

Retype

SILENT SCRIPT:

'Earwax upon a birthday ark, a goodship murks!' (Music rises)

(Voice-over fading out)

(Jack) "Then babbleland is so, undreamt?"

(Jill) "The dreamt, spoiled!...the puzzle ript! And ants about..."

(Jack) "Then all's illiterate, backwards, and tobecontinued..."

(Jill) "What?"

(Jack) "The answers, to what maze..."

FINAL SILENT SCRIPT:

'Murphy's gone bad!'

The above text is broken up among the visuals fragments, continuing.

What the boy makes, he destroys. As the voice-over continues, he builds constructions, aeroplanes, frames, kites, model constructions of birds -- all with wood, paper, and wax. From the outset, we see that the room is in a state of continuing construction and destruction -- partially completed models lay strewn about.

Shoot close-up hands & face/ he opens boxes (all labelled 'Wax')/ he plays with gears (very close-up) of watches, clocks, and simple motors. He molds & remolds the wax, some of which is obtained from candles (some of which are lit & dripping to a metrinome beat) & the stained wall. With the wax he tries to glue wood & paper strips together into a 'flying machine'.

Murphy then carries his game to the window (Much intercutting of all the action takes place, so that there is no direct walk to the window)/ In the window he sees visions of (what could be considered the manifest of what he was imagining when building) flying machines, objects, creatures. The archtypal flying myths (matted or rear projected through the window) are represented as 'hybrids' --half flesh, half machine (birds with artificial wings) appearing & multiplying. Some fall while others rise.

Murphy tries to keep all aloft (with expression, grimace, then finally in desparation by picking up unfinished planes and in effect 'showing' his visions what to do, in an attempt to control them.

The visages appear with increasing sound and picture density (multiplications of mattes, etc.), and fill the room & field of vision. Frenzy and fright follow (in very convoluted &

chaotic matte permutations/explosions which include the boy's horror stricken expressions), in which Murphy destroys his surrogate 'parents' (as if they are embodied in objects, or in his wall drawings, which he defaces). (This is related to a very ancient practice (like voodoo) of sympathetic magic in which objects/models/images have power over that which they resemble and are made to represent.) Murphy strikes out at everything wildly (including at the mattes & celluloid); and there is not one act of destruction but a continuum which recycles everything and leaves the room in shambles./ sound violent, with ample confusion. Amidst the subsiding turbulence, he backs off toward the window again/ he looks out/ cut to face in the window (from inside, then outside)/ storm sea water sounds. pull back to reveal the boy in the window, in the house, the house in the field, all in a plain. (As few dissolves as possible),

The house stands in the field/plain (exterior shot)/ Time lapse the house (as edifice) with clouds streaming over/ clouds change color/ sky dissolves to a state of turbulence which uses video (T.V.) patterns for clouds/ dissolve to spectacle of winged creatures melting into one another, an abnormal-multiple sun (four suns arching over the house, one sun black)/

CUT AWAY to close-up shots of the house, different angles, top-sided (to counteract the rigid composition of vertically inclined edifice in horizontal plane), but still with the turbulent (matted) storming sky.

Cut back to wide angle shot of house & storm/ cut to black/ Sound excited, staccato.

Cut to sharp knife(close-up)/ black/ surging and tumbling images (flashback)/ Murphy cuts his hand/ close-up face/ he cuts again & again (pixillated, then slow)/ black/ (the pattern should be jumpy, but also directed toward increasing tension -- the sound is very important in setting up the mood & tension -- and in these last sequences rises to a high pitch of trauma with haunting chords of 'undertow'. Scream.

Sudden cut in Zoom blurr-freeze (freeze on a frame that is blurred in zoom)/ Freeze on Jill's face in horror (as if she has just entered the room)/ sound cut/ cut to black. Seastorm (wind, water) sounds slowly returning.

Wide angle distant shot of house (or zoom away) & mechanical (step-like) image permutations in the matted sky (images of creatures, clouds, planets, etc.) -- images changing like slides (or stills) over the house/ the house begins to sway/ the house drifts, the ground becoming a turbulent sea/ the house is swept away (again using mattes) in a seastorm, and falls over the 'edge' of the 'world' (the mythical flat world, for a change) -- via a matted house being swept over a waterfall (a model might do)/ fade out.
