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Directed by: Fred Chappell. Pp. 43

These two screenplays offer romantic views of people in a cinematic environment. The first is a muted surreal vision while the second is epic. The first gains its momentum from life, the second from Byron.

APPROVAL PAGE

This thesis has been approved by the following committee
of the Faculty of the Graduate School at the University of North
Carolina at Greensboro.

A SHACKLEFORD VISION

by

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Thesis Advisor

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the Faculty of the Graduate School at
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Approved by

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This thesis has been approved by the following committee
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THE BRIDE

The speaker is young, her voice has been deepened by some troubled
 time. Nonetheless she has an optimism which leads her toward the
 possibility of better times in the future. She is neither happy nor sad,
 neither anticipating nor regretful. The speaker is THE BRIDE.)

Her voice (deep, tranquil):

THIS IS AS FAR AS I CAN GO!

(The voice which reflects age and experience. She cannot be sure that
 he is not there.)

The screen darkness is midground. Sound effects of the lapping
 water against a boat followed by a soft groan as the boat is pushed off
 from the shore. With one pull of the rope rope, the clogging mesh of
 the water intrudes as the engine catches and starts. The water vibrates
 slightly; it is in reverse, backing away from the shore.

The sounds change to those of shifting gears, first reverse to
 forward; the boat is not longer and farther away. The motor, building
 to full power, gives back as it moves away from the shore. The sound

REEL I

STYGIAN PROLOGUE

/Sound Montage/

Black screen.

Sound effects of water lapping against the side of a boat mixed with small waves breaking against the shore.

Female voice (soft, almost a whisper):

Thank you

(The speaker is young. Her naivete has been tempered by some troubled times. Nonetheless she has an optimism which leads her toward the possibility of better times in the future. She is neither happy nor sad, neither anticipating nor regretful. The speaker is THE GIRL.)

Male voice (deep, tremulous):

This is as far as I take you.

(The male voice reflects age and experience. One cannot be sure that he is not Charon.)

The screen darkness is ambiguous. Sound effects of the lapping water against a boat followed by a soft grunt as the boat is pushed off from the shore. With one pull of the motor rope, the chugging cough of the motor intrudes as the engine catches and starts. The motor strains slightly; it is in reverse, backing away from the shore.

The sounds change to those of shifting gears, from reverse to forward; the boat is out deeper and farther away. The motor, building to full power, grows faint as it moves away from the shore. The sound

of the lap and swish of the waves against the shore grows more prominent as the sound of the motor dims in the distance. Gradually fade in mix of other seashore sounds: wind blowing, sea birds caw and chatter.

As simple title, A SHACKLEFORD VISION, fades in on the otherwise still black screen, we gradually begin to hear the sound of feet walking through the soft waves breaking on the shore. The first few steps are tentative, unsure.

Introduction of musical theme: "The Ballad of Shackleford." (While this music initially (i.e. during Reels I and II) will be played on simple instruments--including dulcimer, recorder ensemble and jews harp--, it contains the harmonics and complexities which can support a full orchestra.)

REEL II

REALITY IN B&W

/Sequence in black and white/

(Fast fade in: 24 frames)

1 Close shot. Tracking. THE GIRL's bare feet.

They step away from the camera through waves gently lapping the shore. Camera begins following. Her feet are in lower left corner of the frame.

(Filling the opposite side of the frame is an ethereal FIGURE: black robe, white face. Because of the robe, hood, and makeup, the sex of the FIGURE is ambiguous. It could as easily be the male speaker from the Stygian Prologue as a part of THE GIRL's psyche. The FIGURE's presence is never acknowledged by THE GIRL even though it appears at several times during the film.)

As the wake of the boat reaches the shore, the feet turn toward the open water and stop.

2 (Cut to) Close shot. THE GIRL's right hand.

She finishes waving goodbye.

3 (Cut to) Medium shot.

THE GIRL's hand and arm come down slowly. She begins turn to right. No dress or other identifying element has yet been shown.

4 (Cut to) Close shot. THE GIRL's feet.

She turns and walks the last foot or two to the drier, yet still moist, sand on the edge of the shore.

5 (Cut to) Close shot. Tracking. THE GIRL's feet. New angle.

THE GIRL walks along the shore, the water to her left, the interior of the island to her right. (This shot is similar in composition and pace to shot # 1 but without the mysterious FIGURE.)

(Unless otherwise noted THE GIRL walks in a northerly direction. The interior of the island is in an easterly direction. She--in the boat--came from the mainland which is to the west of the island.)

Occasionally THE GIRL breaks away from the shoreline to wade through a shallow tide pool. The camera trucks along the while, always staying close enough to assure that the only image on screen is that of her feet. No attempt is made to show her clothing or any feature of the island. Prominent sounds under the continuing ballad are the lapping water against the shore and the splash of her feet through the small waves. She stops walking in a tide pool and begins to turn around clockwise while the camera revolves around her in a counter-clockwise direction. She shows some anticipation as she spins around. The tide pool becomes clouded with the sand disturbed by her feet. After two rather slow revolutions, she stops. She faces in the same direction as she was at the beginning of this shot.

6 (Cut to) Extreme close shot. THE GIRL's feet.

They move out of the pool onto the dry land. They feel the

textural changes made by the sand as she moves from moisture to dryness.

7 (Cut to) Medium shot. THE GIRL's feet and lower legs.

Her feet, facing the interior of the island, turn and face north. She has seen something. She begins running; the camera begins trucking. Both THE GIRL and the camera stop abruptly next to a half-buried conch shell.

8 (Cut to) Close shot. THE GIRL's feet.

The sand-covered conch is on right side of frame. THE GIRL's hand enters frame and picks up the conch. In wresting it from the sand she discovers that it is imperfect, broken, incomplete. The hand brings the shell up and out of frame.

10 (Cut to) Close shot. Conch shell.

THE GIRL holds the shell in the air with the open section of the shell facing the camera. Her hand brings the shell toward the camera in to an Extreme close shot that goes out of focus. The view is an ear's-eye-view of the ball of the broken conch shell. Sound-of-the-sea-conch-shell noises and background sounds of water lapping the shore continue the while.

11 (Cut to) Close shot.

The conch is being pulled away from camera. The point of view has shifted slightly. It is now a wholly subjective camera seen from the point of view of the girl. The conch moves out of

focus, the eye roves down to the sand. At THE GIRL's feet is a missing piece of the conch. The conch was whole when it reached the shore. It now is fragmentary.

12 (Cut to) Close shot. THE GIRL's hand.

THE GIRL reaches down and picks up the missing piece of the conch. It breaks into two pieces. THE GIRL tries to put the pieces together. The move into place with difficulty but finally stick together. The ragged edges lock. Then she picks up the mended fragment and gently sticks it into its place in the broken shell body.

13 (Dissolve to Long shot which dissolves into) Medium shot. THE GIRL.

Camera in water. She faces inland. THE GIRL's back is to the camera. (This is the first view of all of THE GIRL.)

THE GIRL drops the conch and begins to move to her left (i.e. north). She has noticed something.

14 (Cut to) Close shot. Tilt down.

The conch hits the sand. The shell breaks into several pieces. THE GIRL's feet move across the shell. After a moment's pause on the shell the camera tilts up, THE GIRL is running away from the camera; it zooms back enough to bring THE GIRL completely in frame. She stops running and begins to walk. THE GIRL moves with conviction and grace, yet with little speed. She is not stalking anything, but is ready to do so if given the chance. She looks to her right and notices something.

She moves in that direction (NNE). The camera follow her. THE GIRL's face is partially seen but her features are indistinct.

15 (Cut to) Medium shot, different angle. Subjective, THE GIRL's point of view.

Camera moves smoothly, reinforcing the gracefulness of THE GIRL's walk. THE GIRL stops.

16 (Cut to) Medium shot.

A flock of sandpipers are scurrying around at the edge of the water. Occasionally they stop and peck in the sand.

17 (Dissolve to) Close shot.

Three sandpipers. They are still, waiting.

18 (Dissolve to) Extreme close shot.

Two pairs of sandpiper feet and legs. They scurry and stop.

(These dissolves do not indicate a time or space transition as cinematic dissolves "normally" do. Instead they serve the function of a zoom which shows the narrowing, specializing, individualizing of THE GIRL's perception as she looks at the birds.)

Camera pans and zooms to an Extreme close shot of the bills of these pipers pecking in the sand.

19 (Cut to) Close shot. THE GIRL's face.

She cocks her head to the left.

20 (Cut to) Extreme close shot. Sandpipers' bills. (Continuation of shot # 18)

Camera pans back to one pair of sandpiper feet.

21 (Cut to) Long shot. THE GIRL.

She watches the pipers which are out of frame. Gradually her body assumes a lightness.

22 (Cut to) Medium shot. THE GIRL. New angle.

She hunches over and moves up on her toes in an attempt to imitate the pipers. She pecks around, moves away from them toward the water.

(In this dance of the pipers THE GIRL is not trying to imitate the movement of the birds but to abstract it, to distill its essence.)

The camera follows her movements, panning and trucking when necessary to keep her in frame. In foreframe the superimposed birds can be seen. THE GIRL's arms remain close to her body.

As she relaxes her body and becomes at one with the movements of the pipers, she assumes a kind of comic Chaplinesque grace: she careens about, always on the brink of falling, but never doing so.

23 (Cut to) Medium shot. Tilt up. Sandpipers' point of view.

THE GIRL, dancing, comes toward the camera.

24 (Cut to) Medium shot. Tilt down. Pipers from GIRL's point of view. Reverse of shot # 23.

The sandpipers stop running, they look toward camera (i.e. THE GIRL) for an instant; then fly off to right out of frame. THE GIRL has frightened them off.

25 (Cut to) Medium shot. THE GIRL. New angle.

She is still making her sandpiper run.

26 (Cut to) Medium shot. Sandpipers flying over water.

They move from left to right. In a brief superimposition their erratic wing bursts blend with an awkward flying, gliding flock of pelicans flying in the same direction. Fade out of sandpiper image, leaving just the pelicans flying from left to right.

27 (Cut to) Medium shot. THE GIRL. (Continuation of shot # 25)

She has seen the pelicans. Moving quickly into a new role she thrusts out her chin, contorts her body as she cocks her arms into her armpits--her elbows outstretched--and glides down the beach: grace in ugliness.

28 (Cut to) Medium shot. THE GIRL.

As her pelican self she comes toward camera.

29 (Cut to) Medium shot. Flock of gulls and terns.

The movement of these birds is circling, gliding, smooth, effortless.

30 (Cut to) Medium shot. THE GIRL. (Continuation of shot # 28)

She stops abruptly, her attention caught by the pattern and grace of the gulls and terns. With only a moment's pause she throws out her arms, soars up on tiptoe, stretched out to her body's extreme.

31 (Cut to) Medium shot. New angle. THE GIRL.

THE GIRL reaches up and releases her hair. It folds against her face as she turns her head. She glides about, spending as much time as possible in the air. In joining with the flight of gulls and terns she tries to get as far away from the sand and shoreline as possible. Her face cannot be seen, but she is obviously happy.

32 (Cut to) Medium shot. Gulls and terns. (Continuation of shot # 29)

33 (Cut to) Long shot. THE GIRL. Gull's point of view.

Camera eye is from the perspective of one of the gulls--though stationary. THE GIRL looks up toward camera. There is a smile on her face, but, before we have time to see her long enough to know much about her features, she stops suddenly and falls, crumpled into a heap. Then she throws herself back on the sand.

34 (Dissolve to) Close shot. THE GIRL's body.

Her body fills the frame as she lies back on the sand. Spread-eagled she is become a starfish: her arms, legs and hair form the five starfish legs.

35 (Dissolve to) Close shot. THE GIRL's face. The camera above THE GIRL.

The camera remains mercilessly on her face. Although she is not sad, the smile is gone from her face and her eyes slowly fill with tear-liquid overflowing their skin-dammed eye reservoir and slide down her temples leaving glistening tracks. We watch, learning what we can from perfections and imperfections in her face. Only the occasional dilation of her nostrils and the welling tears keep this shot from appearing to be a freeze frame or photographic still.

Nonetheless we notice something inward that THE GIRL is undergoing: a subtle change in her self, a reassessment of and redirection toward those goals she would seek.

(Technical note: This shot is done in extreme slow motion--64 frames or more per second--and changes in THE GIRL's character would appear to take a much longer time than normal.)

An alien wind sound starts softly at the beginning of the shot and grows in intensity throughout the shot. It never does gain the strength to become anything like a roar.

36 (Cut to) Medium close shot. THE GIRL. Camera on ground.

(This shot is the same action as found in shots # 33 and 34 picking up from when THE GIRL stops and falls to the sand. As she goes into the heap the image of her body is frozen for a long moment. During this time there is superimposed the ghostly figures of seven girls who rise individually from the heap that is THE GIRL's body and move away from it, disappearing off frame. Their faces are not masked, but covered in such a way as to make them unrecognizable as being or

not being THE GIRL.

The alien wind sound ceases for the duration of this shot.

THE GIRL falls back on the sand and moves into starfish position.)

37 (Dissolve to) Close shot. THE GIRL's face.

(Continuation of shot # 35)

38 (Cut to) Medium shot. THE GIRL.

Camera placement is similar to shot # 29 but moved in 90° arc around THE GIRL. She sits up, listens. The wind sound has begun again. With confidence and sureness of action she stands and turns toward the interior of the island. She recalls her reasons for being on the island. She has a task to complete.

39 (Cut to) Medium shot. THE GIRL.

She moves diagonally across the frame from left to right.

40 (Cut to) Medium shot. THE GIRL. Reverse of shot # 39.

THE GIRL stands erect, determined, almost proud, as she moves across the sand.

41 (Cut to) Medium shot. Camera on ground. Tilt up.

THE GIRL crosses frame from left to right.

42 (Cut to) Medium shot. Aerial shot.

THE GIRL moves across frame from left to right.

43 (Cut to) Close shot. THE GIRL's face.

Camera follows her the while. As she moves and becomes more animated we are aware that she is not the same person we had been forced to study objectively in shot # 35. There are slowly growing pulsating lights shining on her face. She moves in the direction of the lights.

44 (Cut to) Medium shot. Camera behind THE GIRL.

She moves toward a bank of dunes. The pulsating lights emanate from behind the dunes. The mood is changed. Dissonant electronic music builds a false tension. The GIRL seems to be a sacrificial victim going to some horrible monster laired behind the dunes. Camera tracks and zooms in on THE GIRL catching up with her so she is in full frame as she moves to top of dune.

45 (Cut to) Close shot. THE GIRL's face.

She looks out across the top of the dune to what is beyond. The pulsating lights and electronic music sounds continue, growing in intensity. THE GIRL evidences no surprise. Her eyes begin to pan--move to left and then move to right--as she surveys what is ahead of her, below her, behind the dune.

REEL III

THE VALLEY: REALITY REVISIONED

/All shots in color unless otherwise indicated/

1 (Cut to) Extreme long shot. Tilt down. Pan from left to right. The Valley.

At six of the trees in the Valley are girls dressed simply in bright hues: blue, violet, green, orange, yellow, and red. A seventh girl is dressed as Pierrette in white-face with red cheeks.

As THE GIRL's eye (the camera) passes over each tree station, the girl at each stares at THE GIRL.

2 (Cut to) (BLACK AND WHITE) Close shot. THE GIRL's face. (Continuation of shot #45, Reel II)

Camera pulls back from THE GIRL's face, making that image smaller in the frame. The robed and hooded FIGURE from shot # 1, Reel II, appears at left of frame.

THE GIRL turns toward her left and begins to move across the top of the dune.

3 (Cut to) (BLACK AND WHITE) Medium shot. Tilt up from the floor of the Valley. THE GIRL.

She moves awkwardly through the shifting sands as she comes diagonally down the dune. She is not concerned with what is in the Valley, but with her progress down the duneside.

4 (Cut to) (BLACK AND WHITE) Close shot. THE GIRL's face.

Same composition as shot # 2.

5 (Cut to) (BLACK AND WHITE) Medium shot. THE GIRL.

She has reached the bottom of the dune. She stops and begins to look out into the Valley. The pulsations continue.

6 (Cut to) Medium shot. Subjective, THE GIRL's point of view.

Pan part of the Valley. Camera stops at closest tree. No one is standing at it.

7 (Cut to) (BLACK AND WHITE) Medium shot. THE GIRL.

She moves toward this tree. Her expression is expectant. As she reaches this tree she reaches out to touch it. As she touches it everything instantly turns to color. (The remainder of Reel III is in color.) Her red dress contrasts with the color-less starkness of color that is the tree, the sand, the sky.

8 (Cut to) Medium shot. The Valley.

Again a subjective survey of the Valley by THE GIRL. As she looks at the various stations she begins moving toward Station # 1 (Doll house). From behind each tree moves an accusing finger moving to point at THE GIRL. The motions made are not beckonings, but mocking, accusing. At several of the stations are faces, hands. They shake and nod slowly-- ambivalent comments from her peers.

9 (Cut to) Medium shot.

THE GIRL's view moves downward to the sand. She spies some depressions in the sand. They look much like caved-in footprints. As she follows them they reach the edge of one of the small (6-10 feet across) pools that pockmark the Valley.

10 (Cut to) Medium shot. Footprints.

As the prints reach the moister, firmer sand near the pool they assume more of the shape of a footprint. Even as they go into the pool-water they retain the crispness of a moist-sand footprint.

11 (Cut to) Medium close shot. Footprints.

Pan of several prints going underwater. They stop abruptly. Hold shot for a couple of seconds.

12 (Cut to) Medium close shot. THE GIRL's face and upper body.

A perplexed look on her face. She realizes that who/whatever made these prints could neither have jumped nor retreated from the pool without making it noticeable.

13 (Cut to) Medium close shot. Subjective pan around the edge of pool.

Nothing is discovered.

14 (Cut to) Medium close shot. Footprints. Another angle.

15 (Cut to) Close shot. The GIRL's face.

Continuation of shot # 12. She whispers: Where?

16 (Cut to) Long shot. THE GIRL from point of view of Station # 1.

THE GIRL looks up from pool and toward camera. She begins moving toward camera.

17 (Cut to) Medium shot. THE GIRL from point of view of Station # 1.

Tilt up.

As she draws closer she stops, begins to smile. Then with happy smile she moves faster toward camera.

18 (Cut to) Close shot. THE GIRL from point of view of Station # 1.

More tilt up.

As she draws close and looks into camera, her face distorts--optically through use of wide angle lens.

THE GIRL goes to her knees.

19 (Cut to) Close shot. THE GIRL's point of view.

At station # 1 is a doll house--scale about one-sixth. Camera pans and tilts, looking at several rooms. They are happy rooms--kitchen, den with TV, young girl's bedroom--contemporary but non-descript.

20 (Cut to) Close shot. THE GIRL's face and upper body.

She smiles. Pull back to Medium shot. THE GIRL reaches toward doll house, makes some changes in doll furniture. Sounds of bacon

frying, happy genuine laughter.

21 (Cut to) Close shot. THE GIRL's point of view.

Doll house bedroom.

22 (Cut to) Close shot. THE GIRL's face.

The smile is gone.

23 (Cut to) Extreme close shot. Bedroom from GIRL's point of view.

As bed comes into frame we see a nude Barbie doll seated on edge of bed. Her arms and hands are back on the bed forming a support for her weight. Her head is thrown back.

Camera tilts down her body.

Ken, also nude, is kneeling on the floor at the edge of the bed with his face in Barbie's lap.

The abrasive, demanding, tinny sound of Barbie's laughter clouds the sound track and continues into next shot.

24 (Cut to) Medium shot. From other side of doll house. Tree in frame.

As THE GIRL stands up, she gasps slightly and turns away. Behind her is a toybox. Against the toybox are seated three Raggedy Annes. They are in the traditional monkey postures: one has hands over eyes, the second has hands over mouth, and the third has hands over ears.

Camera trucks forward to frame this tableau for a moment, then tilts up to see the top portion of a larger size Raggedy Andy which is peeking from over the back of the toybox.

25 (Cut to) Medium shot. THE GIRL. Different angle.

She looks at toybox. Annes are still there, but Andy is gone. THE GIRL moves toward Station # 2.

26 (Cut to) Medium shot. New angle. THE GIRL.

THE GIRL stops. In deep focus we see, running from behind a tree in the upper left of the frame, a young girl, age about thirteen. Her run is awkward. She is crying.

27 (Cut to) Medium shot.

The young girl runs across the sand. Her cries grow more audible. She runs toward a man at lower right of frame. He is dressed in a suit, conservative but casual. He is in his early thirties.

His voice over: Come to Daddy.

He opens his arms to gather her up.

28 (Cut to) Medium shot. THE GIRL. New angle.

THE GIRL says, Daddy.

She covers her face with her hands. After a short pause she removes her hands from her eyes.

29 (Cut to) Close shot. THE GIRL's face.

She has a hurt look, but this passes as she turns almost 270° and moves away. The camera follows, panning to the left. The camera frame continues past the GIRL making her to the right of frame. As tree for station # 2 comes into left of frame GIRL stops. The tree to the left

and THE GIRL to the right fill opposite sides of the frame.

30 (Cut to) Medium long shot. THE GIRL's point of view.

The tree at Station # 2 has peculiarly placed stubs of former limbs giving it the look of a truncated cross.

(In this long, continuous, subjective tracking shot, the camera explores the various objects and situations surrounding the tree. At each of the objects the eye stops for a moment, occasionally zooming in for a closer look, then pulling back.)

Table with carved inscription around the edge. THE GIRL reads, "They that wait upon the Lord," but she does not continue reading around the edge of the table.

Behind a railing is a young girl (about fifteen or sixteen) dressed in her Sunday best. A hymnal in her hands, she sings, "Rock of Ages, cleft for me," but we cannot hear her, we only see her lips moving. She looks at the man on the other side of the railing. He is the choir director. He is conducting and mouths, "Let me hide myself in thee." He looks at her, the hint of a smile on his face. He winks.

At a prayer stool is a young nun, the skirt of her habit hiked up to reveal that she is wearing a chastity belt. She wears a wedding band.

31 (Cut to) Medium close shot. THE GIRL.

As she moves away from Station # 2 her face is set in a neutral expression. Camera dollies back bringing more of THE GIRL's body into frame.

32 (Cut to) Medium shot. New angle.

A young man beckons to THE GIRL.

33 (Cut to) Close shot. THE GIRL.

She smiles somewhat softly, weakly, but begins to walk toward him.

34 (Cut to) Medium close shot.

Young man and (another) young girl, both in late teens, embrace, then kiss gently, shyly. He whispers, I love you.

35 (Cut to) Close shot. The young girl from shot # 34.

This young girl begins to answer: I don't know. . .

Camera begins to dolly back bringing more of the girl and boy into frame. They are seated on a tombstone. They kiss briefly,

. . . how. The girl finishes her sentence.

36 (Cut to) Medium shot. The man and young girl from THE GIRL's point of view.

The FIGURE rises from behind the tombstone and moves away out of frame to left.

37 (Cut to) Medium shot. New angle.

THE GIRL dances forward, moving toward Station # 3 where a woman is seated, bare breasted, nursing a baby. Camera dollies along, follows the GIRL. The FIGURE appears near the nursing tree.

38 (Cut to) Medium shot. Different angle.

THE GIRL comes toward camera. She peers at the mother-child tableau out of frame.

39 (Cut to) Medium shot, closer. Mother nursing.

She looks down at the baby and moves her hand up to move part of the blanket that is covering the baby's face. Her gentle rocking motions add to the security of her child. The FIGURE is gone.

40 (Cut to) Medium shot.

THE GIRL moves closer to the mother and child and stops. She raises her hand tentatively. We cannot be sure whether she is hailing the mother or is trying to give warning.

41 (Cut to) Extreme close shot. Mother's face.

It distorts in anger and pain. Mother screams, No, No. You're biting me!

42 (Cut to) Close shot. Tilt down.

Mother's right arm lifts abruptly.

43 (Cut to) Close shot

Mother's right arm with the baby swings up. The baby crosses her left shoulder.

44 (Cut to) Extreme close shot.

Mother's head and shoulders fill the frame as the baby completes it upward swing far behind her left shoulder.

45 (Cut to) Close shot.

She swings the baby downward against the tree trunk with violent force.

46 (Cut to) Extreme close shot.

Mother's head and shoulders fill the frame. Her right arm now extends over her right shoulder in a different position from before. It begins a repetition of the downward arc.

47 (Cut to) Extreme close shot.

Mother screams, You hurt me!

Her face, in savage grimace, moves across the frame.

48 (Cut to) Close shot.

Mother bent forward, Her right arm carries the baby in a swift downward arc from above her right shoulder. Again the baby flies toward the tree.

49 (Cut to) Close shot. Tilt down.

The baby smashes against the tree. For the first time we are aware--for sure--that the baby is, in reality, a life-sized doll. Pieces of the doll fall to the ground.

50 (Cut to) Extreme close shot. Mother's right hand and wrist.

Attached to her wrist is one confining claw of a hand cuff. The other claw, a miniature claw, is attached to the baby's right wrist. The baby's arm and hand swing wildly in the air, wrenched from the doll's body. The socket at the end of the arm glistens with blood and raw flesh.

51 (Cut to) Close shot. THE GIRL's face.

She screams in horror, turns and begins running away out of frame to right.

52 (Cut to) Long shot. Mother.

She leans over, begins picking up pieces of the doll, trying to put them together. Swish pan to right.

(As camera eye passes over the other stations it pauses briefly)

The camera finally stops on THE GIRL.

Mother's voice over during the swish pan (cooing) That's all right,
Mother loves you.

53 (Cut to) Close shot. THE GIRL's face.

She says Mother. The word as said is flat, emotionless, only a statement.

54 (Cut to) Medium shot. THE GIRL.

She looks back toward the Mother, shudders for a moment, covers her face with her hands and turns and begins running in another

55 (Cut to) Medium long shot. THE GIRL.

She stops running and after a pause removes her hands from her eyes.

(During this action we Dissolve twice to THE GIRL's face in close shot.)

56 (Cut to) Close shot. New angle.

THE GIRL begins to turn back to survey the Valley.

57 (Cut to) Long shot. Panning. THE GIRL's point of view.

The landscape of the Valley is now barren of all features except the natural ones of the mysterious grotesque beauty of the trees.

58 (Cut to) Close shot. THE GIRL's face.

From the troubled horror of earlier shots she is now relaxing.

REEL IV

TO THE SEA

1 (Cut to) Medium shot. THE GIRL.

She comes over the crest of the dune walking toward the camera. She remains dressed in red.

2 (Cut to) Close shot. THE GIRL's face.

Her eyes are no longer troubled. Open, fresh, catching the sparkle of the sun, they gaze seaward. After a brief hesitation she makes a slight turn to the right and moves out of frame to the right.

3 (Cut to) Medium shot (as # 1). THE GIRL.

THE GIRL walks down the dune toward the sea. Her hesitation is gone. Firmly, purposefully, ritualistically, she moves down the slope of the dune. Her bare feet caress the now cool sand.

4 (Cut to) Close shot. THE GIRL's face.

She smiles and nods her head slowly. She is content.

5 (Cut to) Medium shot.

THE GIRL has reached the foot of the dune where the water has reached up, packing and leveling out the sand. The slope to the sea from here is very slow, no more than a fraction of a degree. THE GIRL reaches out her left leg and brings her right foot to demi-pointe.

She executes a half pirouette. To complete her revolution she throws her body into a turning jump. Camera dollies toward sea, keeping THE GIRL in full frame at about the same position.

6 (Cut to) Medium shot. THE GIRL.

She does slow motion pirouette. Her dress flows out full as she turns.

7 (Cut to) Long shot. From angle at rear; deep focus to sea.

THE GIRL moves diagonally across frame. The sea has a morning-mirror stillness, only the softest ripples nipping at the shore.

8 (Cut to) Medium shot. Tilt up. Subjective sea-eye-view.

THE GIRL, in distance, walks toward the sea (i.e. camera).

9 (Cut to) Medium close shot.

THE GIRL moves across frame, stops for a moment to uncover a shell half buried in the sand. With her foot she edges it out from the sand.

10 (Cut to) Close shot. THE GIRL's foot.

She turns over shell. It is a conch, whole, complete.

11 (Cut to) Medium close shot.

THE GIRL reaches as if to pick up the conch. But she stops her hand.

12 (Cut to) Close shot.

THE GIRL's head, bent over and looking at the conch, is raised. She gives a determined smile and walks toward the sea.

13 (Cut to) Medium shot.

THE GIRL is framed from her ankles to just above the top of her head. She, smiling slightly, begins to unbutton her dress. As she reaches the button at her waist:

14 (Cut to) Medium shot. Reverse angle, but slightly closer to THE GIRL than # 13.

15 (Dissolve to) Medium shot. From angle at rear.

THE GIRL has unbuttoned her dress and begins to remove it. She continues moving toward the ocean. The red dress, held aloft, floats behind her like a flapping cape. It is kept from collapsing only by the wind of her walking.

16 (Dissolve to) Medium shot. Frontal view at angle.

THE GIRL's strides are firm.

/See shot 16a below/

17 (Dissolve to) Medium close shot. Reverse angle from # 16.

THE GIRL's head is high, some of her hair flies back, pushed back by her motion forward. THE GIRL drops her dress; it floats down behind

her.

18 (Dissolve to) Medium close shot, but closer.

THE GIRL's upper torso. She moves, her shoulders down in natural dancers' position.

19 (Dissolve to) Close shot. THE GIRL's shoulders and head.

She stops for a moment. She is at the edge of the water.

20 (Cut to) Medium long shot. THE GIRL. Camera out in water at angle.

With a weak run THE GIRL enters the sea. The water, glass smooth, offers no resistance. As she goes deeper into the water she slows down and lengthens her strides. She never looks down.

21 (Cut to) Close shot, different angle. THE GIRL's face.

Her eyes are clear, her face radiant.

22 (Cut to) Medium shot. Continuation of shot # 20 at same angle.

THE GIRL shudders as the water hits her stomach but the rhythm of her movement into the sea is not broken.

23 (Cut to) Close shot. THE GIRL's face.

She is smiling.

24 (Cut to) Medium close shot. Continuation of shot # 22, same angle.

The water level has reached her breasts. Shot continues until the

water comes to the base of her neck.

25 (Cut to) Medium close shot.

THE GIRL heads straight toward camera. Her smile is serene as the water level covers her chin and mouth. As she becomes fully covered by the water the camera moves away, up, and tilts down. THE GIRL's hair spreads out and becomes an underwater wake, trailing behind her. Her whole head is underwater now: still she does not break stride. The camera follows her movement for a while, then stops moving. Her head, underwater, slowly sinks out of sight.

N.B. Shots # 16-25 are superimposed over the following shot.

16a Medium shot.

The camera is placed directly behind the GIRL. It runs continuously during the whole time that THE GIRL walks toward the sea and enters it. The camera never moves or changes positions. The horizon does not cut the frame in half: Frame composition is sand, lower third; water, middle third; and sky, upper third. The sky is cloudless. The actions in shots # 16-25 are matched exactly in shot 16a (e.g. THE GIRL's removal of her dress in shot # 17 and her pause at the edge of the sea in shot # 19).

As THE GIRL walks toward the sea (in color) the lower part of the frame begins filling up slowly, flooding with black and white. Initially it is hardly noticed: sand in color and sand in black and white are similar. But when THE GIRL throws down her red dress

it enters the black and white and becomes black. As the black and white works its way to the top of the frame during shot 16a, the superimposed shots (#16-25) remain in color. The black and white are intrusive enough to affect the color overlays.

As THE GIRL's head (end of shot # 25) sinks, the color fades out leaving a black and white composition with sand at bottom third of screen, water in middle third of screen and sky at top. The FIGURE dissolves into the scene and stands in partial profile at right edge of frame.

The sun (in color) --through stop motion photography--rises faster than normally from the black-white horizon. The sun becomes centered in the top third of frame. Hold for several seconds.

Fade out.

After two second pause, fade in to simple roll credits on neutral background.

NOTES TO A SHACKLEFORD VISION

The preceding screenplay, while not properly a shooting script, is a transcription of a projected film. Primarily it can be viewed as a dance, with the movements of THE GIRL choreographed in a style that would reflect THE GIRL's change in her understanding of her self as she experiences and interacts with the revelations in the vision.

THE GIRL

THE GIRL is of medium height, medium build, medium brown-blond hair. She is without distinction or prominence in any of her features. She wears a simple, sleeveless, red shirtwaist dress. Her hair is long, tied back in a kind of childish, playfully bound pony tail. Her lower body seems strangely angular. Her narrow hips are not adequately concealed by the fullness of her dress. While THE GIRL is not unattractive, neither is she strikingly beautiful: a new Gioconda. Her face is face, just face.

SETTING

The island, part of Shackleford Banks, is a typical east coast sand dune island: desolate, flat, not many feet above sea level at its highest point. Though it has few features but water, sand and sky, it has an air of grace, fallen grace, about it.

The Valley is a plain with a mise en scene of opulent starkness such as found in a later Fellini movie. Ten or more standing tree trunks are scattered out over this basin nestled within the dunes. Some are only three or four feet high, while others are eight to ten feet. The trunks have been scarred on one side by a fire and sun bleached to

a pallorish gray on the other. Small pools of water pockmark the lower portions of the Valley.

MUSIC

As suggested above, page 2, the music will be simple, as befits the setting. The music will not be continuous but will be used to reinforce the action, the dance, the visuals. Full orchestration, electronic music, and small chamber ensemble will be used as appropriate to complement the mood.

PROLOGUE TO THE BRIDE OF ABYDOS

1 Black screen. Music begins: majestic, full orchestration but with decided Near Eastern harmonics. Slow fade in on a single bright evening star followed by other dimmer stars and planets. We are looking east. After the initial stillness of the first star or so, the remainder of this star sequence is not static. The stars move through the heavens from an evening through a midnight to a pre-dawn configuration: a slowly-gathering-momentum swirl. As dawn approaches, the speed of the swirl increases.

2 The sun comes up. As it moves from the horizon the sun grows smaller, becomes a circle, yet remains close to the horizon. The camera begins trucking slowly toward it while at the same time zooming in on it. It is now light enough to see that the image of movement forward is gaining speed. We are moving east, over the sea.

3 An abrupt stop, almost a freeze frame: the sun's brightness is momentarily painful. It sears, but is clearly discernible as a circle with its edges pulsating. (This "freeze frame" lasts but a moment. The visible internal movement of the sun, the pulsating, is not noticed at first.)

4 The music builds to a minor peak, then is crisply damped

(no echo or dying out); the hollowness of no-sound is unsettling. At this moment the camera, in a headlong rush, breaks free of any restraints and careens toward the sun circle. It crashes through the outer barrier of the flat surface of the sun. Precisely as the camera "enters" the searing image of the sun, there is an explosion (visually): a peeling away, beginning in the center and moving out toward the edges. This "explosion" is a

WIPE.

5 The sun becomes a rose--not red, but one of the lighter, pastel colors which could be overexposed (technically, underexposed to give a lightness, washed-outness to the image) to give the illusion of a brightness that subsides quickly enough for the audience to realize that it is a rose. The image fills the whole screen, replacing the sun. This silent sequence is gradually intruded upon by bird songs: an awakening morning symphony in rehearsal.

6 The camera pulls back to reveal the full blossom and continues pulling back to show more blossoms. They are covered (but not "loaded") with morning dew. Many rose buds (dew-lapped) of various shades and hues are brought into frame. There are no white roses. As the camera continues to move back (physically and optically) we discover that we are in a rose garden, empty of people.

7 SUPERIMPOSED TITLE: The Bride of Abydos. The title is written from right to left in a cursive script that looks Persian or Arabic; the audience will not be able to "read" and understand the letters

until the whole title is on the screen. The morning nature sounds fade out and there is a brief period of silence as the title fades out. The picture of the empty rose garden remains as the tambour sounds: a hollow boom, boom, boom.

DISSOLVE, moderately fast

8 Long shot of tower. Begin trucking toward it. This tower is the cloistered harem of Zuleika, the daughter of Pasha Giaffir. As we draw closer we note three sleeping guards at the door. They are Nubian eunuchs. Selim, the young "son" of the Pasha, comes into frame from the right and observes the sleeping guards. Quietly, not to disturb them, he takes out a key and opens the door to the tower. As he enters the tower, one of the guards turns over but does not awaken. Pause on guards (Selim out of frame) before

9 Cut to Selim at door of Zuleika's chamber. He knocks lightly. There is no immediate response. He hesitates, then knocks again.

10 Cut to series montage of city waking up. Long shots of minarets with sounds of morning-prayers-to-Allah coming from them: soft, clear, crisp. The market square. Crowds are forming to begin the day's commerce. As camera establishes the atmosphere of the exotic eastern bazaar we also notice elements of slavery, violence and death. On the wall of the Pasha's palace hang four headless bodies, body-less heads beside them. Six young women, their hands tied behind them, are being led through the market by slave soldiers

of the Pasha. As they move through the crowd the day's trading pauses as people stop and silently stare. Occasionally an older man or woman in the crowd shakes his head, though not in approbation.

11 Cut to Selim and Zuleika in the harem tower. They are holding hands; happy. They tiptoe past the still sleeping guards. Selim turns and locks the tower door. He and Zuleika move away toward the cypress groves in the distance.

DISSOLVE

12 Selim and Zuleika enter the cypress groves. They are still holding hands. We watch them a moment. Obviously they are close friends, but whether they are brother and sister, just friends, or lovers is not clear. This aura of ambiguity is retained throughout the Prologue. Although Zuleika and Selim are actually cousins, she thinks he is her brother. Nonetheless we are uneasily aware that their relationship seems to be or would become more than just a filial friendship.

As Selim and Zuleika move through the cypress grove the camera begins to follow them, then stops at a place where a cypress and a myrtle are growing together, almost intertwined.

13 Cut to tower guards. They wake up, sleepily check the tower door, note that it is still locked. They relax and stretch.

14 Cut to young women seen earlier with their hands tied behind

them. They and their guards are on the shores of the Hellespont. Nothing but the sound of wind and waves. Although it is not long after dawn, the sun is full and bright in the sky; all remnants of the dawn--the haze and dew--have burned off. Each of the women, individually, is led to a large burlap bag. Approaching from the distance is a lone horse and rider. He seems to be galloping toward the place on the shore where the women and their guards are. In turn each woman of the six is placed in a bag which is tied up and thrown into the morning clear, calm waters of the sea. None of the women protest. They are quiescent, resigned. One of the women, the youngest--she is not much older than sixteen--sees the approaching horseman. The hope of rescue flickers in her eyes: she is bagged up. As she is thrown into the water the horseman passes by. He waves; the executioners wave. The horse does not stop.

15 Cut to Selim and Zuleika in cypress grove. They are seated, reading from an illustrated book. The pictures are of intricate eastern design. The unmistakable motif is love and it appears that the story is a poetic rendering of the eastern equivalent of Romeo and Juliet.

16 Cut to Divan of Pasha Giaffir. He is in audience with several lesser lords. Pan across background dwelling on the several slaves that surround him. From time to time he motions to one or another of them. Ceremoniously the summoned slave kneels, receives his order and backs out of the presence of the Pasha.

17 Cut back to Selim and Zuleika. He closes the book and looks up at her with a curious hesitant twinkle. Throwing his head back and laughing, he stands up and pulls her up after him. In his enthusiasm, Selim almost drags Zuleika to a crest overlooking the Hellespont. They stand looking out over the gently swelling water. It looks deceptively calm, yet we recognize this as the same place used for the execution-drownings (#14 above). Still no words have been spoken by the pair.

18 Cut to one of several groups of petitioners at Pasha's court. Three men move forward to the throne, bowing and scraping the while. Their spokesman tells Pasha of the discovery of a cave which is being used as a hideaway and storehouse by a group of pirates. (As he describes the cache, intercut flashback footage of the discovery with the present reactions of the Pasha. He grows very interested.) The Pasha beckons the petitioners closer.

19 Cut to Selim and Zuleika. They are blissful, caring for little that is happening in the world except what is happening to them.

20 Cut to Pasha's court. The cave discoverers back away from the throne. Pasha is pleased. He claps his hands thrice: a soldier slave runs and kneels at Pasha's feet. The Pasha tells him to prepare the troops. By now the cave finders have moved out of the throne room. A new group takes their place. An irate father and his prospective son-in-law are dragging a third, younger man to the throne. The father tells Pasha that the third man has tried to steal his daughter. While the

whining son-in-law-to-be demands justice, reminding the Pasha of the marriage contract he has signed, the third man vainly protests that he loves the daughter. (We are never sure what the daughter feels.)

Without speaking the Pasha turns to one of the slaves and motions him forward. This slave carries a strung bow. As he approaches the throne he takes the string from the bow and begins winding one end of the string around the palm of his left hand. The slave comes up behind the third man, forces him to his knees and begins making a loop with the bow string around the neck of the hapless lover. The Pasha, bored with these matters and more interested in preparing for the night's attack on the cave, motions the slave and the lover out of the throne room to an adjoining chamber. The executioner guides the doomed lover out of the hall with the bow string around his neck.

21 Cut to soldier slave that has been told to prepare the troops in sequence #20. He makes his way through the market place on his horse, beating away those who get in his way. Even though a slave, he is aware, sensitive, and proud of his uniform and the higher niche he has found for himself in the slavery hierarchy.

22 Cut to Selim and Zuleika. They have turned from the Hellespont vista and are in the shade seeking protection from the now hot sun.

23 Cut to Pasha's court. The executioner-slave returns to the throne room and holds up the lover's head. The Pasha nods approval. The father

and his prospective son-in-law smile weakly and retreat from the Pasha's presence.

24 Cut to Selim and Zuleika. They are seated: oblivious and obviously planning to stay awhile.

25 Cut to mock games. The Pasha's Moorish mercenaries and his Mameluke slaves are playing at war and battle. The festive air is close to that of the Romantic notions of medieval jousting tournaments. No one has an enmity; everything is beautifully efficient, choreographed to perfection. These games are almost a daily ritual which keeps the soldiers in preparation for possible duty for their lord. Camera picks out the horseman from sequence #14 and follows him for a moment.

Various contests are going on. One group is using the blunt jerreed; this relatively harmless javelin is substituted for the military spear. Another group is testing the sharpness of their scimitars by trying to cut through a piece of folded felt. Sounds of horses thumping to a halt, cries and cheers issuing from places on the field.

26 Cut to arrival of the soldier slave at the games. He proceeds through the troops to the command tent. He enters it, comes to attention, and begins to deliver the message from the Pasha. As he starts to talk we hear in the distance the "boom, boom" sound of the tambour indicating that it is noon. The sound carries through the

DISSOLVE, fast

27 to Selim and Zuleika. "Boom, boom," the sound dies out. Selim, hearing the sound, stands up to bid a hasty departure. He is apologetic for having to leave but at the same time perplexed that the time has gone so quickly. Suggesting that she return to her tower, Selim leaves Zuleika and heads toward the city.

28 Cut to Pasha. He nods, sleepy and bored. As he begins to stand, the fawning ministers, advisers and self-preservers fall back. The Pasha's attention is drawn to a new group that has just entered the hall and he eases himself back onto his throne.

The new group is dressed well and carries the air of aloofness which separates them from the remainder of those left in the hall. In front of them is a scurrying slave messenger who is moving quickly to keep in front of them.

It is a delegation from Osman Carasman. The Pasha is pleased. He waves away the panting slave and looks down at the delegation with disdainful favor. They begin to give him a formal greeting.

29 Cut to Selim in the market place. He is recognized and even hailed as he moves through the crowd. Camera tracks with him as he enters the palace. Guards come to attention as he passes. He has a jaunty walk. Some of the guards smile at him, not disrespectfully, but with no attempt at being secretive. Selim enters the Divan. The delegation from Osman Carasman is still there. Pasha sees Selim from a distance and a slight frown ripples his brow. As Selim draws closer the frown becomes a scowl.

30 Cut to Zuleika. She is in her tower absently leafing through a book.

31 Cut to Pasha. The delegation backs away from the throne. They stop near where Selim stands. Their leader looks at him, nods a perfunctory greeting. Selim returns a broad smile. The Pasha's voice cuts off further communication.

PASHA: Let the chamber be clear'd!

As the chamber begins clearing out, Selim walks to the Pasha's throne.