

Corbetta (Gary County) Extra

If they don't finish this scene pretty soon, Gary's not going to get to be in the movie. ^{He's not going to get the girl.} While sitting lunch ^{about an hour ago}

~~across~~ under the oaks ~~of~~ across from the old commissary on Withers, Gary had seen his two brothers pass in their 2-ton truck ^{stuffed to the cat with green tobacco,} headed for the barn on the old Mahaffy place.

He had thrown up his hand & waved and they'd just faded at him. ~~Drive on.~~

At the start of The Hill road, ^{about a 1/4 mile} ~~just~~ from the commissary Gary is now sitting or ready in the blue & Chevy pickup.

From here, he cannot see the filming crew beyond the left fork, he cannot see Dona Dean, but knows they are there -- Waiting for Gary to speed through the curve & slide to a stop in front of one of the ~~old~~ turpentine quarters shanties, jump out of the pickup & holler, "Hey, Tom, get out here!"

That's all he has to say, but he has to say it with feeling & not grin at the camera. ^{He has to get mean.} Sixth take -- this is it.

He reverses the truck engine till it scolds; that's to let the film crew know he's coming -- rakes the gear shift down into first, hits the accelerator ^{clutch} with his right foot, shoots off through the shimmering heat on the white sand road, second gear, third gear around the curve of dusted dog fennel & bleached ^{grass} ~~sage~~ he can see the man with the black camera trained on him, the tall bony director with a real paishy silk scarf around his neck,

the young woman in workboots & shorts who yells
out "Action!" Quiet on the set, take 1, 2, 3, 4 5 6,
and Dona Dean ^{or Dean} ~~had~~ standing in old clothes
next to the shanty (all dressed up) & holding a
small black baby -- another extra.

Tom ~~hangs~~ his mind, goes over what to do: ^{Don't} ~~don't~~
GRIN -- he sets his square dark face ^{to} ~~for~~ ^{what he hopes} ~~means~~
in a mean look -- steer right & overme, jumps out
& yell "Hey, Tom, get out here," all of which he
is doing ^{while thinking} ~~to~~ ^{drive} ~~the~~ ^{locusts} ~~is~~ ^{is} ~~beating~~ ^{down}
heat. ^{James Brown} ~~comes~~ ^{comes} out on the jolly down
porch grinning -- he's worked for the ~~several~~ ^{several} boys
for years. Dona Dean with the baby steps around
the side of the house & says, "T. J. Brooker, you
get out from here. These people had taken snaf
abuse from you & your family."

"Shore nuff," says James, ^{springing} ~~springing~~ ^{big}.

"Cert," says ^(jumps) ~~the~~ ^(steps up) ~~director~~ ^{Mr. Brown,} ~~comes~~
you look a bit frierhed please. "Then to the
~~scattered~~ ^{scattered} ~~crew~~ ^{crew} in general "Let's take a 15 minute break,
then try it again."

Dona Dean looks disgusted, passes the baby
to the young woman in boots & shorts, and walks
past ~~him~~ ^{him} without even looking at him. "This heat
is abominable," she says to the director who meets
her in the middle of the track dirt road. He places his
arm about her shoulder, walks her toward the ~~tent~~ ^{folly} ~~canvass~~ ^{canvass} ~~cham~~
under a shade out some-high in bamboo grass.

Gary wander over to the shanty steps, str & take off his cap. Jonas ears don't from the porch & sets beside him, hitching up the legs of his faded overalls. They have patches & holes everywhere.

"Man, I'll gotta get back to work," says Gary, fanning with his cap.

Jonas laughs "Mr Jack gone take a strip to you, boy."

"Nah," says Gary. "He's too old for that, he thinks, but it's ~~not~~ he'd just as soon his daddy whips him as miss out on the ^{last} tobacco crop. Next year, according to the ASCS, there will be no more tobacco ^{grown in S. O. A.} Government will be buying up the tobacco allotments, to appease the politicians & the people: who ~~know~~ suddenly the same crop that made a living from people, is about to be banned. Rumor is that the farmer will be rich."

~~Jonas~~ "I just (at on a pher - actor, etc) ^{doing} Gary, please + lean on the old man's knee, "next time I come speeding up, I want you to come out there door like you're scared shitless."

"Scared shitless" says Jonas & spits to the side & laughs.

"I mean it, Jonas. Dona Dear's never come cozy up to me till we get it right"

"Shut, Little Mr Gary, that led me gal am't gone have nothing to do with a old ^{country} boy like you?"

"Ahab", not Jonar.
"Jonar, I'm in love with her, man," says Gary.
Gary: "I gotta have her."

"She ain't studyin' you," says Joana. "See yonder -- she ~~is~~ after that fellow with the scarf around his neck."

wardrobe
50's
old days

"No she ain't Jonar, that's just how ~~the movie~~ Hollywood people act." Gary puts his cap back on. "You see her with that baby, Jonar plum crazy about babir."

"Short!" Jonar spits to the side ~~to the side~~ the pocket gray dirt again. "I heard that gal talkin' to the one man one in the books -- she just had some kind of abortion."

smells
nothing
check in
longer kind
in
how Jonar
smells -
tobacco

"You kiddin'?" (have dialogue reveal something new about race relations / ahab, different kind of black, not naughty, make more believable -- someone I know) How come her lookin' so peaked.

"I ain't kiddin'."

"Lord, Jonar, don't tell me that, not a me about to head one back."

(later one-legged dog passes, Dona

shrieks ~~in~~ ⁱⁿ "Pessie, I don't reckon she'll be havin' you' babir."

"Jonar, I ain't ~~tryin'~~ ^{looking} to marry her, I just want to take her ridin' in my truck. You know." They look out at the old Chevy in the glaring sun, then at Dona Deez coolly, it with the shoddy with the director of filming crew. They are watching Gary & Jonar Ahab. "I figure, woman like that ain't gone cotton to no truck ridin' around with a gas boy like you. Jonar wallow the end of tobacco around in his mouth." "What this moving picture about any how."

Gary places his arms on his knees. "You know, some old stuff -- white people knockin' black people around."

"I done caught to that. I mean, what the rest of it about."

"I can tell," says Gary, ^{motioning with her right hand.} "The way it's all broke up in scene, who knows."

"Well sir, it'd as leaf set on with it my self. For many breaks."

"Yep, I'm done on the bad side of the old man and Jim & Keith both."

"The old man gone take a straps you."
The film crew is gathering in the road again. Dona Dean stands & smooths her pleated skirt, walks toward the chanty, Jhab and Gary stand.

"Let's try it again," calls the director.
Gary says low, "Don't you, Jhab, ~~and~~ look scared shitless of me."

"Lil ole knot," says Jhab, "souldy scare flea."
Gary ~~slaps~~ ^{slaps} her on the shoulder, he sock Gary back. The d. Dona Dean stops in the shade of the tree, watching.

"Ma'any you bout to roast?" says Gary & saunter down the door steps and across the leave shade to the sun where she is standing.

Director tells him what to do

The make up people are dabbling at her face. (Dona Dean) She hands the bottle of water to them. Somebody appear with the black baby (smat, whiny) pass to hunt her.

Gary heads for the truck. Gets in drum it around the loop of other chantal, to the end of the road. Turn around headed in the direction of the fork. (Somebody on hell at fork motion him forward, camera man)

Gary reverses the engine & shouts forward, dust rolling
behind him. Schultz the director said, he speeds up the time,
applies the brake & slides right up to the same shadow near
the door steps. "Hey, Gary get on out here," he yells.
The old man amble out the door with his mouth gaped,
Dona Dear & the baby show around the right corner of the
porch, repeat as before, the baby cries, a dog
dog passer. "Cut" she yells.

detail
more believable
characters
The director ~~sells~~ ~~one~~ ~~with~~ ~~the~~ ~~young~~ woman in boots &
shorts. She takes the baby from Dona, hands her the
bottle of water. Much mumbly, Dona is sobbing,
"Get the dog," yells the woman in shorts to the
director. "The dog makes her lose her concentration,
I was of the film crew show the dog under the house
across the road." *old man down*
neutral double wide
door to road.

"Break for five," yells the director.

#

It is after ~~five~~ when they get started again, and
Dona Dear ~~has been~~ is dry-eyed, powdered & sprayed
with insect repellent to ~~repel~~ ~~the~~ ~~yellow~~ ~~flies~~ ~~the~~ problem, Alice
Sow, ~~the~~ ~~mother~~ ~~is~~ ~~another~~ ~~problem~~ - I still now, ~~the~~ ~~black~~ ~~woman~~
has been excited about her baby being in the movie, but ~~now~~
that ~~was~~ ~~before~~ ~~she~~ ~~was~~ ~~turned~~ ~~fratful~~ ~~&~~ ~~keeps~~ ~~trying~~ ~~to~~ ~~get~~ ~~away~~ ~~(~~ ~~there~~ ~~to~~ ~~go~~
home to be more believable) ~~get~~ ~~wear~~ ~~of~~ ~~being~~ ~~held~~ ~~like~~ ~~a~~ ~~book~~ ~~between~~
book ends
(back: back road on old tenting camp, contrast with
today)

Mary Alice Whitman

Assistant director / casting director

?

The director and about half the crew are gathered huddled with her under the oak, trying to convince her that the baby is needed for only 3 more minutes -- one more take. Which really puts the pressure on Gary and Abrah. They figure Dona Dean can ~~mess up~~ ^{stall the scene} as long as she ~~likes~~ ^{much and for as long as she likes} -- she's a movie star. Though, try as he might Gary cannot recall having seen ^{or even heard about her}; and he goes to movies at the ^{small} theatre in Valdosta at least once a month, ~~or when he can~~ ^{except} during tobacco season.

Mary Alice Whitman is now holding her baby, patting the brown back while he paws his head on her right shoulder & sucks his thumb. This take, the directors have decided if the baby ~~wants to cry~~ ^{cries} that'll be better for effect -- in the South, all black babies should be crying. Which means that Gary & Dona Dean are going to have to speak up, go back, chase by a fellow with a bent pole & mike, Abrah is going to have to move quicker. ~~After~~ ^{After} ~~two~~ ^{two} minutes & Mary Alice is reclaiming her baby "And speed it up some, Herwin," yells the assistant director to Gary, ~~getting into the truck.~~

The set design crew is ~~now~~ sweeping tracks from the dirt road with ~~the~~ corn brooms as Gary heads for the truck. ~~It~~ ^{It} makes the loop to the end starting of the road just in time to see the second load of green string tobacco pass ~~on it~~ ^{on the P. ton truck}. His brother don't even look. (better money

The camera man on the ~~left~~ ^{right} waves ~~him~~ ^{himself} forward, ~~being~~ ^{being} toward 8

Gary rams the accelerator to the floor, and the black needle on the circular speedometer ~~flies~~ ^{flies} from 10 to 20 to 40 by the time he hits the fork. 40, 50, 60 & he can see the ~~camera man~~ ^{sound man} with the crooked pole & mike standing by the road, the camera crew backing toward the oak, and Dona Dean & the bawling baby next to the chimney on the side yard.

Gary yanks the steering wheel ~~to the right~~ ^{to the left} toward the old house where Abbot is already ~~corner stepping~~ ^{open stepping} the screen door. "Not yet, man," he says just as the pickup tips on the right front & rear tire, ~~poises~~ ^{poises} in the air and settles on all fours, rocking. He brakes about six inches from the door step & cuts the engine, and the baby's cries & the locusts pick up where the engine quit.

Mary Alice is walking ~~home~~ ^{around the loop} to her trailer with the crying baby when the director & assistant director try to persuade Dona Dean to finish the film. Not the scene — that's ~~scrapped~~ ^{scrapped}, for now. Maybe forever. She will not work under such conditions, with such a fool — Gary. ~~He~~ ^{She} is raging, her ~~pale~~ ^{pale} thin face covered with dust & ~~mascara~~ ^{mascara}. From the truck spinning wheel of the truck.

Gary & Ahab sit on the door steps, joining with their caps. (dialogue) (something fresh about race relations)

set director
casting
story director
makeup
trailer
affirming
they head
for Walker
to eat
in restaurant

more: About half of Swannoochee County has been hanging around the set & hoping to become extras, hoping to get a glimpse on big screen life off-screen - - but when the film crew moved to the old turpentine quarters for this scene, the locals scattered. Many seemed to have lost interest early on. ^{Others were intrigued by the film} Besides, they ^{had to go to work.} (filming has gone on at various spots in the county, for about 6 weeks)

Ahab smoking / Gary asks what's he's gone do when he can't get tobacco anymore.

Ahab works for Gary's father

race relations

notes: mostly imply thru dialogue & action that S. is all like movie people think. Ahab tell about his daddy to Chicago & getting beat up (or something - some story from Sean)

use in first scene dialogue

"Said my old man went to Chicago one time, back in the 40's and a bunch of ~~white~~ white crackers jumps on him & like to beat him to death. Laughing, thumbing cigarette with love affection."

Gary: "Now, Ahab, what of that bunch over there gets wind of you callin' white folk crackers?"
Ahab laugh teehes: "Nawwah, nawwah, 'turdy ~~thin~~ skinny legs around (crossed like a woman's)"
Gary: "Just white man sayin' nigger, they care about, 'nawwah. notice how they don't even say it in their here movie." Gary: "Yeah, I noticed. Don't even say colored." Ahab jabs his arm: "Don't say nothing, as I recollect. Like the ~~the~~ word never was nigger wadn't never said at all." "Shh," says Gary. "They'll kick me & you both out of this picture."

Abah laughs, gets up, wondery & smoking - -
on a roll nowt. " And Mr. Kevin? Said in
heaven help, ~~he~~ won't let us back in the
baccar field."

(earlier when Gary says no more rowing tobacco,
Abah asks, what's he's s'posed to do for cash.
" I don't know many. I don't know. Reckon we'll
row something -- find something for ~~you~~ us all to do? You
know the old man."

second scene with dialogue

" Well, Abah, looks like I ripped it with that
old gal."

" Sho look like it, she do." (Smoking) ~~Course~~

Reckon we might as well go on home to supper."

" Look like it, she do."

" Tell your old man I'll be there in the baccar
field first thing in the mornin'."

" I'll do it," says Gary. " You want a lift?"

" Nah, I'll just walk on home now." He stands,
lumberin' down the door steps.

" You a right in them clothes," says Gary.
Abah laughs & stumbles off. Smoking.

None
picks
up stone
lemon
for Dona
Dean

Gary's
new white
sack
parked
in one of
the yards

"What am I gone do for work then?" 29

"Guess you can be a movie star,"
say Gary. "They getting ready to startup"
"Just get it right"

"What the movie about anyhow?"

"Same old same old. You know, black
& white people fighting."

"Listen, say what, ya mother
they ain't once said the word nigger. Act
like the word ain't never been used."

"They ain't said nothing I heard. Like they be
scared to death to say something cause somebody
might rip about it."