme wide of playing field as one runner is seen on the horizon.	1 1/2
82	Governor checks the runner with his field glasses.	1
83	Wide of playing field.	1 1/4
84	Borstal boys realize it is Colin and they become excited.	1 1/2
85	Wide of crowd as they become animated. Shots eighty-five and eighty-six are drawn directly from the short story. Smith, in this excerpt, describes his view of the crowd and the field: "They've seen me and they're cheering now and loudspeakers set around the field like elephant's ears are spreading out the big news that I'm well in the lead, and can't do anything else but stay there." (<u>Short story</u> , 50.)	1
86	Tight shot of loudspeaker.	1
87	Back shot of crowd looking out to field.	1
88	Wide shot of Colin as he runs towards finish line.	3
89	Trophy table and minister.	1 1/2
90	Wide shot of winning line as audience yells excitedly.	2
91	Detail of Colin as he runs.	
92	Crowd from Colin's point of view.	1 1/2
93	Reaction of crowd and the Borstal boys.	2
94	Tight of Colin's face.	2

95	Trophy table.	1
96	Tight of Colin's face.	2
97	Detective's face. <u>FLASH BACK.</u>	2/3
98	Paper ripped from wall as detectives search room for money hidden after the bakery robbery. <u>FLASH BACK.</u>	2
99	Extreme tight shot of Colin in physical pain.	2 1/2
100	Governor and chairman look anxious.	2/3
101	Two teachers urge Colin on.	2/3
102	Colin, in a tight shot, slows down. At this stage there is an interesting juxtaposition in relation to the time element. When Colin is seen the shot tends to be relatively long. The hysteria of the onlookers is emphasized by rapid cutting.	4
103	Crowd from his point of view.	1
104	Very rapid zoom to cross-country trophy.	1/2
105	Extreme tight shot of Colin as he jogs. There is lens flare.	2 1/2
106	Face of Tory politician on TV screen extolling the virtues of Great Britain. <u>FLASH BACK.</u>	2/3
107	<u>FLASH BACK.</u> Stacey is beat up by a Borstal instructor in a cell.	1 1/2
108	Extreme tight shot of Colin.	3
109	<u>FLASH BACK.</u> Waves wash on sand.	1
110	Colin slows down.	2
111	Governor's reaction.	2/3
112	Military officer's reaction.	2/3
113	Instructor's reaction.	2/3

114	Minister attempts to reassure governor. "Runners often do this sort of thing", he says.	4 1/2
115	A series of erratic jump cuts on Smith as he comes to a dead stop.	3 1/2
116	<u>FLASH BACK.</u> Shot of Stacey.	1/2
117	<u>FLASH BACK.</u> Boys in cafeteria where the suggestion was made that Smith was disloyal.	2/3
118	Trophy. (Shield)	1/3
119	Trophies.	1/3
120	Cross-country cup.	1/3
121	Tight shot of Colin as he breathes heavily.	1
122	<u>FLASH BACK.</u> Tory on TV.	1/3
123	<u>FLASH BACK.</u> Governor's face from earlier sequence.	1/3
124	<u>FLASH BACK.</u> Mother slaps Colin's face.	1/3
125	<u>FLASH BACK.</u> Stacey is punished.	1/3
126	Extreme tight shot of Colin's face.	1
127	<u>FLASH BACK.</u> Tight shot of dead father.	1/3
128	Extreme tight shot of Colin's face.	1
129	<u>FLASH BACK.</u> Boys in cafeteria.	1/3
130	<u>FLASH BACK.</u> Girl friend.	1/3
131	<u>FLASH BACK.</u> Fence at Borstal.	1/3
132	Wide of Colin as he stands stock still, breathing heavily.	1 3/4
133	Trophy.	1/3
134	Colin.	1

135	<u>FLASH BACK.</u> Colin burns father's insurance money.	1/3
136	Colin.	1
137	Crowd from his point of view.	1 1/2
138	Governor and minister both urge him to run.	2/3
139	Borstal boys surge within frame and encourage him to run.	3/4
140	Minister yells.	1/3
141	Coach yells.	1/3
142	Governor cups hands and yells.	3/4
143	Borstal boys yell.	1/3
144	Crowd at finish line yells.	1 1/2
145	Extreme tight shot of Colin.	3 1/2
146	Borstal boys surge and yell.	1/2
147	Coach yells.	1/2
148	Borstal boys yell.	1/3
149	Governor and minister. A look of resignation appears on governor's face.	2/3
150	Borstal boys move wildly within frame.	1/2
151	Officer and wife yell.	1/2
152	Borstal boys.	1/2
153	Another officer and wife yelling.	1/2
154	Borstal boys.	1/2
	Another view.	1/2
	Another view.	1/2
155	Governor and minister.	1/2
156	Coach yells, "Run!"	1/3

157	Young officer and wife.	1/2
158	Governor. He looks grim.	1/2
159	Loudspeaker. The announcer has spotted another runner. This, of course, adds urgency to the scene.	1/3
160	Colin stands still.	1 1/2
161	Wide of crowd.	2/3
162	Borstal boys surge.	1/2
163	Another view as the Borstal boys move in a confused mass within the frame.	1/2
164	Young officer and wife yelling.	1/4
165	Borstal boys. Borstal boys.	1/4 1/3
166	Minister yells.	1/4
167	Borstal boys.	1/4
168	Old officer and wife.	1/4
169	Borstal boys.	1/4
170	Governor's face.	2 1/3
171	Colin's face.	2 1/4
172	Governor's face. He turns away with an expression of disappointment and defeat.	3
173	The public school boy, bewildered, runs past Colin.	2 1/4
174	Wide shot of onlookers shot from behind Colin.	1 1/2
175	Borstal boys move wildly within frame.	1 3/4
176	Tight shot of Colin as he wipes perspiration from his face.	4 2/3
177	Wide shot of Colin and the audience. Colin's back is to the camera. The	4

crowd is wildly animated, and Colin is standing casually. The scene fades to black.

This type of analysis forces the scenarist to appreciate that he has travelled outside of a literary world into a world of images. Pictures take the place of sentences, a visual sequence supplants a paragraph, and pace can create a mood. In short, the scenarist has encountered non-verbal forms of communication. Words and collections of words fall back and share the same type of importance as sound effects or music backgrounds. Camera movement and editing usurp the role of the carefully written phrase. For it is not sufficient, in good film, that a crowd should be animated within a frame, or that they should shout hysterically. The speed of editing could infuse inanimate objects with the same sense of urgency. For example, Richardson does very little within a frame. His approach to editing in scenes where dialogue is significant is very conventional and unexciting. In fact his set up shots tend to be rough. Often the lighting is clumsy, and camera movement -- used grudgingly -- is daringly casual and irregular. Richardson relies on editing to give his film a sense of momentum.

The Loneliness of the Long Distance Runner is peculiarly useful for the scenarist as a blueprint for the construction of a reasonably effective scenario. The approach employed here by Sillitoe and Richardson could be effectively followed and even pushed to a higher level of subtlety. It

is not a great film, but it is an excellent etude. And upon close examination it offers a new vocabulary to the writer who is making the transition from purely written material to the visual formats of television or the film.

The fact remains, however, that in most respects the short story and the screen play present two different accounts about two totally different people. Does this mean that Sillitoe's original could not be adapted and still retain its identity? Or does it simply mean that Richardson took a convenient framework and imposed his own view of reality? The second alternative is the more likely. With much the same treatment Sillitoe's Smith could have found his way to the screen. But he would have been weak, unattractive, sickly and pathetic. The film would have been forced into the realm of the documentary and Colin Smith would have stood, away from the finishing line, a mental invalid. It may have been this more than anything else that caused the transition. For this is not Sillitoe's picture, it is Richardson's -- and Richardson has a sense of commercial realities.

III

JULES AND JIM

Whereas The Loneliness of the Long Distance Runner retains the physical aspects of the Sillitoe short story and does violence to the original view of life, Jules and Jim distorts the physical situation while retaining the flavour of the Henri-Pierre Roché novel. However, at the outset it should be pointed out that Jules and Jim presents less of a problem for the adaptor primarily because of its filmic quality. The book reads like a scenario. Descriptions are spare, dialogue tends to be straightforward and short, and there is a high degree of momentum. Situation follows situation in rapid succession, and the characters flit by without the weight of any great philosophical subtlety. It is a book that cries for visualization. Actions and motivations are intact and reasonable, but it is difficult to envision the characters. They exist. One is taller than the other. Their backgrounds are hazily sketched. But, in reality, the reader is offered very little information about the personae.

It is rather incredible that François Truffaut and Jean Gruault managed to make the adaptation so close to the spirit of the book in the light of the fact that they changed, radically, many of the elements which at first glance would

appear as essential to the identity of the story. Changes in the sequence of events and in the time-framework of the account are of little importance. But Truffaut also dared to change the motivation behind the actions of his characters. In so doing he made the story slighter but hardly less effective. He performed the task that Roche's novel demands: he pictorialized the adventures of Jules and Jim, and -- to make up for enforced deletions -- he sought out filmic equivalents for described emotions, or to supplant omitted events. This effort, in itself, marks Jules and Jim as being on a higher plane than The Loneliness of the Long Distance Runner. Bazin provided a critical tool for this type of evaluation when he claimed that adaptors are open to criticism when they violate the essence of a work where this violation was not inevitable.¹ A great deal of the information imparted in Jules and Jim while non-verbal is true to the spirit of the verbal or perhaps more accurately, the literary form. Pictures, mood, music, even the type of movement of images within the camera frame, all generate an impression that closely duplicates the Roche original.

This is not to suggest that Truffaut's main objective was to retain the essence of Roche's Jules and Jim. In my own mind the outcome may have been partially accidental. Truffaut's interest lay in making a film. The story offers

¹ Bazin, What is Cinema?, p.65.

a framework for cinematic technique, something he can clothe with executed theory. He himself admits that his imagination is too firmly tied to reality to conceive of something as abstract as Jules and Jim. Story tellers such as Ray Bradbury, Davis Goodis and Roche, in his words, "provide me with the strong situations I need in order to escape the documentary."²

In chapter one I mentioned physical situations and technological situations. To this we might add financial situations: the weight that cost factors bring to bear on what we might want to consider as completely artistic enterprises. Art -- especially an art as costly as the filmmaker's art --- is bound to the same form of reality as industry. The planning of a project may take place at a leisurely pace. But once finances are involved speed becomes a great consideration. Expedient solutions are sought rather than solutions of purely artistic consideration. The make-do becomes tremendously attractive. Small changes which in the quiet of a study would be regarded with horror, become more acceptable, and the scenario can be robbed or amended with surprisingly few pangs of conscience:

A scenario is something positive, the promise of a finished work, almost like a novel. From the first day's shooting onwards, a film becomes something that has to be saved like a ship in distress. It's not so much a case of keeping the boat on an even keel, otherwise one is heading for the rocks. Because time passes too quickly in relation to thought, you might compare the making of a film to a runaway train that

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Francois Truffaut, "Journal of Fahrenheit 451" in Cahiers du Cinema in English (No. 5), p. 12.

burns up the track to the point where you have't even time to read the names of the stations it races through. We're getting the footage, we're making the numbers. In no case can all this expenditure of nervous energy result in a masterpiece, which requires absolute control of all the elements, but at best something that's alive. (Cahiers, pp. 15 - 16.)

What, though, are the enforced differences in screenplay and novel? And what is the significance of these differences? The novel begins its account in 1907 by describing the blossoming friendship of two young men, Jules and Jim. Jules is small, tender, gentle, intellectual, and an Austrian Jew. Jim is much more aggressively masculine, and a French Roman Catholic. Their friendship is unusually warm, and as a result it is suspect. As Roché phrased it: "The regulars at the bar soon concluded, without the two young men realizing it, that their relationship must be abnormal."³ There is, however, no direct suggestion that this is true. And though they are called Don Quixote and Sancho Panza their association is hardly mature enough to be termed homosexual. They are friends in the same sense that small children are friends. Jules has difficulty with women friends and increasingly he relies on Jim to absorb their amorous tendencies while he enjoys their companionship. In fact, there is the feeling that Jules plus Jim equals one -- one man, that is. Woman after woman enters the story. All feel attached to Jules, but all end by being bedded by Jim.

³ Henri-Pierre Roché, Jules and Jim, trans. Patrick Evans (London: John Calder, 1963), p. 9.

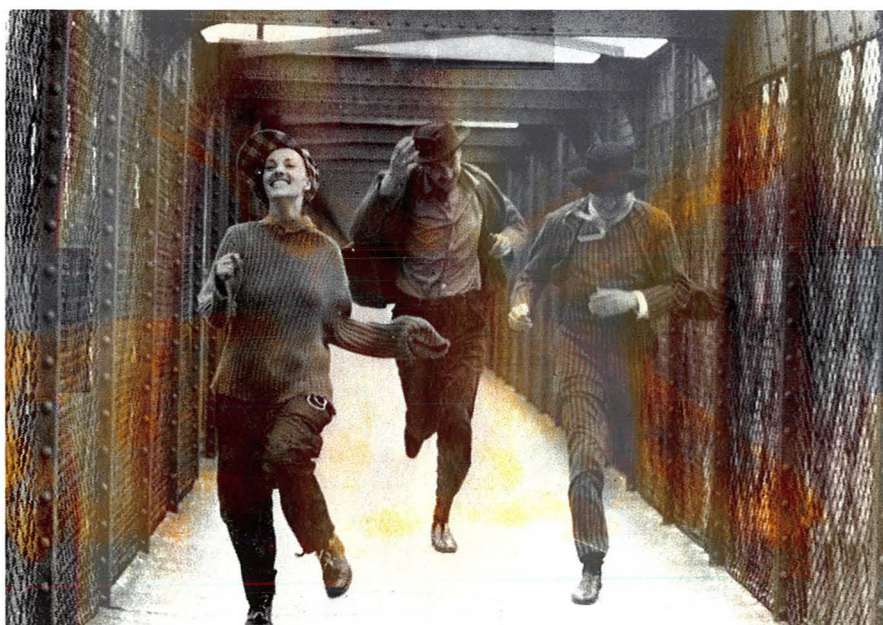


Figure 7. Catherine, Jim and Jules.

In addition to anonymous young women at the start of the story, there are a number of important female characters in the novel, only a few of whom make the transition to the screenplay: Lucie, Gertrude, Lina, Magda, Odile, Kate, Annie, and Gilberte. Annie disappears completely, but Lucie, Gertrude, Magda, Odile and Kate are packaged as the screenplay's unpredictable Catherine. Catherine is all of these women. She performs some of the actions they perform in the novel, she says some of the things that they, under widely differing circumstances, say. But this is not damaging to the story, purely because the novel and the film both seek to present the image of male friendship in relation to the hungry demands of female friendship. The film, though, has a tendency to be more misogynic than the book because its female symbol, in the person of Catherine, embodies what is bad in Roche's women without their more positive aspects. For much the same reason the film becomes dominated by Catherine, and the story's emphasis switches from the peculiarly strong friendship of the two men to the compelling attractiveness of the woman they both love so intensely. Truffaut may have realized this and he attempted to restore something of the novel's balance and perspective by introducing a very rapid montage at the opening of the film in which a series of flirtations are hinted at. But the montage cannot offset the dominating influence of Catherine's presence, especially as played by Jeanne Moreau. (Fig. 7)

Jules remains fairly intact in the journey from word to image. In the film, however, Jules is much more charming. The screenplay generally resorts to simplification. If a situation must be explained at length, then it is eliminated. This has an interesting effect: it reduces the stature of the personae and makes them appear more childlike, more whimsical than Roche's drawing. Truffaut extracts the shadows from Jules' character. For in the book Jules suspects his own physical inadequacy and he shrouds his fears in a barrage of words. He can be completely at ease with Jim, but in the company of Jim and women, he becomes antagonistic. He forces his opinions and monopolizes the conversation. But he is quite content to allow Jim to take over the amorous responsibilities if he can be permitted to enjoy the presence of the women he finds attractive. When he tells Jim not to consider him as an obstacle in relation to Kate, he is only following a pattern that has been established before.

Jules is not as unfailingly loyal to Jim as the screenplay suggests. He senses that he is Jim's intellectual superior and he makes his opinion known:

Jules said to Lucie: "Jim isn't very intelligent." Lucie's eyebrows went up. "He doesn't need to be." Her eyebrows came down again. "He's like a hound that simply follows the scent." Lucie smiled. "He crumples his nose up, looking for his fleas," Jules went on, carried away by the comparison. They laughed simultaneously. "He looks in your eyes for a moment," she said, "then he puts his front paws on your shoulders and licks your face and you fall over! . . . He turns round and round before lying down. It'll be years before he gets himself settled." (Novel, 29.)

Besides, Jules has a masochistic side. He enjoys suffering. He absorbs the ill-treatment he receives at the hands of Kate for more reasons than those associated with pure love. Roche makes this point quite clear; Truffaut does not! In this sequence Jules is speaking:

"Hermann often attacked me there but never anywhere else; it was like a ritual. I could have made a slight detour and avoided the embankment, but I never did. Besides, I liked Hermann, really!"
 "For his own sake?" said Jim, "Or because he hit you?"
 "Both," said Jules. (Novel, 28.)

Jim is simplified in the transition too. In the film he has a relationship with a young woman named Gilberte. No reason is offered in the screenplay for his offhand, rather Bohemian treatment of this remarkably faithful young woman. But Roche takes great care to point out that at one point Jim and Gilberte had considered marriage: "They went to see a doctor specializing in eugenics; he told them their children wouldn't be strong. In addition, they would have had to share Jim's mother's flat for a while, which alarmed Gilberte. They decided to make no change." (Novel, 120.) The film would have had a difficult time revealing this information other than through dialogue or direct narration. And Truffaut, while he resorts to some direct narration, is exceedingly unwilling to enter into lengthy conversations. Above all he wishes to keep his film in motion. When characters do talk at any length, they usually walk at the same time. Truffaut, apparently, has a fear of the static camera. This fear would give him ample reason to slash

dialogue and even situations. Truffaut places the importance of the film above the "mirror image" truth of the novel. This is fairly easy in the sense that Roche's story is not a classic. That unusual reverence which literature often generates, that insists that it be dealt with as an entity, does not attach itself so resolutely to new literature. A certain age is required before sanctity is bestowed. The significant idea here is that even the classics would benefit if their adaptation were not so literal. In Bazin's words: "For the same reasons that render a word-by-word translation worthless and a too free translation a matter of condemnation, a good adaptation should result in a restoration of the letter and the spirit."⁴ And again: "The more important and decisive the literary qualities of the work, the more the adaptation disturbs its equilibrium, the more it needs a creative talent to reconstruct it on a new equilibrium, not identical with, but the equivalent of, the old one." On the whole Truffaut manages to establish a new equilibrium -- except, as we have noted earlier, in the instances where characterization and events are lightened to an almost comic level. Here is another example: In the screenplay Jules and Jim view slides taken by a friend, Albert, of his journey to the Adriatic. One slide, showing a "crudely sculptured woman's face wearing a tranquil smile", fascinates them.⁵ (Fig. 8)

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Bazin, What is Cinema?, p. 68.

⁵

François Truffaut and Jean Gruault, Jules and Jim, trans. Nicholas Fry (New York: Simon and Schuster, 1968), p. 18.

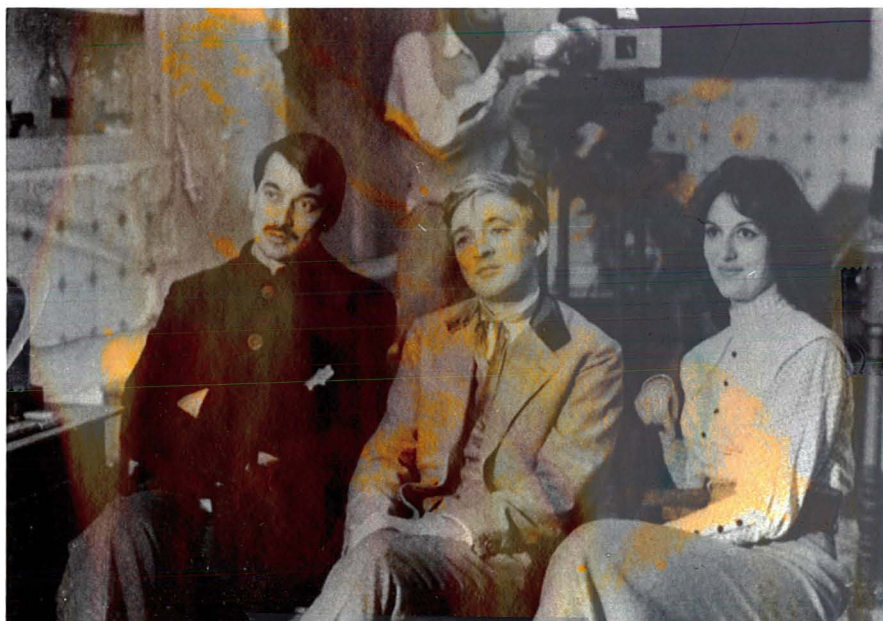


Figure 8. Jules and Jim view the slides.



Figure 9. Jules and Jim in Greece.

The narrating voice sets the scene.

VOICE (off): The statue, recently excavated, was in an open-air museum on an island in the Adriatic. They decided to go and see it together, and set off immediately. They had both had similar light summer suits made for themselves. (Screenplay, 19.)

The implication is, of course, that they see the attractive statue, are enamoured with it and immediately set out to inspect it at closer range. The screenplay pops them from Paris to an island in the Adriatic on the strength of a whim. The novel, fast as it is in presenting scene changes, takes much longer to establish Jules and Jim's contact with the enchanting face. (Fig. 9)

Jules and Jim went to Greece. For months they had been preparing for this journey at the Bibliotheque Nationale. Jules had ferreted out the essential books for Jim. When Jim was tired of reading he went and joined Jules, whom he found surrounded with large plans of ruined temples; Jim would reconstruct them with the help of books. Jules had polished up his ancient Greek and had embarked on learning modern Greek. (Novel, p. 68.)

They see Albert's slides when they meet him in Greece, and their decision to "go and see it together" involves a relatively short journey.

This example is typical of the way in which Truffaut changed the atmosphere of the novel. But one senses that Truffaut was aware of the imbalance he had created and from time to time he tried to restore the flavour of the original.

Roche's Jim is a male equivalent of Kate in the see-saw of their struggle for dominance, while Jules is always at the fulcrum. But Jim is never as arbitrary with Kate, or

any of the other women in the story, as Truffaut would lead us to believe. When Jules' marriage is obviously beyond reparation, it is then -- and only then -- that Jim attempts to woo Kate. But as Jim and Kate struggle to make their relationship work, they seem doomed to misunderstand each other. Truffaut appreciated this when he prefaced the film by having Jeanne Moreau speak these words over a dark screen: "You said to me: I love you. I said to you: wait. I was going to say: take me. You said to me: go away."

(Screenplay, 11.)

The book's Kate is completely different from the screenplay's Catherine. In the adaptation Catherine is several women. Her actions and her words -- especially in the early part of the film -- are largely borrowed. The reason for this telescoping could be explained by considerations of economy, or by the need to strengthen Jeanne Moreau's part, or to introduce Catherine earlier into the film than the actual story would dictate -- after all Kate does not appear until fourteen chapters have elapsed in a novel of some thirty-four short chapters. But the creation of Catherine from the fragments of the other misplaced women in the story has a curious effect on the film. Catherine assumes a dominating interest while at the same time her image becomes a little contradictory and confused. From a masculine Gertrude she borrows the feeling that she would like to mate with Napoleon. (Novel, 18; Screenplay, 34.) From Lucie she

extracts her sympathetic stance, including the interest in Jim's past: "You've been in love, Jim; I can feel you have. Why didn't you marry her?" (Novel, 25; Screenplay, 70.)

But the greatest debt is to Odile. Odile exists, somewhat slimly, in the screenplay as Thérèse, but Catherine extracts her most vivid traits. Originally it was Odile who burned the "lying letters". (Novel, 42; Screenplay, 29.) It was Odile who kept the vitriol. And it was Odile who travelled with Jules and Jim to the sea side. (Novel, 43; Screenplay, 30.) These situational extracts make Catherine something of a monster. Her behaviour is mad and malicious. Precisely because of this coloration it is difficult to develop any sympathy for Catherine, and the closing double-suicide loses its tragic quality. Kate, for Roché, is a heroic figure. She is free because she is amoral. She is the female equivalent of the Nietzschean superman: she wreaks havoc with no ill will; she demands admiration; she despises weakness. Besides, as Roché explains, "Jules was a delicious friend" but "he hadn't the stuffing to make a satisfactory husband or lover." (Novel, 16.) Kate finds Jim attractive because he is strong. There is never any doubt in her mind, however, that she is stronger.

Truffaut attaches a sense of defeat to his Catherine. She ages in the course of the film, and there is a feeling that both Jim and Jules are tired of her eccentricism. Kate

suffers no such denouement. At the close of the book Jules thinks of Kate as brilliant and gay, severe and unconquerable. "Kate-Alexander-the-Great, Kate-Rose-of-the-Winds; Kate disarmed for a while by his surrender; and Kate eventually enslaving him, binding him with a thong to her victorious chariot, subjecting him to her triumphal progress." (Novel, 237.) Even Jim is no match for Kate, and in the moments prior to his death at Kate's hands he has once again surrendered his will to her. (Novel, 235.)

The most complex area of the film is located in the first few sequences leading up to the introduction of Catherine. Everything that is unique about Truffaut's filmic style is represented here, along with the intricate restructuring that lays the groundwork of the story. What is reproduced in the following sequences, then, is not the entire film version, but that section that deals with necessary expository information. The format used to analyse this opening portion of the film is the same as the format adopted in the investigation of The Loneliness of the Long Distance Runner.

SCENE A: The JEANNE MOREAU (off): You said to me: I love
screen is you. I said to you: wait. I was going to
black. say: take me. You said to me: go away.

These words, broadly speaking, provide the theme for Jim and Catherine's relationship. And yet the film purports to be about Jules and Jim. The lines do not occur in the novel, and their insertion at this point represents an attempt on Truffaut's part to shift the emphasis to the love relationship

rather than the triangle of affection that exists, intermittently, between Jules, Jim, and Catherine.

SCENE B: The credits appear over a rapid montage of scenes showing Jules, Jim, Sabine (the daughter of Jules and Catherine), and Albert. Catherine does not appear in this rather frenetic sequence.

MUSIC: THE MUSIC IS BRASH.

The rapidity of the montage may be an effort on Truffaut's part to offset the uncinematic recourse to the narrating voice at the start of the film. The off-camera voice continues for approximately one minute and twenty seconds. The shots over which the narrator speaks tend to be quite short. The impression of speed is augmented by Truffaut's penchant for movement within the individual shot. That is, if the camera is still, the characters tend to move. If the characters do not move, the camera is placed in action. And if the characters' movements are leisurely the camera accentuates that movement by panning or swish panning.

To this point the novel and the film mirror one another almost exactly. One small alteration is the year of the opening action. The novel begins in 1907, while the film commences in 1912. This is a modest change, but Truffaut may have wished to avoid the difficulties associated with the aging of the characters. As it is he has to show them through the course of the First World War and the early twenties. An

additional five years would have made a significant difference.

SCENE C: Jules and Jim in a variety of situations while the off-camera voice gives their biography.

SCENE D: Thérèse is seen in the company of an anarchist. She is attacked and flees.

This particular means of encounter with Thérèse -- finding her with an anarchist -- does not exist in the novel. Roché tends to introduce his characters casually. Besides Odile -- the original Thérèse -- does not appear until chapter eight of the novel after Jules and Jim have met Lina, "a beautiful young poppet with a teasing wit". (Novel, p. 13.); Lucie, a long-skulled, Gothic beauty; Gertrude whose beauty was "classical Greek"; and Magda who was "quiet and pleasant". (Novel, p. 15.)

Thérèse, in the film, serves no useful function in the exposition of character other than as an early statement of the shallowness of a woman's affection. However, she is interesting and Truffaut paints her restless energy with a specific filmic technique. For example in two of the sequences in which she appears Truffaut utilizes a three hundred and sixty degree pan. In a sense, then, the cinematic approach to both editing and camera movement adds to the restless, giddy flavour of Thérèse's personality. (Fig. 10)

Here is a shot break-down of the original meeting:

1. Jules and Jim walk into the camera shot. 3 feet (16 mm)
Camera pans to accommodate their movement.
2. Anarchist and girl argue. There is 15 feet
movement within the frame.
3. Cut in the middle of a swish pan to 1 foot
Therese running forward.
4. Cut as she catches up to Jules and Jim. 3 feet
She locks arms with them and is carried forward. The camera pans to accentuate their movement.
5. Cut to wider pan as they carry her 1 foot
forward.
6. Dissolve to Therese, Jules and Jim in 10 feet
cab. The shot is static.
7. Outside Jules' apartment. 7 feet
8. Interior. Jules walks forward in 1½ feet
darkness.
9. Therese's face in darkness. 29 frames
10. Jules lights the lamp. 2 feet
11. Therese's face lit. 23 frames
12. Jules walks back. Camera pans to 3 feet
accommodate motion.
13. Jules and Therese speak. The camera 13 feet
pans to accommodate each new framing situation. That is, new shots are achieved by framing, and camera motion, rather than by cuts.
14. Therese imitates a steam engine with a 15 feet
cigarette in her mouth. The camera follows her around the room from Jules back to Jules in a three hundred and sixty degree pan.

The restless camera creates an impression about
Therese that is beyond the realm of acting of purely verbal

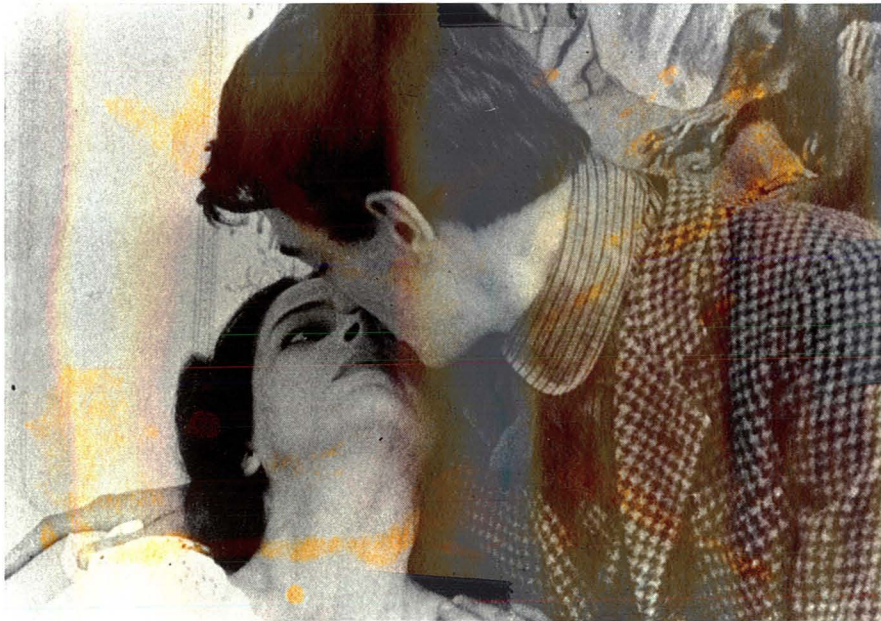


Figure 11. Gilberte and Jim.

description. Her gadabout personality is effectively set. This is not to say that the film treatment of other characters is a great deal slower, but Truffaut reserves a certain carnival air for the unpredictable Thérèse and thereby parallels the Odile in the book in a very economical manner.

Briefly, while talking of editing and camera movement, it is important to take notice of Truffaut's camera style. For example, Truffaut's editing fails to establish the kind of rhythm present in Richardson's work. Earlier, in the previous chapter, mention was made of the symmetry of Richardson's cutting. There is no such symmetry - except for one notable example - in the work of Truffaut. Motion is everything for the French director. One feels that he is uncomfortable with editing. It runs counter to what he feels a film should be. Consequently he edits in what seems an arbitrary fashion. In this one area he appears as a journeyman rather than a master craftsman. I say "appears" because he has consciously rejected the clichés of editing in favour of other means of achieving the sense of action and variety. Just as Antonioni rejects conventional pacing, Truffaut rejects conventional "cutting".

- | | |
|---------------------------------|---|
| 15. Jim and Gilberte
in bed. | Gilberte attempts to convince Jim that he should stay with her. He refuses by suggesting that that would be against their "conventions". (Fig. 11.) |
|---------------------------------|---|

In the novel Gilberte is not introduced until page one hundred and nineteen, and the exact scene we find in the screenplay is not duplicated in the text. Besides the



Figure 12. Therese and the Flirtation.

screenplay does not bother to point out that there is a serious impediment in Gilberte and Jim's relationship. But since Catherine is introduced early, and since the other woman who enjoys the attentions of Jim have been eliminated, it is necessary that Gilberte fulfill the functions of those other characters. Once again, like Kate and Albert, she is a composite creature. The balance of the plot can not be created without her, and she must be established early to be brought into the storyline at convenient intervals. Moreover, the early introduction of their relationship stresses the sexual normality of Jim. Truffaut takes pains to direct the audience's realization to the fact that he is examining the friendship of two men and nothing more sinister.

SCENE F: Therese, Jules and Jim enter a cafe. MUSIC: LIGHT AND MELODIC.
The men discuss Shakespeare in a formless argument, ignoring Therese.

As soon as they are seated Therese begins to flirt with a young man to her left. Still unnoticed by Jules and Jim she stands, moves to the side of a mechanical piano. She and the young man exchange comments and leave the cafe, much to the immediate surprise of her escorts. (Fig. 12)

Here is a shot break-down of this sequence:

1. Jules, Jim and Therese enter the cafe. 9 feet
The camera pans with them on a fairly tight shot.
2. Therese sees man in bar. The line of her 6½ feet
gaze is emphasized by a pan of the camera to "see" the related look of the man who has attracted her attention.

3. Therèse and the stranger rise, go to the mechanical piano, and exit through the cafe door. The camera follows their progress as they pass the window. Then the camera continues its pan past blank walls to see Jules and Jim once again. 24 feet

Here is another instance where the camera moved full circle. The technique and the character of Therèse are associated and the camera movement has made a statement about this rather harebrained young woman.

When Therèse leaves Jules is momentarily "dumbfounded" but he asserts to Jim that he "wasn't in love". (Screenplay, 17.) Immediately Jules shows Jim pictures of German girls of whom he is fond. In this manner, in a short space of time, Lucie and a certain Brigitta and an equally anonymous Helga are dismissed. Associations which took considerable time in the novel are effectively dealt with in a phrase.

<p>SCENE G: Jules and Jim visit Albert's studio to see slides of antiquities. They become fascinated with the face pictured in one of the transparencies.</p>	<p>VOICE: (off) The photographs showed a crudely sculptured woman's face wearing a tranquil smile which fascinated them. . . . (<u>Screenplay</u>, 18.)</p>
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There is an odd omission here -- a significant change in emphasis -- which seems unwarranted and somewhat wasteful. In the novel Roche writes of the statue: "her smile was a floating presence, powerful, youthful, thirsty for kisses and perhaps for blood." (Novel, 72.) "Tranquil" is substituted for "powerful", and the ominous quality of the statue is completely missing in the Truffaut screenplay. It would have been easy to make this insertion, especially since Truffaut

had already opted to use, once again, the off-camera voice. But despite the omission, this is precisely the flavour that the cinematographic technique generates: both Catherine and the statue look ominous because of the filming approach. Truffaut uses two similar, rather radical cinematic techniques, with a more casual sequence sandwiched in between:

1. Jules and Jim in Greece. They descend a flight of stairs. 4 feet
2. Wide shot of statues out in the open. $1\frac{1}{2}$ feet
3. Radical pans from statue to statue. This involves framing on a specific statue for a very short time then swiftly changing the point of view to yet another statue, and so on. 7 feet
4. Attention is now focussed on the statue with 6 feet the weird smile. There are three separate cuts, and associated with each cut there is a pan. Alternate pans move in opposing directions. This has a startling, weaving effect.

This type of shooting is mirrored when we first see Catherine. Truffaut, by a filmic means, establishes a relationship between the woman and the statue. At the same time, though, he does not take any chances and he allows himself recourse to the off camera voice. He simply cannot trust the audience to achieve the visual tie-in on their own. The sequences leading up to Catherine's first appearance are worthy of examination:

SCENE I: Trucking shot of Paris from train.

VOICE (off) Jules and Jim returned home, full of the revelation they had seen . . . and Paris took them gently back.

The shots of Paris are authentic scenes filmed at the turn of the century. Occasionally, in the body of the film, Truffaut inserted material he had borrowed from the Service Cinématographique de l'Armée and Films de La Pléiade. On a reasonably small budget he attempted to achieve an accuracy of atmosphere through the use of this material. For the most part the inclusion works very well, primarily because Truffaut in his other shooting was able to give an antique flavour to what was, in fact, modern. Where he was led astray, perhaps, was in the emphasis he gave to the war when, for a few moments, the film turns into a documentary. The fighting sequences seem unduly emphasized. Their main function, however, is to divide the youthful, unattached adventures of Jules, Jim and Catherine from the more sedate contact they establish after the marriage of Jules and Catherine has taken place.

SCENE J: Interior and exterior shots of the gymnasium where Jules and Jim engage in athletics.

At a rest interval Jules and Jim talk about Jules' new book.

The discussion about the book -- a lightly disguised autobiography -- offers Truffaut the opportunity to re-cap the entire relationship of Jules and Jim prior to the entrance of Catherine.

While in the shower Jules tells Jim that several girl friends of his will be arriving from Munich. Jules wants Jim

The shots of Paris are authentic scenes filmed at the turn of the century. Occasionally, in the body of the film, Truffaut inserted material he had borrowed from the Service Cinématographique de l'Armée and Films de La Pléiade. On a reasonably small budget he attempted to achieve an accuracy of atmosphere through the use of this material. For the most part the inclusion works very well, primarily because Truffaut in his other shooting was able to give an antique flavour to what was, in fact, modern. Where he was led astray, perhaps, was in the emphasis he gave to the war when, for a few moments, the film turns into a documentary. The fighting sequences seem unduly emphasized. Their main function, however, is to divide the youthful, unattached adventures of Jules, Jim and Catherine from the more sedate contact they establish after the marriage of Jules and Catherine has taken place.

SCENE J: Interior and exterior shots of the gymnasium where Jules and Jim engage in athletics.

At a rest interval Jules and Jim talk about Jules' new book.

The discussion about the book -- a lightly disguised autobiography -- offers Truffaut the opportunity to re-cap the entire relationship of Jules and Jim prior to the entrance of Catherine.

While in the shower Jules tells Jim that several girl friends of his will be arriving from Munich. Jules wants Jim

"to be there". (Screenplay, 20.)

SCENE K: Dissolve to exterior of Jules' house. Three young women appear, coming down a flight of steps. Jules and Jim, who have been seated on the ground, jump to their feet.

The succeeding shots form the statue-Catherine association. Here is a listing of the shots and their timings to demonstrate how this association is established:

1.	Catherine walks downstairs.	2 feet
2.	Full face of Catherine.	16 frames
3.	Profile.	18 frames
4.	Wider Profile.	22 frames
5.	Full face wider.	16 frames
6.	Profile, wider.	12 frames
7.	Full face from front and closer.	18 frames
8.	Zoom to profile.	10 frames
9.	Cut to hold shot on extreme tight of profile.	19 frames

The eccentric shooting encountered in the treatment of the statue is repeated, if not exactly, at least in the same spirit. Thus Catherine and the statue are welded. However, the impression is nailed to the ground in the unadventurous use of the narrating voice: "The French girl, Catherine, had the same smile as the statue on the island. Her nose, her mouth, her chin, her forehead, had the nobility of a certain province which she had once personified as a child in a religious festival. The occasion took on a dreamlike

quality." (Screenplay, 25.) The use of cutting in this sequence is threatening, even disturbing, and Catherine's first appearance in the film is emphatic and challenging. It little matters that Truffaut's "French girl" was a "Germanic beauty" in the original. (Novel, 77.) Or that her religion is changed from protestant to Roman Catholic. The essence of the story has been unchanged. It's almost as though there were an elemental underpinning to a story that must not be changed, and a surface appearance that has very little actual significance.

Ingmar Bergman, talking of adaptation, said that "The only thing that can be satisfactorily transferred from that original complex of rhythms and moods is the dialogue, and even dialogue is a sensitive substance which may offer resistance,"⁶ This is true, however, only when the adaptor looks for the physical elements in the original story. He may search out the appearance of the settings. The accents with which the words are spoken; he may even wrestle with the problem of transforming thoughts into dialogue. But these are all secondary considerations. What Truffaut demonstrated in Jules and Jim is that a certain essence must be captured. Perhaps the story should even be distilled into three sentences, or two sentences, or one sentence. And if that sentence accurately defines what is expressed in the film, then the

6

Ingmar Bergman, "Film has nothing to do with literature" in Richard Dyer MacCann, ed., Film: A Montage of Theories (New York: E. D. Dutton and Co., Inc. 1966), p. 143.

film could be structured on that sentence. Everything could be changed: the time, the setting, the words uttered -- it would not matter. Truffaut changed non-essential elements, and he made an interesting film out of an interesting novel. Moreover, he made a film that is like the novel. Richardson, for his part, kept non-essentials and discarded the elements that defined Sillitoe's short story.

Everything can be violated -- except the spirit.

IV

THREE TELEVISION ADAPTATIONS

Electronic television is slower than film. Its very technology mitigates against speed. It is a medium that is reluctant to edit, and consequently its normal means of recording images is more expansive than film. Television takes lengthy looks; it prefers to move in a slow gliding motion rather than cut; and the pan shot associated with an incredibly lengthy zoom is one of the indices of a television production.

Traditionally, although this may change under the force of a newer, lightweight technology, television -- in its electronic guise -- has been content to stay inside the studio. Normally exterior shots are kept to an absolute minimum, and because of self-imposed limitations television drama has many of the same characteristics as stage drama: it tends to be talky, explanatory, and lacking in visual variety.

The three adaptations examined in this chapter: Dr. Jekyll and Mr. Hyde, Lady Windermere's Fan, and Pale Horse, Pale Rider, all -- in varying degrees -- suffer from this impediment in television production. Each attempted to overcome this "slowness" by different means; and each, in

varying degrees, was successful as an entertainment, while only one of the teleplays could be called an effective adaptation.

In an investigation of Robert Louis Stevenson's famous story in relation to the adaptation by Ian McLellan Hunter, one wonders if Mr. Hunter ever read the original version. Rather, it appears that Hunter's story is based on earlier screenplays: perhaps the 1932 production starring Fredric March, or the 1941 film which featured Spencer Tracy, Ingrid Bergman and Lana Turner. Like the Frankenstein stories, the tale is lost in a cloud of stories loosely based on popular myths about the original masterpiece. There is no indication whatsoever that Hunter wrestled with any of the profound qualities of Stevenson's "mystery". Because of this, a classic is turned into a melodrama.

The differences that exist between the original and the teleplay are very great. According to Stevenson Dr. Jekyll is a pleasant man with a certain wildness of character. He tries to be upright, in what we would now call the Victorian sense, but he feels the need to engage in what he calls "undignified pleasures".¹ The object of his experiment is to split his dual nature so that he can be good -- unhampered by his evil side, and evil -- unencumbered by

¹Robert Louis Stevenson, Strange Case of Dr. Jekyll and Mr. Hyde (New York: Current Opinion, 1922), p. 379.

conscience:

If each, I told myself, could but be housed in separate identities, life would be relieved of all that was unbearable; the unjust might go his way, delivered from the aspirations and the remorse of his upright twin; and the just could walk steadfastly and securely on his upward path, doing the good things in which he found his pleasure, and no longer exposed to disgrace and penitence by the hands of extraneous evil. (Novel, 375.)

Dr. Jekyll wants to indulge himself. The strains of being "good" weigh heavily upon him.

Television's Dr. Jekyll has no such negative impulse. His desire is "to liberate the more upright twin! If we could erase man's baser instincts, the human race might make something . . . of this all too imperfect world!"

Another point of departure that indicates the peculiar interpretation placed upon the story by Hunter is found in the question of stature. Hunter's Dr. Jekyll, played by Jack Palance, is an excessively shy and quiet individual. Stevenson suggests a more robust figure, greying, full-faced, and at fifty odd years just in control of a vital capacity for having fun. Similarly, Hunter's Mr. Hyde is large, robust, athletic, and -- initially -- attractive to women. Whereas Stevenson's Mr. Hyde was "dwarfish", "ugly", "pure evil", and his presence was disturbing for ordinary beings since normal people are a compound of bad and good while Hyde was satanic in his nature. (Novel, 378.)

These changes derive from the adaptor's attempt to modernize the short story. The first words offered in the

teleplay, pontificated by a disembodied voice, are:

It has been said . . .
 That many men have found their way
 Through the Valley of Violence
 To the Palace of Wisdom;
 But if all men
 Must learn wisdom tomorrow
 From violence today . . .
 Then who can expect
 There will be
 A tomorrow?

The sentiment does not exist in Stevenson. It is an expression of a modern, not altogether clever idea. But it is an indication of the direction of Hunter's approach to the process of adaptation. The potion Dr. Jekyll drinks becomes a "drug", almost as though the dignified researcher was in some respects a hallucinated hippy. Hunter is concerned with evolution and "man's inborn sense of values", while Stevenson is much closer to the traditional stance on good and evil. In the text of Stevenson's short story there is a startling proclivity to use the name of the Deity. It appears again and again. Hyde is "satanic", a "lost soul", "hellish". The characters talk of "moral turpitude", and "original evil".

In Stevenson's account there is a hell, a heaven, a Deity, and perhaps even a manichean situation where the angels of good and evil war for the souls of men. For Hunter, evil emerges from the past. Man is on the road to perfection, but he is dragged down by "baser instincts", something primeval in his nature that, perhaps, can be removed. He makes the assumption that time will eradicate the darker forces in men. Jekyll will simply, through chemical means,

speed up this process.

The original Dr. Jekyll knows that he is about to create "twins" -- one evil and one good. Television's good doctor, always more simplistic than his precursor, makes a bid to eradicate evil completely.

Stevenson and Hunter are at complete philosophic odds. Hunter understands Jekyll in materialistic terms. Stevenson is almost Augustinian in the mode of his thought.

This is the broad, basic reason for the differences in the shape and direction of the story. Other dissimilarities proceed from other causes. In the teleplay, for example, there is a chemist named Stryker, an unsavoury character who supplies Dr. Jekyll with drugs, waits for the emergence of Mr. Hyde and then attempts to blackmail the eminent doctor. There is a dance hall prostitute named Gwynne who first of all attracts the attentions of Mr. Hyde, and after his disappearance attempts to seduce his alter ego. There is a fencing master, a bar-room villain, a chorus line of beautiful young women, and an English "madame" -- all conjured up in the mind of the adaptor. Not one of these characters appears in Stevenson's composition.

All of this is made necessary by the unusual nature of Stevenson's tale. He wrote it as a mystery story. Only at the close is the reader aware that Dr. Jekyll and Mr. Hyde are one. For the new reader, unaware of the story's

tradition, it would appear that Dr. Jekyll is being blackmailed by his "employee", and perhaps even that he has been murdered by the hideous dwarf, Mr. Hyde. But naturally the story, told in this manner, could only be effective while the ending was not generally known. Now that the outcome has become firmly ingrained in almost everyone's memory, the story -- as a mystery -- has been destroyed. Quite simply, then, suspense must be replaced by action. In the teleplay we know from the outset that Jekyll and Hyde are one, we know why he has conducted the experiments, and we only have to wait until the play's characters are allowed to share our omniscience.

Stevenson wrote a metaphysical story, Hunter wrote a completely physical play. Too, the teleplay is all denouement -- and for this reason it is tedious. The immediate problem facing Hunter, I suspect, was to hide that tedium by display. I say "display" purely because all other alternatives were barred. Television, cumbersome as it is, could only render action within any individual scene by exploiting the motion of the characters rather than by achieving action through other means -- such as cutting. Settings tend to be elaborate, but camera movement within the settings is simplistic. To offset this liability and to create the impression of mobility, scenes -- in the sense of specific units of action -- are short and to the point. Despite this economy, however, dialogue within individual scenes does little to advance the action of the story, precisely because we already know the

outcome. It's almost as though the script were marking time, attempting to fill out the required program availability while staving off the inevitable and rather obvious conclusion. All that the story can offer, therefore, is incident: Mr. Hyde fencing, Mr. Hyde slitting the nose of a street-fighter, Dr. Jekyll gulping down the frothing liquid prior to a transformation, Gwynne with her friends in a sexy dance, Gwynne kissing Hyde, Gwynne being coy with the doctor, Gwynne being mistreated by Hyde, Gwynne about to be murdered. Few of these elements matter. They are incidents -- irrelevant incidents. In the screenplay of Jules and Jim, Jim correctly categorizes Hunter and his adaptation: "It is an obscure and deliberately sensational play. The author is another of these people who claim to show virtue better by depicting vice." (Jules and Jim, screenplay, 36.)

No doubt Hunter sought to make the story relevant through modernization. The whole teleplay has a slender tie-in with contemporary difficulties with personality-changing drugs and their inherent dangers. Hunter chose to deal with this surface similarity at the expense of Stevenson's more timeless statement about man's capacity for good and evil and the perilous balance that exists within him.

In contrast to Ian Hunter's flagrant misuse of the Stevenson story, the respect most adaptors pay to an original work of literature is almost religious. It is this fact -- more often than not -- that hampers the process of adaptation. Sometimes



Figure 13. Lord Windermere (right) in a "sea of fops".



Figure 14. An updated Lady Windermere.

it is imperative that the original composition be modified to assist it to make a successful transition from one artistic form to another.

John Bethune, in his adaptation of Oscar Wilde's Lady Windermere's Fan, was conscious of this need for modification in his pruning of the stage comedy in preparation for television. Pruned is the best word, for Bethune obviously adopted a specific attitude towards the play. It is apparent that he felt uncomfortable with the convention of the "aside" and the soliloquy. And, in the effort to strengthen the hero and heroine of the play, he chose to eliminate exclamations that made them appear too sentimental. In other words, to make the viewers identify with the two reasonable people in a sea of fops Bethune chose not to risk the alienation that would have been the effect of too richly worded Victorian moralizing. Bethune made his logical characters logical in the sense of the Twentieth century. But Lady Windermere and Lord Windermere are the only two characters who are updated in this manner. The other men and women who inhabit this play are left entirely alone simply because they were never meant to be regarded seriously. Bethune astutely realized that farce is only funny when it is placed against some recognizable norm, and Lord and Lady Windermere must provide this norm. Had they been left with all of Wilde's lines they too would have struck the modern viewer as comical and the play would have been less effective (Figures 13 and 14)

There is one other element that Bethune strengthened

through the process of reduction. He modified the constant stream of epithets that dot Wilde's writing. By so doing he makes the remaining "witty sayings" more effective. In Act I, for example, this speech by Lord Darlington is eliminated:

LORD DARLINGTON: Oh, now-a-days so many conceited people go about society pretending to be good, that I think it shows rather a sweet and modest disposition to pretend to be bad. Besides, there is this to be said. If you pretend to be good, the world takes you very seriously. If you pretend to be bad, it doesn't. ² Such is the astounding stupidity of optimism.

The speech is removed because it is not Wilde at his best, and because too many other similar word-logic interplays exist in that particular area of the drama.

In this consideration of modernization by elimination, examination of this speech by Lady Windermere aptly displays the value of judicious editing. Here is the speech as it exists in the stage play:

LADY WINDERMERE: I think that you spend your money strangely. That is all. Oh, don't imagine I mind about the money. As far as I am concerned, you may squander everything we have. But what I do mind is that you who have loved me, you who have taught me to love you, should pass from the love that is given to the love that is bought. Oh, it's horrible! (Sits on sofa.) And it is I who feel utterly degraded. You don't feel anything. I feel stained, utterly stained. You can't realize how hideous the last six months seem to me now -- every kiss you have given me is tainted in my memory. (Stage play, pp. 14 - 15.)

In the teleplay the underlined portion is eliminated. Enough of a Victorian flavour is left with the opening statement.

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Oscar Wilde, "Lady Windermere's Fan" in Hesketh Pearson, ed., Five Plays By Oscar Wilde (New York: Bantam Books, 1964), p. 5.

But the last assertion is somewhat foreign to a modern audience and could possibly alienate the important sense of identification with the heroine.

Two such processes of elimination coincide in the beginning of Act III. A soliloquy is completely eliminated and our respect for the heroine is left intact. This is the sequence as it appears in the stage play:

Scene -- Lord Darlington's rooms. A large sofa is in front of fireplace R. At the back of the stage a curtain is drawn across the window. Doors L. and R. Table R. with writing materials. Table C. with syphons, glasses and Tantalus frame. Table L. with cigar and cigarette box. Lamps lit.

LADY WINDERMERE (Standing by the fireplace).
Why doesn't he come? This waiting is horrible. He should be here. Why is he not here, to wake by passionate words some fire within me? I am cold -- cold as a loveless thing. Arthur must have read my letter by this time. If he cared for me, he would come after me, would have taken me back by force. But he doesn't care. He's entrammelled by this woman -- fascinated by her -- dominated by her. If a woman wants to hold a man, she has merely to appeal to what is worst in him. We make gods of men, and they leave us. Others make brutes of them and they fawn and are faithful. How hideous life is . . . Oh! it was mad of me to come here, horribly mad. And yet which is the worst, I wonder, to be at the mercy of a man who loves one, or the wife of a man who in one's own house dishonours one? What woman knows? What woman in the whole world? But will he love me always, this man to whom I am giving my life? What do I bring him? Lips that have lost the note of joy, eyes that are blighted by tears, chill hands and icy heart. I bring him nothing. I must go back -- no; I can't go back, my letter has put me in their power -- Arthur would not take me back! That fatal letter! No! Lord Darlington leaves England tomorrow. I will go with him -- I have no choice. (Sits down for a few moments. Then starts up and puts on her cloak.) No, No! I Will go back! let Arthur do with me what he pleases.

I can't wait here. It has been madness my coming. I must go at once. As for Lord Darlington -- Oh, here he is! What shall I do? What can I say to him? Will he let me go away at all? I have heard that men are brutal, horrible ... Oh! (Hides her face in her hands.) (Stage play, p. 33.)

In the teleplay Lady Windermere's indecision is reflected in some uneasy pacing. Here is the sequence from the Bethune adaptation:

(The scene is much the same as above.) Lady W. moves from fireplace to sofa. Sits. Rises again, moves to wall and rings for servant.

SERVANT: You rang, madam?

LADY W.: Yes. Will you get me a handsome. I've decided not to wait for Lord Darlington.

SERVANT: Of course, madam. When his Lordship returns, who shall I say called?

LADY W.: What?

SERVANT: You didn't give me your name, madam.

LADY W.: You need not tell him anyone.

SERVANT: I quite understand! I'll get you a cab at once.

The effect of the two scenes is much the same, but the original would have made Lady Windermere laughable. Bethune had to avoid this at all costs.

Beyond these specific levels of change the play stands intact. The stage movement is followed faithfully simply because Wilde was enough of a craftsman to associate movement with meaning, and Bethune realized this. Too, the settings are not tampered with. The physical environment of stage play and teleplay are identical.

The adaptor did not attempt to supplant Wilde, he merely offered the older writer the benefit of his expertise. By so doing he made the Victorian's work palatable to a Canadian audience of the Sixties.

The play did not need to be radically revised, or "opened up". It retained its identity as a period piece: formal, slightly archaic, and tremendously entertaining.

John Bethune had the good sense to leave well enough alone.

Bethune, though, saw the need for some changes. The next adaptor committed a great error by losing sight of the structural and pacing needs of the visual form in his efforts to remain true to his source.

Pale Horse, Pale Rider, Katherine Anne Porter's short novel, is a very exciting prospect for adaptation. It has a surrealist flavour in which memory, imagination, and a present heightened by the fevered hallucinations of the main character interweave to make statements of enormous significance about life, love, patriotism, and death. In fact, the novel has a plastic quality as it moves through a variety of states of mind, and the images suggested by the writing are varied and exciting.

All of this was spoiled by the incredible literalness of Fletcher Markle's adaptation. Everything becomes words. Thoughts become narrative, ascribed reaction becomes narrative, and dozens of instances where pictorialization would have been superior are hampered by words.

This, however, may have been as much the fault of the medium as Mr. Markle. The novel demands a fluidity of approach that is beyond the reach of conventional technique. Electronic television would have been forced to a level not yet explored. The fluidity is possible, but it would call for a complete exploitation of the visual capacities of the television equipment. There are signs in the adaptation that some moves were made in this direction. But for the most part the teleplay exhibits a clever use of the normal methods of production.

There are, however, other shortcomings. First of all the teleplay follows the short novel with too great a level of respect. And in the interplay of the different aspects of time, and of reality and illusion, there is a confusion generated that derives from a lack of consistency in technique.

The teleplay opens showing Miranda, the heroine, in bed. From the first paragraph of description in the novel Markle mines thoughts for Miranda. Here is the first paragraph from the story:

In sleep she knew she was in her bed, but not the bed she had lain down in a few hours since, and the room was not the same, but it was a room she had known somewhere. Her heart was a stone lying upon her breast outside of her; her pulses lagged and paused, and she knew that something strange was going to happen, even as the early morning winds were cool through the lattice, the streaks of light were dark blue and the whole house was snoring in its sleep.²

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Katherine Anne Porter, The Collected Stories of Katherine Anne Porter (New York: Harcourt, Brace and World, Inc., 1965), p. 269.



Figure 15. Narrative from a bed.

The teleplay begins in this manner:

PAN FROM WINDOW TO
BED AND WOMAN.
(Fig. 15)

MIRANDA: (voice over) The early morning winds are cold, through the lattice, the streaks of light are dark blue and the whole house snoring in its sleep.

Miranda's "off camera" voice fulfills a narrative function and supplies what the adaptor considered important information that could not have been presented in a visual way. But at the outset Miranda's confusion over where she was could have been shown: by facial reaction, by alternative glimpses of two rooms, even through the use of sound patterns. At the same time it should be noted that the use of the narration is not very effective. It suggests no confusion in Miranda's mind, and -- as a result -- the initial sequences showing the little girl and the milk white room in relation to the mature Miranda make no immediate sense.

At this early stage the teleplay links up with the story and duplicates it exactly except for small instances which can be accounted for by reason of faulty memorization on the part of the performers.

To show how the opening sequences of the script were visualized, the actual narrative from the novel is reproduced on the right hand column, while the visual information appears on the left. Any changes in the narrative from novel to script are indicated in parentheses.

Miranda in bed.

Cut to shot of
little girl in a
white bedroom
getting dressed.
The scene is
slightly diffused.

MIRANDA: (voice over) Now I must get up and go while they are all quiet. Where are my things? Things have a will of their own in this place and hide where they like. Daylight will strike a sudden blow on the roof startling them all up to their feet; faces will beam asking, where are you going (Miranda), what are you doing, what are you thinking, how do you feel, why do you say such things, what do you mean? No more sleep. Where are my boots and what horse shall I ride? Fiddler or Graylie or Miss Lucy with the long nose and the wicked eye? How I have loved this house in the morning before we are all awake and tangled together like badly cast fishing lines. Too many people have been born here, and have wept here, and have laughed too much, and have been too angry and outrageous with each other here. Too many have died in this bed already, there are far too many ancestral bones propped up on the mantelpieces, there have been too damned many antimaccassars in this house, and oh, what accumulation of storied dust never allowed to settle in peace for one moment.

The limited action is already swamped in a sea of words. The little girl dressing in the milky white of a surrealistic background generates a mood, but the effect is lost because of the length of the scene. With the next line, again following in exact step with the novel, the viewer is brought back to reality:

Cut from child in white room to tight of Miranda's face. MIRANDA: (voice over) And that stranger. Where is that lank greenish stranger I remember hanging about the place; welcomed by my grandfather, my great-aunt, my five times removed cousin, my decrepit hound and my silver kitten?

Cut back to child in milk white room. Why did they take to him, I wonder? And where are they now? Yet I saw him pass the window in the evening. What else besides them did I have in the world? Nothing.

Cut back to tight shot of Miranda's face as she lies in bed.

Slow dissolve to two dimensional picture of trees. Camera moves in.

Nothing is mine, I have nothing but it is enough, it is beautiful, and it is all mine. Do I even walk about in my own skin or is it something I have borrowed to spare my modesty?

Now what horse shall I borrow for this journey I do not mean to take, Graylie or Miss Lucy or Fiddler who can jump ditches in the dark and knows how to get the bit between his teeth?

Early morning is best for me because trees are trees in one stroke, stones are set in shades known to be grass; there are no false shapes or surmises, the road is still asleep with the crust of dew unbroken. I'll take Graylie because he is not afraid of bridges.

In the original story this episode leads into a sequence involving a figure of death. The child chooses a pony and prepares to "outrun Death and the Devil." (Novel, 270.) Death in the guise of the "lank greenish stranger" joins her on a ride which is real within the context of a dream. In the adaptation the child rides a carousel and Death suddenly appears on one of the ornate plaster animals. The change is quite effective although it demonstrates the self-imposed restraints of television: the reluctance to move outside, the reluctance to use reality, the reluctance to be freer in terms of movement.

These opening sequences effectively symbolize what is wrong with the Fletcher Markle adaptation: the wordiness, the failure to generate a visual pace, and the claustrophobic inability to make the medium move.

In the main the adaptation seeks only to give an obvious visual quality to the words in the novel. Almost

nothing is eliminated. In a sense, the adaptation has been executive in much the same manner as one might approach the adaptation of a stage play to television: the one medium is transferred to the other, with the tacit assumption that pace in one form of artistic creation is the same as the pace requirements of another.

I suspect that Markle's approach to adaptation would be similar to the technique taught by Eisenstein in the Russian film institute. Eisenstein, according to Vladimir Nizhny in his Lessons with Eisenstein, took a novel, broke it into scenes, visualized the actions in those scenes, and then developed his camera shots within the framework of that action.

There is one great difficulty with this type of development: the physical realities of the story might tend to be retained at the expense of certain non-physical realities. For example, on the purely physical level, Pale Horse, Pale Rider is noteworthy. The problem is that no solution was found to generate visually the information and impressions that flow from the book. To resolve this problem the words were simply superimposed over the action of the story. In other words, the process of adaptation was only partly performed. So while Katherine Anne Porter's *Miranda* is thoughtful, sensitive, and intelligent, Markle's *Miranda* is -- even though her thoughts are expressed as

internal monologue -- extremely verbose. The adaptor failed to realize that an idea fills an instant, and that verbalizing takes time. The words in the novel are not tedious because they stir up infinite images and associations, but the viewer is unfortunately tied to the imagination of the teleplay's visualizer -- the adaptor.

In addition there are basic errors in the visualization of the novel. Images generated by Miranda's fevered imagination are shown as diffused (an effect achieved in a variety of ways, but most frequently by placing light diffusing material around the camera lens leaving a clear area in the centre). But some of the real sequences are acted out in suggested rather than strictly realistic settings and, as a result, a confusion exists. The child in the white room is an illusion, part memory, part fantasy. However, the hospital where Miranda visits wounded soldiers, although it is an actual setting, has no roof, no real walls, no limitation in space. Similarly the dance hall episode is acted out in a pool of darkness with no defined physical boundary. The sense of the story demands that what is real and present should have a detailed, heavy, tactile quality -- and that what is illusion should be fluid and mobile.

One other production choice mitigates against this separation: the use of still pictures to indicate a scene. A still shot of trees is used prior to the carousel sequence; and Miranda and Adam, her fiance, are -- at one point --

shown superimposed over a still shot of mountains to indicate a picnic trip. This use of still is inadequate for two reasons: the stills look like stills, and they detract from the scenes in which they are utilized. These flat, static pictures are also brought into play when Miranda foresees Adam's death. The photographs are diffused and the result is that stills which are meant to represent reality and stills which are meant to represent imaginings are too closely related.

This additional problem in visual interpretation is unfortunate because the dream sequences are exciting prospects for adaptation. Here is one such sequence from the book. Miranda is in bed having had her chronic weakness diagnosed as influenza. She senses she is about to die and a number of thoughts run through her mind:

I suppose I should ask to be sent home, she thought, it's a respectable old custom to inflict your death on the family if you can manage it. No, I'll stay here, this is my business, but not in this room, I hope . . . I wish I were in the mountains in the snow, that's what I should like best; and all about her rose the measured ranges of the Rockies wearing their perpetual snow, their majestic blue laurels of cloud, chilling her to the bone with their sharp breath. Oh, no, I must have warmth -- and her memory turned and roved after another place she had known first and loved best, that now she could see only in drifting fragments of palm and cedar, dark shadows and a sky that warmed without dazzling, as this strange sky had dazzled without warming her; there was the long slow wavering of gray moss in the drowsy oak shade, the spacious hovering of buzzards overhead, the smell of crushed water herbs along the bank, and without warning a broad tranquil river into which flowed all the rivers she had known. The wall shelved away in one deliberate silent movement on either side, and a tall sailing ship was moored near by, with gangplank weathered to blackness touching the foot of her bed. (Novel, 298.)

The teleplay omits most of the verbal description and expresses the sequence through the use of still pictures. Miranda mentions the Rockies, the cedars, the warming sun, the hovering buzzards, the tranquil river, and the tall sailing ship. The teleplay, in association with weird music shows each of these items, and the visuals, the sound pattern and the strange mood developed closely parallels the feeling created by the passage in the novel.

In sequences treated in this manner the adaptation began to live, even though the production means were primitive and lacking in fluidity.

On the whole, television adaptation is strangled by an inability on the part of contemporary writers and directors to use the medium properly. Electronic television -- just as was the case with early film -- is confused with Theatre. It is also handicapped by its apparent similarity to film.

Electronic television, however, is not a clumsy relative of film or a form with a close affinity for stage works. It is a form that has a great potential that has not been sufficiently examined on a theoretical or critical level. Television itself is not primitive, it is used in a primitive manner. For example, Dr. Jekyll and Mr. Hyde was judged in the press a remarkable production merely because it showed television in a new light. The cameras dared to go outside to exterior sets, dozens of "extras" populated the lavish-for-television scenes, and a name actor -- Jack Palance -- condescended to appear on the electronic medium.

And yet the play had all the appearances of what is normally categorized as a "B" movie. What surprised reviewers was that television had the capacity to get out of the studio. They failed to realize that television was being used as a replacement for the film camera, and that nothing new was being accomplished by or for the electronic medium. As a film Dr. Jekyll and Mr. Hyde would have been ignored as conventional. As a video tape production it had the element of novelty - nothing more. For its part, Lady Windermere's Fan is a satisfactory adaptation because the actual limitations of electronic television make each version compatible with the other. And Pale Horse, Pale Rider tried something new. It knocked timidly at the door of potentiality, and hinted at what is possible in the field of electronic adaptation: something quite different from film and theatre; something with the capacity to escape slavish imitation of either.

V

THE WASTE LAND

The novel, the short story, and the poem are all collections, "word pictures". The reader proceeds through all of literature with his head filled with images. Scenes unfold, certain types of physical presences are generated, and the reader -- through the medium of words -- builds a visible word within his own imagination. But what the reader "sees" or visualizes is a purely personal phenomenon. Elizabeth in Pride and Prejudice has one set of physical characteristics for one individual, and quite another appearance for any other reader.

The adaptor is a reader. He visualizes a work of literature in the normal manner. Perhaps to assist his imaginative powers he might engage in some additional research, but eventually he remains armed only with a solitary visual reaction to a series of words, chapters, or stanzas.

In any attempt to adapt written material to a visual form the writer must therefore assert a degree of freedom. He must be prepared to say: "Beyond the direct statement contained within this piece of literature, this is how I see the images. You may see other images, you may even quarrel with my interpretation. Yet this

adaptation is, after all, nothing more than an individual reaction to a work. It is not more correct, nor more intolerable because it has been made physical in a film form."

Having said this, and extracting some of the principles encountered in the earlier chapters of this thesis, this section deals with an adaptation of T. S. Eliot's The Waste Land to a television film format. I choose the television-film format for a number of reasons. The most telling, perhaps, is that this is the form with which I am most familiar. Besides, electronic television would be too expensive, and commercial theatrical release of something as austere as The Waste Land would be unlikely. On the aesthetic side, however, I prefer -- in this instance -- a larger set of images, a montage in which the close-up is favoured, and where the inescapable diffusion of the television-film image would add to the remoteness of the pictures. A pure electronic image would be too stark, and high resolution 35 mm would have to have this gentle diffusion artificially imposed.

The Waste Land assists the process of adaptation because it has a filmic quality. It jumps radically and abruptly from scene to scene, and it reads very much like a scenario. Yet it is filmic only in the most modern sense. Film today -- like Eliot's poem -- tends to be

non-sequential, non-linear in development, and more interested in total impact than upon individual characterization. The Waste Land is like a mosaic: it is made up of distinct, yet uniform impressions, and the whole is simply a more intense statement of what is said varying in the poem's separate "scenes".

The greatest guideline to the visualization of the poem lies in an appreciation of what the whole poem seeks to say or imply. In other words, what -- essentially -- is Eliot saying? This is the procedure followed by Truffaut in his adaptation. Some sentence is found that represents the spirit of the work to be adapted; some statement that, in itself, supplies a satisfactory definition. As the adaptor I have chosen to believe that The Waste Land says that life without some spiritual basis is empty, futile and hellish, and that where this condition exists superstition supplants faith, physical love supplants love in the Christian sense, and time becomes a threat of obliterated identity.

Once the definition is chosen the whole means of production must work to yield this impression. The music must contribute, the editing, the camera movement, the acting, the settings, the lighting, the use of sound, and the cadences associated with the dialogue transferred from the poem to the scenario.

There is, in the poem, a narrating voice. This voice encapsulates the poem and carries the reader from scene to scene; thus it would be appropriate in this instance to have an "off camera" narrator to guide the viewer through the film, commencing with "April is the cruellest month" and ending with the reptition of "shantih". But that would be too simplistic. What is more satisfying is to search out filmic equivalents. This is to assert that the images generated by the poem are to some extent as important as the verbal framing of those images. There is little value in having the poem read as it exists on paper, paralleled by a series of supporting images. In a visual medium the image becomes superior to the word.

At the same time, however, a unity must be imposed on the pictorialized version of the poem, and it is not sufficient to trust to the despairing mood of the various scenes to impose a single identity on the group of otherwise unrelated episodes. To answer this need cross references have been introduced. The women attending Madame Sosostri's fortune-telling session reappear. And in a visual reprise in the adaptation's seventeenth scene characters are re-introduced to establish the thematic unity of the whole piece.

Sound patterns and music also present elements of linkage: thunder and the threat of thunder is always in evidence, and the musical themes -- in orchestration

and in melodic line -- establish an overall identity.

All of these considerations have played a role in the development of the following scenario.

The Waste Land

SCENE 1: MUSIC: STRING QUARTET IN DISSONANCE. SEARING HIGH NOTES.
SOUND: WIND. A TOUCH OF DISTANT, RUMBLING THUNDER. HINT OF BIRDS.

Pool of water reflects a turbulent sky. Image is shattered by falling drops of rain. Pan of tracery of leafless trees black against the sky. Dissolve to remnants of snow on bank of grass. Cut to extreme tight as gleaming drops of water fall to a matted tangle of tall grass and leaves. Cut to small clump of flowers and zoom back swiftly and smoothly to reveal a crowded scene of ancient and over-ornate tombstones. In series of quick cuts show hands pointing heavenward, stone angels, defaced dates.

SCENE 2: MUSIC: HARPSICHORD WITH SLOW THEME.
SOUND: CLOCK TICKS THROUGHOUT. NATURAL SOUNDS IN ROOM. HINT OF OUTSIDE THUNDER.

Start dolly shot on ornate porcelain clock and truck to tea service. The camera looks down to see ornate carpet "underfoot". Behind teaset, out of focus, two figures can be seen. Cut to two shot of woman and servant. The old woman is in bed covered with an elaborate blanket. The servant stands, bored and stiff. The old woman is

animated and friendly, although it becomes clear that she is speaking to herself. Cut to extreme tight shot as the old woman shuffles a group of delapidated pictures. The first shows a young couple in the dress of the 1870's peering out of lattice work. The second is a posed photograph of children.

OLD WOMAN: Summer surprised us, coming over the
Starnbergersee
With a shower of rain; we stopped in the colonnade,
And went on in sunlight, into the Hofgarten,
And drank coffee, and talked for an hour.

Cut to clock as it chimes. For the moment the conversation is disrupted, although it is still possible to hear the sound of the words. Cut back to the old woman. She is laughing and coughing at the same time.

OLD WOMAN: (LAUGHING AND COUGHING) Bin gar keine Russin,
stamm' aus Litauen, echt deutsch.

The picture of the children in extreme close-up. It jiggles in front of our eyes.

OLD WOMAN: And when we were children, staying at the
archduke's,
My cousin's, he took me out on a sled;
And I was frightened, He said, Marie,
Marie, hold on tight. And down we went.
In the mountains, there you feel free.

Extreme tight of the old woman's wasted face. She sighs a long sigh, lifts her wrinkled hand to her face and rumples her eyes.

OLD WOMAN: (SIGHS) Now I read, much of the night, and go south in the winter.

SCENE 3: MUSIC: PIANO EXERCISES PAINFULLY EXECUTED.
SLIGHT ECHO.
SOUND: DISTANT RUMBLE OF TRAFFIC. TINNY SOUND
FROM RADIO IS IN BACKGROUND.

The camera moves over a demolished house. From time to time the camera "looks up" and the lens is flared by a searing sun in a cloudless sky. The clusters of bricks form odd shadows and gusts of wind toss up little clouds of dust. One whirlwind bearing dust moves across a level section of ground. The camera zooms to the whirlwind. The music creates a feeling of tension. Then there is complete silence.

SCENE 4: MUSIC: APPROPRIATE SEQUENCE FROM WAGNER'S
"TRISTAN UND ISOLDE".
SOUND: FROM SCRATCHY VICTROLA.

Tight of girl's face looking up. Her hair is tangled over the stripes of a mattress. She looks wan and strained. Tilt up to man who is looking down directly to her face. He does not want to speak, he wants to make love. She is desperately trying to make the interlude romantic. He is observing this decorum, but not very graciously.

YOUNG GIRL: "You gave me hyacinths first a year ago; They called me the hyacinth girl."

MAN: Yet when we came back, late, from the Hyacinth garden,
 Your arms full, and your hair wet, I could not
 Speak, and my eyes failed, I was NEITHER

Living nor dead, and I knew nothing,
Looking into the heart of light, the silence.

The last few words were choked out rather than spoken.
The two heads jerk together abruptly and roughly. Cut
back to the record player.

MUSIC: Oed' und leer das Meer. The music sweeps up to
a climax.

SCENE 5: MUSIC: ONE SUSTAINED NOTE ON A VIOLIN. IT
BEGINS QUIETLY AND BUILDS IN VOLUME.
SOUND: NATURAL SOUNDS.

Old, haggard woman with far too much make-up, and too
extravagantly dressed blows her nose in an extreme tight
shot. Then she sneezes roughly. Camera pulls back to
reveal woman at table with three dowagers, all very well
dressed. They look polite, intelligent, and very
wealthy. Cut to the haggard lady's hands as she expertly
manipulates a deck of cards. It is the Tarot deck with
its peculiar illustrations. The cards are dealt.

HAGGARD WOMAN: Here
Is your card, the drowned Phoenician Sailor,
(Those are pearls that were his eyes. Look!)
Here is Belladonna, the Lady of the Rocks,
The lady of situations.
Here is the man with three staves; and here the Wheel,
And here is the one-eyed merchant, and this card,
Which is blank, is something he carries on his back,
Which I am forbidden to see.

Tight shot of fortune teller's face. She looks very
troubled for a moment as she searches for the missing
card. There is an intercut of the other faces, also

troubled. They have a look of questioning.

HAGGARD WOMAN: I do not find
The Hanged Man.

She becomes very mysterious. Her face darkens.

HAGGARD WOMAN: Fear death by water.
I see crowds of people, walking round in a ring.

(A face, grey and bloated, appears for a brief glimpse.
It is framed in bubbles.)

There is a quick cut of a ring of people from the point
of view of a casket being lowered into a grave. The
forms of the people are dark against the sky. Cut to
ring in the mouth of a brass lion door-knocker. The
door opens. As women exit they block our view. Pan
to fortune teller.

HAGGARD WOMAN: Thank you. If you see dear Mrs. Equitone,
Tell her I bring the horoscope myself:
One must be so careful these days.

The door slams shut and is locked.

SCENE 6: MUSIC: STRING BASS WITH LONG, LOW PEDAL NOTE.
OVER THIS WE HEAR THE OCCASIONAL TAP OF A TYMPANI.
SOUND: THE NATURAL SOUNDS OF THE CITY, ALTHOUGH
THEY ARE CURIOUSLY DRAWN OUT.

Pan over the city. It is covered with a heavy morning
mist mingled with industrial fog. Cut of a gargoyle on
the cornice of a very high building. Cut to the grimace

on the face of the gargoyle. Look down to see the people on their way to work. The traffic, the people, all move lethargically. Cut to face of tower clock. It is nine o'clock. Heavy chimes begin to sound. At street level faces blurr past the camera in tight shots, moving in and out of the frame. In a tight shot from DIRECTLY overhead two men recognize each other. It is possible to hear their conversation. It is inane:

MAN 1: Oh, hello there.

MAN 2: Hello. I didn't recognize you at first. And how are you?

MAN 1: Quite well, thank you. And yourself?

MAN 2: Very good. You know, I haven't seen you since the war. Are you still with the same firm?

MAN 1: No, I moved on with the Bank of England.

MAN 2: Isn't that wonderful. Well, it's getting on. I had better get to the office. Trust we'll meet again. Goodbye.

MAN 1: Goodbye.

Over this conversation is superimposed a voice on echo chamber. The voice is theatrical and somewhat sinister.

VOICE: Stetson!

You who were with me in the ships at Mylae!
That corpse you planted last year in your garden,
Has it begun to sprout? Will it bloom this year?
Or has the sudden frost disturbed its bed?
Oh keep the Dog far hence, that's friend to men,
Or with his nails he'll dig it up again!

We cut to street level as both men separate. Cut to

each face in turn as they move apart. Their expressions are set, sad and dreary.

VOICE: You! hypocrite lecteur! - mon semblable - mon frere!

SCENE 7: MUSIC: POLITE DINNER ENSEMBLE. IT PLAYS A MECHANICAL LITTLE THEME IN A THIN MANNER.
SOUND: NATURAL SOUNDS IN THE ROOM. THE MEREST HINT OF THUNDER IS HEARD.

Profile of dark woman as she stares directly ahead. Her mascara is heavy. Her hair, combed down, is set with jewels. She holds a small mirror in her hand and she moves it slowly behind her to catch other aspects of her appearance. She puts the mirror down on the counter of a marble-topped vanity table. The fingers of the hand are heavy with rings. The hand is slender, beautiful, and white. It trembles slightly. Cut to extreme tight shot of a leering cupid, a figure on a candelabra. Tilt up to the candles themselves. The little flames move and cause a halo on the lens. Tight as the woman's hand wanders over the items on the vanity. Sometimes she picks up a lipstick, sometimes a perfume atomizer. After each addition she lifts the smaller mirror and examines the effect. She is not happy about the results. She raises tweezers to her face and plucks an eyebrow hair. For a moment her expression becomes a mask of pain. Heavy logs blaze in an open fireplace. The flickering light illuminates the porcelain framing of the fireplace

which displays a dolphin on the surface of a raging sea. The mantel is littered with well bound books, expensive porcelain figures, and -- just above the centre -- there is a setting, in water colours, of a young woman in flight from a frowning man. Other pictures on the wall are equally sentimental, equally stiff, equally lifeless. Shoot tights of staring faces within the paintings. On a heavy carpet we see highly polished shoes as a man descends the stairs.

Cut to woman as she pulls her brush through her hair. The static electricity causes the hair to stand out unnaturally. The shot is framed in such a way that we see the fireplace just beyond the woman. It looks, for a moment, as though her hair was luminous. The brush falls to the marble table with a crash. Cut to woman's face as she cringes, almost at the point of tears.

WOMAN: (HER VOICE IS DEMANDING. THERE IS NO TRACE OF WARMTH OR TENDERNESS) My nerves are bad tonight. Yes, bad, Stay with me. Speak to me.

(SHE SWINGS AROUND IN HER CHAIR. FOR THE FIRST TIME WE SEE THE MAN SHE IS ADDRESSING. HE IS DARKLY HANDSOME. BUT HE TOO IS PALE. HE LIGHTS A CIGARETTE CASUALLY WITH A HEAVY GOLD TABLE LIGHTER)

Why do you never speak. Speak.
What are you thinking of? What thinking? What?
I never know what you are thinking. Think.

MAN: (HE BLOWS OUT A SCREEN OF SMOKE AS HE MOVES TO THE

FIREPLACE. HIS VOICE IS COMPLETELY COLD. HE DOES NOT DESIRE TO REASSURE HER.)

I think we are in rats' alley
Where the dead men lost their bones.

The woman resumes the combing of her hair. An extreme tight of her eyes shows an unreasoning hysteria and alarm.

WOMAN: What is that noise?

MAN: (WITHOUT LOOKING UP. HE HAS BEEN THROUGH THIS BEFORE) The wind under the door.

WOMAN: (TURNING SLOWLY) What is that noise now? What is the wind doing?

MAN: (DISGUSTED. THE CAMERA MOVES FROM HIS FACE TO THE ASH TRAY WHERE HE CRUSHES HIS CIGARETTE)
Nothing again nothing.

The woman jumps to her feet in ferocious anger. She moves towards him as she speaks. Her voice is controlled but steely cold.

WOMAN: Do you know nothing? Do you see nothing? Do you remember nothing?

MAN: (UNMOVED. HE PAUSES FOR A MOMENT, PLACES HIS FINGERS TO HIS LIPS, AND THEN SMILES MEANLY)
I remember (PAUSE)
Those are pearls that were his eyes.

As these last words are spoken several quick cuts identify this woman as a member of the fortune telling group. Heretofore, she had not been recognised. Now it is clear. The man moves away from her and lounges in an upholstered chair. He leans over to a heavy radio. He moves the dial which disrupts the "polite dinner music".

Another station is aired. The music is jaunty.

The woman moves after him. She is attempting to shake him into some form of reaction.

WOMAN: (SCREAMS) Are you alive, or not? Is there nothing in your head?

The man (CLOSE UP OF HAND) merely turns up the volume control of the radio as a vocal group sings out:
O O O O that Shakespheerian Rag --
It's so elegant
So intelligent

Tight shot of radio as woman shoves it to the ground.

The music stops abruptly. The woman is completely distraught. She is openly sobbing. The running mascara has disfigured her face, the tidy hair is tousled, and her body -- earlier straight and controlled -- is bent.

WOMAN: What shall I do now? What shall I do?
(CUT TO TIGHT OF FACE) I shall rush out as I am, and walk the street with my hair down, so. (SHE MOVES BACK TO HER DRESSING TABLE CHAIR AND SLUMPS DOWN. THE THREAT IS OVER) What shall we do tomorrow?
What shall we ever do?

Cut back to husband. He is unconcerned, or at least he is used to this sort of display. He lights another cigarette. He itemizes the "things to be done" on his fingers with grim humour. Then he places his hand to his face. His features become incredibly sad.

MAN: The hot water at ten,
And if it rains, a closed car at four,

And we shall play a game of chess,
Pressing lidless eyes and waiting for a knock upon the
door.

SCENE 8: MUSIC: OUT OF TUNE PIANO PLAYING ENGLISH MUSIC
HALL SELECTIONS. FROM TIME TO TIME A GROUP OF
LOUD VOICES JOINS IN A CHORUS.
SOUNDS: NATURAL SOUNDS OF A PUB.

Rain falls on a deserted city street. It is late evening.
The lights of traffic can be seen in the distance. The
sounds of the pub are muted. Rain drops run down the
stained glass of the pub window. At this vantage point
the voices are clearer. Cut to hands on the piano.
Quick cuts of faces as they sing. Cut to corner of the
pub where a brashly dressed woman in her late twenties
is talking to two equally brash friends. Cut to tight
of speaker. She has a heavy London accent, and her face
is contorted as she emphasizes her statements. Every
word she utters is emphatic.

WOMAN: When Lil's husband got demobbed, I said ---
I didn't mince my words, I said to her myself,

Out of the background comes a heavy masculine voice.
With each repetition it becomes more insistent and
forceful.

VOICE: HURRY UP PLEASE IT'S TIME

WOMAN: Now Albert's coming back, make yourself a bit
smart.
He'll want to know what you done with that money he
gave you

To get yourself some teeth. He did, I was there.
 You have them all out, Lil, and get a nice set,
 He said, I swear, I can't bear to look at you.
 And no more can't I, I said, and think of poor Albert,
 He's been in the army four years, he wants a good time,
 And if you don't give it him, there's others will, I said.

In the statements that indicate Albert's wife's comments we actually see her. She is in what was called in Britain, a Single-end, a kitchen-living room. She is, as she is described in the poem, toothless. Her hair is wrapped in a turban. Nevertheless, she is still fairly pretty. Part of her beauty derives from a certain vulnerability. We never actually hear Albert's wife. The voice throughout is the voice of the snarky, brash young woman in the pub.

Albert's wife turns quickly from the dishes to face pub woman.

WOMAN: Oh is there, she said, and give me a straight look.

VOICE: HURRY UP PLEASE IT'S TIME

WOMAN: (Full shot of her face. When we see the pub woman she is always in the PRESENT, in the pub.) If you don't like it you can get on with it, I said. Others can pick and choose if you can't. But if Albert makes off, it won't be for lack of telling. You ought to be ashamed, I said, to look so antique.
 (And her only thirty-one)

(TIGHT OF ALBERT'S WIFE. ONCE AGAIN SHE MOUTHS IN SILENCE THE WORDS OF THE PUB WOMAN. SHE IS UNABLE TO RETALIATE AGAINST THE PUB WOMAN. SHE IS BEGINNING TO BACK DOWN.)

I can't help it, she said, pulling a long face,
It's them pills I took, to bring it off, she said.

(CUT TO TIGHT OF PUB WOMAN IN PUB AND THE REACTION OF
HER LISTENERS)

(She's had five already, and nearly died of young George.)

(CUT TO TIGHT OF ALBERT'S WIFE AS SHE MOUTHS THE PUB
WOMAN'S WORDS ONCE AGAIN. SHE MOVES TOWARDS A CHAIR,
TURNS, AND SLUMPS DOWN.)

The Chemist said it would be all right, but I've never
been the same.

(TIGHT OF PUB LADY AS SHE SNEERS) You are a proper fool,
I said.
Well, if Albert won't leave you alone, there it is, I said,
What you get married for it you don't want children?

VOICE: HURRY UP PLEASE IT'S TIME
HURRY UP PLEASE IT'S TIME

(PUB LADY LIFTS MUG OF BEER TO HER FACE AND DRAINS IT.
HER FACE, SHOT THROUGH THE BOTTOM OF THE MUG, IS
DISTORTED AND UGLY. ZOOM INTO A TIGHT SHOT OF THIS
IMAGE.)

The pub from outside. The figures leaving the pub are
black against the lights of the stained glass pub windows.
The shapes move to the right and to the left. The street
is black and shiny. A rumble of thunder sounds.

VOICES: Goonight Bill. Goonight Lou. Goonight May.
Goodnight.

Ta ta. Goonight. Goonight.

One group, after raucus laughter, starts to sing "Goodnight Ladies".

VOICES: Good night, ladies, (the voices put on a feigned politeness) good night, sweet ladies, good night, good night.

Street shot from top of building on opposite side of the street as the crowds of people disappear into the darkness.

SCENE 9: SOUND: LOW MOAN OF WIND. OCCASIONAL SOUND OF SPARROWS.

Follow shot of leaf as it falls to a wet bank of a river. Dissolve to another group of leaves as they tumble from almost completely bare trees. The wind catches the leaves and they flutter off to camera right. Dissolve and continue to pan right past trees that are black and bare against a cloudy sky. Cut to empty park bench. Cut to deserted row boat. Lying on the bank, it is filled with clear rainwater. A leaf falls, touches the water in the boat and is blown smoothly across the surface to join a cluster of matted leaves.

A stone plunks into the river near the shore. Ripples form and spread outward. In a reflection, hazy and disturbed, three women in Elizabethan court dress move through a tangle of branches.

MUSIC: INTRODUCE, IN ASSOCIATION WITH THIS IMAGE,
OF A VIRGINAL.

SOUND: RUSTLE OF BRANCHES AND THE LIGHT LAUGHTER
OF YOUNG WOMEN.

The image slowly disappears. Then a sauce bottle bobs past in the water. Cut abruptly to black trees. Pan and dissolve to huge, black gas house and industrial stacks. Dissolve to the peculiar multi-colour effect of gasoline on the surface of moving water. Tilt up as a sleek rat picks its way stealthily over newspapers and tins lodged beside the roots of a rotted tree. A black, knotted line dips into the water causing smooth rings to move away from the point of contact. Cut back to the rat as it topples a tin in its search for food. Cut back to extreme tight of the line as the knots move upward. A cut away to cars moving over a bridge with the lights turned on. A sound of honking is heard in the distance. The rat, in a tight shot, looks up quickly at the camera. The line moves out of the water, absolutely empty. The line waves back and forth like a pendulum. The water droplets fall. Dissolve to very high shot of streams of traffic at dusk. A whistling of "The Moon Shines Tonight" is heard. It is slow and joyless.

SCENE 10: SOUND: NIGHTINGALE. AS SOON AS IT IS HEARD
IT IS SPEEDED UP TO A SCREAM.

We see an office door. There is movement behind the mottled glass. Suddenly the door bursts open. A young woman, at the point of tears, is pursued by a middle-aged man in a

crumpled business suit. As they move towards the camera they argue.

GIRL: Please leave me alone!

MAN: (WITH SLIGHT FRENCH ACCENT) This is ridiculous.

GIRL: I warn you . . .

MAN: Surely there is nothing wrong in a friendly meal and a friendly chat . . . is there?

They blunder past the camera and down a narrow, dark staircase. The argument is continued as they descend.

SCENE 11:

Tight shot of the face of an effeminate looking man as he examines his bi-focals. He cleans his glasses with a dish towel and shuffles, in loose slippers, towards a window. He separates the lace curtains, opens the window, places a pillow on the ledge, and leans out. We see him as he leans out from street level. His home is in a four-storied tenement building. As he watches men and women enter the street, children place a game on the sidewalk, and a coal cart lumbers through. The man pulls his head inside the window, looks around the corner. He watches her with great interest. She enters a tenement on the opposite side of the street. The man moves inside his room, takes away the pillow, closes the window and moves to a small gas range where a whistling kettle is steaming. He puts the boiling water in a tea pot. His hands are puffy and white. There is a sense of urgency

as he pours a cup of tea, then he shuffles back to the window and watches across the street. Zoom to a young woman's window. The young woman moves to the window where a sink is located and uninterestedly places dirty dishes in a basin. Cut to interior of her room as she lights the gas range. She opens a cupboard and lays out foodtins. At the window she rearranges underwear in the sill, moving them into the sunlight. On the chair, untidily arranged, are the clothes worn on the previous day.

Cut to the effeminate man at the window. He puts the drained tea cup down. Lifts it again and glances at the design of the tea leaves. The cup is placed on a little table beside a bowlful of flowers, and the curtains are eased aside. Cut to effeminate man's face. He smiles, and then wipes his mouth. In the street a young man has arrived at the entrance of the girl's "house". He disappears from view. Cut to effeminate man as he lights a cigarette and draws on it energetically. He looks expectant, nervous, tense. Once again a long, slow zoom to the window as we see man and woman in room. The couple acts out a pantomime. The young man comes up behind the girl, grips her by the shoulders and gives her a rough kiss on the neck. She turns, looks at him, and then reaches to pull down the fringed blind.

The effeminate man is obviously disappointed. He turns

into the room, picks up a book, and lies on the sofa. Suddenly he throws the book aside. Cut to his eyes. He stares upward, grimacing. Matched dissolve to the girl's face as she lies on the divan. The young man kisses her on the forehead and pushes himself upward. Cut to tight of the young man's face. He looks uncomfortable. Cut to effeminate man, prone. He closes his eyes. A tear runs down the side of his face. Cut to young man. He mouths, in silence, a goodbye, opens the door, and vanishes into a dark hallway.

The young woman rises from the divan, looks in the mirror, sighs a long sigh, smooths her ruffled hair, buttons her dress, and -- walking to the gramophone -- chooses a record. A tight of her face reveals some irritation. The music, "Roses of Picardy", whines up to the proper speed. She slumps down on a chair, staring. The recording hits a locked groove, but she doesn't notice.

SCENE 12: MUSIC: THE MUSIC OF THE PREVIOUS SCENE "THE LOCKED GROOVE" IS CARRIED OVER AND HELD FOR A FEW SECONDS.
SOUND: THE LAPPING OF WATER.

We see the banks of the Thames from a barge. The shape of the barge, from time to time, forms the foreground of the shot. The bank is, of course, covered by clusters of untidy buildings. Little docks shoot out into the water and cast shadows on the slow rise and fall of the smoothly heaving water. The water itself looks black and heavy,

almost like tar. From a river-side pub pleasant lilting music is heard. There is a chorus of voices. Then the form of a spired church blocks the skyline and the music fades off to be replaced by a throbbing organ note. Black barges heave in the wash of the river. In the half-light we can see debris clustering around a floating railway tie. Organ note increases in volume.

Suddenly there is the flash of lens flare. Bright sunlight reflects on the gold ornamentation of a slender boat as it moves swiftly through clear, blue water. Above, trees heavy with leaves toss in the breeze. A series of oars lift and fall in time to the music of a lute. Voices tinkle in the background. The wash caused by the craft, never fully seen, ripples along a green shore. Startled deer bound through the shaded forest, and thousands of birds set up a cry of life. Rich toned bells begin to sound, and others, in answer, peal farther downstream. Blue and white pennants flutter against the sky. A slender hand reaches down past the gilded edge of the craft and touches the clear water. Above the trees, while towers glide past, laughter mingles with the chimes.

SCENE 13: SOUND: NOISES OF THE STREET. CHILDREN SKIPPING AND CHANTING FORM A RHYTHMIC BACKGROUND.

A woman in a smart coat, trimmed with fur walks past

tenement houses. We recognize her as one of the fortune teller's clients. She wears the same clothes that were worn in that scene. She passes children who are skipping. Her voice is heard behind the action.

WOMAN: (IN THE SAME BEAT AS THE CHILDS' SKIPPING) Trams and dusty trees.
Highbury bore me. (CUT TO TIGHT OF HER FACE)
Richmond and Kew undid me.

The rhythm of the skipping rope continues but we now see a canoe from the side. Only knees suggest the presence of a woman. But a young man is lowering himself forward and the canoe is rocking awkwardly.

WOMAN: By Richmond I raised my knees
Supine on the floor of a narrow canoe.

The canoe is viewed from directly overhead. It rotates, almost like a compass needle.

WOMAN: My feet are at Moorgate, and my heart
Under my feet.

Extreme tight shot of pallid, but handsome young man as he cries. He is speaking but his words are echoed out of existence. He is very sorry for himself.

WOMAN: After the event
He wept. He promised 'a new start'.

Zoom into closeup of younger version of the spokeswoman. Come to rest on her eyes. She stares without blinking.

WOMAN: I made no comment. What should I resent?

The well-dressed woman walks across a smooth stretch of sand. Only the sea is behind her. The sound of skipping has been replaced by the sound of waves.

WOMAN: On Margate Sands.
I can connect
Nothing with nothing.

She stops and looks at a boisterous family of working-class people as they lope along sand looking for a suitable picnic area. They shout, move clumsily, and jostle one another. The mother is fat, the father is skin and bone, the children are lanky, and all are incredibly white. The well-dressed woman's gaze singles out the daughter. She is laughing. When the young girl realizes she is being watched she returns the stare, becomes serious, and then ignores her observer. Cut to tight of well-dressed woman.

WOMAN: The broken fingernails of dirty hands.
My people humble people who expect
Nothing.

The well-dressed woman walks to a place where children have built an elaborate sand castle. The young people are standing in an excited group watching the onslaught of the waves. She stops to watch. In a series of tight shots we see the demolition of the castle by the surging

waters. The waves seem almost angry. Sand towers fall, walls crumble and the waves smooth out even the mounds. The camera pans to notice that the waves have reached and surrounded the well-dressed woman's patent leather shoes. She makes no move to escape the surging water. The light reflects in the water and gleams and dazzles, eventually obscuring the scene by great flashes of light.

SCENE 14: MUSIC: SUGGESTS DEPTHS OF THE SEA.
SOUND: CLANGING OF BUOY WARNING BELL. AS WE
GO UNDERWATER IT BECOMES MUFFLED.

Dissolve to buoy on heaving sea, also suffused with light. It rocks to and fro somberly. Dissolve to grey mass of bubbles and the clanking sound as though beneath the swell. A face, grey and bloated, passes the camera. The hair dances in the current and the body rotates like a stiff marionette. He spins faster and faster, while slowly moving away from the camera until he disappears in a flurry of bubbles.

SCENE 15: MUSIC: DISSONANT AND RUSHING
SOUND: REALISTIC, ASSOCIATED WITH THE ACTION

A firebrand flares full screen. Rough, shadowed faces move past camera from right to left. Firebrand lights scene as sandled feet crowd around a barefooted man. All the feet move to camera right. The camera comes to rest as the sound of the movement diminishes. Bare feet stumble repeatedly as though bearing a great weight.

There is a tremendous noise of jeering, laughter, crying, angry shouts, and wailing mixed with ponderous music that accompanies each painful step. Cut to faces and hands on a mallet as men are intent on hammering. The mallet rises and falls, rises and falls. A great trunk of wood slips into a hole and is heaved erect. Cut to mountains against the sky. There is a rumble of thunder. Cut to face of dead Christ. The features are distorted with pain to the point of ugliness.

Three women look upward in disbelief. Match dissolve from the youngest to the eldest. The faces are alike and the impression created is one of aging.

SCENE 16: MUSIC: ONE LONG PEDAL NOTE THROUGHOUT
COMBINED WITH A MUSICAL EFFECT THAT SOUNDS
LIKE A HEART BEAT.
SOUNDS: REALISTIC, ASSOCIATED WITH THE
ACTION.

Dissolve to sandled feet of thin old man. He has a desperate look to him as though he were searching. He moves over rough, dusty terrain. The wind tosses up clouds of dust. He is struggling up an incline. Cut to his face. Cut to the face of the dead Christ. He pauses to rest. The stones cut and press into his hands. He desperately wants to stop, but he can not. He gets up and begins to walk once again. Thunder attracts his attention at the top of the mountain and he is enveloped in a cloud of dust that whips and tears at his body. Ahead of him he sees a group of people wrapped in black

cloaks. He walks towards them, his hand is stretched outward. He attempts to speak but no sound is heard. Tight of the faces of the people. The faces are contorted, and they reject him. The old man staggers towards a ruined mud hut. The door is sealed so he heaves his body against it. As the door gives he wraps his fingers inside the opening. Then the door is sealed again by pressure from within and his fingers are crushed. Quick cut of mallet rising and falling. Cut to hands in door. The old man writhes in pain. His mouth opens, but no sound is uttered. He manages to pull his hand free. It is dusty and bloody.

Shot of gully. From the top of the frame the old man stumbles into the cleavage in the earth and lies still nursing his hand. He sees water issuing from the ground. Water runs over rocks. He stares around at huge black pine trees and at the noise of thousands of birds. The sound of the water becomes louder and louder. The old man splashes through the water in joy. He reaches and brings the water close to his mouth. Cut to sand as it trickles through his fingers. Cut as he looks wildly behind him. Up the hill for a great distance there is the crazy pattern of his footsteps in the sand. He falls, face down, to the ground. Tight shot of his face as he moans.

Suddenly the old man stops. On the ridge of the hill he is climbing there are two figures cloaked in white. He waves, hopelessly. To his delight the two figures, with exactly the same gesture, wave back.

Tilt up from sandled feet of young man and old man. The stranger in the white cloak has his arms around the older traveller. Tight of old man.

OLD MAN: Who is the third who walks always beside you?
(HE IS RAVING) When I count, there are only you and I together
But when I look ahead up the white road
There is always another one walking beside you
Gliding wrapped in a brown mantle, hooded
I do not know whether a man or a woman
-- But who is that on the other side of you?

They arrive at the top of the hill. A droaning sound fills the air.

OLD MAN: (LOOKING UPWARD, AFRAID) What is that sound high in the air?

STRANGER: (SLOWLY AND SADLY) Murmur of maternal lamentation.

OLD MAN: (LOOKING OUT OVER A VALLEY. HIS EYES ARE STRANGE AS THOUGH HE WERE IN A TRANCE.)

Who are those hooded hordes swarming
Over endless plains, stumbling in cracked earth
Ringed by the flat horizon only?
(MOVE TO HIS FACE) What is the city over the mountains
Cracks and reforms and bursts in the violet air
Falling towers . . .

STRANGER: (IN A SIGH) Jerusalem Athens Alexandria
(UNDER HIS BREATH. LOOKING DOWN.) Vienna,
London.

OLD MAN: (WITH DISBELIEF) Unreal . . .

SCENE 17: MUSIC: RUSTLING SOUND CREATED BY VIOLINS
RUBBED AGAINST DAMPENED STRINGS.

An old, crouched woman with raven black hair pulls the strands out tight and wraps them around her head. Her gown is of yellowed lace. Cut directly from woman to the gleaming face of a black bat. Wide shot of a flutter of leathern wings against decayed rafters. Move in as bats crawl down a rough stone wall. Cut to face of bat as it screams. The face is now upside down. Cut to upside down towers. The hours of ten is chimed out slowly. Move through a stone tunnel where the bell sound resounds and has a thin metallic echo.

As the bell continues to ring the camera cuts to mountains against a blue night sky. Clouds move across the moon. The grass on a hillock waves in the breeze. Dissolve to ornate tombstones as they lean at contrary angles.

SOUND: A DOOR MOVES ON ITS HINGES AND SLAMS
WITH AN IRREGULAR BEAT.

Begin tilt up of rich stained glass window. The form suggests the figure of Christ, but the place where the face should be is smashed and broken. Other windows show jagged pieces of glass in the window frame. Dolly down chapel aisle where debris litters the floor, and blank pages flutter and turn in the wafts of wind. Cut outside

to trees against sky as they toss in the turbulent air. Beyond the trees the clouds roll and fold. Quick cuts of unkempt graves where the earth has sunken. Toppled stones lie smothered in the grass. With a creaking rusty sound the cockerel on the weather vane is tossed back and forth almost as though agitated. The music and the creaking combine to suggest the cry of a cockerel, but it is eerie, drawn out, and mournful. There is a flash of lightning behind the tombstones. The cock whirrrrs around almost gaily and rain begins to fall. Black clouds tumble over mountains. Tight shot of leaves as they are struck by rain. Water droplets hit the flow of a river and then begin to lash the water. The thunder roars out. Lightning illuminates the OLD MAN from

SCENE 16. He falls on his knees, looks upward, while the dashing rain covers his face. Thunder and blackness. The lightning illuminates, briefly, a spider as it moves across the top of a memorial stone. The face of the stone is seamed by running, trickling rainwater. Thunder and blackness. A key is inserted in a lock. The woman from SCENE 7 turns hopefully towards the door as she hears the sound. The door opens, slowly. Her face contorts into a smile, her body relaxes. Then the door closes once again without revealing the visitor. With the closing of the door the smile fades on the woman's face.

Move in on day-time shot of woman from SCENE 13 with the water lapping around her feet. Her hair tosses in the wind. Waves tumble over one another. Tight as she watches out to sea. In the distance a small sail boat skuds along in the wind. It turns, and leaps and surges through the water. There is no visible helmsman. Cut to her eyes. There is real joy in her face.

SCENE 18: MUSIC: VIBRATES TO GIVE THE IMPRESSION OF UNBEARABLE HEAT.
SOUND: DULL, HEAVY ROAR OF THE SEA.

The camera moves rapidly over sandy, rocky plain where the dust is whipped up and the sun blazes, and the rocks cast long black shadows. Away in the distance there is a solitary figure, sitting. The camera, gradually picking up speed, moves towards him.

As we approach the camera slows and becomes hesitant. From behind we can hear him whistling in a minor key, "London Bridge is Falling Down". He looks up to see swallows whirring in the sky. Cut to his face. It is sad. His hair is smoothly combed, and he wears a dinner jacket. He draws his line in -- it is empty -- and casts it out. He draws it in, he casts it out. The camera pulls back from him, alone on the beach as he continues this fruitless action again and again. Eventually he is only a point on the horizon between a gleaming sea and a parched land. Fade to black.

The End

The choices have been exercised, the available options explored, and an approach to the adaptation of a literary work to a visual form has been developed. It exists, at this stage, as a potential film-for-television, and it can be criticized on a number of levels: philosophical, conceptual, and in terms of imagery. If, however, it is a successful adaptation it will exploit the visual medium to its fullest while retaining a link of essential meaning with the original form. But it must be put to another test. Does the adaptation generate interest? Does it, itself, have a structure which is at once significant and entertaining? This is the crux of the process of adaptation.

In an evaluation of the adaptations examined in the course of this thesis it is possible to apply this critical idea to arrive at some qualitative estimation of the success of the different approaches. The Loneliness of the Long Distance Runner stands as an interesting film, but one that has violated the essential meaning of the original short story. Dr. Jekyll and Mr. Hyde can not even pretend to be an adaptation since it transformed both the meaning and the substance of Stevenson's macabre tale. Pale Horse, Pale Rider, admirable in many ways, would have to be designated a failed adaptation because it committed the error of

sacrificing the teleplay to the novel in an over-zealous enthusiasm for literal accuracy.

Only Jules and Jim and Lady Windermere's Fan could be termed successful adaptations. They preserved the spirit, sacrificed something of the letter, and emerged as interesting visual presentations.

The measure of success lies in allowing the medium to express visually many of the things that the writer was unable to say in concrete form. The best adaptations will proceed from the pen of the adaptor who knows the visual vocabulary of his medium well enough to supplant, at every reasonable opportunity, words with pictures.

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