



Written in English in April 1963. Commissioned for the Evergreen Theater, New York. Filmed in New York in the summer of 1964 and first shown publicly in 1965 at the New York Film Festival. First published by Faber and Faber, London, in 1967.

This is the original project for *Film*. No attempt has been made to bring it into line with the finished work. The one considerable departure from what was imagined concerns the opening sequence in the street. This was first shot as given, then replaced by a simplified version in which only the indispensable couple is retained. For the rest the shooting followed closely the indications of the script.

Throughout first two parts all perception is E's. E is the camera. But in third part there is O's perception of room and contents and at the same time E's continued perception of O. This poses a problem of images which I cannot solve without technical help. See below, note 8.

The film is divided into three parts. 1. The street (about eight minutes). 2. The stairs (about five minutes). 3. The room (about seventeen minutes).

The film is entirely silent except for the 'sssh!' in part one.

Climate of film comic and unreal. O should invite laughter throughout by his way of moving. Unreality of street scene (see notes to this section).

## GENERAL

*Esse est percipi.*

All extraneous perception suppressed, animal, human, divine, self-perception maintains in being.

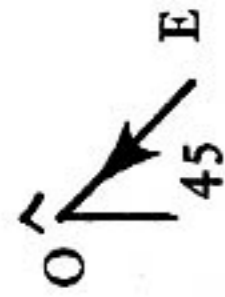
Search of non-being in flight from extraneous perception breaking down in inescapability of self-perception.

No truth value attaches to above, regarded as of merely structural and dramatic convenience.

In order to be figured in this situation the protagonist is sundered into object (O) and eye (E), the former in flight, the latter in pursuit.

It will not be clear until end of film that pursuing perceiver is not extraneous, but self.

Until end of film O is perceived by E from behind and at an angle not exceeding 45°. Convention: O enters *percipi* = experiences anguish of perceivedness, only when this angle is exceeded.



O not in perceivedness:



O in perceivedness:

E is therefore at pains, throughout pursuit, to keep within this 'angle of immunity' and only exceeds it (1) inadvertently at beginning of part one when he first sights O (2) inadvertently at beginning of part two when he follows O into vestibule and (3) deliberately at end of part three when O is cornered. In first two cases he hastily reduces angle.

#### OUTLINE

##### 1. The street

Dead straight. No sidestreets or intersections. Period: about 1929. Early summer morning. Small factory district. Moderate animation of workers going unhurriedly to work. All going in same direction and all in couples. No automobiles. Two bicycles ridden by men with girl passengers (on crossbar). One cab, cantering nag, driver standing brandishing whip. All persons in opening scene to be shown in some way perceiving—one another, an object, a shop window, a poster, etc., i.e. all contentedly in *percipere* and *percipi*. First view of above is by E motionless and searching with his eyes for O. He may be supposed at street edge of wide (4 yards) sidewalk. O finally comes into view hastening blindly along sidewalk, hugging the wall on his left, in opposite direction to all the others. Long dark overcoat (whereas all others in light summer dress) with collar up, hat pulled down over eyes, briefcase in left hand, right hand shield-exposed side of face. He storms along in comic foundered precipitancy. E's searching eye, turning left from street to sidewalk, picks him up at an angle exceeding that of immunity (O's unperceivedness according to convention) (1). O, entering per-

ceivedness, reacts (after just sufficient onward movement for his gait to be established) by halting and cringing aside towards wall. E immediately draws back to close the angle (2) and O, released from perceivedness, hurries on. E lets him get about 10 yards ahead and then starts after him (3). Street elements from now on incidental (except for episode of couple) in the sense that only registered in so far as they happen to enter field of pursuing eye fixed on O.

Episode of couple (4). In his blind haste O jostles an elderly couple of shabby genteel aspect, standing on sidewalk, peering together at a newspaper. They should be discovered by E a few yards before collision. The woman is holding a pet monkey under her left arm. E follows O an instant as he hastens blindly on, then registers couple recovering from shock, comes up with them, passes them slightly and halts to observe them (5). Having recovered they turn and look after O, the woman raising a lorgnon to her eyes, the man taking off his pince-nez fastened to his coat by a ribbon. They then look at each other, she lowering her lorgnon, he resuming his pince-nez. He opens his mouth to vituperate. She checks him with a gesture and soft 'sssh!' He turns again, taking off his pince-nez, to look after O. She feels the gaze of E upon them and turns, raising her lorgnon, to look at him. She nudges her companion who turns back towards her, resuming his pince-nez, follows direction of her gaze and, taking off his pince-nez, looks at E. As they both stare at E the expression gradually comes over their faces which will be that of the flower-woman in the stairs scene and that of O at the end of film, an expression only to be described as corresponding to an agony of perceivedness. Indifference of monkey, looking up into face of its mistress. They close their eyes, she lowering her lorgnon, and hasten away in direction of all the others, i.e. that opposed to O and E (6).

E turns back towards O by now far ahead and out of sight. Immediate acceleration of E in pursuit (blurred transit of encountered elements). O comes into view, grows rapidly larger until E settles down behind him at same angle and remove as before. O disappears suddenly through open housedoor on his left. Immediate acceleration of E who comes up with O in vestibule at foot of stairs.

## 2. Stairs

Vestibule about 4 yards square with stairs at inner righthand angle. Relation of streetdoor to stairs such that E's first perception of O (E near door, O motionless at foot of stairs, right hand on banister, body shaken by panting) is from an angle a little exceeding that of immunity. O, entering perceivedness (according to convention), transfers right hand from banister to exposed side of face and cringes aside towards wall on his left. E immediately draws back to close the angle and O, released, resumes his pose at foot of stairs, hand on banister. O mounts a few steps (E remaining near door), raises head, listens, redescends hastily backwards and crouches down in angle of stairs and wall on his right, invisible to one descending (7). E registers him there, then transfers to stairs. A frail old woman appears on bottom landing. She carries a tray of flowers slung from her neck by a strap. She descends slowly, with fumbling feet, one hand steadying the tray, the other holding the banister. Absorbed by difficulty of descent she does not become aware of E until she is quite down and making for the door. She halts and looks full at E. Gradually same expression as that of couple in street. She closes her eyes, then sinks to the ground and lies with face in scattered flowers. E lingers on this a moment, then transfers to where O last registered. He is no longer there, but hastening up the stairs. E transfers to stairs and picks up O as he reaches first landing. Bound forwards and up of E who overtakes O on second flight and is literally at his heels when he reaches second landing and opens with key door of room. They enter room together, E turning with O as he turns to lock the door behind him.

## 3. The room

Here we assume problem of dual perception solved and enter O's perception (8). E must so manoeuvre throughout what follows, until investment proper, that O is always seen from behind, at most convenient remove, and from an angle never exceeding that of immunity, i.e. preserved from perceivedness.

Small barely furnished room (9). Side by side on floor a large cat and small dog. Unreal quality. Motionless till ejected. Cat bigger than dog. On a table against wall a parrot in a cage

and a goldfish in a bowl. This room sequence falls into three parts.

1. Preparation of room (occlusion of window and mirror, ejection of dog and cat, destruction of God's image, occlusion of parrot and goldfish).

2. Period in rocking-chair. Inspection and destruction of photographs.

3. Final investment of O by E and dénouement.

1. O stands near door with case in hand and takes in room. Succession of images: dog and cat, side by side, staring at him; mirror; window; couch with rug; dog and cat staring at him; parrot and goldfish, parrot staring at him; rocking-chair; dog and cat staring at him. He sets down case, approaches window from side and draws curtain. He turns towards dog and cat, still staring at him, then goes to couch and takes up rug. He turns towards dog and cat, still staring at him. Holding rug before him he approaches mirror from side and covers it with rug. He turns towards parrot and goldfish, parrot still staring at him. He goes to rocking-chair, inspects it from front. Insistent image of curiously carved headrest (10). He turns towards dog and cat still staring at him. He puts them out of room (11). He takes up case and is moving towards chair when rug falls from mirror. He drops briefcase, hastens to wall between couch and mirror, follows walls past window, approaches mirror from side, picks up rug and, holding it before him, covers mirror with it again. He returns to briefcase, picks it up, goes to chair, sits down and is opening case when disturbed by print, pinned to wall before him, of the face of God the Father, the eyes staring at him severely. He sets down case on floor to his left, gets up and inspects print. Insistent image of wall, paper hanging off in strips (10). He tears print from wall, tears it in four, throws down the pieces and grinds them underfoot. He turns back to chair, image again of its curious headrest, sits down, image again of tattered wall-paper, takes case on his knees, takes out a folder, sets down case on floor to his left and is opening folder when disturbed by parrot's eye. He lays folder on case, gets up, takes off overcoat, goes to parrot, close up of parrot's eye, covers cage with coat, goes back to chair, image again of headrest, sits down, image again of tattered wall-paper, takes up

folder and is opening it when disturbed by fish's eye. He lays folder on case, gets up, goes to fish, close-up of fish's eye, extends coat to cover bowl as well as cage, goes back to chair, image again of headrest, sits down, image again of wall, takes up folder, takes off hat and lays it on case to his left. Scant hair or bald to facilitate identification of narrow black elastic encircling head.

When O sits up and back his head is framed in headrest which is a narrower extension of backrest. Throughout scene of inspection and destruction of photographs E may be supposed immediately behind chair looking down over O's left shoulder (12).

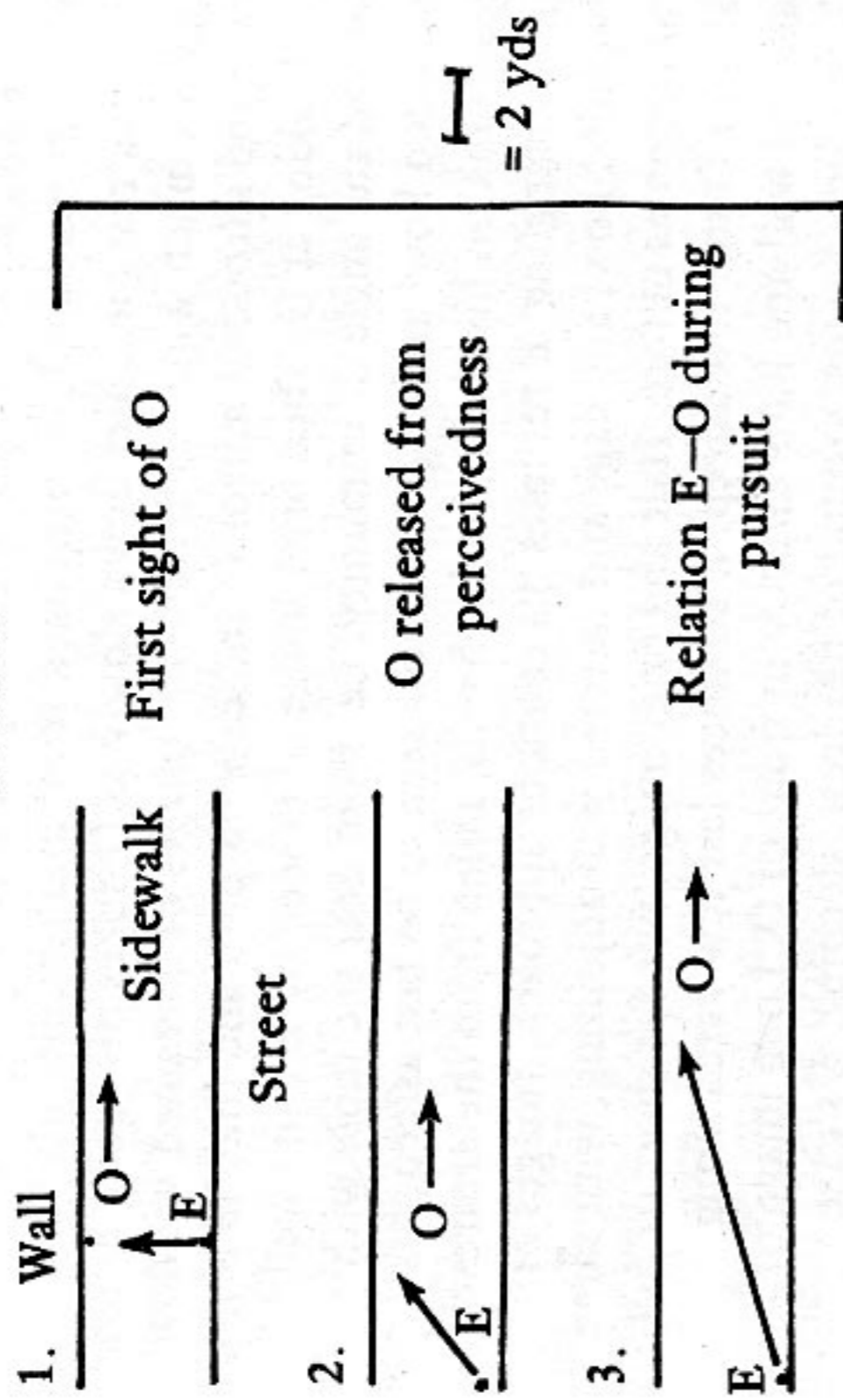
2. O opens folder, takes from it a packet of photographs (13), lays folder on case and begins to inspect photographs. He inspects them in order 1 to 7. When he has finished with 1 he lays it on his knees, inspects 2, lays it on top of 1, and so on, so that when he has finished inspecting them all 1 will be at the bottom of the pile and 7—or rather 6, for he does not lay down 7—at the top. He gives about six seconds each to 1-4, about twice as long to 5 and 6 (trembling hands). Looking at 6 he touches with forefinger little girl's face. After six seconds of 7 he tears it in four and drops pieces on floor on his left. He takes up 6 from top of pile on his knees, looks at it again for about three seconds, tears it in four and drops pieces on floor to his left. So on for the others, looking at each again for about three seconds before tearing it up. 1 must be on tougher mount for he has difficulty in tearing it across. Straining hands. He finally succeeds, drops pieces on floor and sits, rocking slightly, hands holding armrests (14).

3. Investment proper. Perception from now on, if dual perception feasible, E's alone, except perception of E by O at end. E moves a little back (image of headrest from back), then starts circling to his left, approaches maximum angle and halts. From this open angle, beyond which he will enter *percipi*, O can be seen beginning to doze off. His visible hand relaxes on armrest, his head nods and falls forward, the rock approaches stillness. E advances, opening angle beyond limit of immunity, his gaze pierces the light sleep and O starts awake. The start revives the rock, immediately arrested by foot to floor. Tension of hand on armrest. Turning his head to right, O cringes away from per-

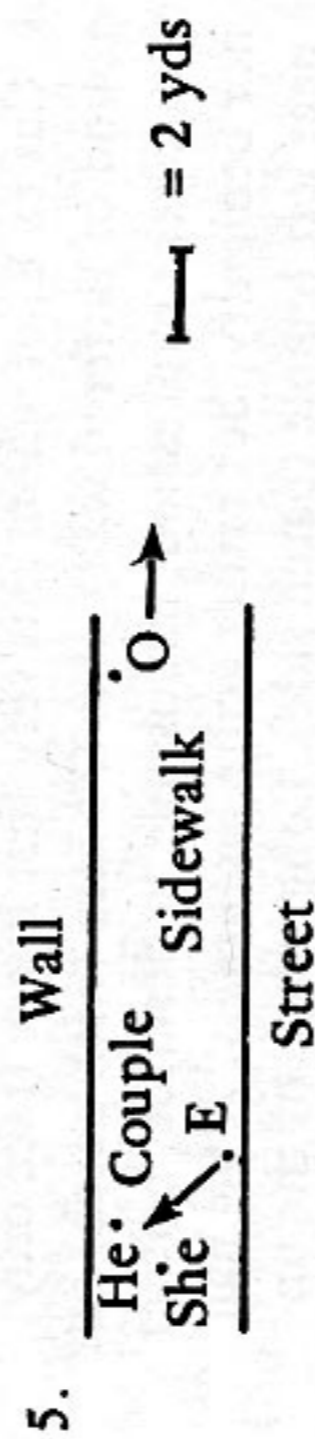
ceivedness. E draws back to reduce the angle and after a moment, reassured, O turns back front and resumes his pose. The rock resumes, dies down slowly as O dozes off again. E now begins a much wider encirclement. Images of curtained window, walls and shrouded mirror to indicate his path and that he is not yet looking at O. Then brief image of O seen by E from well beyond the angle of immunity, i.e. from near the table with shrouded bowl and cage. O is now seen to be fast asleep, his head sunk on his chest and his hands, fallen from the armrests, limply dangling. E resumes his cautious approach. Images of shrouded bowl and cage and tattered wall adjoining, with same indication as before. Halt and brief image, not far short of full-face, of O still fast asleep. E advances last few yards along tattered wall and halts directly in front of O. Long image of O, full-face, against ground of headrest, sleeping. E's gaze pierces the sleep, O starts awake, stares up at E. Patch over O's left eye now seen for the first time. Rock revived by start, stilled at once by foot to ground. Hand clutches armrests. O half starts from chair, then stiffens, staring up at E. Gradually that look. Cut to E, of whom this very first image (face only, against ground of tattered wall). It is O's face (with patch) but with very different expression, impossible to describe, neither severity nor benignity, but rather acute *intentness*. A big nail is visible near left temple (patch side). Long image of the un-blinking gaze. Cut back to O, still half risen, staring up, with that look. O closes his eyes and falls back in chair, starting off rock. He covers his face with his hands. Image of O rocking, his head in his hands but not yet bowed. Cut back to E. As before. Cut back to O. He sits, bowed forward, his head in his hands, gently rocking. Hold it as the rocking dies down.

END

NOTES

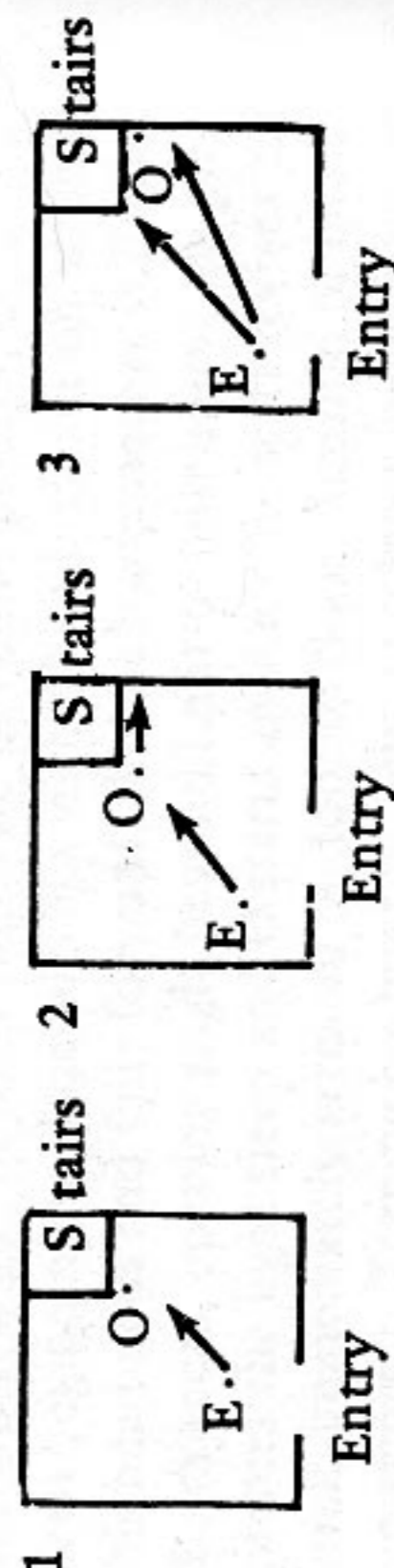


4. The purpose of this episode, undefendable except as a dramatic convenience, is to suggest as soon as possible unbearable quality of E's scrutiny. Reinforced by episode of flower-woman in stairs sequence.

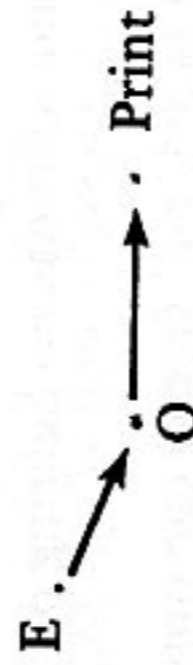


6. Expression of this episode, like that of animals' ejection in part three, should be as precisely stylized as possible. The purpose of the monkey, either unaware of E or indifferent to him, is to anticipate behaviour of animals in part three, attentive to O exclusively.

7. Suggestion for vestibule with (1) O in *percipi* (2) released (3) hiding from flower-woman. Note that even when E exceeds angle of immunity O's face never really seen because of immediate turn aside and (here) hand to shield face.

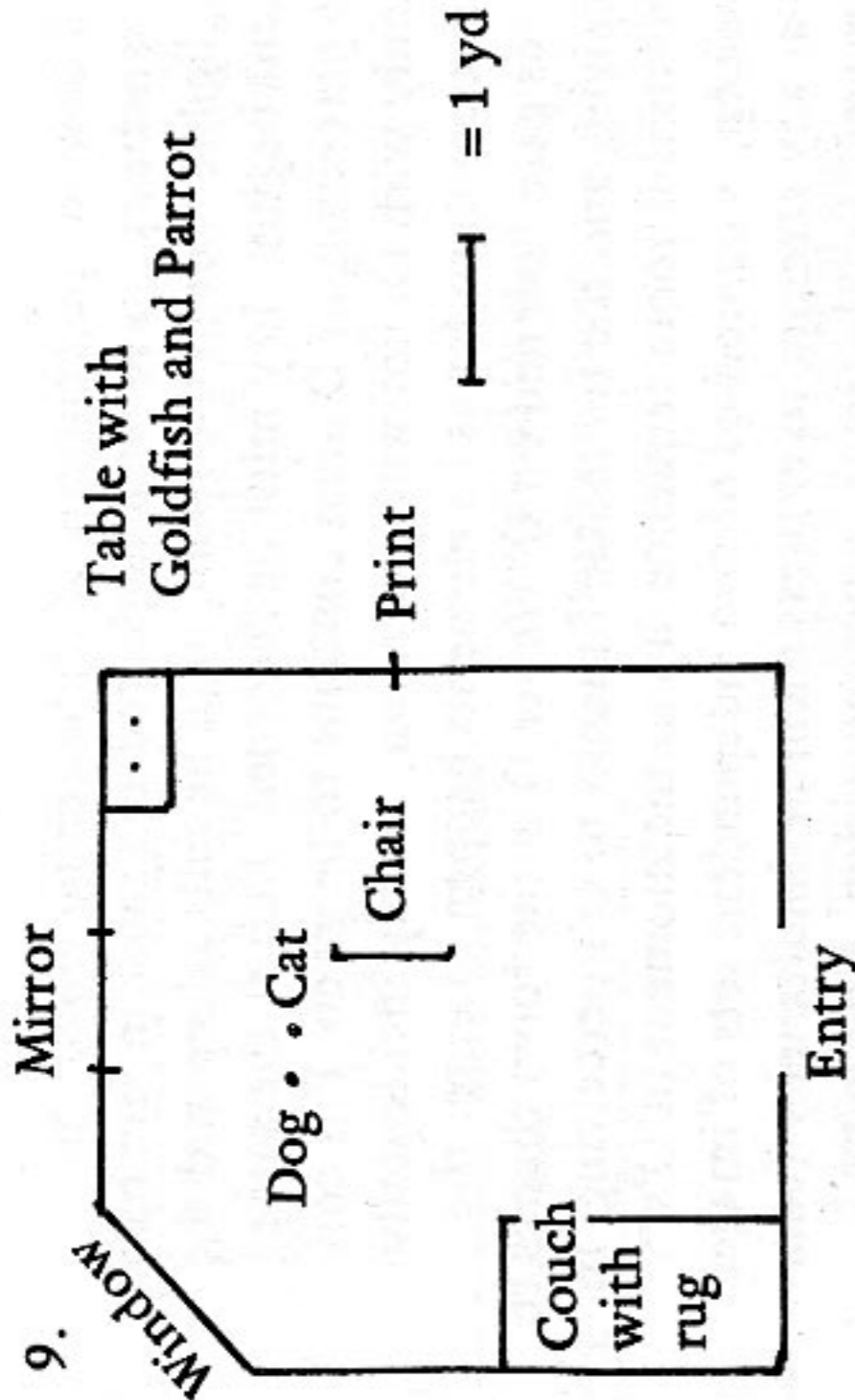


8. Up till now the perceptions of O, hastening *blindly* to illusory sanctuary, have been neglected and must in fact have been negligible. But in the room, until he falls asleep and the investment begins, they must be recorded. And at the same time E's perceiving of O must continue to be given. E is concerned only with O, not with the room, or only incidentally with the room in so far as its elements happen to enter the field of his gaze fastened on O. We see O in the room thanks to E's perceiving and the room itself thanks to O's perceiving. In other words this room sequence, up to the moment of O's falling asleep, is composed of two independent sets of images. I feel that any attempt to express them in simultaneity (composite images, double frame, superimposition, etc.) must prove unsatisfactory. The presentation in a single image of O's perception of the print, for example, and E's perception of O perceiving it—no doubt feasible technically—would perhaps



make impossible for the spectator a clear apprehension of either. The solution might be in a succession of images of different *quality*, corresponding on the one hand to E's perception of O and on the other to O's perception of the room. This difference of quality might perhaps be sought in different degrees of development, the passage from the one to the other being from greater to lesser and lesser to greater definition or luminosity. The dissimilarity, however obtained, would have to be flagrant. Having been up till now exclusively in the E quality, we would suddenly pass, with O's first survey of the room, into this quite different O quality. Then back to the E quality when O is shown moving to the window. And so on throughout the sequence, switching from the one to the other as required. Were this the solution adopted it might be desirable to establish, by means of brief sequences, the O quality in parts one and two.

This seems to be the chief problem of the film, though I perhaps exaggerate its difficulty through technical ignorance.



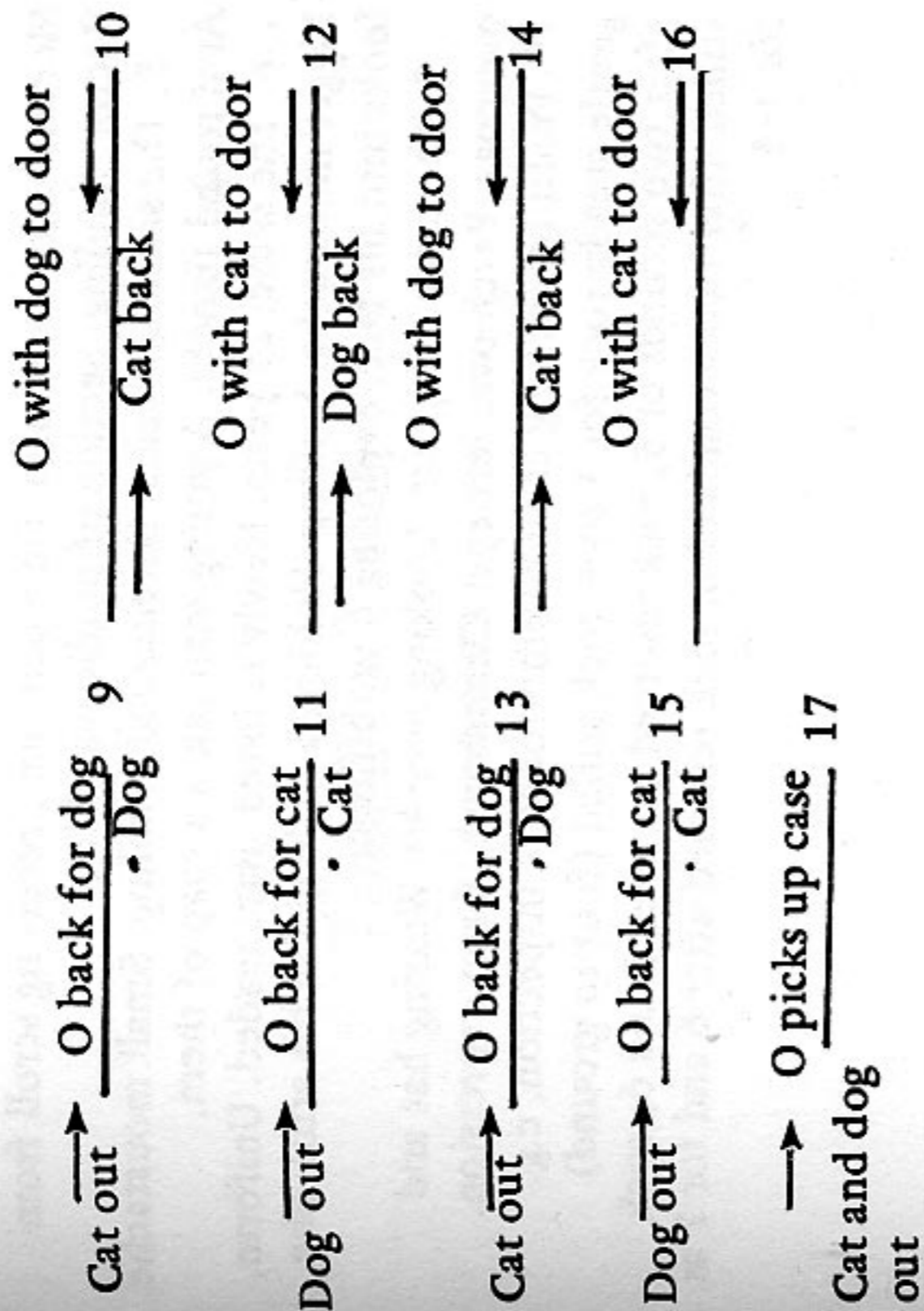
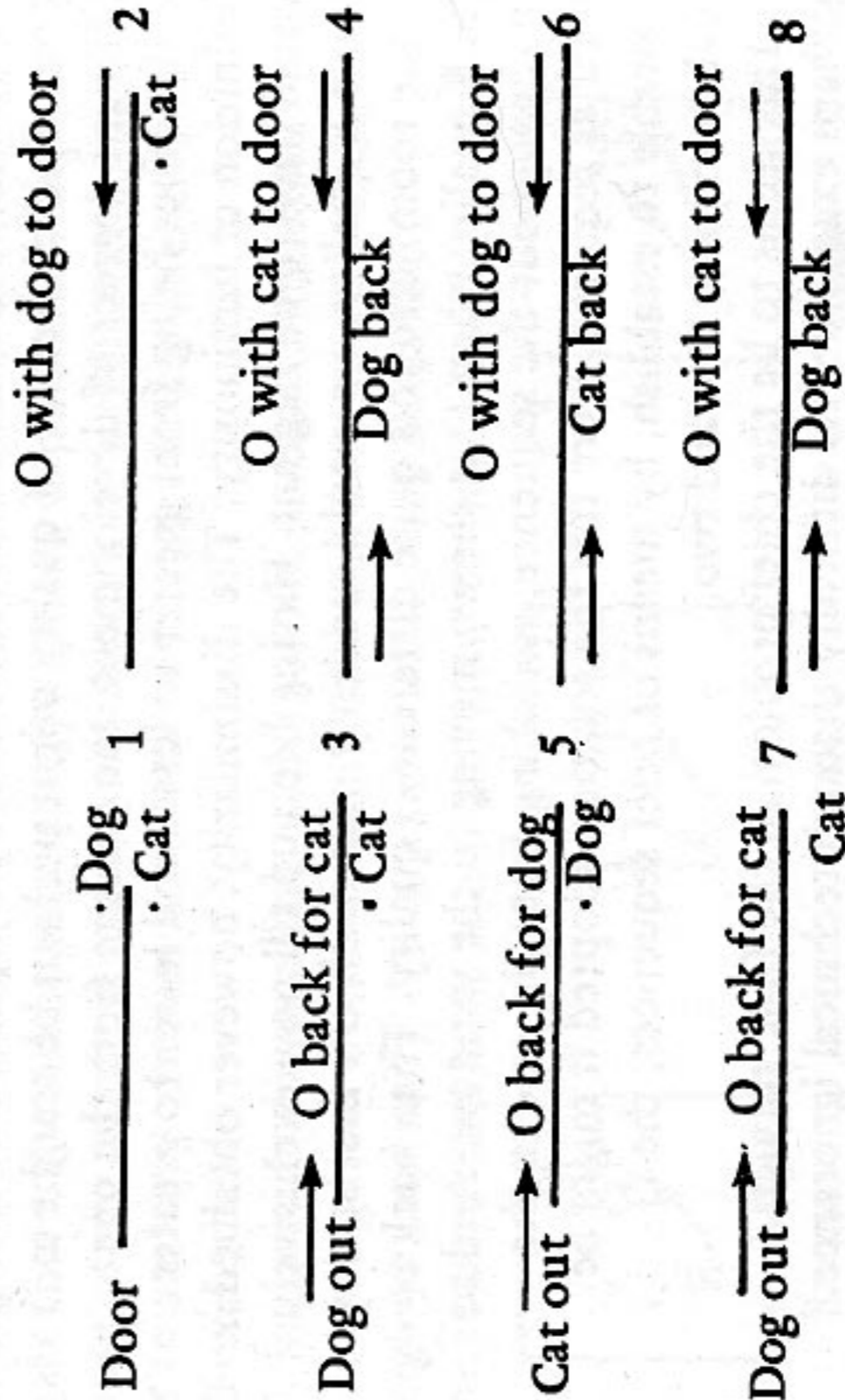
← = 1 yd

Suggestion for room.

This obviously cannot be O's room. It may be supposed it is his mother's room, which he has not visited for many years and is now to occupy momentarily, to look after the pets, until she comes out of hospital. This has no bearing on the film and need not be elucidated.

10. At close of film face E and face O can only be distinguished (1) By different expressions (2) by fact of O looking up and E down and (3) by difference of ground (for O headrest of chair, for E wall). Hence insistence on headrest and tattered wall.

11. Foolish suggestion for eviction of cat and dog. Also see Note 6.



12. Chair from front during photo sequence.



13. Description of photographs.

1. Male infant. 6 months. His mother holds him in her arms. Infant smiles front. Mother's big hands. Her severe eyes devouring him. Her big old-fashioned beflowered hat.

2. The same. 4 years. On a veranda, dressed in loose night-shirt, kneeling on a cushion, attitude of prayer, hands clasped, head bowed, eyes closed. Half profile. Mother on chair beside him, big hands on knees, head bowed towards him, severe eyes, similar hat to 1.

3. The same. 15 years. Bareheaded. School blazer. Smiling. Teaching a dog to beg. Dog on its hind legs looking up at him.

4. The same. 20 years. Graduation day. Academic gown.

Mortar-board under arm. On a platform, receiving scroll from Rector. Smiling. Section of public watching.

5. The same. 21 years. Bareheaded. Smiling. Small moustache. Arm round fiancée. A young man takes a snap of them.

6. The same. 25 years. Newly enlisted. Bareheaded. Uniform. Bigger moustache. Smiling. Holding a little girl in his arms. She looks into his face, exploring it with finger.

7. The same. 30 years. Looking over 40. Wearing hat and overcoat. Patch over left eye. Cleanshaven. Grim expression.

14. Profit by rocking-chair to emotionalize inspection, e.g. gentle steady rock for 1 to 4, rock stilled (foot to ground) after two seconds of 5, rock resumed between 5 and 6, rock stilled after two seconds of 6, rock resumed after 6 and for 7 as for 1-4.

## The Old Tune

An adaptation