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THE CASTLE OF ARGOL



A scenario based on the
book by Julien Gracq.

This work is dedicated to
Charles Boultenhouse.

Gregory J. Markopoulos

8/1/61

Composition:

1. White screen.
8 frames.
2. Ultra close-up of dazzling sun.
3 frames.
3. White screen.
8 frames.
4. Ultra close-up of dazzling sun.
3 frames.
5. White screen.
8 frames.
6. Ultra close-up of dazzling sun.
3 frames.
7. White screen.
8 frames.
8. Ultra close-up of dazzling sun.
3 frames.
9. Chinese symbol for he, she, it.
16 frames.
10. Ultra close-up of dazzling sun.
3 frames.
11. Chinese symbol for he, she, it.
16 frames.
12. Ultra close-up of dazzling sun.
3 frames.
13. Chinese symbol for he, she, it.
16 frames.
14. Ultra close-up of dazzling sun.
6 frames.
15. Albert's eye - ultra close-up filling the screen.
16 frames.

Composition:

16. Ultra close-up of Albert's ear lobe.
16 frames.
17. Albert's eye - ultra close-up filling the screen.
16 frames.
18. Ultra close-up of Albert's ear lobe.
16 frames.
19. Albert's eye - ultra close-up filling the screen.
16 frames.
20. Ultra close-up of Albert's ear lobe.
16 frames.
21. Albert's eye - ultra close-up filling the screen.
16 frames.
22. Ultra close-up of Albert's ear lobe.
16 frames.
23. Ultra close-up of Albert's nose.
20 frames.
24. Ultra close-up of Albert's neck.
20 frames.
25. Ultra close-up of Albert's nose.
20 frames.
26. Ultra close-up of Albert's neck.
20 frames.
27. Ultra close-up of Albert's hair.
24 frames.
28. Ultra close-up of Albert's nose.
20 frames.
29. Ultra close-up of Albert's neck.
20 frames.
30. Ultra close-up of Albert's hair.
24 frames.

Composition:

31. Ultra close-up of Albert's lips.
48 frames.
32. Ultra close-up of Albert's hair.
24 frames.
33. Ultra close-up of Albert's lips.
48 frames.
34. Ultra close-up of Albert's hair.
24 frames.
35. Ultra close-up of Albert's navel.
32 frames.
36. LETTER A.
3 frames.
37. Ultra close-up of Albert's navel.
32 frames.
38. LETTER L.
3 frames.
39. Ultra close-up of Albert's navel.
32 frames.
40. LETTER B.
3 frames.
41. Ultra close-up of Albert's navel.
32 frames.
42. LETTER E.
3 frames.
43. Ultra close-up of Albert's navel.
32 frames.
44. LETTER R.
3 frames.
45. Ultra close-up of Albert's navel.
32 frames.

Composition:

46. LETTER T.
3 frames.
47. Albert's long, ardent and unquiet fingers.
96 frames.
48. LETTERS ALBERT.
48 frames.
49. Albert's long, ardent and unquiet fingers.
96 frames.
50. LETTERS ALBERT.
48 frames.
51. Albert's long, ardent and unquiet fingers.
96 frames.
52. LETTERS ALBERT.
48 frames.
53. Albert's long, ardent and unquiet fingers.
96 frames.
54. LETTERS ALBERT.

NARRATOR: A month ago Albert had bought the domain of Argol - its woods, its fields, its dependencies - unseen, on the enthusiastic - or rather mysterious - recommendations of a very dear friend, But a rather more than seemly fanatic of Balzac, of stories of the chouannerie, and of Gothic romances as well. And without further deliberation he had signed this mad petition to chance for clemency.

55. Pan shot from right to left of the region.
The camera situated in a gorge or valley,
and peering up.

NARRATOR: Albert was the last scion of a rich and noble family, little wordly however, who jealously and long had kept him within the lonely walls of an isolated provincial manor. At the age of fifteen all the gifts of mind and physical beauty were seen to flower in him, but he turned from the triumphs

Composition:

which everyone with singular assurance, predicted for him in Rome. Already the demon of knowledge had taken possession of all his mental powers.

56. LETTERS ALBERT.

NARRATOR: He visited the universities of Europe and preferably the most ancient ones, those in which the masters of the Middle Ages had left traces of a philosophic learning rarely surpassed in modern times. He was seen ^{at?} as Halle, Heidelberg, Padua, Bologna. Everywhere he went he was conspicuous for the extent of his knowledge, the brilliant originality of his views, and.....

57. Pan shot from right to left of the region continued. The camera situated in a gorge or a valley, peering up.

NARRATOR:while he made few friends, what was the matter for even greater astonishment was his unalterable disdain for women. Not that he fled from them, but without ever deviating from a calm and constantly restrained demeanor, he knew the art, once he had entered into intimate relations with them, of defying them with such abnormal and coldly extravagant challenges that even the bravest in the end would pale, vexed at having displayed what he was quick to stigmatize as fear and would, although regretfully, leave him to pursue elsewhere his consistently nomad and nonchallant career.

58. From a great distance with a telephoto lens the camera keeps in sight a figure which approaches us.

(He is carrying a small suit case or overnight bag.)

NARRATOR: At twenty, abandoning all thoughts of success or a career, he had set himself the task of solving the enigmas both of the sentient world and of the world of thought. He read Kant, Leibnitz, Plato, Descartes, but the natural bent

Composition:

of his mind drew him to the more concrete, the more courageous, as some have dared to affirm, philosophies that, seizing the world bodily, as it were, and generously, and not satisfied with illuminating it with any one particular ray of light, but taking into account all its component parts, exact of it its total truth and explanation, like Aristotle, like Plotinus, like Spinoza.

59. The camera cuts to three-fourths back shot of Albert who is walking along. Taken with telephoto lens. We do not see his face.

NARRATOR: But above all had his passionate curiosity been stimulated by that prince of philosophical geniuses, Hegel; for that king of architecture and the science of wholes, for the philosopher who has uncrowned, and divested of his glory, all abstract learning, and for whom the most brilliant philosophical systems are only nebulae out of which he composes his gigantic milky way, he had recently conceived an energetic predilection: he looked upon dialectic as that lever which Archimedes had derisively called for which would enable him to lift the earth, and he took Hegel with him, superabundantly to fill his days which he foresaw dull and arid in a melancholy region.

60. Camera at ground level. Albert's feet/shoes appear in frame. He has stopped. Slowly the camera rises in front of him. It reaches his face which we see for the first time, and then goes around it. Now in the distance we see the Castle of Argol.
61. Shot of the castle. The tiny village hovering about it.
62. Albert's face - cheek to cheek, chin to forehead.
63. Shot of the castle. The tiny village hovering about it.

Composition:

64. Albert's face - cheek to cheek, chin to forehead. There is a sensation of relief in Albert's face as he continues to look forward toward the Castle of Argol.
65. Shot of the castle. The tiny village hovering about it.
66. As in shot number 60: The camera is shooting toward the back of Albert's head with the Castle of Argol in the distance. The camera now descends to the ground slowly. The moment it is at Albert's feet he walks away - his feet go out of frame.
67. Albert rounds a bend in the road that leads nearer to the village. Again he stops. His excitement is very great.
68. For the first time we look into the village. A tabach to the left, a few houses, and in the background the bell tower can be seen as a part of the Castle of Argol. There is very little activity.
69. As in shot number 67: Albert has stopped. He now approaches the village.
70. Camera at ground level. Albert is in frame. He approaches the village proper. His back is to the camera.
71. Ultra close-up of Albert - the camera dollies back and he is in the center of the village. Once again he stops. He looks at the bell tower.
72. The bell tower.
73. As in shot number 71: - Albert has stopped and is looking toward the bell tower.
74. As in shot number 72: - but now the camera dollies back, and we see the Castle of Argol - a glimpse.