

HEAD AND SHOULDERS



PLOT

Horace Tarbox is a young and prospective intellectual, completely absorbed in his studies. Marcia shows up at his door one day (the "rap" alluded to in the story's ending) and takes to showing Horace another side of life. It quickly snowballs into an improbable pairing between a philosopher and an actress. Marcia talks Horace into watching her in the theater, and he finds emotions and appreciation for a beautiful woman. And she returns the affection, being drawn to their connection as "infant prodigies", as she calls them. The story concludes as a role reversal of the two characters, for the better or for the worse, as Horace becomes a successful entertainer using gymnastics and Marcia becomes a successful writer.

The title comes from Marcia's idea that she represents the shoulders as a "chorus girl" known for shaking her shoulders during her dance routine in order to support the couple, and Horace as the head for all the ideas and thinking. Towards the end of the story, this dynamic reverses: Horace's athletic shoulders financially supporting Marcia's writing, as she becomes the supposed "head" or thinker in the family, as an acclaimed writer.

KEY POINTS

Art Style

- Art Deco and Art Nouveau working with and against each other.
- Main pallet is gold, green, red, copper, and mauve, with touches of dusty pastels and warm metallic.

Transitions

- They are seamless and composed, doors open to new scenes and actors step into entirely new settings instantly. Think Birdman meets Anna Karenina in the technicality of it.

As much as possible, the set elements are made using found or recycled content.



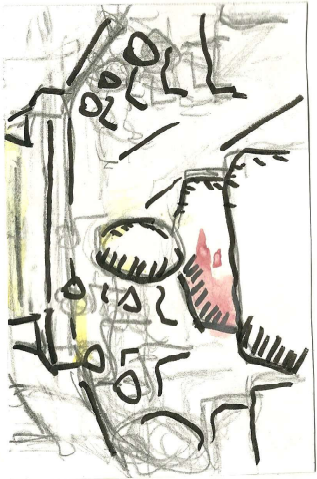
ART STYLE:

Horace is represented by the ridged style of ART DECO. He is tied in reality and thought.
 Marcia is wild and exciting ART NOUVEAU she represents the era before. She is full of life and impulsive.
 Through out the scenes we see that both seem misplaced in their current spaces. They adapt to each other's styles until they finally bring out the best in each other – as well as find solace in their opposing surroundings.
 Think white and black being lost and confused until they find their Yin and Tang to integrate, adapt, and become whole.

The next pages represent the feel, color, and transitions/movement of each scene. Production design and set dressing rather than art directing.

Transitions Example

TRANSITIONS EXAMPLE



SCENE 2. CT. THEATER 1920
We see the back of HORACE sitting
and watching MARCIA perform.



We see that he has entered
a busy restaurant and Marcia
waits at a table. Applause from
the theater has become forks,
clinks, and casual low conversation.



HORACE stands up and turns to
leave. As the camera pans
around to follow him...



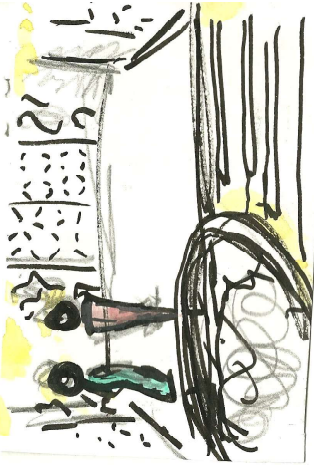
SCENE 3. HORACE and MARCIA at
dinner. After the show.



MARCIA (upset) turns to leave,
HORACE follows quickly
and chases her up the
Lobby steps.



MARCIA goes us to exit
into the elevator and
through the doors we see
the wings of a stage.
MARCIA waits in.



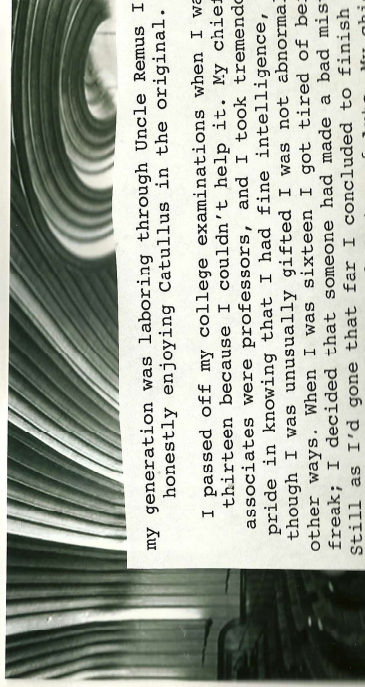
HORACE and MARCIA talk
in front of several elevators
MARCIA leaning against the
grates.



SCENE 4. NYC THEATER wings.
MARCIA steps into the wings
the door behind her gone. Her
costume has changed and it
is two months later.



philosophy student, tall and an air of



my generation was laboring through Uncle Remus I was honestly enjoying Catullus in the original.

I passed off my college examinations when I was thirteen because I couldn't help it. My chief associates were professors, and I took tremendous pride in knowing that I had fine intelligence, for though I was unusually gifted I was not abnormal in other ways. When I was sixteen I got tired of being a freak; I decided that someone had made a bad mistake still as I'd gone that far I concluded to finish it. My chief

HORACE TARBOX - "Philosophy student, tall and slender, near sighted grey eyes and an air of keeping himself utterly detached from the mere words he lets drop - sits in Berkeley reading something heady"

MARCIA MEADOW

Blonde by natural pigment

"Well, my name is really Meadow, but my first name isn't Marcia - it's Veronica. I'm nineteen, Question - how did the girl make her leap to the footlights? Answer - she was born in Passaic, New Jersey, and up to a year ago she got the right to breath by pushing Nabiscoes in Marcel's tea-room in Trenton. She started going with a guy named Robbins, a singer in the Trent House Cabaret, and he got her to try a song and dance with him one evening. In a month we were filling the supper-room every night. Then we went to New York with meet-my-friend letters thick as a pile of napkins.

In two days we'd landed a job at Divineries', and I learned to shimmy from a kid at the Palais Royal. We stayed at Divineries' six months until one night Peter Boyce Wendell, the columnist, ate his milk-toast there. Next morning a poem about Marvellous Marcia came out in his newspaper, and within two days I had three vaudeville offers and a chance at the Midnight Frolic. I wrote Wendell a thank-you letter, and he printed it in his column - said that the style was like Carlyle's, only more rugged, and that I ought to quit dancing and do North American literature. This got me a couple more vaudeville offers and a chance as an ingénue in a regular show.

I took it - and here I am, Omar.

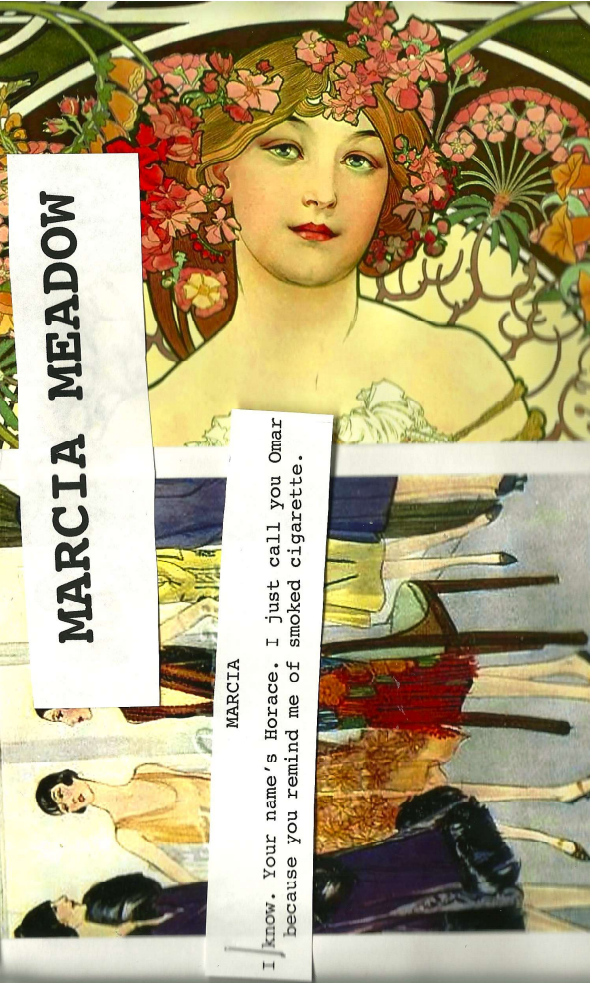
MARCIA MEADOW

MARCIA

I know. Your name's Horace. I just call you Omar because you remind me of smoked cigarette.



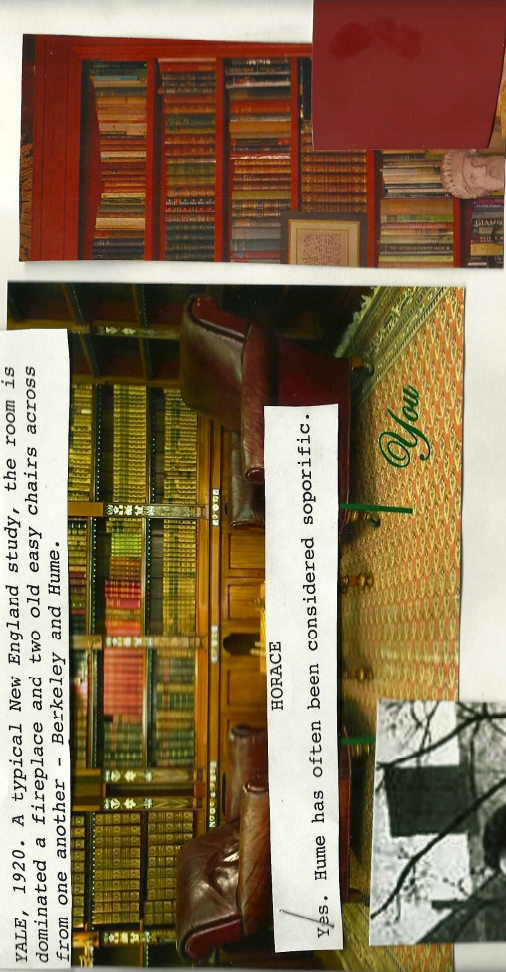
- vaudeville performer, nineteen, blond hair, natural pigment, wearing a gauzy brown dress



SCENE !

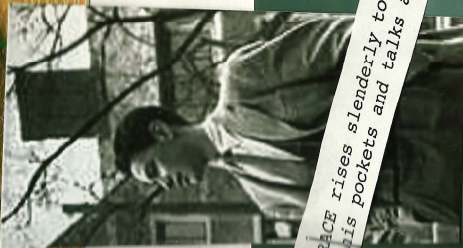
INT: HORACE'S STUDY 1

YALE, 1920. A typical New England study, the room is dominated a fireplace and two old easy chairs across from one another - Berkeley and Hume.



HORACE

Yes. Hume has often been considered soporific.



HORACE rises slenderly to pace the room with his pockets and talks as if to himself.



You



SCENE ONE: HORACE'S STUDY

YALE, 1920. A typical New England study, the room is dominated a fireplace and two old easy chairs across from one another - Berkeley and Hume.

The set reflects a Yale version of HORACE'S Art Deco pragmatism.

COSTUME

HORACE looks like a typical student, preppy and lanky, potential to be a social jock if only he was less introverted, intelligent, and immobile.

MARCIA wears a gauzy brown dress.

TRANSITION

After MARCIA has left HORACE exits into a CT. theater to take his seat. His costume has changed.

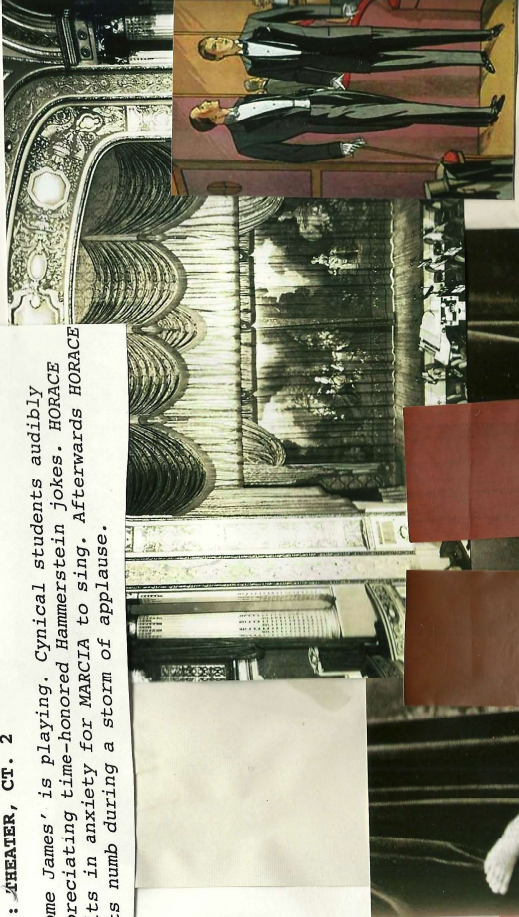


See costume through line on last page

SCENE 2

INT: THEATER, CT. 2

'Home James' is playing. Cynical students audibly appreciating time-honored Hammerstein jokes. HORACE waits in anxiety for MARCIA to sing. Afterwards HORACE sits numb during a storm of applause.



SCENE TWO: CT THEATER

'Home James' is playing. Cynical students audibly appreciating time-honored Hammerstein jokes. HORACE waits in anxiety for MARCIA to sing. Afterwards HORACE sits numb during a storm of applause.

The set is still the Deco feel of HORACE's world but primarily in MARCIA's colors.

COSTUME

HORACE wears a practical, fitted but somehow misplaced, pink suit. It screams curiosity and a hidden desire to be in this new world.

TRANSITION

HORACE stands to leave and as the camera pans to follow him, the room ahead reveals itself to be a busy restaurant.



See costume through line on last page

SCENE 3

INT: TAFT GRILL 3

A classic 1920s lobby/restaurant. Patrons and servers are all dressed well; the busy restaurant operates as usual but our eyes are centered on our pair. Close by is a set of stairs leading to a lobby and set of gated elevators.



SCENE THREE: CT The TAFT GRILL

A classic 1920s lobby/restaurant. Patrons and servers are all dressed well; the busy restaurant operates as usual but our eyes are centered on our pair.

The set is overwhelming, a very Nouveau feel and definitely MARCIA's palette to show "this is her world." However elements of Art Deco are seen in the order of things to show we are still in CT.

COSTUME

MARCIA wears an after show gown, luxurious in pattern and color but more expensive in taste than in cost.

MARCIA with a half-sigh rising from the table and walking away. HORACE staring in bewilderment lays the bill down and follows her up the stairs and out the lobby. He overtakes her in front of an elevator and they face each other.

The elevators follow the theme of the restaurant

TRANSITION

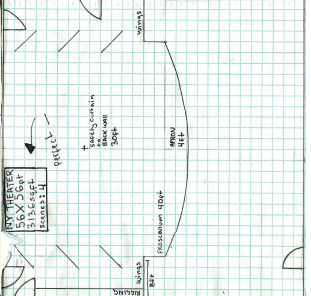
We follow MARCIA down the elevator and it opens to reveal the wing view of a New York Stage. MARCIA steps onto the stage.



See costume through line on last page

SCENE 4

SCENE FOUR: NEW YORK STAGE: MARCIA ON STAGE, HORACE IN THE AUDIENCE. TWO MONTHS LATER



THE THEATER

SCENE FOUR: NEW YORK STAGE: MARCIA ON STAGE, HORACE IN THE AUDIENCE. TWO MONTHS LATER

MARCIA during her routine sees HORACE in the front row and performs her routine. TRANSITION: We see MARCIA head towards the dressing rooms, walking through the halls of performers dressing and warming up she winds back around changes into the same costume. And approaches the stage again. It is the next day's performance.

Then set is overwhelming again and very Art Deco for what you would think is MARCIA's domain. However the two worlds are clearly starting the collide.

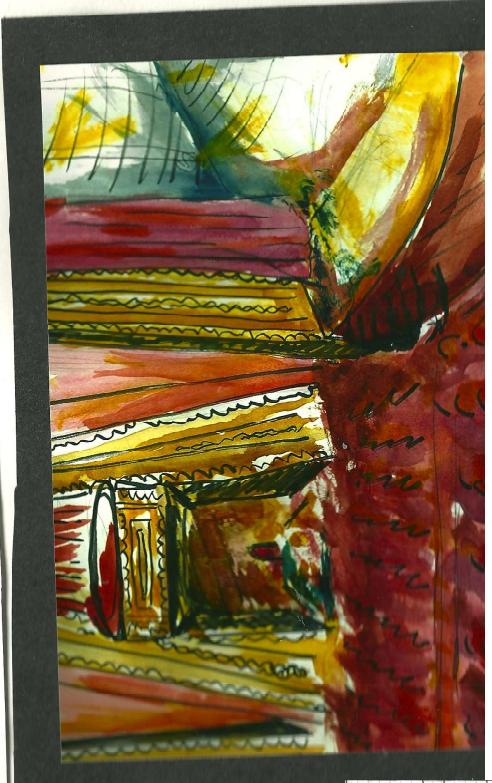
COSTUME

HORACE has clearly come to impress. He like many is dressed well. In all black and white.

MARCIA is the exception. She wears a feathery dusty grey lilac number.

TRANSITION

The bassoon and two cellos crash into a final cord. She pauses poised for a moment on her toes with every muscle tense. Rushes off, changes into what was going to be her dinner dress, and runs down the hall to the stage door. The door opens to reveal her apartment and MARCIA steps in.



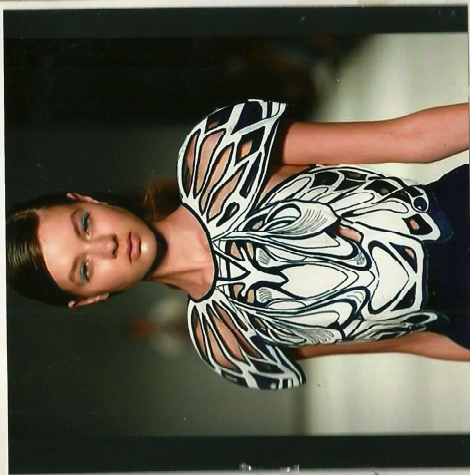
See costume through line on last page

SCENE 5

INT: MARCIA APARTMENT, NY. 5

Worn and small with a row of professional pictures and Kipling and O. Henry. Several uncomfortable matching chairs. Pink shaded lamp with blackbirds painted on it and an atmosphere of rather stifled pink throughout.

There are nice things in the apartment all unremittingly hostile to each other. Offsprings of a vicarious, impatient taste acting in stray moments. The worst typified by a great picture framed in oak bar of Passaic as seen from Erie Railroad. Frantic, oddly extravagant, oddly penurious attempt to make a cheerful room.



SCENE FIVE: MARCIA'S APT. NYC

MARCIA in her pink room (see left) has run in fluttered leaving the door open when HORACE enters.

Both still wear their black and whites.

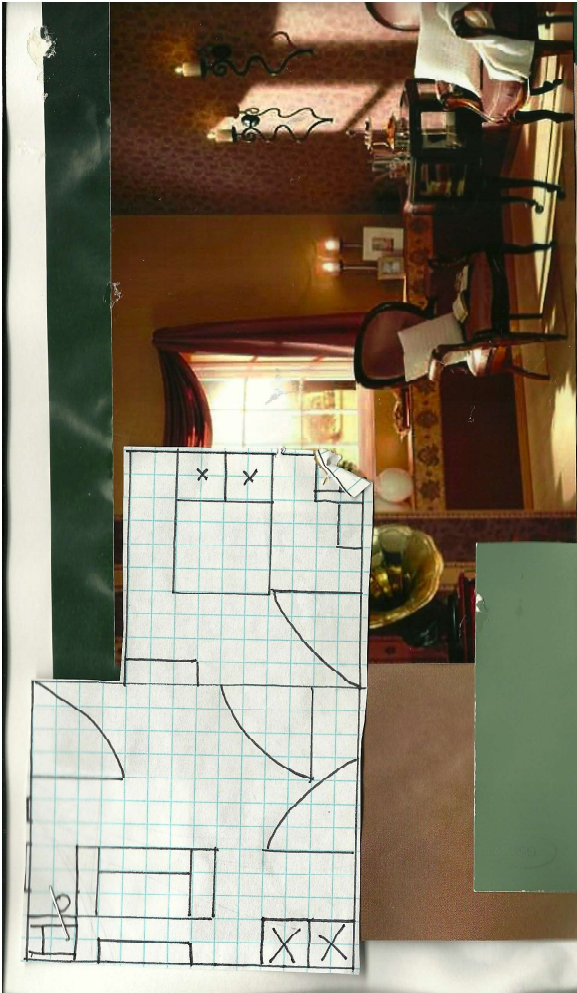
The set is finally an explosion of sensory color and things. HORACE is deep inside MARCIA'S world but both are misplaced. The only thing they seemingly belong to is each other.

TRANSITION

They kiss. At the sound of the door closing the camera pans over. HORACE enters through the front door wearing work clothes. A few months have passed. The apartment has changed. We are now inside their flat in Harlem.

See costume through line on last page

SCENE 6



SCENE SIX: FLAT IN HARLEM, MARCH

MARCIA is preparing for an evening performance. HORACE has taken an economics job. They have been married since February.

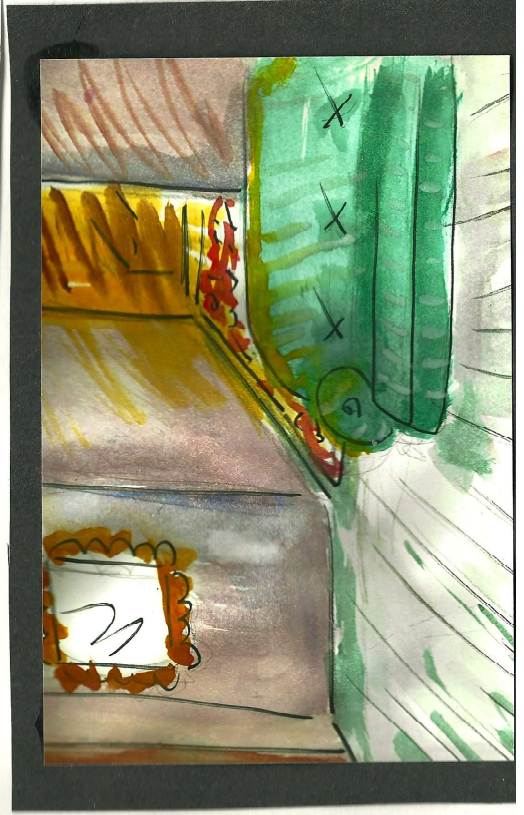
The set is nothing like before; it is a bare and quite boring. The muddled remnants of who they are. They are not necessarily struggling for money but they are definitely only making enough to get by.

COSTUME

Both seem to desperately be holding on to their old identities (MARCIA Nouveau and HORACE Deco) but each others influence has definitely crept in.

TRANSITION

MARCIA exits the apartment to work. As she steps out of the apartment she walks out of the stage door onto the street.



See costume through line on last page

SCENE 7

SCENE SEVEN: EXT: STREET OUTSIDE STAGE DOOR. MAY, NY.

HORACE stands waiting for MARCIA under a streetlight as she exits the stage door it is MAY lipm.

Typical NYC stage door alleyway. After a brief interaction the two begin re walk.

COSTUME

HORACE looks noticeably terrible, tired, weak and disheveled.

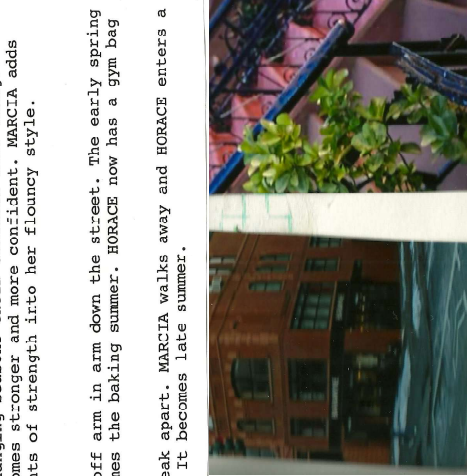
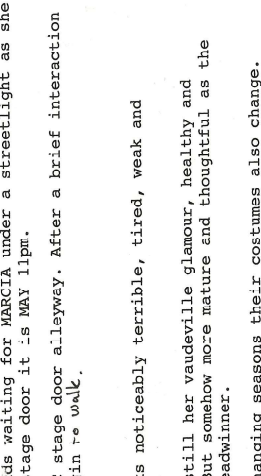
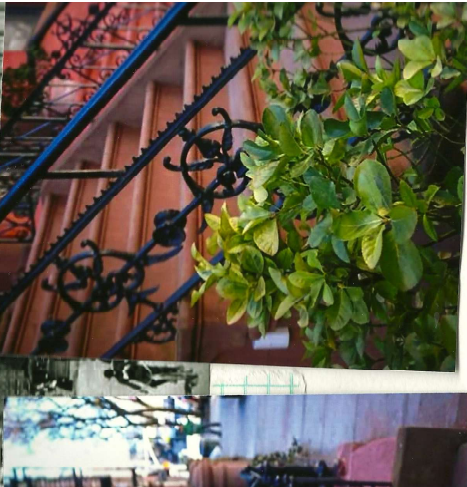
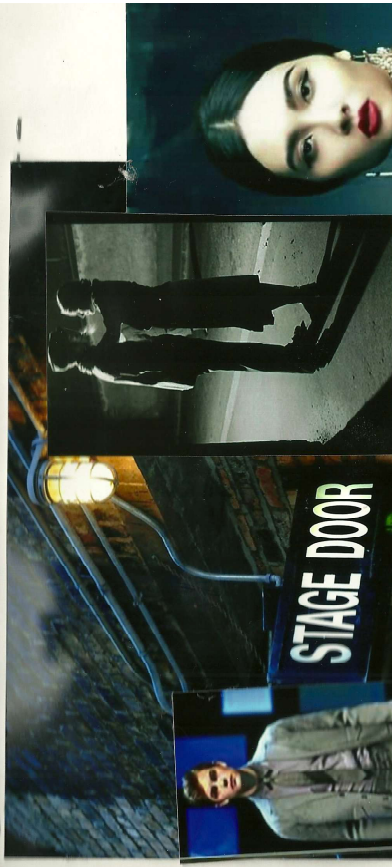
MARCIA is still her vaudeville glamour, healthy and thriving. But somehow more mature and thoughtful as the primary breadwinner.

With the changing seasons their costumes also change. HORACE becomes stronger and more confident. MARCIA adds more elements of strength into her flouncy style.

TRANSITION

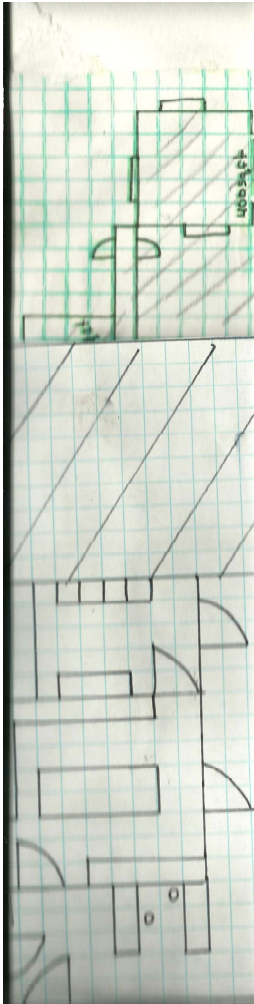
They walk off arm in arm down the street. The early spring scene becomes the baking summer. HORACE now has a gym bag with him.

The two break apart. MARCIA walks away and HORACE enters a gymnasium. It becomes late summer.



See costume through line on last page

SCENE 8 and 10



SCENE EIGHT: Skipper's gymnasium. HARLEM

Horace is alone in the gym save for a fat man sitting and watching.

The Gym is in a calm Art Nouveau style. HORACE in his classic 1920s singlet looks stronger. He fits in effortlessly with the scene his larger coats and deeper colors he wears to in and out larken to his inner pragmatism but compliment the surroundings.

TRANSITION

HORACE finished his trick and grabs his bag to head over to the locker rooms. As he enters he instead finds himself in his and Marcia's Harlem Apt.



See costume through line on last page

SCENE 9



SCENE NINE: HARLEM APT

HORACE walks in from the bedroom. MARCIA is stretched out on the sofa, six months pregnant.

Their bland home has developed over time. Mostly from MARCIA being more and more housebound.

COSTUME

MARCIA still reflects her old self in pattern but her colors have aligned with HORACE and the apartment. They both fit. She mostly wears comfortable pregnancy clothes.

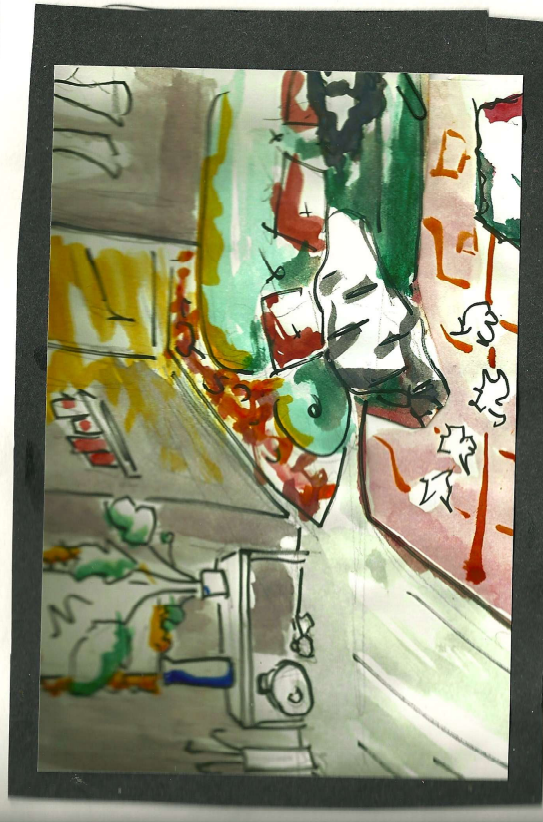
HORACE remains in his dark heavy coats becoming more adventurous. However it is still autumn and he needs to work hard.

TRANSITION SCENE 10

HORACE exits through the front door to arrive again in the gym.

The gymnasium is brightly lit. HORACE seems animated and when his eyes adjust to the glare he finds the fat man seated on a pile of canvas mats smoking a big cigar.

HORACE continues on his way and walks back into their Harlem Apt.



See costume through line on last page



SCENE ELEVEN: HARLEM APT.

It is clear that a little time has passed. HORACE has been performing professionally. MARCIA has been mostly housebound, still pregnant.

Two months pass MARCIA grows weary and very tired. HORACE first reflects this and then becomes animated once more.

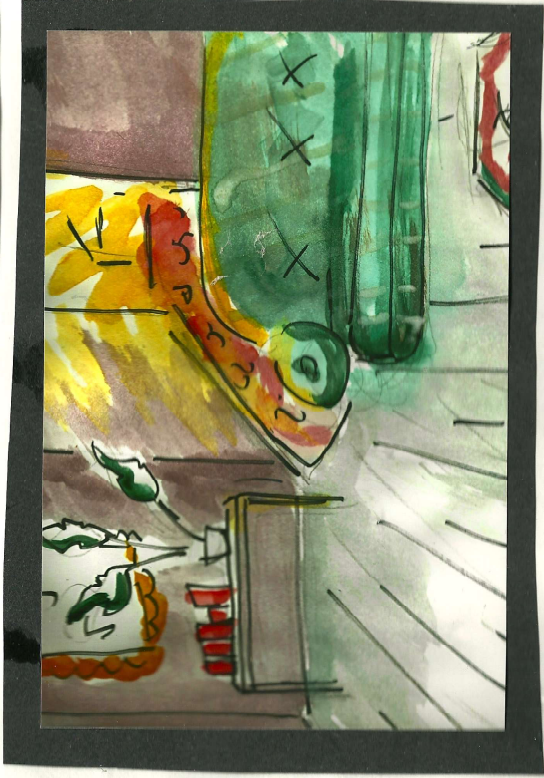
The apartment becomes more and more a complimentary mixture of the two. Until finally we see evidence of their success. A maturity and adulthood has entered their lives. Time passes in the apartment again and evidence points to the success of MARCIA's book and HORACE's success as a trapeze artist. They have money and have accepted their own unexpected successes. Both dress for the part of minor celebrity but in their own elegant and confident way.

Costume reflects the scene changes.

TRANSITION

They are packing their things. The apartment is bare once more.

MARCIA now carries her baby in her hands. MARCIA exits first. HORACE exits and is now outside.

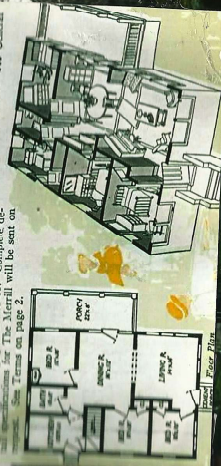




See prices on inside of front cover.

The Merrill
 If you've ever seen a bungalow similar to The Merrill? Undoubtedly you haven't. It is a most recent Aladdin design—one built on both Bungalow and Colonial lines. The plan that this home is set close to the ground, built up by one story, finished with decorative materials and heavy eaves supported by brackets, is an assurance of its being the most comfortable and Colonial architectural bungalow of the present.

The Merrill is a departure from the customary and Colonial architectural bungalow. It is a most recent Aladdin design—one built on both Bungalow and Colonial lines. The plan that this home is set close to the ground, built up by one story, finished with decorative materials and heavy eaves supported by brackets, is an assurance of its being the most comfortable and Colonial architectural bungalow of the present.



The Plaza

A 10-acre tract of land near the city center is being developed into a residential neighborhood. The plaza is a central feature, surrounded by shops and houses. The design is modern and practical, with a focus on convenience and accessibility.



SCENE TWELVE: APRIL, OUTSIDE A BUNGALOW IN WESTCHESTER COUNTY.

The bungalow is large, room for a lawn, garage, and soundproof study. HORACE walks up to his house - gravel crushing under his heels - to notice the study lights on and a big car in the driveway.

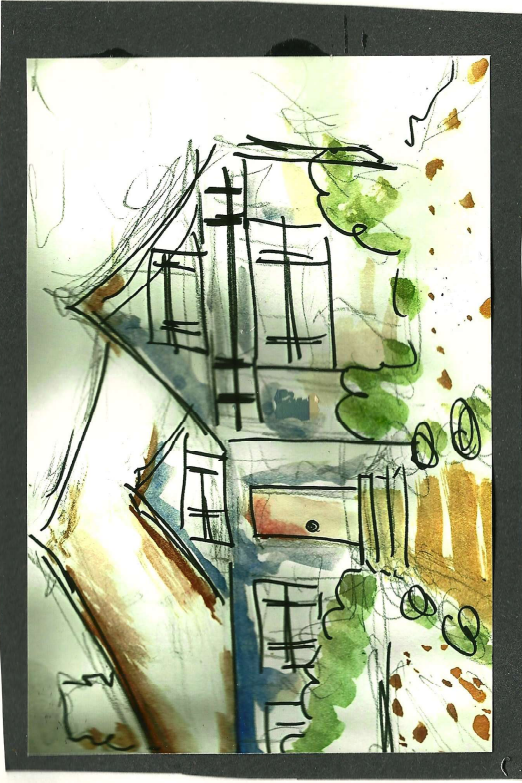
MARCIA steps out to meet him, silhouetted against the lighted door.

COSTUME

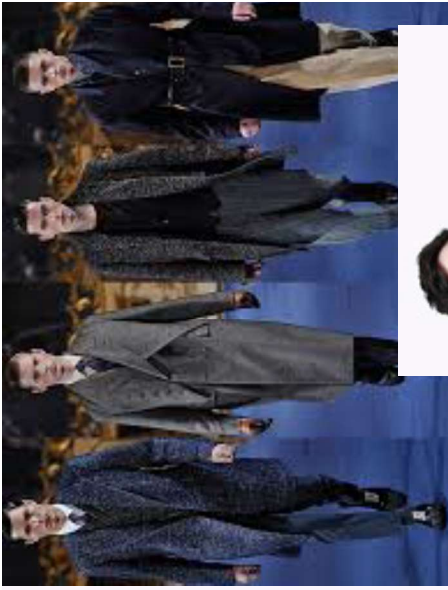
HORACE and MARCIA have accepted their new personas. They have helped each other meld into each other and better versions of themselves. MARCIA is pragmatic but fashionable and daring. HORACE has relaxed and confidently easeful.

TRANSITION

HORACE looks over at MARCIA now sitting facing Jordan in Hume and Berkeley. MARCIA makes eye contact briefly. Smiles. HORACE's eyes warm.



HORACE COSTUME/STYLE EVOLUTION



MARCIA COSTUME/STYLE EVOLUTION

