

Scene: <b>1. BORED BOY</b>	
Characters: <b>Boy</b>	
Scene duration: <b>2´05</b>	
<p>Scene content:</p> <p>The first scene introduces the main character, the eleven-year-old boy, and his social environment. It is an ordinary day in today's modern European small town and a home of the boy. The scene leads the viewer to the central viewpoint of the film - the boy's subjective world that is the focus of the psychological process and all action in the film. It is a slow afternoon moment...</p>	
Events	Dialogue
<p>The music begins. The logo animation presents a child being drawn. The drawing appears on the cardboard with no drawing hand seen. The pictures look like stick figures and scribbling drawn on a school notebook. The animation pictures join each other with blond shades. The title of the film and the first credits are lifted on the top of the animation with bright colors.</p> <p>The boy's room. Present day. There is a homely and slow moment of afternoon in the room.</p> <p>Close-up on the desk on which sits the 11-year-old boy. He should be doing his math homework, but he isn't interested in doing that. He is in a lazy mood, bored, drawing scribbling and stick figures on the math notebook, chewing his pencil and staring apathetically at the screen saver whirling on the computer screen. The boy throws the pencil on the table, pushes the math notebook aside and mumbles to himself.</p> <p>The boy's stare moves around the room. Subjective camera: Grandfather's Clock. There is a picture of the mother and the child on the wall, drawn by the boy. Wallpaper with its small pastoral figures. A mighty fireplace, with the fire still smoldering in the embers. A black Tomcat is lying and purring in the armchair. A round squirrel's cage is hanging in front of a large window that opens to the garden. The squirrel is dressed in a small red coat and it is moving restless around the cage.</p>	<p>BOY</p> <p>I don't want to learn my lesson.  I want to go for a walk,  I'd like to eat up all the cakes.  I'd like to pull the cat's tail,  and to cut off the squirrels,  I want to roar at everyone!  I want to put Mother in the corner...</p>
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Scene: <b>2. MOTHERS REPRIMANDS</b>	
Characters: <b>Boy, Mother</b>	
Scene duration: <b>1´12</b>	
<p>Scene content:</p> <p>The relationship between boy and mother is problematic. The mother is seen, with the eyes of the boy, as a very caricaturized and distant, even scary figure. The boy doesn't understand the motives of his mother, or her reprimands. The communication between mum and child doesn't work. The scene deepens the idea on the reasons of the boy's rebellious behavior and the frustration of the mother as well: her quick exasperation tells that this isn't the first time the boy has neglected his homework.</p>	
Events	Dialogue
<p>The room door opens. The shadow of a large figure falls upon the boy. One cannot see more about the entering person, the boy's mother, except for an exceptionally big picture of a shadow. The boy is shot from an upper angle in a characteristically "small-looking" way. The boy turns defiantly towards the entering person.</p> <p>The boy doesn't answer, but slips lower in his chair, pressing his lips together. The shadow grows even bigger as the mother steps closer. The hand lowers the tea tray it is carrying on the edge of the table, and picks up the notebook on the table. The boy turns smaller in his chair.</p> <p>The boy stays quiet, sulking, and looks at his mother from beneath his eyebrows. The shadow figure sighs, tired.</p> <p>The sulking boy makes faces at the squirrel that lies now quietly in its cage.</p> <p>The boy tosses his head, suddenly turns and defiantly shows his tongue at the mother. The hems of the shadow figure turn angrily and its arms rush to keep its head.</p> <p>The shadow figure fiercely points at the face of the grandfather's clock. It is 2 o'clock.</p> <p>The shadow figure leaves the room with swift steps and closes the door behind it. The boy makes a face at the mother's back.</p>	<p><b>MOTHER</b> Has Mother's boy been good, and finished his lesson?</p> <p>Oh! you've done nothing! You've spattered the carpet with ink! Are you sorry for your laziness?</p> <p>Promise me, dear, to work.</p> <p>Do you want to say you're sorry?</p> <p>Oh!!! ...</p> <p>Here's lunch for a naughty child: tea without sugar, and dry bread. You'll remain on your own till supper-time! And think about your naughtiness! And about your homework too! Above all, think how sad you've made Mama!</p>
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Scene: <b>3. BOY'S FURY</b>	
Characters: <b>Boy</b>	
Scene duration: <b>1'08</b>	
Scene content: <p>The boy turns the frustration caused by his mother's reprimand and his guilty feelings into a huge rampage. He goes berserk and defiantly smashes all objects in his room. Both living creatures and imaginary ones get smashed. The boy is driven by his rampage into his own inner limits. The rampage will lead to surprising consequences that eventually change the boy's worldview considerably.</p>	
Events	Dialogue
<p>The boy, once left alone, jumps from his chair onto the floor and starts a rampage. He stomps around the room, boiling with fury. He screams and makes noise, while looking at the door at the same time.</p> <p>The boy swishes the tea tray from the table, and the teapot and teacup fly in a circle onto the floor and break in pieces. Then he climbs on the chair, startle the squirrel tries to poke the small animal with his pencil. The horrified squirrel screams. The boy jumps on the floor and pulls the cat by its tail. The cat hisses and escapes, hiding beneath the armchair.</p> <p>The boy shrieks with triumphant joy and kicks the armchair's leg. He pokes the embers smoldering in the fireplace with a pitchfork, and the enormous amount of smoke and ashes stumble out of the fireplace.</p> <p>Then he starts spraying tags on the walls over the small pastoral figures on the wallpaper. He shoves the grandfather's clock, and starts swinging the copper pendulum.</p> <p>And then - after he sees the schoolbooks and notebooks lying on table - the boy rips them in pieces and throws the pieces on the floor, howling with laughter.</p> <p>Finally, there is a horrendous mess in the room. The boy inspects his accomplishments with great satisfaction.</p>	<p>BOY  I don't care!  Anyway, I'm not hungry!  And I much prefer to be alone!  I don't like anyone!  I'm very naughty!  Naughty! Naughty! Naughty!</p> <p>Hurrah!</p> <p>Hurrah! Hurrah!</p> <p>Hurrah! No more lessons! No more homework!  I am free, free, naughty and free!</p>
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Scene: <b>4. DANCE OF THE CHAIRS</b>	
Characters: <b>Boy, Armchair, Stool, Furnitures (dancers, chorus)</b> Scene duration: <b>1´46</b>	
Scene content:  Strange things start to happen in the boy's room. The boy is at first amazed and skeptical at the turn of the events. He is obviously not used to his environment reacting to his actions, not even mentioning that this reaction might have some impact on his own behavior. The pieces of furniture refuse to obey the boy and signal that they are very happy to get rid of the boy altogether. The first surreal act and also abandonment in the story occurs.	
Events	Dialogue
<p>Tired from all his rampaging and destruction, the boy climbs on the great armchair for rest. But just when he is about to relax, to his great astonishment, it moves and throws him away on it's arms, the seat disappears and - wobbling like a big duck - the armchair limps away from the boy. The boy is petrified by fear. The room has turned into a 19<sup>th</sup> century salon with its exuberant curtains and crystal crowns.</p> <p>The armchair turns toward the stool. It swings over to greet the small, pretty stool and bows to her in an inviting way. The stool flashes an enchanting smile at the armchair. The armchair leads the stool to the dance floor.</p> <p>The boy sneaks away from the way of dancers beside the wall, to the protecting shadow of the grandfather's clock. He observes the dance of the furniture with amazement. The camera peeks at the sight from the cover of the clock.</p> <p>Then the boy notices that also the other furniture are straightening their elbows and shanks as well and stretching their filling. The pieces of furniture join in the song of the armchair and the stool.</p> <p>The boy listens to the furniture with disbelief and feels slightly offended, and doesn't know how to react to this strange situation.</p>	<p><b>BOY</b> Ah!</p> <p><b>ARMCHAIR</b> Your humble servant, Bergere!</p> <p><b>BERGERE</b> Your servant, Armchair!</p> <p><b>ARMCHAIR</b> Now we're forever rid of this child with his wicked heels.</p> <p><b>BERGERE</b> You see how relieved I am at that!</p> <p><b>ARMCHAIR</b> No more cushions for his slumber, no more seats for his musing, no more rest for him save on bare earth. And still more...who knows?</p> <p><b>BERGERE</b> And still more...who knows?</p> <p><b>ARMCHAIR, BERGERE</b> Now we're forever, etc.</p> <p><b>ARMCHAIR</b> The bench, ...</p> <p><b>BERGERE</b> ...the couch, ...</p> <p><b>ARMCHAIR</b> ...the pouffe...</p> <p><b>BERGERE</b> ...and the wicker chair...</p> <p><b>ARMCHAIR</b> ...want no more of the Boy.</p> <p><b>PIECES OF FURNITURE</b> No more of the Boy!</p>
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Scene: <b>5. GRANDFATHER'S CLOCK</b>	
Characters: <b>Boy, Grandfather's Clock</b>	
Scene duration: <b>1´19</b>	
Scene content: The old grandfather's clock's fit of nausea is caused by the indifference of the boy's actions. The boy's feelings differ between disbelief and amazement, as he observes how the familiar and secure "old-timer" bounces around the room, especially as the clock manages to scare the boy completely; in spite of its clumsiness and comical appearance, the grandfather's clock is just about to crush the boy underneath him.	
Events	Dialogue
<p>Suddenly the boy realizes that the grandfather's old clock, under whose shadow he has crawled to hide from the furniture, is about to fall on him. The boy is frightened, and barely manages to save himself. The grandfather's clock reels uncontrollably on its two feet that stick from underneath its wooden dress. Barely able to stand, the clock then shakes around the room, clanging and seeking balance with its hands. It obviously has a very strong fit of nausea.</p> <p>The dance salon has turned into a clock machine. The wheels are ticking, and the hammers are forging feverishly. The clock mechanism gets jammed from time to time, and then hops back on. The hands are swinging like scythes in the air in all directions. The boy is dodging the threatening hands in horror, holding his ears. The camera moves in the clock machine by imitating the boy's movements.</p> <p>The boy also holds his stomach and growls.</p> <p>The boy is jumping beside the wheels with looks of horror and disbelief taking turns on his face.</p> <p>Clanging with a weary voice, the clock reels to the other end of the room, and finally stops in the corner, with its face turned toward the wall, and turns again. The boy also stops, wiping sweat from his forehead and observing the clock cautiously.</p>	<p>GRANDFATHER CLOCK Ding, ding, ding, ding; and again ding, ding, ding! I can't stop myself from chiming! I no longer know the time! He's taken away my pendulum! I have a terrible tummy ache! And a draught right in my middle! And I'm beginning to wander!</p> <p>BOY Oh! The clock in walking!</p> <p>CLOCK Ding, ding, ding... At least let me pass, that I may go and hide my shame! To chime so at my age! I, I who so gently struck the hours, the hour of sleep, the hour to wake, the hour bringing the one that's awaited, the blessed hour in which the naughty child was born! Perhaps, if he hadn't mutilated me, Nothing would ever have changed in this house. Perhaps no one would ever have died... If I'd been able to go on striking the hours, one and all exactly alike! Ah! let me hide my shame and sorrow, my nose against the wall! Ding, ding, ding...</p>
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Scene: <b>6. TEA AND FOXTROT</b>	
Characters: <b>Boy, Tea pot, Tea cup</b>	
Scene duration: <b>2´24</b>	
Scene content:  The teapot and teacup openly challenge the boy into a boxing match. They mock the boy's character and physical weakness. The boy is suddenly directly challenged and threatened. The passive resistance following from astonishment, however, saves the boy from the boxer's hard gloves and the utensils' attention moves elsewhere in lack of a proper opponent.	
Events	Dialogue
<p>There's a shuffle on the floor, at the boy's feet. The boy notices that he is standing on the fragments of the tea tableware. He jumps up startled, when two strange figures crawl up from the floor, amidst the fragments - a teapot and a Chinese teacup. The huge pillar grows from the floor and at the top of it the boy sees a boxing ring. The utensils are friendly ragging about to each other. The cup is picking its costume and investigates worried, the big splintering cracks and breaches at the side of the teapot.</p> <p>The teapot is an old fox in the ring. Suddenly it turns challengingly towards the boy, strikes the air with the hands wrapped in the boxing master's gloves, and threatens the boy. The boy notices he has got in the middle of a boxing fight, with the teapot as his opponent. The astonished boy tries to imitate the teapot's dancing steps and boxing position.</p> <p>The behavior of the teacup is in total conflict with his stylish eastern outlook. At the side of the boxing ring, the cup is shouting instructions at the teapot with the gestures of an experienced trainer, following the defying gestures of the teapot with a bloodthirsty look on its face and cheering the teapot on. The boy is dodging hits, but doesn't answer them, except with some cautious slashing. The cup and teapot interpret this as a cowardice and get more support for their mocking.</p> <p>Finally the teapot and the cup get tired of picking on the boy. The pillar is shrinking and the boxing ring disappears into the shadows of the room. The boy sinks to sit on the floor. He wipes sweat from his face and stares into the darkness.</p>	<p>TEAPOT How's your mug?</p> <p>CUP Rotten!</p> <p>TEAPOT ...better had...</p> <p>CUP Come on!</p> <p>TEAPOT Black and costaud, black and chic, jolly fellow, I punch, Sir, I punch your nose, I knock out you, stupid chose! Black and thick, and vrai beau gosse, I box you, I marm'lad' you...</p> <p>CUP What the hell, Mah-jong, what the hell, since it's not understood, it will have, it will have, it will have it will have,cascara, harakiri, Sessue Hayakawa, ha! It will always have a Chinese air.</p> <p>TEAPOT I box you.</p> <p>CUP Ping, pong, ping...</p> <p>CUP, TEAPOT Ping, pong, ping, pong, ping. Ah! What the hell have you done with my Kawa?</p> <p>BOY Oh! my lovely china cup!</p>
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Scene: <b>7. FIRE AND ASH</b>	
Characters: <b>Boy, Fire and Ash</b>	
Scene duration: <b>3´04</b>	
<p>Scene content:</p> <p>The darkening night makes the boy finally lose his courage. There is danger lurking in the shadows, and the boy feels alone without any protection. He seeks protection in the warmth of the flame in the fireplace, but that protection turns out to be treacherous. The flame turns into a burning danger. The feeling of being without protection breaks the last remainders of boy's self-confidence, and the child's anxiety and fear come forward instead. The play between the fire and ash make the boy feel abandoned and an outsider.</p>	
Events	Dialogue
<p>The fading ember of the fireplace paints strange shadows in the corners. The boy is shaking, lonely and afraid. He moves toward the embers of the fireplace to warm himself up, trims the fire and throws a few billets of wood on the embers. The fire builds up quickly. But instead of gentle warmth, the fire spits a burning spark on the boy's face. The flames almost reach out of the fireplace and form a blazing curtain that opens up like a theater curtain. Out of the fireplace, from the middle of the embers, a flaming diva rises, passionately extending her hands in the air. The fire pushes closer and tries to lick the boy with its enormous flame. The boy quickly hides behind the chest of drawers.</p> <p>However, the strongest fury of the fire vanishes quickly. Out of the smoke strings, a gray and quiet figure forms - the ash. After seeing the ash, the fire turns to tease it and forgets the boy. The ash plays with the fire, and tries to catch it underneath its long gray veils, without success. The fire laughs, flees the ash and teasingly lets it come closer again.</p> <p>The boy observes the play. The flapping of the dying flames reflects soft light on the spray-painted wallpaper behind the boy's back. The play continues, until the fire, too tired to continue the contest, surrenders to the ash. The fire makes its last flutter to get free, flashes for a moment, and then goes asleep, wrapped in the veils of the ash.</p> <p>Immediately after the fire has died out, darkness falls into the room. First stars are glittering in the window panes, and the coloring of the sky predicts a full moon rising. There is a tear glittering in the corner of the boy's eye.</p>	<p>FIRE  Away! I warm the good but burn the bad!  Foolhardy little  savage, you've insulted all the friendly household  gods  who held the fragile barrier between you and  misfortune!  Ah! You've brandished the poker, upset the  kettle, and  scattered the matches! Beware! Mind the dancing  flame!  You'll melt like a snowflake on its scarlet tongue!  Ah! Beware! I warm the good! Beware! I burn the  bad!  Beware! Beware! Ah! Beware!</p> <p>Ah!</p> <p>Ah!</p> <p>BOY  I'm afraid, I'm afraid...</p>
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Scene: <b>8. PASTORAL</b>	
Characters: <b>Boy, Shepherd Boy, Shepherd Girl</b>	
Scene duration: <b>3`09</b>	
Scene content: <p>The mind of the scared boy is sensitized enough to hear the expressions of worry and sorrow from the smaller creatures. The boy cracks open his emotional armor a little bit, and tries to repair the damage he has done to the pastoral creatures. He nevertheless fails. The straying dog cannot find its friends. The shepherds sing about the boy's ingratitude. A slow process begins in the boy's mind that will later make him realize the consequences of his bad actions.</p>	
Events	Dialogue
<p>There are little shouts, singing and the quiet bleating of goats and sheep. Small bells are clinging and hooves are clomping.</p> <p>The boy looks around and can see how the small pastoral figures in a wallpaper start to move. The boy sees how a whole group of small figures painted all over with spray paint start to line up into the sorrowful dance line. The figures barely measure the palm of the boy's hand.</p> <p>The shepherd boy and the shepherd girl take their steps and sing with their melancholic voices. The wind instruments and tambourines accompany their singing and dance.</p> <p>The boy leans more close to the wall to watch the dance of small pastoral figures.</p> <p>Small figures exhibit with their dancing their sorrow after losing their dearest friend, a blue dog and pink lambs. The animals have disappeared under the sprayed tags.</p> <p>Suddenly there is a lump in the boy's throat when he sees the wandering dog alone on the other part of the wall paper. He tries to reach the dog with his hand, but at the same moment, the dog disappears.</p> <p>The boy turns toward the shepherds to ask about the dog, but the shepherds disappear as well, and the music of their instruments and tambourines disappears with them. The boy covers his face with his hands.</p>	<p>SHEPHERDS, SHEPHERDESSES  Farewell, Shepherdesses!  Shepherds, farewell!  No longer shall we pasture our green sheep on the purple grass!</p> <p>SHEPHERDS  Alas, our violet goat!</p> <p>SHEPHERDESSES  Alas for our gentle pink lambs!</p> <p>SHEPHERDS  Alas for our purple cherries!</p> <p>SHEPHERDS, SHEPHERDESSES  And our blue dog!</p> <p>SHEPHERDS  When we embraced, Shepherdesses, our love seemed eternal...  eternal our piping.</p> <p>SHEPHERDESSES  With ready lips, Shepherds, eternal seemed our piping.</p> <p>A SHEPHERD  The naughty child has torn up our gentle story-  a shepherd here, a shepherdess there-  the naughty child, who owes to us his very first smile.</p> <p>A SHEPHERD, A SHEPHERDESS  A shepherd here, a shepherdess there...</p> <p>A SHEPHERDESS  Ungrateful child, who has slept while our blue dog kept watch over him.  Alas, our violet goat!</p> <p>A SHEPHERD, SHEPHERDESS  Alas for our pink and green sheep!  Farewell, Shepherdesses!</p> <p>SHEPHERDESSES  Shepherds, farewell!</p>
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Scene: <b>9. PRINCESS</b>	
Characters: <b>Boy, Princess</b>	
Scene duration: <b>6´41</b>	
Scene content: <p>The princess represents ideal love and the object of romantic dreams for the boy. She is, however, an immaterial, fictional product of his imagination, so he cannot get a grip of her as he tries to save the maiden from plunging into her destruction. The princess shows mercifulness and understanding towards the boy, even though he sealed her horrible fate by ripping the picture book in pieces. The boy's wish to see himself as the rescuing prince remains a dream unfulfilled.</p>	
Events	Dialogue
<p>The boy lies on the floor with his face hidden behind his hands. There are pages of torn books lying near him. A brightening light makes the boy raise his head. First there is a slender arm, then a veil and finally the whole lovely fairytale princess.</p> <p>The boy trembles, as he realizes who is approaching him - the princess, his first love.</p> <p>The princess shimmers light that illuminates the floating mist in the dark space. There are small glittering stars and mirror images around the princess.</p> <p>The boy is baffled and his chins are burning.</p> <p>The boy reaches timidly towards the princess.</p> <p>The princess is floating slowly around room filled with small twinkling stars.</p> <p>The boy inquires her impatiently.</p> <p>Sadly, the princess touches the torn piece of laced collar dangling around her shoulder.</p>	<p>BOY Ah! 'tis she! 'tis she!</p> <p>PRINCESS Ah! Yes, 'tis she, your fairy princess, she for whom you called out in your dream last night. She whose story, begun yesterday, Kept you awake so long. You were singing to yourself: "She is blonde with sky-blue eyes." You sought me in the heart of the rose, and in the scent on the lily. You sought me, little Love, And since yesterday I've been your first love.</p> <p>BOY Ah! 'tis she! 'tis she!</p> <p>PRINCESS But you've torn up the book. What's going to happen to me? Who knows if the evil enchanter isn't going to put me to sleep for ever, or dissolve me into cloud? Tell me, aren't you sorry never to know the fate of your first love?</p> <p>BOY Oh! Don't go! Stay! Tell me... And the tree in which the bluebird sang?</p> <p>PRINCESS See its branches, see its fruit, alas...</p> <p>BOY And your necklace, your magic necklace?</p>
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Scene: <b>9. PRINCESS (continuing...)</b>	
Characters: <b>Boy, Princess</b>	
Scene duration: <b>6´41</b>	
Scene content:  continuing...	
Events	Dialogue
<p>The boy is nervous, but he is gathering up his courage and is trying to be convincing by clenching his fists.</p> <p>The boy spreads his arms and tries to reach the princess protectively, but the princess is immaterial and his hands reach only thin air.</p> <p>The princess speaks to the boy tenderly, with fatalistic calmness and piety in her voice.</p> <p>Then the princess stares into distance, as if able to sense the approaching destruction...</p> <p>Suddenly the floor cracks open right next to the princess' feet. There is now a black opening in the floor, with the foaming current in it. The princess staggers and shouts:</p> <p>The boy screams in terror and tries to save the princess from the current. But because the princess is immaterial, he cannot get a grip of her. The boy is grasping emptiness. An invisible force draws the princess to the water and the black current takes her away. The disconsolate boy falls on the edge of the current.</p> <p>The boy notices a bud of a white rose, fallen at the edge and just about to bloom. He tenderly lifts the flower to his palm and laments his longing to the rosebud in inconsolable grief.</p> <p>As his last hope, the boy reaches to look for the last pages of his fairytale book from the pile of torn pages, but in vain. There are only numbers and figure series in the books. He sings with a weeping voice.</p>	<p>PRINCESS See its broken rings, alas...</p> <p>BOY Your gallant? The Prince with a rose-coloured crest? Oh, that he'd come with his sword...If only I had a sword! A sword! Ah! into my arms, into my arms! Come, I'll be able to defend you!</p> <p>PRINCESS Alas, my weak little friend, what can you do for me? Can one know the length of a dream? My dream was so long, so long. That perhaps, at its end, you might have been the Prince with the rosy crest.</p> <p>Help! Help! Sleep and Night want to take me again! Help!</p> <p>BOY My sword! My sword! My sword!</p> <p>You, the heart of the rose, you the white lily's scent, you, your hands and your crown, your blue eyes and your jewels... You've only left me like a moonbeam, A golden hair...and fragments of a dream...</p> <p>Nothing...all these are school books, dull and dreary.</p>
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Scene: <b>10. ARITHMETICS</b>	
Characters: <b>Boy, Aritmetics, Number Kids</b>	
Scene duration: <b>1´47</b>	
<p>Scene content:</p> <p>The Arithmetic-scene is the antithesis for the boy's crumbling fictional, romantic dreams. The computer's breakdown and erroneous calculations symbolize the boy's relation with information and fact: the boy clearly knows something about arithmetics, but doesn't want to act the way than he is expected. The truthfulness of facts is relative, and the boy notices how facts can be twisted as well. The mathematic logic turns into a chaotic motley. The flow of inaccurate data finally upsets the boy completely.</p>	
Events	Dialogue
<p>Suddenly there are numbers rushing into the room from the computer screen lying on the table. The space turns into a black-and-white geometric. There are series of quickly changing figures flying all around in the air and around the boy. A map stick snaps on the boy's fingers. The stick is held by a stern figure, a Master of Ceremony, Mister Arithmetics, with series of numbers written all around his clothes. He jumps with rhythmic, fast steps, while keeping the beat with his rhythm stick.</p> <p>The boy blows on his hurting fingers and notices he has got in the middle of a gang of wise-cracking, mocking Number Kids, who look strikingly similar to his own schoolmates and football lad league members. The boy wipes his nose on his sleeve. Arithmetics is leaping in the middle of the number kids, then suddenly turns at the boy and harshly shows him his middle finger. The boy cannot believe his eyes.</p> <p>The number kids jump around the boy and try to catch the number series that are flying in the air. Mister Arithmetics leads the crowd with his map stick, hitting the beat and continuing to make mean gestures towards the boy.</p> <p>The boy listens to the numbers, baffled, and tries to gather up some courage after noticing an error in it. The number kids are jeering at the boy with a know-it-all-attitude.</p> <p>The boy, already a bit enthusiastic.</p> <p>Arithmetics is wheezing, knowing-all:</p> <p>The boy, with a beginning of a self-confidence in his voice:</p>	<p>MR. ARITMETICS Two taps run into a tank! Two slow trains leave a station At twenty-minute intervals, -vals, -vals, -vals! A pleasant-woman, -woman, -woman, -woman, carries all her eggs to market! Once a haberdasher, -dasher, -dasher, -dasher, sold six yards of cloth!</p> <p>BOY Good Lord! It's Arithmetic!</p> <p>MR. ARITMETICS -tic, -tic, -tic!</p> <p>NUMBER KIDS -tic, -tic, -tic!</p> <p>MR. ARITMETICS Four and four, eighteen, eleven and six, twenty-five, four and four, eighteen, seven times nine, thirty-three.</p> <p>BOY Seven times nine, thirty-three?</p> <p>NUMBER KIDS Seven times nine, thirty-three.</p> <p>BOY Four and four?</p> <p>MR. ARITMETICS Eighteen!</p> <p>BOY Eleven and six?</p>
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Scene: <b>10. ARITHMETICS (continuing...)</b>	
Characters: <b>Boy, Arithmetics, Number Kids</b>	
Scene duration: <b>1´47</b>	
Scene content:  continuing...	
Events	Dialogue
<p>Arithmetics hisses and nips the boy from the ear.</p> <p>The boy, now already with bustling attitude:</p> <p>Arithmetics, wondering at the ignorance of the boy:</p> <p>The boy, now with an exaggerated pride.</p> <p>Arithmetics is swaying in order to catch the rhythm of the dance. The number kids romp around Arithmetics and excitedly join him in the dance.</p> <p>The number kids drag the boy, almost forcing him, into the play, and he clatters along, trying shyly to look indifferent, but as the wrenching number kids increase their speed, the boy finally gets excited too.</p> <p>The boy is raving along in a wild vortex of a dance, which essentially involves continual twisting of faces, and making faces to dance partners.</p>	<p>MR. ARITHMETICS Twenty-five!</p> <p>BOY Four and four?</p> <p>MR. ARITHMETICS Eighteen!</p> <p>BOY Three times nine, four hundred!</p> <p>MR. ARITHMETICS Millimetre, Centimetre. Desimetre, Decametre, Hectometre, Kilometre, Myriametre, not a miss! Oh, what a bliss! Millions, Billions, Trillions, And frac-cillions!</p> <p>NUMBER KIDS Two taps run into a tank! Two slow trains leave a station at twenty-minute inter...</p> <p>MR. ARITHMETICS A pleasant-woman, -woman, -woman, -woman, carries all her...</p> <p>NUMBER KIDS Once a haberdasher, -dasher, -dasher, - dasher, sold six...</p> <p>MR. ARITHMETICS Two taps run into a tank!</p> <p>NUMBER KIDS A pleasant -woman, -woman, -woman, - woman, goes off to the market...</p>
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Scene: <b>10. ARITHMETICS (continuing...)</b>	
Characters: <b>Boy, Aritmetics, Number Kids</b>	
Scene duration: <b>1´47</b>	
Scene content:  continuing...	
Events	Dialogue
<p>The dance keeps on accelerating. The whole number world is whirling before the boy's eyes. The room's space is revolving.</p> <p>Finally the boy's legs carry no more, and he is hurled, with a dizzy head, to the room wall.</p> <p>Mister Arithmetics and the number kids roll before the boy's eyes as a one hurly-burly. The vortex still accelerates and chews the numbers quickly into small pieces. Soon one can't tell the number kids from the spinning little pieces. The shreds of Mister Arithmetics' coat are flashing in the hurly-burly.</p> <p>The number chanting of the number kids and Arithmetics can be heard for a little while longer, until the song suddenly snaps out. The vortex, having turned into a gray ball, pops like a soap bubble and disappears.</p>	<p><b>MR. ARITMETICS, NUMBERS</b>  Three nines, thirty-three!  Twice six, twenty-seven!  Four and four! Four and four?...  Twice six, thirty -one!  Four plus seven, fifty-nine!  Five fives, forty-three!  Seven and four, fifty-five!  Four and four! Five and seven!  Twenty-five! Thirty-seven!  Ah!</p> <p><b>MR. ARITMETICS</b>  Four plus four, eighteen!</p> <p><b>NUMBER KIDS</b>  Eleven and six, twenty-five!  Thirty-three!</p> <p><b>MR. ARITMETICS</b>  'teen!</p>
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Scene: <b>11. CAT DUET</b>	
Characters: <b>Boy, Tomcat, Female Cat</b>	
Scene duration: <b>4´</b>	
<p>Scene content:</p> <p>The cat duet clearly starts to move the story themes on the more serious level. Until now, the boy has wrestled with his fantasy figures in his own room. Now he faces the live creatures of the real world. The cat flirting makes the room slowly change into a peaceful garden. Boy feels being safe from the horrors for a moment. The boy observes the erotic cat flirting, the blood-and-flesh creatures from a hideout and his observations make all other things dissappear from his mind. This is the boy's first experience with unrestrained sexuality.</p>	
Events	Dialogue
<p>The boy is sitting on the floor, holding his breath and holding his head. The moon has risen and lights up the room. A black tomcat slowly crawls from underneath the armchair. He stretches himself, yawns and starts to clean himself. At first, the boy doesn't notice him, and as exhausted, also leans his head on the chair leg.</p> <p>The tomcat is playing with the furry thread ball, that unintentionally rolls over at the boy. The tomcat shakes his head, hisses, turns his back on the boy and continues to play with the ball.</p> <p>There's a sound of the female cat's silent meow from the garden outside. The black tomcat quits his play and listens for a while without a move. Then the tomcat meows and jumps on the table . Suddenly, to the boy's great amazement, a pretty white female cat jumps in to the room from the window and strides with supple movements next to the tomcat.</p> <p>The cats leap, rub their furs together, push each other with their heads and begin a duet that is brimming with open erotic feelings. The boy is following the cats' play with great interest and bites his nails, blushing, as the cats reach their erotic climax. The large zipper that has appeared to the room ceiling slides open and opens the room to the outside garden.</p> <p>The boy cools down his emotions, listening to the voices of the garden. The room has turned to a eutrophic garden colored by a full moon and a last glow of the sunset. The night wind swings the irises, lilies-of-the-valley and peppermints. An old Oak offers shelter with it's leafy branches. There is insect buzz, frogs croaking, the hooting of an owl and the chirping of a nightingale.</p>	<p>BOY Oh! My head!</p> <p>Oh! My head! My head!</p> <p>It's you, pussy? How big and dreadful you are! You speak too, no doubt?</p> <p>FEMALE CAT <i>Miau.....</i></p> <p>THE CAT DUET <i>Miau.....</i></p> <p>Sounds of forest and garden.</p>
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Scene: <b>12. LAMENTATION OF AN OLD OAK</b>	
Characters: <b>Boy, Old Oak</b>	
Scene duration: <b>1´41</b>	
Scene content:  The shelter offered by the old oak doesn't last for long. The lamentation of an old oak reveals the mischief done to the creature by the boy. In spite of his wound, the old tree treats the boy protectively. The boy feels compassion for the old-timer, and tries to cover his acts against the three.	
Events	Dialogue
<p>The boy is leaning, sunk in his thoughts, against the trunk of an enormous old oak.</p> <p>But the old oak moans quietly. The boy startles in fright. A furrowed face appears from the trunk of the oak. The oak is gentle, however, and spreads protectively his branches and doesn't threaten the boy.</p> <p>The oak is lamenting ...</p> <p>The boy is worried.</p> <p>The grass is swaying uneasily in the wind. The plants join the lamentation of the old oak with a moan.</p> <p>The boy haplessly turns his eyes to the old tree. He puts his hands against the bark of the huge trunk, and hides under his palm the ugly spot where he had earlier carved a hole with his knife.</p>	<p><i>BOY</i> <i>Ah! what happiness to find you again, Garden!</i></p> <p><i>What?</i></p> <p><i>OLD OAK</i> <i>My wound...my wound...</i></p> <p><i>BOY</i> <i>What wound?</i></p> <p><i>OLD OAK</i> <i>The wound you inflicted today on my side, with the knife you pinched...Alas! It's still bleeding sap...</i></p> <p><i>OTHER TREES</i> <i>Our wounds...our wounds...They're still fresh and go on bleeding sap...Naughty child!</i></p>
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Scene: <b>13. FLIERS</b>	
Characters: <b>Boy, Dragonfly, Nightingale</b>	
Scene duration: <b>1'51</b>	
Scene content: The agony and fright of the dragonfly over its lost partner make the boy shout in anxiety. To the boy, the dragonfly's partner had so far represented just a toy nailed onto the wall with a pin. Now the boy realizes how seriously he has hurt the creature. The compassionate chirping of the nightingale just deepens the boy's feelings of shame.	
Events	Dialogue
<p>The enormous dragonfly size of plane covers the moon light and flutters buzzing and disappears, appears again, turns around here and there just to disappear again. Then the dragonfly sits on the top edge of a wall and begins an miserable outpouring.</p> <p>The nightingale glides over the large hole in the ceiling, dissappears and turns around again.</p> <p>The dragonfly notices the boy and presents her sad but demanding words to him.</p> <p>The boy shouts in distress and anxiety.</p> <p>The dragonfly demands an answer.</p> <p>The boy turns his back, mumbling ashamed to himself.</p>	<p><b>DRAGONFLY</b> Where are you? I'm looking for you... The net... It's caught you... O you, dearest, long and frail, your turquoises, your topazes, the air which loves you misses them less than I...</p> <p><b>NIGHTINGALE</b> Aaa!...</p> <p><b>DRAGONFLY</b> Alone, alone, I am pining and look for you... Give her back to me! Where is she? My companion, give her back to me!</p> <p><b>BOY</b> I can't! I can't!</p> <p><b>DRAGONFLY</b> Where is she?</p> <p><b>BOY</b> I cannot... The dragonfly which I caught...Pierced with a pin...against the wall. Ah!</p>
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Scene: <b>14. BAT</b>	
Characters: <b>Boy, Bat</b>	
Scene duration: <b>0´34</b>	
<p>Scene content:</p> <p>The miserable fate of the bat family symbolizes the impact on nature of negative actions of humans on a larger scale. The boy begs forgiveness. In vain. The damage has already been caused, and the forgiveness won't fix it. Through this scene, the story enlarges from doings of an individual boy to a strong criticism against human actions against nature.</p>	
Events	Dialogue
<p>The bat hangs upside down outside of its nest. The bat sees the boy under the tree. It swings around the boy hanging from his feet like an acrobat. The boy takes a small flashlight out of his pocket and tries to reach the bat with the flashlight. The eyes of the bat sparkle angrily at the light of the flashlight.</p> <p>The boy answers the bat's question with his crying voice and holds the flashlight in his shaking hand.</p> <p>Then, suddenly the bat dives so close to the boy that its wing almost cuts the boy's chin. The boy startles backwards. The flashlight falls out of his hand and breaks.</p> <p>The boy is completely conscious of the dreadfulness of his deed and haplessly begs the bat for mercy. But the begging of the boy won't ease the pain of the bat. It doesn't bring back the bat mother. He swings on the night sky back and forth, blinded by sorrow.</p> <p>The boy looks at the windows of the house. There is no light in them. The house stands in the garden as a one dark, silent block.</p> <p>The bat flies in the shadows of the old oak.</p> <p>The boy walks slowly from the cover of the old oak onto the grass, listening in melancholy to the singing of the bat, going farther at the same time.</p>	<p>BAT Give her back to me...tsk, tsk...Give her back to me...tsk... My mate...the bat...you know?</p> <p>BOY I know!</p> <p>BAT The big stick...tsk, tsk...the chase...last night... tsk...Your victory...And the little animal, there, dead at your feet...</p> <p>BOY Mercy!</p> <p>BAT The nest full...Little ones...with no mother. They must...tsk, tsk, be nourished...</p> <p>BOY Motherless!...</p> <p>BAT Now we...tsk, tsk...We fly, we hunt...We turn... we hunt...We snatch...tsk...tsk...It's your fault...</p>
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Scene: <b>15. FROG AND SQUIRREL</b>	
Characters: <b>Boy, Frog, Squirrel,</b>	
Scene duration: <b>2´50</b>	
Scene content: <p>The case of a small, trusting frog demonstrates how creatures act on a different purpose-orientation than humans. The creatures do not make calculated and unjustifiable damage. The satisfaction of basic natural needs is central, as the behavior of the frog demonstrates. The squirrel that has escaped from the cage knows, for his part, about the dark side of human behavior. The voice of experience and warning from the squirrel don't however reach the mind of the innocent frog.</p>	
Events	Dialogue
<p>Bubbles rise from the green pond. A small frog jumps out of the water to a stone at the shore, then rests its feet. Another frog does the same, and a third, until the cornerstones of the pond are full of frogs. They play with each other by jumping from one rock to another, and frolicking just like frogs do.</p> <p>Depressed, the boy steps at the shore of the pond to observe the frogs' play. On the top of the closet, the squirrel is sitting, gnawing a nut. He observes the playing of the clumsy frogs with amusement. One of the frogs jumps, being curious, nearby the boy, and leans its head on the boy's knee. The squirrel notices the frog's movement, and screams shrilly at the frog.</p> <p>The frog, credulous and even quite simple in its nature, is wondering at the squirrel's ranting. The squirrel is now swinging on the lower shelf. The frog's small head cannot comprehend the squirrel's strange stuff. It snorts, and wishes to concentrate on thinking much more important subjects, like hunting for something to eat.</p> <p>The frog jumps to the other side of the boy. And jumps again, with no intention whatsoever to move from the boy's presence. The frog throws looks on the boy, like observing whether he can appreciate his delicious cooking stories.</p> <p>The squirrel is irritated because of the frog's stupidity and meaningless tales, and predicts a terrible fate for the frog. The boy shakes his head in sorrow and shame as he hears the squirrel's prediction.</p>	<p><b>SQUIRREL</b> Save yourself, silly! And the cage? The cage?</p> <p><b>FROG</b> Wha-wha-wha-what's that?</p> <p><b>SQUIRREL</b> The prison. Heu, heu. The prison. The nib which jabs between two bars. Heu, heu. I was able to escape, but your four moist little hands aren't as good as mine.</p> <p><b>FROG</b> Wha-wha-wha-what did you say? I don't know the ca-ca-ca-cage. I know the fly thrown to me. Ploc! And the red rag. Ploc! The bait comes, I leap up, I'm caught, I escape, I return. Ploc!</p> <p><b>SQUIRREL</b> Brainless! You'll share my fate!</p>
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Scene: <b>16. SQUIRREL'S ACCUSATION</b>	
Characters: <b>Boy, Squirrel, Squirrel group, Tomcat and Girl Cat</b>	
Scene duration: <b>1´46</b>	
Scene content: <p>The quarrel between the boy and the squirrel is a kind of a symbolic trial. The Squirrel presents his charge based on his experience-related evidence. The boy's explanations turn out to be childish lies. The boy realizes himself of being guilty on these deeds. The playing little squirrels and amorous cats make the boy feel himself doomed into eternal loneliness and being outsider. While wrestling with his self-pity, the boy doesn't notice what is happening around him ...</p>	
Events	Dialogue
<p>The boy, encouraged by the trust shown by the small frog, tries to defend himself against the squirrel's prediction with a white lie:</p> <p>The squirrel's sarcasm knows no limits when he hears the boy's explanation. He mocks the boy with his sign language.</p> <p>But then the squirrel gets serious and begins to recall—still shivering with terror—its experiences in the cage, imprisoned by the boy. The whole essence of the squirrel shows a stamp of its former suffering.</p> <p>As the squirrel talks, the room has been filled with squirrels leaping in the shelves and curtains. Their clever playing is not disturbed by the clumsy play of the frogs in the water pond. The room, bustling with wings, whisperings and shining red-colored furs, has turned in a moment into a paradise of playful animal joy.</p> <p>The embittered squirrel shakes its head and sighs at the sight of joyful ramblings of its innocent comrades, ignorant of the horrors of the world.</p> <p>With his child's mind, the boy observes the squirrel plays feeling that he's been left apart from all play and joy, being abandoned and lonely.</p>	<p><b>BOY</b> The cage, it was to see better how nimble you were, your four tiny paws, your fine eyes...</p> <p><b>SQUIRREL</b> Yes, it was for my fine eyes!</p> <p>Do you know what they reflected, my fine eyes? The free sky, the free wind and my free brothers, jumping as if winged... Look then at what they reflected, my fine eyes all glistening with tears!</p> <p><b>BOY</b> They love each other. They're happy. They've forgotten me. They love each other...They've forgotten me...I'm alone...</p>
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Scene: <b>17. BATTLE</b>	
Characters: <b>Boy, Squirrel, Dragonfly, Nightingale, Old Oak, Frog, Flora and Fauna</b>	
Scene duration: <b>0`36</b>	
<p>Scene content:</p> <p>After being a captive of humans, the squirrel knows human gestures: he leads the creatures into an attack against the boy. The creatures have decided to give the boy a stern lesson together. The battle scene describes the attempt by nature to avenge against humans for his evil deeds. The battle is quick, violent and chaotic. In the common affray, it soon becomes unclear just who is fighting against who. All become victims in one way or another.</p>	
Events	Dialogue
<p>A dark cloud rises in front of the moon. Suddenly the boy startles. While being concentrated on the squirrels' flirting, he hasn't noticed how a huge number of twinkling eyes have gathered in the shadows of the room staring at him. The boy is terrified. His small body is trembling with fear and a hoarse shout arises from his lips.</p> <p>The boy is standing frozen in the open space. The natural creatures have gathered together. They have decided to give the boy a stern lesson. The boy is looking for an way to escape, but there is none. Even the smallest animals and plants have got courage from their bigger companions. The creatures observe boy with their hostile, passionate looks. The boy notices the intense stare of the squirrel from the middle of the crowd.</p> <p>As if commanded by a silent voice, the creatures attack boy at the same time, tearing, pushing, ripping and pulling him. The enraged animals want to punish the boy for the pains and sufferings caused by him. The creatures push and pull each other in order to get their chance to attack the boy. The completely entrapped boy is being beaten, scratched, pushed and ripped. The boy is being thrown from paw to paw, from branch to branch and from punch to punch.</p> <p>In the common calamity, the boy is pushed outside the ring, and the creatures don't notice it immediately in their battle euphoria but continue the rampage on their own. Almost at the same moment, the squirrel is thrown out of the tumult, and falls right next to the boy, screaming shrilly. The squirrel has wounded his paw. The wound is bleeding on the boy's shirt.</p>	<p>BOY Mama!...</p> <p>ANIMALS Ah! It's the child with the knife! It's the child with the stick! The bad child with the cage! The bad child with the net! The child who loves no-one, and whom nobody loves!</p> <p>Shall he ascape? No! He must be punished! I've my talons! I've my teeth! I've my clawed wings! Let's unite, let's unite! Ah!</p>
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Scene: <b>18. WOUNDED</b>	
Characters: <b>Boy, Squirrel, Dragonfly, Nightingale, Old Oak, Frog, Flora and Fauna</b>	
Scene duration: <b>2'21</b>	
Scene content:  The fighting suddenly stops. The garden creatures notice how the boy is trying to help the wounded squirrel by tying up his wound. This way they understand that the boy isn't thoroughly evil. And just like the boy has already seen in many ways tonight, the creatures see how they can't repair the wound and damage they made on the boy. The dream is compressing boy's anxious feelings of guilt in a reduced form.	
Events	Dialogue
<p>All in the sudden, the creatures' fury disappears. They let off their hold of each other and gather to look at the wounded squirrel. The boy is holding the squirrel carefully on his arms, takes the napkin from his pocket and ties the squirrel's wounded paw with it. Then the boy, having lost his last strength, collapses unconscious next to the squirrel. A complete silence falls among the animals. Out of the deep silence, a voice of an small animal can be heard. The creatures are confused. They glance at each others beneath their eyebrows and come closer by their turn to see what has happened. There are two wounded laying on the battlefield—the boy and the squirrel.</p> <p>The squirrel shows signs of recovery. He blinks his eyes and, with a sigh, looks at the boy laying on his side. The creatures are humming among themselves, uncertain about what should be done. They are obviously seriously concerned with the state of the boy.</p> <p>In his dream, the boy sees strange flashes about the happenings of the evening. The creatures met by the boy appear one by one to his dream. Every one of them has some kind of injury with bandage on it. The grandfather's clock is limping, leaning on the crutch, the teapot has a black eye, the princess is pushing her temples with a napkin, the belly of the frog has been tied up with a large gauze, there's plaster on the wound of the old oak... The whole bunch looks bruised and tired, like returning from a battle lost.</p> <p>The picture returns to the room. The melancholic creatures that have gathered around the boy are brushing him. Some more brave ones are cherishing him with their wings, paws and groves.</p>	<p>AN ANIMAL He has dressed the wound...</p> <p>ANOTHER ANIMAL He has dressed the wound...He has bound the paw...stopped the bleeding...</p> <p>OTHER ANIMALS He has dressed the wound.</p> <p>ANIMALS He's in pain...He's wounded...He's bleeding...He dressed the wound...His hand must be bound up...the bleeding stopped...What's to be done? He knows how to cure ills...What's to be done? We've wounded him...What's to be done?</p>
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Scene: <b>19. SALVATION</b>	
Characters: <b>Boy, Squirrel, Dragonfly, Nightingale, Old Oak, Frog, Flora and Fauna</b>	
Scene duration: <b>2´44</b>	
<p>Scene content:</p> <p>The creatures try to figure out how to help the boy. The squirrel advises the creatures to imitate the boy's cries for help. The dream is symbolizing how the boy faces his anxious feelings of guilt and starts seeing now completely new and even surprising ways of action in the world. After being lost for the whole long afternoon, the sense of security slowly returns. The child's feelings of relief are concentrated on the figure of a mother that enters the room at the end of the story.</p>	
Events	Dialogue
<p>The squirrel rises himself up and points at the closed door with his tied paw. Suddenly the creatures remember the boy's shout, and soon there rings a common call from the flora and the fauna.</p> <p>The boy's dream continues. In the dream, the boy sees how the grandfather's clock, enthusiastic, runs on a meadow with shepherds. The teapot and the teacup are promptly planting giant numbers on the flower bench. Fire and ash are making tango twists while gliding on the surface of the pond, with small frogs showing their admiration. The armchair and the stool are lying and snoring in the groves of the old oak. The air pirouettes of the dragonfly, the bat and the nightingale are a uniquely fine flying show. The squirrel is munching peanuts with Mister Arithmetics. The frog is throwing the giggling princess with the ball of thread. The mother and a child, two figures drawn with the child's hand, are walking towards the boy with hand in hand.</p> <p>The lights go on in the corridor outside of the door, and at the same time, the moon floats from behind the cloud and lightens up the room. There is the humming of the old tree and the quiet whispering of the animals. The small frog is giggling. The lilies-in-the-valley shyly turn their bells towards the light. The creatures carry the boy to the armchair. Then they retreat to the safety of the dark shadows of the room, while singing their quiet hymn.</p> <p>The door opens and the room bathes in warm light. The boy awakes from his sleep and turns his look at the light. The boy's face express relief and burning desire to tell mother what happened to him during that afternoon.</p>	<p>ANIMALS A moment ago he was calling.. He was calling.. He cried out a word, just one word: "Mama!" "Mama..."</p> <p>He's silent...Is he going to die?</p> <p>We don't know how to bind his hand...to stop the bleeding..</p> <p><i>That's where we'll find help! Let's take him back to the nest!</i> <i>They should hear there the word he cried out a moment ago...</i> <i>Let's try and call it...</i></p> <p>"Ma...ma!" "Ma...ma!" "Mama!"</p> <p>ANIMALS <i>He is good, the child, he is wise, very wise, he is so wise, so good.</i> <i>He dressed the wound, stopped the bleeding.</i> <i>He is wise, so wise, so kind.</i> <i>He is good, the BOY, he is wise, very wise.</i> <i>He is so kind.</i></p> <p>BOY Mama!</p>
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