

Hit the Wall Final Script changes

Prepared by Dan Smith, comparing pdf script dated 2014 with published script from Broadway Play Publishing (BPP).

Note: many changes are formatting changes meant to clarify stage directions vs. dialogue. I have included some very specific changes but outlined bigger changes. Big changes include pp. 15-20 (CARSON/CLIFF/MADELINE); p. 33 (A-GAY/NEWBIE); p. 36 (COP/CLIFF/CARSON, including change of time from 6:30 PM to 11:30 PM); p. 49 (COP/PEG/CARSON); p. 54 (A-GAY/CLIFF/TANO); pp. 63-66 (significant changes to ending dialogue).

p. 2: Band is not included in list of Characters.

p. 3: CARSON: “*please*” has been cut after “*shit*, you coulda seen that rainbow from outer space.”

Two additional periods before “.....Now some people”

p. 4 A-GAY: Change “Right across the /street” to “Right up the / way”

p. 5: Slight change to stage direction (removal of separation with parentheses):
(*The sign lights up.*
Everybody snaps to life.)

p. 6: Different formatting of stage directions. Bold and all CAPS for scene title. Reversal of MIKA and TANO’s names. Changed passerby to “passersby’s”

p. 7 Cut EVERYONE: (from p. 5 in BPP)

p. 8: Simplified/clarified stage directions: “They drink” and “NEWBIE crosses to band.”

p. 8: “number 1” styled with numeral “1” instead of written out as “one” (BPP p. 6)

p. 9: “arms full of pamphlets” on new line in stage direction; W.I.L.D. with periods instead of hyphens (“W-I-L-D” on BPP p. 7). This punctuation change applies throughout.

p. 9: Add forward slash to “where the perra bit / you” and add “ALRIGHT NOW” for ROBERTA to cut TANO off.

p. 9: Cut “(On the phone) Hello hello, this is Roberta baby, / just reminding you about” and cut “Hangs up phone” stage direction. “3:30” styled as numbers. Add “bitches” after “dig on that.” (BPP p. 7)

p. 10: TANO “Ok” instead of “Okay” (BPP p. 8)

p. 11: “*Shit*, jinx” reverses order of those words and puts them on the same line. “they drink” is now on a separate line in stage direction. (BPP p. 9)

p. 11: TANO: *Bug off, Bitch!* is in italics. (No italics, BPP p. 9)

p. 11: Parentheses removed in separation of stage directions.

p. 11: Add forward slash in TANO's "me muero de la risa! / Casi me meo encima." (BPP p. 9)

p. 12 Simplify stage direction to "They do a secret-handshake."

p. 12: CARSON "Look upon one...put me in my place" is on two lines instead of four. There are a few other changes to line breaks, but most of these are because the BPP lines are shorter. This applies to TANO's longer speech as well.

p. 13: Different formatting of stage directions. CARSON's second "Apologize" is in bold. (Not bolded in BPP p. 12)

p. 14: Remove italics on TANO's line "Whoever they even are" (BPP p. 13)

p. 15: Amen is capitalized. Roberta's line breaks look different because of shorter line lengths in BPP.

p. 15: MIKA: Change "The Waiting Room" to "The park across the street." TANO: Change "No air conditioning" to "94 degrees." (BPP p. 14)

p. 15: **Significant changes to CARSON/CLIFF scene.** MADELINE is added at the beginning as a potential antagonist.

CLIFF immediately mentions seeing CARSON in the Village (stronger implication that he followed CARSON uptown).

CARSON warns CLIFF immediately and strongly about the dangers of being visible.

p. 19: "Her Dad's a f*ggot" response is changed from "So are you!" to "Happens to the best of us."

CARSON repeats concerns about being seen: "We don't touch, I am not going away, not today/ Not for you."

p. 20: **MADELINE: Change in given circumstances. "I live--right over there, just down the block," (Not attending funeral with friends.)

CARSON has added lines about CLIFF ruining Judy Garland's funeral.

p. 26: TANO: "(Bendita)" no longer in italics. (Italicized on BPP p. 26)

p. 28: TANO's line is italicized and a forward slash added: "*Carajo, / llama la policia...*"

p. 29: ROBERTA italics removed on "Also they don't share their green..." (Italicized BPP p. 29)

p. 31: "11:30" styled as numbers instead of written out. (BPP p. 32)

p. 33: **Additional dialogue for NEWBIE with TANO and MIKA prior to A-GAY's entrance.

p. 34: Additional dialogue between NEWBIE and A-GAY. Notably, A-GAY mentions where he lives (“down the way, up the block, Charles Street, Brownstone walk-up, Top Floor, one hour, no more”) and makes the closing argument we will hear again later (“you have five seconds”).

p. 35: “100” styled as number instead of “a hundred” (BPP p. 35)

p. 36: **COP says “11:30PM.” This is 6:30 PM in BPP script (p. 36). COP has additional dialogue about people lining up at Stonewall.

**COP/CLIFF Sports page scene (BPP pp. 36-37) is cut. COP/CARSON interaction is cut.

CLIFF/CARSON scene suggests that they have spent the afternoon together, but CLIFF is not invited to CARSON’s apartment.

p. 41: COP: EVERYBODY! MOVE! is in bold. (not bolded BPP p. 43).

p. 49: **COP reveals his name (Alex McArthur) and address (108 Bedford) when he begs PEG not to shoot him.

p. 49: 1:45 AM, 100 people, 100 people, 300 people styled as numbers instead of spelled out (BPP p. 51)

p. 51: “Eight” is still spelled out, but 350 is written as a number. (BPP p. 53)

p. 53: 2:15 written as numbers instead of spelled out (BPP p. 54)

p. 54: Super-short rock transition in bold and all-caps. (Not bolded or caps BPP p. 56)

p. 54: UNDER THE AWNING moved to scene title from end of A-GAY’s dialogue.

More extensive changes: expansion of A-GAY hitting on CLIFF. CLIFF calls out “Hey, Carson” and later switches to “Molly Minelli.” TANO’s lines respond to Cliff calling out “Molly Minelli” rather than “Carson.” (BPP p. 56)

p. 56: Some formatting changes and additional dialogue in TANO’s speech. “**Look upon me**” in bold, plus “get your *blancito* cracker ass inside lock the door close the blinds.” A-GAY has some line changes including closing line: “You took this place. You took it, and you wrecked it, and now we’re never getting it back.”

p. 57: Changes to TANO/CARSON dialogue including. TANO: “¿Que te pasó? ohmygod, / Ohmygod.” [Translation: What happened (to you)?]

p. 59: “Peggy Corcoran” change of last name from Walsh.

p. 63: MADELINE’s line about her car is cut and replaced with “Please. Don’t look at me. When you speak.” (Repeating what she said to CARSON in earlier scene.)

pp. 63-66: Significant changes to ending. More NEWBIE, less COP.