

I CAN SEE MY WAY HOME

The first seconds of the new shot are absolutely silent

Three, two, one, zero. The film had begun

A romantic burst of music.

With its halls deserted now, its motionless, mute servants, long since dead no doubt, who still stand guard at the corners of the corridors ...along the galleries, in the deserted salons, through which I walked to meet you ...at the threshold of doors thrown wide....

Parallel to the development of the image during the credits, the music has gradually been transformed into a voice – slow, warm, quite deep but with a certain neutral quality at the same time.

A house is like an undiscovered country.

When we arrived the film had already started.

I'm going. I'm finally taking a step

I looked with timorous joy towards a stately house ; I saw a blackened ruin. No need to cower behind a gatepost indeed! – to peep at chamber lattices fearing life astir behind them. No need to listen for doors opening – to fancy steps on pavements or the gravel walk. The front was as I had seen in a dream, but a shell like wall, very high and very fragile looking ...

Another stationary shot, which may represent what, a character is looking at.

(WHISPER) Talk about being afraid of your own shadow.

And once again everything was deserted in the huge building, everything was empty.

At last I'm going some place where I'm expected and I'm being given shelter and I shall never have to come back.

The film lasts one hour and thirty-three minutes

The camera begins moving forward.

I hope this is what I've been waiting for all my life.

I'm going – I'm really going. I'm finally taking a step

The fragmentary music that had become a little more insistent at the end of the preceding shot fades out.

Set in an area of outstanding natural beauty the estate is well known for bird shoots, also including acres of woodland, a farm with over 600 acres of land...offers at 1.5million

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It's staring at me.

When we arrived, the film had already started.

It's staring at me. It's waiting. PatientWaiting.

And once again I walked forward, alone, down these same corridors, through these same empty rooms, I passed these same colonnades, these same windowless galleries.

The first seconds of the new shot are absolutely silent.

Then a brief stationary shot of a deserted staircase.

I stepped across these same thresholds, choosing my way as though by accident among the labyrinths of similar itineraries

Against the rear wall, above the table with green plants, is a wooden board with numbered pegs, most of which support sets of keys, with a printed notice.

Opening with a romantic, passionate burst of music

With far reaching sea views, this house has high ceilings and open fires.

It's south facing aspect means it is always flooded with light
£285,000.

I can't keep the rooms the way I'd like to.

They couldn't find anyone who'd help

Beginning at the end, the camera continues its slow, straight uniform movement down a dark gallery.

The wall thus revealed, regularly explored yard by yard, is the same wall as that already glimpsed between the two last picture frames of the credits; that is a surface decorated by a profusion of baguettes, friezes, cornices, brackets and stucco embellishments of all kinds.

I don't wait on people.

I do not stay after I've laid out the dinner.

Not after it begins to get dark.

I leave before the dark comes.

A series of stationary shots follow.

Though sympathetically modernised in recent years, this grade two listed property dates back from the sixteenth century and still retains many period features. £375,000

You haven't been here long?

But I've been here before you know.

Is it a place you like?

Me? No not particularly and there's no way of escaping.

In the middle of the room there is a modern-style round table in citronwood surrounded by eight chairs in raised velvet, In the centre of the table there is a silver statuette about ten inches high. It represents a naked, helmeted man on the back of an ox, holding a pyx in his left hand.

I met you again. You never seemed to be waiting for me, but we kept meeting each other at each turn of the path, behind each bush, at the foot of every statue, at the rim of every pond.

The images that accompany this text do not precisely correspond to the elements of the setting to which it refers. But the photography must have a constant character which is maintained during the entire film; a distinct brilliant image.

There won't be anyone around if you need help.

In the night. In the dark.

In the centre of the screen in the middle distance is a clearly visible element of the setting: for instance a monumental mantelpiece with candelabras and a huge, elaborately framed mirror.

We couldn't hear you ...in the night ...in the dark ...

No one lives any nearer than town.

No one will come any nearer than that.

In the night.

In the dark.

Then a bell rings, exactly like the one heard before: close and slightly muffled; it lasts three or four seconds and then a complete silence follows.

It is a huge room with light-coloured woodwork, revealing its finely laid parquet floor as the carpets have either been rolled up or pushed back. The whole rear wall is taken up by a Regency style bookcase, its middle door painted in trompe l'oeil.

No he didn't tell us he was leaving.

We got on well together.

Well there's plenty more like him about.

The camera draws closer at the same time as the sound of voices fades instead of growing louder.

In wandering round the shattered walls and through the devastated interior, I gathered that the calamity was not of late occurrence. Winter snows, I thought, had drifted through that void arch ...

This beautiful property enjoys a secluded setting on the outskirts of a pretty village. With a range of outbuildings and paddocks, it also has an outdoor pool. £390,000

We can deduce from the general appearance of the room that the party was lavish, perhaps even grandiose, but it did not turn riotous.

When we arrived the film had already started.

I have a place in this room.

These people are my friends.

I'm one of them.

I belong.

The image shifts slightly as though to correct the composition.

Further along the wall are six wooden chairs painted willow green, supporting rolls of printed wallpaper. The roll on top depicts a pastoral scene in which a peasant tilling his field alternates with a shepherd leaning on his crook.

The film lasts one hour and thirty-three minutes.

I'm finally taking a step....

At the end of this gallery there is a door, or even a series of doors that the camera passes through with continuous movement maintained.

Here too, the ornamentation must be heavy, complicated, and rather lugubrious. There may be columns, steps, porticoes. At the same time the darkness becomes more intense.

Can you feel it?

No, but I feel a chill.

Transition dissolve: the same room, from the same angle. The door is still open and looks down the galleries. The room is empty.

It's moving!

No it's just the air rushing past our ears.

Empty salons, corridors, salons, doors, empty chairs, deep armchairs, thick carpets, heavy hangings, stairs, steps. Steps one after the other. Glass objects, objects still intact, empty glasses. A glass that falls, three, two, one, zero.

The beginning of the scene is quite silent with neither music nor speech.

This house is in a quiet rural setting and enjoys superb views over the open countryside. £425,000

Three or four more stationary shots follow, showing characteristic views of the house, some of which may already have been used in the beginning of the film. There are fewer and fewer characters.

Entrance hall, Reception rooms, large kitchen, 2 bathrooms, 8 bedrooms, conservatory, fishpond and woodlands,

The camera begins moving forward.

A listed mansion house, set back within walled grounds, offering seclusion and privacy. Although internal features do need some work. £450,000

Hear anything?

They've gone upstairs.

We shouldn't leave like this.

You should have thought of that before.

During this remark the camera moves as if to centre the image a little more

A beautifully appointed property nestling in an enchanting river valley and standing in glorious gardens and woodland. Entrance hall, cloakroom, sitting room, kitchen, 2 conservatories, 3 bedrooms, bathroom, shower room, dressing room. Extensive series of underground caverns with large lakes offering great potential. Offers over 750. 000

The setting is the same except for certain details.

Between the sofas stand dainty kingwood low tables; whilst in the middle of the room there looms a heavy, four-leafed, centre-pillar table heaped with newspapers. The woodblock floor is

almost entirely masked by a dark red woollen carpet with triangular motifs in an even darker red.

When we arrived

During this, interval, the camera itself has given signs of agitation: executing various rotations, reversals and even sudden changes of shot.

The labyrinthine effect is increased by the presence of monumental mirrors that reflect other perspectives of complicated passageways.

In a popular conservation area, the house incorporates beautiful stained glass windows, a chapel bell and a tower. 7 bedrooms, large kitchen, 2 reception rooms, 2 en suite bathrooms, games room ...

. When we arrived the film had already started

A stunning detached house, beautifully presented throughout and situated within easy reach of station. Reception hall, 5 reception rooms, kitchen & breakfast room, 5 bedrooms (2 en-suite) Triple garage, gardens. £525,00

The shot is not stationary; the camera advances towards a wall, turns a corner in order to continue moving, reaches a new wall and turns again.

There are no paintings on the walls because the walls and doors are themselves the décor: they have been hung with wallpaper providing a lavish panorama.

No wonder that letters delivered here have never received an answer

There is no longer a single person on screen; even the furniture is increasingly less apparent during this sequence.

On the bedside table, to the right of the bed, there is a reading lamp with a yellow silk shade, a cup of coffee, a phial of perfume,

whose perfectly hemispherical base recalls the shape of the inkwells of old.

Five, four, three, two, one, zero

An impressive Georgian residence that retains a wealth of period features the house is set in large grounds and with five bedrooms is a superb family home. £550,000

I'm like a small creature swallowed by a monster ...

And the monster feels my tiny movements inside ...

The camera moves closer to a decorative detail of the last image – a detail of extreme complexity in baroque or turn of the century style and located well above eye level; a sconce, for instance, or a sculptured frieze along the top of the wall, or the capital of a column, or a decorated ceiling.

A charming period village house that retains a wealth of period features at the foot of moorland, commanding magnificent views. Grade 2, it is only eight miles from the city. £475,000

Silence. Only the sound of approaching footsteps is heard, especially shoe heels on the parquet floor.

A situation like this cannot last forever.

We're not spellbound; this isn't a sorcerer's castle.

The camera moves around, turns, comes back to its starting place, as though around figures in a waxworks museum.

In a hidden rural position set high on a plateau with views across adjoining countryside and good equestrian facilities. Central hall, 4 reception rooms, 5 bedrooms, 2 dressing rooms, 2 bathrooms, Stable yards, Coach house, Outbuildings and landscaped gardens

We will only overcome our plight by cold analysis.

The camera continues its movement, but no longer meets any one and soon comes up against a locked door.

One piece of furniture, in the centre: a huge Empire desk, with a set of drawers fitted in the back piece, separated by wooden pillars making an arch over the middle, in which a clock is set, with a design carved in it representing a naked woman beside a little waterfall.

There is not a single person in sight. The image no doubt comes from a panoramic shot from the beginning of the film.

You were waiting for me.

No why should I be waiting for you?

I have waited for you myself, a long time.

The film lasts one hour and thirty-three minutes

The divans and armchairs are draped in transparent nylon dust covers. For the past ten years this room has only been used as an exception.

In the ballroom there stands a screen decorated with scenes of parkland in which a promenading figure of a woman recurs. She wears a long sea-green dress, appearing in various poses both standing and reclining.

Fragmentary music.

A delightful four-bed roomed property set in enchanting grounds of nearly one acre that include an orchard and kitchen garden.

The house is coming down around me.

The camera continues moving slowly, steadily zigzagging through the house encountering columns, lobbies, little staircases, intersecting corridors closets.

Set in over ten acres of countryside, the farmhouse, believed to date from 1780 has a traditional courtyard and coach house as well as paddocks and tennis court.

I'm coming apart a little at a time.

The film lasts one hour and thirty-three minutes

In the centre of the left-hand wall there's a huge pink marble fireplace surmounted by a large mirror, on the mantel, a tall crystal vase, of rectangular cross-section, filled with everlasting flowers and a turn of the century savings box.

Only when the description is over does the camera make the movement necessary for the spectator to discover it.

Now I know where I'm going.

I'm disappearing inch by inch into this house.

The sound of the words starts from zero and increases while the camera approaches; but this increase is too rapid from the point of view of plausibility, and normal intensity is achieved before the camera is through moving.

I want to stay here always.

I will not be frightened or alone ever again.

I've broken the spell.

I'm home

I'm home

I'm home

Slow transition dissolve. Then slow reverse travelling shot: the garden by night and at the far end the façade of the house in moonlight.

This same setting has already been see by day. Now the entire setting is empty and the camera moves back while the house, farther and farther away, seems nonetheless to grow larger and larger.

Silence composes the nerves and as an unbroken hush now reigned again through the whole house, I began to feel the return of slumber.

The entire house is empty without a guest or servant in it.

I can hardly keep awake

Let's sleep.

When we arrived the film had already started

Three, two, one, zero.