

ANNCR: 1 Scene-a room in semi-darkness. At a table sits a man-tall,
 2 gaunt, his heavy face lit occasionally by a random beam of
 3 light reflecting off the polished barrel of a revolver. This
 4 is Paul Martin; as the revolver twists in his nervous
 5 fingers, the thoughts in his mind twist and turn ... twist
 6 and turn....

PAUL: 7 IN A "STREAM-OF-CONSCIOUSNESS" SEMI-MONOTONE ... gun in my
 8 hand gun in my hand in all my life I never had a gun in my
 9 hand smooth gun hard gun cold gun in my hand bullet won't be
 10 cold warm bullet hot bullet burning hot hot as the blood-no,
 11 can't think of that lift the muzzle of the gun up hole as
 12 black as where I'm going turn the muzzle up and press the
 13 trigger trigger cold against my finger cold as death but
 14 life is colder-rhythm to that-poet dies with final rhythm
 15 poet dies who never wrote a poem-headline for the tabloids-
 16 Poet Dies with Final Rhythm.

VOICE: 17 IN DISTANT BACKGROUND; IT HAS A THIN, RASPING QUALITY
 18 Ugliest Man in the World a Suicide!

PAUL: 19 FIRMLY-SPACING WORDS AS IF TO DRIVE THE PREVIOUS THOUGHT
 20 OUT Poet-Dies-with-Final-Rhythm!

VOICE: 21 IN CLOSE Ugliest Man in the World a Suicide!

PAUL: 22 LOUDER, IN ANGUISH Poet Dies in Final Rhythm!

VOICE: 23 IN CLOSE-SHOUTING Ugliest Man in the World a Suicide!
 24 REPEATS AGAIN SIMULTANEOUSLY WITH

PAUL: 25 IN TIME WITH ABOVE SHOUTING AS IF TO DROWN IT OUT
 26 Poet Dies in Final Rhythm!

VOICE: 27 Ugliest Man in the World a Suicide!

PAUL: 1 No, no, stop! Stop!

2 VOICE STOPS KNIFE-CLEAN.

PAUL: 3 DOWN-IN AGONY Ugliest Man in the World! All right, I'll
4 think the thing for the last time tear the words around
5 in my head over and over the way they've torn for thirty
6 years! Ugliest Man in the World. Ugliest Man in the
7 World. Ugliest Man in the World! Press the trigger and
8 stop it press the trigger! No, no, I can't! Got to wait!
9 Wait for what? For nothing! Nothing if I press the
10 trigger nothing if I wait! Press the trigger... NO!

11 PAUSE

12 My chance ... yes my chance to think ... think it all out
13 clearly for the first time in my life ... how it started
14 why it's ending *this* way ... think it all out clearly
15 from the very start ... *then* press the trigger-

MOTHER: 16 School today, Paul.

PAUL: 17 There's a start-first day of school-how old was I-nine or
18 ten-she kept me home away from others-I didn't know why
19 until that day she said:

MOTHER: 20 WITH A NOTE OF REGRET IN HER VOICE School today, Paul.

PAUL: 21 I said:

BOY: 22 PAUL AS A BOY OF ABOUT TEN, A BRIGHT-VOICED LAD
23 All right, Mother!

PAUL: 24 Before the teacher could answer Mother hurried out of the
25 room and left me there. The teacher's eyes were on me-
26 small eyes, worried eyes, thin mouth opened-turned to the
27 faces lifting below her-

TEACHER: 1 FADING IN FAST WITH SLIGHT ECHO Your attention, children!
2 I-I want you to meet a new classmate. His name is ...
3 uh ...

BOY: 4 Paul Martin!

PAUL: 5 For a moment not a sound-row on row of children looking
6 up at me, staring up at me, gaping up at me.... And
7 then...

SOUND: 8 SOUND OF A SINGLE CHILD'S LAUGHTER BEGINNING IN DISTANT
9 BACKGROUND, PAINTING THE PICTURE OF ONE OF THE SCHOOL
10 CHILDREN IN THE ROOM INVOLUNTARILY BURSTING INTO LAUGHTER
11 AT THE SIGHT OF THE NEW CLASSMATE'S FACE.

PAUL: 12 One of them started laughing!

SOUND: 13 SOUND OF ANOTHER CHILD'S LAUGH JOINING THE FIRST-ONE BY ONE
14 OTHER CHILDREN JOIN IN UNTIL THE ROOM RINGS WITH DERISIVE
15 SHRILL LAUGHTER OF CHILDREN.

PAUL: 16 THROUGH THE LAUGHTER, DAZEDLY Another laughing-another-and
17 another! Laughing, laughing, I stood there a little boy
18 looking down at their twisting mouths my ears filled with
19 the sound of them! Making fun of me I knew that, but *why?*
20 *Why?*

SOUND: 21 LAUGHTER STOPS KNIFE-CLEAN.
22

CHILD'S
VOICE: 23 WHISPERING DERISIVELY Ugliest boy in the world!

PAUL: 24 DOWN Ugliest boy in the world ... that's why you kept me
25 away from children, Mother, kept me away until you didn't
26 dare to any longer. AGONIZEDLY Oh, Mother, Mother, before
27 you let others see me why didn't you close your hands

1 around my neck, put a knife in my heart, drown me, bury
2 me, put me away where eyes couldn't see me ...

SOUND: 3 SOUND OF SMALL BOY CRYING HEARTBROKENLY, CONTINUING BEHIND:

PAUL: 4 But you didn't, so this was my boyhood-tears, tears
5 without end-a boyhood of tears, a boyhood of tears....

SOUND: 6 SOUND OF CRYING OF SMALL BOY'S VOICE FADING OUT, THEN:

PAUL: 7 Took me out of school-kept me away from all the others-what
8 good was it? I knew, I knew!

VOICE: 9 WHISPERING There wasn't a mirror in the house!

PAUL: 10 There wasn't a mirror in the house!

MINISTER: 11 FADING IN FAST We have committed your beloved to the keeping
12 of the mother earth which bears us all. Cherish the memory
13 of her words and deeds and character. FADING Good night, my
14 boy ...

PAUL: 15 Alone ... so quiet in the house ... I sat down.... So
16 quiet...

SOUND: 17 SOUND OF TICKING OF CLOCK, CONTINUING BEHIND:

PAUL: 18 And then suddenly as if the clock were talking to me-yes, I
19 Remember ... IN TIME TO TICK-TOCK OF CLOCK Look-at-your-
20 self, look-at-your-self! Look-at-Yes!

SOUND: 21 SOUND OF TICK-TOCK STOPS KNIFE-CLEAN.

PAUL: 22 Look at myself! That's what I'd do! Never had looked at
23 myself-never had seen what I looked like-I hadn't dared, I
24 hadn't wanted to but now I had to know-had to, had to! A
25 mirror-had to find a mirror-surely Mother had kept one
26 mirror somewhere!

SOUND: 27 SOUND OF OPENING OF DRAWERS AND SHUFFLING THROUGH

1 MISCELLANEOUS OBJECTS

PAUL: 2 Drawer after drawer ... a mirror, surely there was a mirror.
3 Mother gone, I was alone, a life to make, my face perhaps it
4 wasn't...

SOUND: 5 SOUND OF DRAWERS STOPS WITH:

PAUL: 6 A mirror-yes-there was one wrapped and hidden where she
7 thought I'd never find it! Tore the paper off!

SOUND: 8 SOUND OF TEARING PAPER.

PAUL: 9 I kept my eyes shut until the glass was clear-and then I
10 looked! CRIES OUT IN MINGLED HORROR AND ANGUISH. Ahh!

SOUND: 11 SOUND OF CRASH OF GLASS, PAINTING PICTURE OF HIS FLINGING
12 THE MIRROR TO THE FLOOR.

PAUL: 13 LOW My face ... can I bear the memory of my face? Can I
14 think of it even now gun in hand? Yes, I will, I will!
15 What did I see-what is my face ... HIS VOICE NOW BECOMES
16 STRAINED AND TIGHT WITH REPRESSED ANGUISH. A brow? No
17 brow! A thing that sloped away sharply-quickly-like a
18 peaked roof half fallen in! Nose? A thick wad of ugly
19 flesh protruding out between two close-set eyes! My eyes-
20 my eyes-Mother of God, my eyes! Two tiny red-rimmed green-
21 flecked globes that stood far out beyond the lids and
22 twinkled like a fat round pig's! My eyes! *That* was why
23 they laughed at me! My eyes!

VOICE: 24 DERISIVELY IN CLOSE Ugliest Man in the World!

PAUL: 25 Yes ... I was that.... No longer boy-ugliest *man* in the
26 world.... Not even tears could help me now ...

SOUND: 27 SOUNDS OF BUSY STREET CONTINUING IN DISTANT BACKGROUND.

PAUL: 1 The world outside-at last I had to go out into it-make a
2 living-get a job.

SOUND: 3 STREET SOUNDS RISE, THEN CONTINUE BEHIND:

VOICE: 4 Job? You want a job?

PAUL: 5 Job. ...

VOICE: 6 Work for me? Hah!

PAUL: 7 MORE HOPELESSLY job ...

VOICE: 8 Say, ya think I'm runnin' a circus side-show?

PAUL: 9 Job.

VOICES: 10 VOICES IN ALTERNATION WITH INCREASING TEMPO : Get out! ...
11 Circus side-show! ... Get out! ... Circus side-show! ...
12 Get out! ... Circus side-show! Side-show! Side-show!
13 IN CLOSE Side-show!

SOUND: 14 SOUND OF CIRCUS-CALLIOPE, CROWDS, ETC., PAINTING A PICTURE
15 OF A CIRCUS LOT. WE HEAR THE SPIEL OF A BARKER FAR BACK.
16 ALL THIS FADES IN BACKGROUND AND CONTINUES BEHIND

BARKER: 17 IN BACKGROUND Step up, ladies and gents, step up! The one
18 and only... ETC., AD LIB.

PAUL: 19 IN A WAY THAT BELIES HIS WORDS Wasn't bad there ...no...

BARKER: 20 FADING IN FAST ... that's what I said, come on, ladies and
21 gents, that's what I said, the Ugliest Man in the World! At
22 only a dime! The very small part of a dollar! (*Fading*)
23 Something to talk about, something to tell your children and
24 your grandchildren when you get home-you saw the Ugliest Man
25 in the World! That's it, step closer, closer, closer....
26 HIS VOICE FADES AND CONTINUES BEHIND:

PAUL: 27 SLOWLY Didn't mind ... after a while. ... Faces looking up

1 at me again - staring, whispering, getting their dime's
2 worth - spieler talking-faces staring-whispers-snickers-
3 didn't mind, why should I? I could get away from them! Yes,
4 stand there in the noise and laughter - and leave them far
5 behind! Leave the smell of them and the noise of them and
6 the twisting faces of them. Shut my eyes and leave them!
7 Quickly! Quickly!

SOUND: 8 ALL THE SOUND OF THE CIRCUS AND THE BARKER'S SPIEL FADES OUT
9 AS WE HEAR MUSIC FADING IN, MUSIC PAINTING A PICTURE OF
10 GREEN SUN-DRENCHED FIELDS WITH CLOUDS DRIFTING LAZILY
11 OVERHEAD.

PAUL: 12 SLOWLY, REMINISCENT HAPPINESS IN HIS VOICE I'd be in a
13 field, sun-drenched - face to the sky, the warm sun touching
14 me, soft grass cushioning me, my arm outstretched-all around
15 me such peace and loveliness. ... I'd lie there so happy ...
16 and then a breeze touching my face ... and a small white
17 cloud in the sky ... then another -
18 WONDER IN HIS VOICE and all at once the clouds were like a
19 woman's face looking down at me! ... A woman....

SOUND: 20 MUSIC STOPS KNIFE-CLEAN.

PAUL: 21 ALL HIS LONELINESS IN HIS VOICE A woman!

SOUND: 22 CIRCUS SOUNDS, CONTINUING BEHIND:

WOMAN: 23 HARD, CHEAP Hullo, big fella!

PAUL: 24 STARTLED Uh-uh-hello ...

WOMAN: 25 Helluva day, uh?

PAUL: 26 Y-yes ...

WOMAN: 27 Sure give you a big play... I mean the yokels... don't

1 they?

PAUL: 2 Y-yes ...

WOMAN: 3 Me, I'm with Sammy Morton... you know, the grind show?

PAUL: 4 I... I...

WOMAN: 5 Not one of the strippers, y'understand! I do a high-class
6 dance... you know-a semi-classical! ... Sure been a long,
7 hot day, ain't it?

PAUL: 8 It... it has...

WOMAN: 9 Nice walking out-in the dark ... I mean the-the air's
10 kinda different than on the Midway ... Yeah, nice in the
11 dark. IN CLOSE Awful nice...

SOUND: 12 SOUND OF CIRCUS BACKGROUND RISES SLIGHTLY, THEN STOPS
13 WITH:

PAUL: 14 NOT QUITE AS VIBRANTLY AS BEFORE There was a woman...

SOUND: 15 SOUNDS OF WIND SIGHING, CONTINUING BEHIND:

WOMAN: 16 WITH A THROATY INTIMATE QUALITY IN HER VOICE NOW Let's
17 stop walkin'...

PAUL: 18 LOW All right...

WOMAN: 19 SIGHING Ah, it's nice, ain't it?

PAUL: 20 HESITANTLY Do... you like the moon?

WOMAN: 21 Moon? Sure, sure! You been workin' in tent... shows long,
22 big fella?

PAUL: 23 So complete, the moon...

WOMAN: 24 Boy, you sure pack 'em in! I heard tell you sell more
25 pictures than anybody in the show! Dimes sure add up,
26 don't they?

PAUL: 27 I... I don't think of money very much...

WOMAN: 1 HASTILY Oh, me, I don't either! I just like people or I
2 don't... who cares what they got?

PAUL: 3 It's... it's very kind of you...

WOMAN: 4 Kind? What d'ya mean?

PAUL: 5 You ... me...

WOMAN: 6 Yeah?

PAUL: 7 SLOWLY Your face ... did you ever look down from the
8 clouds?

WOMAN: 9 LAUGHS THROATILY Ya mean have I ever been high? I'm high
10 now.... INTIMATELY I like the dark, big fella.

SOUNDS: 11 COUNTRYSIDE SOUNDS RISE AS TRANSITION, THEN FADE OUT
12 SLOWLY.

PAUL: 13 SAYING THE WORDS FLATLY NOW There was a woman...

SOUNDS: 14 CIRCUS SOUNDS FADE IN AND CONTINUE BEHIND:

PAUL: 15 Talking ... they were talking...

WOMAN: 16 LAUGHING THROATILY Yeah, yeah, sure, Sam, what d'ya take
17 me for... a chump? ... HER VOICE HARDENING Well, what do
18 you think? His face makes me sick just to look at him ...
19 but he's got a pocketful of dough! CHUCKLING My face in
20 the clouds... that's good, eh, Sam? So I keep lookin' up,
21 and I don't have to see his mug! So we get along fine and
22 last week, so last week I got a telegram from my mamma...
23 CHUCKLING poor mamma and the mortgage... and yesterday
24 while he was looking at me up in the clouds I got another
25 handful o' bucks and maybe in a couple of weeks I...
26 SHE BREAKS OFF SHARPLY WITH:

SOUND: 27 SOUND OF CLOSING DOOR-ALL BACKGROUND OF CIRCUS NOISES STOP

WOMAN: 1 GASPINGLY You! ... THERE IS MINGLED FRIGHT AND BRAVADO IN
2 HER VOICE. All right, so ya heard! So what? ... What're
3 ya starin' at? I don't like your face! You heard me... I
4 don't like your face!

PAUL: 5 TENSELY I gave you...

WOMAN: 6 You gave me a couple o' laughs! That's all a face like
7 yours is good for-for the laughs!

PAUL: 8 Love...

WOMAN: 9 Love! LAUGHING UPROARIOUSLY D'ya hear that? Love? D'ya
10 think any woman could love a mug like yours? It's not a
11 face-it's a mug, a puss, a pan! Yeah, ya hang it up in
12 the dark and scare kids with it for Hallowe'en! Go on,
13 beat it, get outta here! No more walks with me, big
14 fella! I've a bellyful o' laughs and I... IN SUDDEN
15 FRIGHT Hey, what're ya-no, stay away from me! Don't...
16 ah... HER VOICE BREAKS OFF WITH:

SOUND: 17 SOUND OF LOUD SLAP OF OPEN HAND AGAINST FACE.

SOUND: 18 SOUND OF TRAIN, BEHIND:

PAUL: 19 Go on... beat It... get out! Yeah... get out as far as I
20 could get out!

SOUND: 21 TRAIN SOUNDS, LOW AFTER A FEW SECONDS AND CONTINUING
22 BEHIND:

PAUL: 23 Any place...

SOUND: 24 TRAIN SOUNDS RISE, THEN CONTINUE BEHIND:

PAUL: 25 Anywhere...

SOUND: 26 SOUND OF CLICK-CLACK OF RAILROAD TIES BEHIND:

PAUL: 27 Any place, any place... anywhere... anywhere... get away,

1 get away... get away, get away...

WOMAN: 2 THROUGH RAIL-TIE EFFECT It isn't a face-it's a mug, a
3 pan, a puss! LAUGHING VICIOUSLY, FADES.

SOUND: 4 SOUND OF TRAIN EFFECTS RISES FOR A FEW SECONDS, THEN
5 STOPS.

PAUL: 6 Get away IN LOW SEMI-MONOTONE Yeah, got away... good
7 and far away... fields... grain... a farm... they didn't
8 care what kind of face... just work hard ... work...
9 work... work, hour after hour, sweat salt on my lips,
10 work, keep working, you don't think when you work, hour
11 after hour, day after day! The sun over the fields frying
12 your brain... EXULTANTLY and I couldn't think, I
13 couldn't think it was good I couldn't think! But I'm
14 thinking now... gun in my hand... stop that thinking...
15 gun in my hand... no! Got to think out my life... think
16 it out clearly.... Think of that day ... she waved at
17 me...

SOUND: 18 MUSIC BEGINS; WARM, SUN-DRENCHED BEHIND:

PAUL: 19 Was working ... bent over ... sun hot on my back ...
20 grain thick around me filling the world, covering, hiding
21 me.... I straightened up. Something moving through the
22 grain on the road, climbing the hill so far away could
23 hardly tell just what it was. Shaded my eyes from the
24 sun. TENSELY I Saw! A woman on horse-back! No, so
25 small... must be a girl. I saw her arm wave at me! I
26 dropped in the grain! I hid! Leave me alone! Leave me
27 alone! Leave me alone!

SOUND: 1 THE MUSIC RISES FOR A FEW SECONDS, THEN CONTINUES BEHIND:

PAUL: 2 The next day again! Standing in the grain... a tiny
3 figure on horseback-waved at me! I dropped in the grain
4 again! No! No more! just the sky and the grain and the
5 work was all I wanted!

SOUND: 6 THE MUSIC RISES FOR A FEW SECONDS, THEN CONTINUES BEHIND:

PAUL: 7 The next day and the next... a girl on horse... back
8 riding far off there on the road-waving at me in the
9 grain! Waving at me day after day... and one day I... I
10 didn't drop in the grain. I stood... I waved back at her.

SOUND: 11 THE MUSIC RISES SLIGHTLY, THEN STOPS SHARPLY.

PAUL: 12 Waving at me ... because she couldn't see me ... see
13 my...

WOMAN: 14 BACK-FADING IN AND OUT FAST Face-puss-pan-mug! ...

PAUL: 15 So she waved at me ... and I waved back ... and soon I
16 was waiting for that moment in the day when she'd pass in
17 the distance and her arm would lift toward me.... I
18 waited for that ... just waited....

19 Then I was thinking about her all the time... I had so
20 much time to think in my loneliness! What did she look
21 like... what *did she look like*? I... I don't remember
22 how... in spite of myself one day I was hiding in the
23 grain at the edge of the road-waiting-for her...

SOUND: 24 SOUND OF HORSE'S HOOFS APPROACHING, FADING IN BEHIND:

PAUL: 25 TENSELY Wanted to run yet I stayed! ... Wanted to cover
26 my eyes yet I looked! ... Looked with eyes as big as all
27 my loneliness!

SOUND: 1 SOUND OF HORSE AMBLING SLOWLY ALONG; THE HORSE SUDDENLY
2 SNORTS.

PAUL: 3 Horse knew I was there ... she didn't.... She started
4 singing a little song as she passed... a song without
5 meaning... warm as the sun....

GIRL: 6 SINGS A WORDLESS, HAPPY LITTLE SONG, FADING OUT WITH THE
7 SOUND OF THE HORSE'S HOOFS.

PAUL: 8 And I saw! WITH WONDER IN HIS VOICE I saw her! Face as
9 lovely as mine was ugly! Young... lovely... young...
10 lovely... the words tumbled over and over in my head as I
11 watched her go by! Young and lovely! ... I began to see
12 her face everywhere in the grain, in the sky and at night
13 in the dark.

VOICE: 14 WHISPERING Ugliest Man in the World...

PAUL: 15 ... Thinking of the loveliest face in the world. I tried
16 to stop but I couldn't! The loneliness in me was a pain I
17 couldn't endure any more!

SOUND: 18 SOUND OF HORSE'S HOOFS FADE IN AND OUT TOGETHER WITH THE
19 GIRL SINGING HER WORDLESS LITTLE SONG.

PAUL: 20 Again and again I hid in the grain and watched her go by
21 me. Just a quick moment... and then she was gone... and I
22 was left in loneliness again ... But I couldn't meet
23 her... I knew that one look at my face and she'd scream-
24 she'd run... yes even laugh! Laugh, laugh, and if she
25 laughed I knew my world would end-crack in the laughter
26 and crush me under! ... LOW-BROODINGLY If she couldn't
27 see my face.... Yes, if she were blind! Read a book like

1 that somewhere... woman never saw the man she loved... if
2 she couldn't see me! Only know me as I am, my voice, my
3 thoughts, my dreams, ambitions! *If she couldn't see!*
4 Dangerous dreams... day-dreams... that brought me to a gun
5 in my hand ... WITH MISERY IN HIS VOICE But I had nothing!
6 So I had dreams of her, blind, not knowing my face! Not
7 knowing and her face close to mine and her lips.... I said
8 it, yes I said it over and over again... Mother in
9 Heaven... if she were only blind! *If she were only blind!*
10 WITH SELF-HORROR IN HIS VOICE Wish father to the deed...
11 that day working in the grain... looked up... she was
12 riding by... so early... why so early? Her little hand
13 waving at me... then the rush of an auto...

SOUND: 14 SOUND OF SHRIEK OF AUTO BRAKES, FAR BACK, TOGETHER WITH THE
15 SCREAM OF THE GIRL.

PAUL: 16 BREATHING HEAVILY I ran, the grain tearing at me...
17 holding me back! In a moment she was in my arms!

GIRL: 18 SHOCK AND CONFUSION IN HER VOICE Help me... please help
19 me! I can't see! ON A RISING TEARFUL NOTE *I can't see!*

PAUL: 20 AFTER A PAUSE-SLOWLY, DOWN Can't see! I dreamed it, prayed
21 and now...

GIRL: 22 TEARFULLY IN BACKGROUND I can't see!

PAUL: 23 IN CLOSE What have I done? What have I done?

VOICE: 24 FADING IN AND OUT FAST Concussion... nerve block...

PAUL: 25 CONFUSEDLY No, I... I had nothing to do with it... just a
26 thought... I... I had only *thought!* But now she couldn't
27 see me ... as I was! IN GROWING EXULTATION *Couldn't see me!*

GIRL: 1 FADING IN FAST You've been very kind to me, Mr. Martin...
2 Paul...

SOUND: 3 MUSIC BEGINS, SINGING BEHIND:

PAUL: 4 Music-everlasting music in my ears!

SOUND: 5 THE MUSIC RISES, THEN CONTINUES BEHIND:

GIRL: 6 Come here every day, won't you?

SOUND: 7 THE MUSIC RISES, THEN CONTINUES BEHIND:

GIRL: 8 It's so good having you to talk to...

SOUND: 9 THE MUSIC RISES, THEN CONTINUES BEHIND:

GIRL: 10 You've made these wonderful days, Paul!

SOUND: 11 MUSIC RISES JOYOUSLY AND CONTINUES BEHIND:

PAUL: 12 Music... everlasting music... her voice... being with
13 her... knowing her... and she...

SOUND: 14 THE MUSIC RISES, THEN CONTINUES BEHIND:

GIRL: 15 You've such a good mind, Paul... the best I've ever known,
16 I needed a mind like yours!

SOUND: 17 MUSIC RISES, AND LAUGHS JOYOUSLY BEHIND:

GIRL: 18 LAUGHING HAPPILY I'm laughing, Paul, because you've made
19 me happy again... you, Paul... and I... I bless you for
20 it!

SOUND: 21 MUSIC RISES IN A FAST QUICKSILVER MOVEMENT BEHIND:

PAUL: 22 Happy days... endless days... quicksilver days... then *the*
23 *day....*

SOUND: 24 THE MUSIC STOPS SUDDENLY, OMINOUSLY.

GIRL: 25 FADING IN FAST Paul, I've been waiting for you!

PAUL: 26 THE LOVE OF HER IN HIS VOICE I wanted to be here sooner
27 but the grain...

GIRL: 1 LAUGHINGLY The grain! Is it very tall and bold now, Paul?

PAUL: 2 Very!

GIRL: 3 Remember how the grain used to keep us apart? Before I
4 even knew you! I'd wave and the grain was between us, and
5 I never knew you!

PAUL: 6 IN CLOSE Is knowing me ... important?

GIRL: 7 LOVINGLY Paul...

PAUL: 8 Do you know me now?

GIRL: 9 You're the only one I've wanted to be with me....

PAUL: 10 Do you know me now?

GIRL: 11 You know so little about me to ask me that....

PAUL: 12 You're ... lovely....

GIRL: 13 My family... why I came to live out here alone....

PAUL: 14 So very lovely....

GIRL: 15 Paul... Paul, listen to me! I know you now better than I
16 could if my eyes were open and twice as wise as they ever
17 could have been!

PAUL: 18 You're lovely....

GIRL: 19 And so are you....

PAUL: 20 SLOWLY You've never seen me....

GIRL: 21 When people have talked together as much as you and I ...
22 every little hope and hurt, dream and plan ... don't they
23 know more than if they looked at faces? And what do you
24 look like, Paul?

PAUL: 25 I...

GIRL: 26 No, let me guess! I've sat here in the dark and seen your
27 face so many times before me!

PAUL: 1 My face ...

GIRL: 2 Yes, let me tell you! It's a large virile face... a face
3 that matches up with all the strength of you! Strong
4 straight mouth, firm chin, skin brown yet soft, straight
5 nose that's not too small... LAUGHING SOFTLY yet not too
6 large! And then your eyes...

PAUL: 7 Eyes!

GIRL: 8 Oh, yes, your eyes! I'll tell you about your eyes!
9 They're large and dark ... and gentle ... gentle as the
10 way of you, Paul.... Well, how close was I to knowing
11 you?

PAUL: 12 WITH EFFORT Give me ... your hand....

GIRL: 13 No, not I don't want to touch your face!

PAUL: 14 You...

GIRL: 15 Later, yes, but not now, Paul! I want you to read me
16 something!

PAUL: 17 Read...

GIRL: 18 Yes, so strange we were talking about faces when I've had
19 this book for you to read me. One of my favorites... of a
20 man with courage! Look... do you know the book, Paul?

PAUL: 21 BEGINS TO READ "Cyrano de..." BREAKS OFF.

GIRL: 22 Yes, brave Cyrano de Bergerac! You've read the play, of
23 course?

PAUL: 24 I... I never have....

GIRL: 25 Then I envy you! I wish I'd never read it so that I could
26 read... hear it all over again! Please read it for me...
27 start any place! . . . Read it, Paul!

PAUL: 1 BEGINS TO READ SLOWLY "Thou lovest her? Tell her! For I
2 do surmise thou art a hero in her eyes!"

GIRL: 3 That was Le Bret! Cyrano's friend! Now go on, read
4 Cyrano's speech!

PAUL: 5 BEGINS TO READ AGAIN WITH SLOWLY INCREASING DIFFICULTY
6 "Nay. Shall I woo the loveliest maid in France... look at
7 me, friend, with my poor big devil of a nose... I dream,
8 even I, of walking 'neath that beam, loving, beloved. As I
9 dream my soul expands, exults, but soars to fall. I see my
10 profile shadowed on the wall."

GIRL: 11 You read it with your heart, Paul....

PAUL: 12 He was ... ugly?

GIRL: 13 The rest of him was beauty... just his nose.... Read
14 Cyrano's lines and I'll try to remember Roxane's. She was
15 the woman he loved, and he never dared tell her of his
16 love because of his ugliness. Read, Paul... the top of the
17 page! Roxane calls "Sister! Oh, Sister!" Read, Paul!

PAUL: 18 READING "No, call no one here. Ere you come back, I
19 should have gone away. I longed for harmony to end my
20 day."

GIRL: 21 IN CLOSE "I love you! Live!"

PAUL: 22 "In fairy tales, long since, the princess said that, and
23 the ugly prince lost all his plainness in that sudden sun.
24 But, see! I finish as I was begun!"

GIRL: 25 "I made your grief, I, I!"

PAUL: 26 "You made my bliss. I lacked all woman's kindness ...
27 even this.... My mother found me ugly. And I had no

1 sister. Lest they mock an ugly lad, I shunned all women.
2 You became my friend. One soft gown brushed my path
3 before the end."

GIRL: 4 And then the moon comes out and Le Bret says, "Thy other
5 love!" Cyrano loved the moon!

PAUL: 6 "Welcome, fair friend above."

GIRL: 7 "I loved but once, and twice I lose my love!"

PAUL: 8 BROKENLY "I loved but once, and twice I lose my love ..."

GIRL: 9 Paul! You ... cry? ...

PAUL: 10 Cry? What is there to cry about?

GIRL: 11 It's true! There's no reason to cry! just a play... in
12 life no man could be such a fool!

PAUL: 13 SOFTLY Goodbye....

GIRL: 14 Goodbye? No, no, don't leave me, Paul! I haven't had a
15 chance to tell you! Tomorrow I go!

PAUL: 16 SLOWLY You?

GIRL: 17 My family ... I'm strong enough to be moved now....

PAUL: 18 Where...

GIRL: 19 Paul, we've talked so much of anything and everything but
20 never of this! My eyes... an operation... I'll see again!
21 That's why I didn't want to see your face with hands!
22 I'll see you with my eyes, Paul! FADING See you with my
23 eyes! See you with my eyes!

PAUL: 24 BUILDING See again! See again! See *what*?

SOUND: 25 SOUND OF CHILDREN LAUGHING IN BACKGROUND.

PAUL: 26 A face to laugh at!

VOICE: 27 Ugliest Man in the World!

PAUL: 1 A face to jeer at!

WOMAN: 2 IN BACKGROUND A puss-a pan-a mug!

PAUL: 3 Face to shout at! BROKENLY But not to love! Not to love!
4 "Never will I, so long as I am master, let beauty so
5 divine meet such disaster... ugliness mar perfection."
6 Cyrano, I read you a thousand times because *she* read you!
7 The author gave you a paper nose, but my ugliness is flesh
8 and blood! Flesh and blood! Flesh and blood to see, to hate-
9 she'll never see me never never! Lift the muzzle, press the
10 trigger trigger cold against my finger cold as death but
11 life is colder thoughts in my mind like a whirling circle!

VOICES: 12 WHISPERING OVER AND OVER Ugliest Man in the World-Ugliest
13 Man in the World...

PAUL: 14 THROUGH THE ABOVE Press the trigger, press the trigger,
15 press the trigger... GASPS WITH:

SOUND: 16 SOUND OF DOOR OPENING IN BACKGROUND.

GIRL: 17 BACK Paul?

PAUL: 18 LOW AND TENSELY Who is it?

GIRL: 19 FADING IN FAST Paul!

PAUL: 20 Ah! ...

GIRL: 21 Paul, where's the light?

PAUL: 22 You see!

GIRL: 23 It's been weeks... I've been searching... where's the light,
24 Paul?

PAUL: 25 Forget me!

GIRL: 26 So dark... in your hand... what... AS SHE FEELS GUN Oh,
27 Paul!

PAUL: 1 I wasted too much time thinking ...

GIRL: 2 TEARS IN HER VOICE Oh, my dearest!

PAUL: 3 Forget me, I tell you! You knew me in the dark... well, now
4 it's light for you, and I'm not meant for light! Forget me!

GIRL: 5 I want to know you ... in the light ... your ugliness....

PAUL: 6 SHARP INTAKE OF BREATH.

GIRL: 7 Yes, Paul, I've known... first when you cried with Cyrano
8 ... then I asked the others, and they told me...

PAUL: 9 But you don't know! My face! A thing...

GIRL: 10 A thing apart, as my blindness was apart from me. I love
11 you...

PAUL: 12 You ... love....

GIRL: 13 Love you! Yes, yes! I love you!

PAUL: 14 You ... don't ... know....

GIRL: 15 But I will know! Turn on the light, Paul.... VIBRANTLY
16 Turn on the light! I love you! Live! For me!

PAUL: 17 SLOWLY, IN WONDER "In fairy tales, long since, the
18 princess said that and the ugly prince ... lost all his
19 plainness in GLOWINGLY that sudden sun!"
20 MUSICAL CURTAIN.
21
22
23
24
25
26
27