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Completed March 1981. 10 mins.

Proposal for a tape/slide sequence.

Marion Urch 1980

Provisional Title:- A Necessary Narcissism or Mother's Room

A girl who has been estranged from her family background for some years has to return there to sort out her mother's effects and property after her death. She finds herself confronted with fears/anxieties born of a legacy, she thought she rejected long ago.

The tape deals in terms of memory/nostalgia, the romance of traditional notions and the meaning of the symbols used within them.

In front of the screen, a table will be laid with various objects related to the discourse:-
a cake, some flowers, a photograph, a pin cushion, etc.

IMAGE

SOUND

1.-9. A girl in black walking down the street. Shots from behind.

(Female Voice) over general street noises.
1. "This is the last will and testament of Faith Mary Fahey of No. 26 Patrick St. in the county of Londen. Made this the seventeenth day of March in the year of our Lord, one thousand, nine hundred and seventy-seven. I hereby revoke all Wills made by me at any time heretofore. I appoint my daughter Jane Fahey of Patrick St. Kilburn and John O'Sullivan of Patrick St afore said shopkeeper to be my executors and direct all my debts and funeral expenses shall be paid as soon as conveniently may be after my death. I give and bequeath upon my daughter:- Jane Veronica Fahey all my house and all my belongings."

10. Entering a house. Again from behind.

10. Door banging.

11.-17. Walking through the mirrored corridor.

11.-17. (Female Voices)
"Without a reflection the mirror has no meaning she thought as she said that she loved him. I need you she said and wondered why but what would she do without him.
Perhaps then I cannot truly love you.
Perhaps I love you because you say you love me.
Seeking sought.
An idea of me from you.
The word repeated presents its lack of meaning.
Love. I am the object of your desire.
I am beautiful if you say
I'm ugly if you choose.
Waiting. Hanging.
On a thin line between states of being and nothingless.
The beloved child or one of the faceless crowd of the unloved.

(Aspects of the reflection/
multi reflections)

IMAGE

SOUND

18. Opening a door, shot from behind.

18. Yes it's true I thought. (Click)
But you only have that power because I give it.
But it's too late now, the seeds were planted long ago.
She felt his arms against her.
Don't leave me she said."

19. Shot of the white room.

sound
(overlapping into the next shots)

20. View in the mirror of white room.

21.-25. General shots.

(The white room)

A flute playing interdispersed with humming.

26. Shot of the back of a girl in black from behind.

27. Shot of a girl on a bed in bridal clothing, a veil covering her face.

28. Close up. Veil lifted revealing mask.

29. The box.

30. Medium shot of padlock. (General)

IMAGE

SOUND

31. The padlock with key.

31. (Female Voice)

"And I remember, that night waking up. I thought I'd dreamt it at first. I had to strain to hear, to make out the sound, muted as through a fog, though it was only the next room. I couldn't be sure, but ... him, gasping for breath, something banging against the wall, another sound like fingers stretching for something out of reach. Then shrieks, pleading little shrieks. I couldn't be sure though ... muffled sounds like in a dream.

It seemed to go on endlessly. I wanted to run and stop him; something hurting; but I couldn't somehow, lying there, paralysed in the dark. In the morning, I looked at them both for some trace of what had happened but they seemed the same as always ... "

32. The padlock unlocked.

33. General shot.

34. A foot going into a shoe.

35. The box.

36. Her back. Dress unzipped.

37. The box opened.

38. Close-up of contents.

IMAGE

SOUND

39. Lipstick on mouth.

39. "I"

40. Candle in cake.

40. "Take"

41. Ring on finger

41. "Thee"

39.-41. (Background) "Here comes a candle to light you to bed, here comes a chopper to chop off your head."

42. Final close-up of box contents fade out.

42. "I take thee"

43. The mirror

44. The window

44. Silent

45. Figure disappearing out of the door.

45. Silent

46. Dark slide

(46.-56.)

47. The window

Background:- singing

48. The room

"Now I lay me down to sleep pray the Lord my soul to keep and if I die before I wake pray the Lord my soul to take."

49. Pin cushion

50. The letters

Two voices speaking sometimes in turn sometimes simultaneously.

51. A pin removed

1. "As a child, you built up Walls against me to protect me from the world.

52. Window

And I needed them to protect me as I grew.

53. 2nd pin removed

But it's still with me

54. The embroidery

An ancient crumbling

IMAGE

SOUND

- 55. A 3rd pin removed
- 56. Window
- 57. 4th pin removed
- 58. General shot
- 59. 5th pin removed
- 60. Framed picture
- 61. 6th pin removed
- 62. General shot

wall, trapped within the layers I have built. Everywhere I go, fragments of it penetrate my thoughts. Still guilt, my legacy for rejecting my role as my mother's daughter, rules my life. Do you understand why I had to go I couldn't have known that I would carry you with me. So now I have to return and face the me in you. I need you to help me pluck out those last crumbling fragments and then maybe I'll grow Your loving daughter. "

2. "Often I write, and as time goes by, I feel you drawing away from me, I devoted my life to you. For you but also for me I wanted for you, everything I wanted to be. I wanted you to be your mother's daughter. As I helped or hindered your growth So my mother before me and her's before did the same, and now: you are no longer the daughter of my imagination I cannot depend on your reflection for a satisfactory image of myself.

I am alone again.

Yours Mother. " - 6 -

IMAGESOUND

- | | | |
|-----|--------------------------------------|--|
| 63. | The pink room. | (Male Voice) |
| 65. | The table with cake crumbs. | "She secretes no wax or royal jelly, nor do her hind legs form pollen baskets; also her tongue and sting are slightly shorter than in the workers and the brain is smaller. She has become in fact, a highly developed egg-laying machine and plays no other part in the economy of the hive." |
| 64. | The cupboard | |
| 65. | The table with cake crumbs. | |
| 66. | The contents of the cupboard. | (Female Voice) |
| 67. | A slice of cake. | "From "Insect Natural History by Mr A D Imms. |
| 68. | The table with cake crumbs. | ((Optional) She is the living centre of the colony towards which flow streams of royal jelly and from which flow streams of an excretion unifying the mass of bees in the colony. At the same time she may be likened to the cone of growth of plants; she is the growing point and the fruit bud of the colony.)" |
| 70. | A slice of cake with a bite missing. | |
| 71. | The table with cake crumbs. | |
| 72. | The framed wall | |
| 73. | Final darkened shot of the window. | |
| 74. | Opening the door | (A bang) |
| 75. | Closing the door | Stayed there for what seemed like weeks and weeks and saw no one. Something had been unleashed. Memories flooded through. |
| 76. | Locking the door | Little things, incidences I thought I'd forgotten. |
| 78. | Looking at the key | |

IMAGE

SOUND

79 -80.

Running down the street.

Something kept me there, though I wanted desperately to run away. My head hurt, it seemed it might explode because it couldn't possibly contain the reborn memories it conjured with. I walked round and round the room, her room, my room, fuller then my head with half digested memory. Shaking my head, trying desperately to keep them out, make them go away. At the end of the third day, I woke up and it was calm again. The sun shone through the windows as I left.



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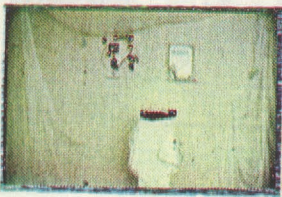


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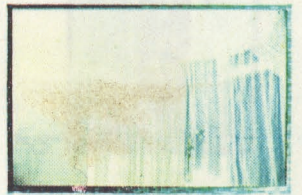
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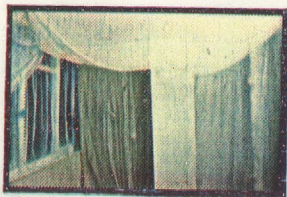
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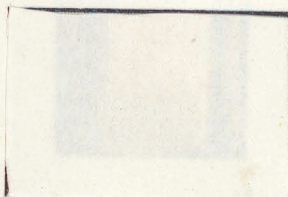
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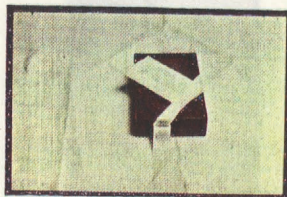


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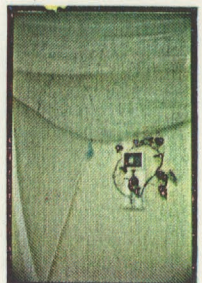


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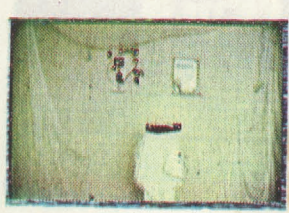
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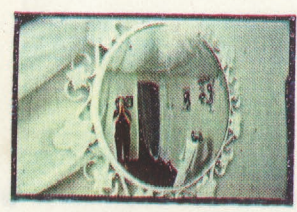
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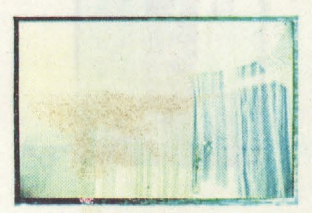
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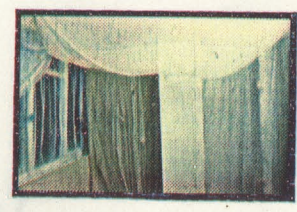
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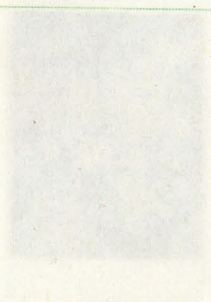
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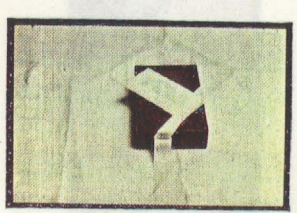
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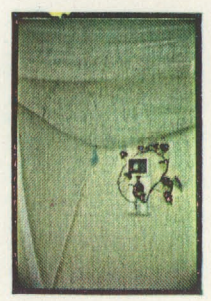
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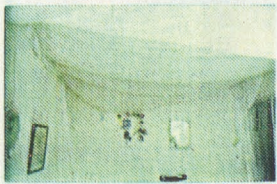


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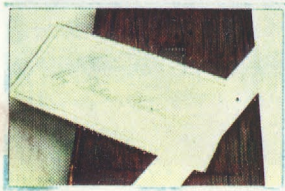


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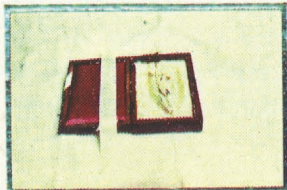
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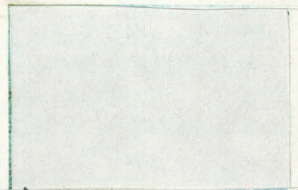
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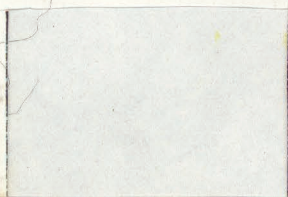
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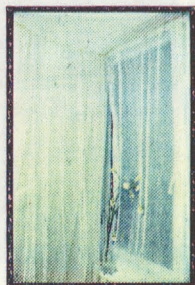
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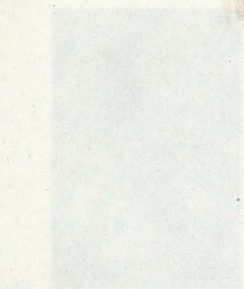
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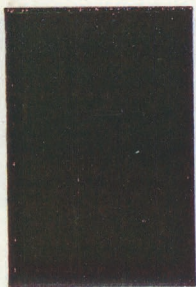


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