

The background of the image is a close-up of water with light reflecting off its surface. The water is a deep blue color, and the reflections create a shimmering, textured effect. In the upper right quadrant, there is a bright, circular bokeh light source, possibly a lamp or a light fixture, which casts a soft glow and creates a trail of light reflections on the water's surface. The overall mood is serene and artistic.

# VERMILION

Dorthe Scheffmann

VERMILION  
A Dramatic Feature Film in the Feminine

**Dorthe Scheffmann**

*A thesis submitted to The Auckland University of Technology  
In fulfilment of the requirements for the degree of Doctor of Philosophy 2024*

SCHOOL OF ART AND DESIGN AUCKLAND UNIVERSITY OF TECHNOLOGY

VERMILION  
A Dramatic Feature Film in the Feminine

Dorthe Scheffmann  
2024



*Figure 1. A pregnant bridesmaid.*

## DEDICATION

This work is dedicated to the memory of  
Emily Campbell, a gifted actress and musician  
who died on 11th September 2020  
of acute respiratory failure.

Emily brought a compelling blend of complexity  
and genuine joy in her portrayal of Zoe.

For my late mother, Mary Anna Scheffmann and  
my daughter Isobel Dryburgh and my  
daughter-in-law Tracey Taylor.

For my brother and sons Henrik Scheffmann,  
Tomas Dryburgh, and Emil Scheffmann.

For my late father, Kaj Scheffmann.

For my friends Vicky Noble, Jane Elliott, and  
Julia Cahill, who have supported this work with  
endless conversations and screenings, for which  
I will be forever grateful.

# CONTENTS

<i>Table of Images</i>	7
<i>Dedication</i>	5
<i>Attestation of Authorship</i>	9
<i>Acknowledgements</i>	10

## **ABSTRACT** 12

## **INTRODUCTION** 14

The Feminine Manifesto	15
Context of Maker	15
Components of Thesis	16
Exegesis	17
Synopsis of Film	18
Rationale	19
Significance	22

## **CHAPTER 1**

### ***Survey of Literature and Influences*** 24

Introduction	25
Representation	33
<i>Vermilion's Approach to Representation</i>	37
Narratives	42
<i>Vermilion's Approach to Narrative</i>	54
Poetics	58
<i>Vermilion's Qualities of the Poetics</i>	61

## **CHAPTER 2**

### ***Design of Project*** 69

Writing	70
Development	86
Pre-Production	88
Production or the Shoot	95
Post Production	98
Marketing	100

## **CHAPTER 3**

### ***A Critique*** 107

<i>Vermilion's Influence on a Working Methodology</i>	113
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## **CONCLUSION** 118

## TABLE OF IMAGES

<i>Figure 1.</i> Raoult, J. (2018) <i>A pregnant bridesmaid.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	4
<i>Figure 2.</i> Raoult, J. (2018) <i>Darcy smiles to herself.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	11
<i>Figure 3.</i> Raoult, J. (2018) <i>Darcy sings in the Bar.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	13
<i>Figure 4.</i> Raoult, J. (2018) <i>The women by the pool.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	23
<i>Figure 5-6.</i> Raoult, J. (2018) <i>Darcy and David kiss at the piano.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	38
<i>Figure 7.</i> Raoult, J. (2018) <i>Sofa in the morning light.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	41
<i>Figure 8&amp;9&amp;1.</i> Raoult, J. (2018) <i>Bridesmaids choose their red dresses.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	42
<i>Figure 11.</i> Raoult, J. (2018) <i>Bridesmaids in the bathroom.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	52

<i>Figure 12.</i> Raoult, J. (2018) <i>Dinner party.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	55
<i>Figure 13.</i> Raoult, J. (2018) <i>Darcy holds up her arms to the light.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	62
<i>Figure 14.</i> Raoult, J. (2018) <i>Three women on a verandah.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	64
<i>Figure 15.</i> Raoult, J. (2018) <i>Still life.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	65
<i>Figure 16.</i> Raoult, J. (2018) <i>Issy and her friend are watching.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	66
<i>Figure 17.</i> Raoult, J. (2018) <i>Bridesmaids in the sunlight.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	67
<i>Figure 18.</i> Raoult, J. (2018) <i>Darcy and Sila at the dinner party.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	76
<i>Figure 19.</i> Raoult, J. (2018) <i>Darcy and Zoe talk by a window.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	77

<i>Figure 20.</i> Raoult, J. (2018) <i>Sarah and Zoe talk.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	80
<i>Figure 21.</i> Raoult, J. (2018) <i>Darcy and Priest.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	84
<i>Figure 22.</i> Raoult, J. (2018) <i>Darcy plays the piano.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	92
<i>Figure 23.</i> Raoult, J. (2018) <i>Zoe and a vase of blue flowers.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	94
<i>Figure 24.</i> Raoult, J. (2018) <i>Brown pot.</i> [Photograph/ Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	94
<i>Figure 25.</i> Raoult, J. (2018) <i>Everyone is at the pool.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	96
<i>Figure 26.</i> Raoult, J. (2018) <i>Darcy's synaesthesia.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	100
<i>Figure 27.</i> Raoult, J. (2018) <i>A wedding.</i> [Photograph/ Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd	103
<i>Figure 28.</i> Raoult, J. (2018) <i>Darcy smiles.</i> [Photograph/ Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	102

<i>Figure 29.</i> (2018) <i>Jennifer Ward-Lealand at the premiere, Q Theatre. 18.11.2018</i> (2018: Montgomery, S.).	105
<i>Figure 30.</i> (2018) <i>Vermilion poster.</i>	106
<i>Figure 31.</i> Raoult, J. (2018) <i>Zoe comforts Sila.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	110
<i>Figure 32.</i> Raoult, J. (2018) <i>Zoe takes a knife from Sila.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	110
<i>Figure 33.</i> Raoult, J. (2018) <i>Sila cries into her jam.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	110
<i>Figure 34.</i> Raoult, J. (2018) <i>Sila.</i> [Photograph/ Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	110
<i>Figure 35.</i> Raoult, J. (2018) <i>Plums on a wooden Board.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	111
<i>Figure 36.</i> Raoult, J. (2018) <i>Darcy walks through the crowd of the bar.</i> [Photograph/Still]. Scheffmann (2018). [Feature film] printed with permission Vermilion Ltd.	123

## ATTESTATION OF AUTHORSHIP

I hereby declare that this submission is my work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person, nor material which, to a substantial extent, has been accepted for the award of any other degree or diploma of a university or institution of higher learning, except where due acknowledgement is made in the acknowledgements.

*Dorthe Scheffmann*

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*Dorthe Scheffmann*



*Figure 2. Darcy smiles to herself.*

## ABSTRACT

In a dramatic feature film about mothers and daughters, friends, and neighbours, *Vermilion* explores one uncompromising woman's story as she composes the music of her last summer. Central to the film are the possibilities that arise when female characters unreservedly inhabit a story and a world that seeks the feminine in its representation and form, a world poetic in its scope. Situated in a matriarchal frame, this work as a whole counters dominant patriarchal influences in filmmaking and reflects on how deeply ingrained patriarchal structures and systems have co-opted women's identities. Influenced by film philosophy and theory grounded in the French feminist (phenomenological) concept of *écriture féminine*, *Vermilion* develops its approaches to a sensate cinema in relation to feminine subjectivity, embodiment, corporeality, and materiality

through the thinking of Laura U. Marks, Vivian Sobchack, and Martine Beugnet.

Together, the two parts of this creative works doctoral thesis (film and exegesis) offer a critical reflection on the making of a "feminine" feature film. A close reading of the resulting film artefact—its representation, narrative, and poetics—grounds a critical examination of the creative choices made in the making of *Vermilion*.

Ultimately, the primary contribution of this thesis is to further a feminist filmmaking practice in such a way that it might continue to challenge gender inequality and promote feminist values in a patriarchal world.



*Figure 3. Darcy sings in the Bar.*

## INTRODUCTION

The story of *Vermilion* delves into femininity and autonomy, challenging conventional gender norms prevalent in mainstream cinema. The film confronts traditional tropes and biases by centring the narrative around a creatively driven woman whose talent takes precedence over conformity. It shifts the spotlight onto female characters and their relationships, undermining the dominant patriarchal hierarchy.

The tension surrounds an uncompromising woman, Darcy, a composer who sees colour in the music she plays. Through its matriarchal lens, *Vermilion* presents an alternative perspective, emphasising the significance of women's experiences and interpersonal bonds while subverting established gender and power dynamics.

Since embarking on *Vermilion* in 2016, gender discourse has been in the public eye, igniting intense debates and passionate advocacy. This not only signifies a profound shift in societal awareness and an increasing acknowledgement of diverse gender identities and expressions but also underscores the urgent necessity for

authentic on-screen representation to depict the entirety of gender experiences. While *Vermilion* primarily delves into the experiences of a cisgender woman with a focus on patriarchy as a repressive force, it is noteworthy that much of its content resonates across the entire spectrum of gender representation.

This research study draws on film philosophy and theory underpinned by feminine French post-structural philosophy in the work of *Écriture féminine*. Further, it develops its approaches to a sensate cinema in relation to subjectivity, embodiment, corporeality, and materiality through the thinking of Laura U. Marks, Vivian Sobchack, and Martine Beugnet. *Vermilion*, situated in a matriarchal context, delves into the dominant patriarchal influences in filmmaking and reflects on how deeply ingrained patriarchal structures and systems have co-opted women's identities. By presenting a woman who is assertive and autonomous in her decision making, the film challenges the often-passive roles women are assigned in mainstream cinema.

At the same time, the ambiguity surrounding her

choices encourages viewers to question their assumptions about what constitutes selfishness or courage in women's decision-making.

### **THE FEMININE MANIFESTO**

The feminine manifesto (FM), was first presented in *A Feminine Language in Cinema* (Scheffmann, 2011) in the form of a series of propositions and guidelines for approaching contexts of re-visioning cinematic practice.

The manifesto's (Scheffmann, 2011) working principles are:

- To show feminine conditions of representation
- To shift terms of representation
- To investigate feminine narratives
- To give space to the feminine
- To embrace a place of desire
- To create in a boundless space – the feminine auteur

These guidelines have distilled down to three principles and core concerns: representation in cinema, narrative approaches in screenwriting, and the poetics of women filmmakers. They have guided my practice in the writing and making of *Vermilion*.

### **CONTEXT OF THE MAKER**

As the writer, director, and co-producer of *Vermilion*, I am positioned between Denmark, my

country of birth, and New Zealand, where I have spent my life as a first-generation settler.

When I refer to the term “feminine”, I am speaking about myself – where I start my storytelling and where my stories unfold. It encompasses my gendered attributes and how I embody traits inherited from my mother, grandmother, and daughter. I personally identify as female, denoted by the pronoun “she”, and my feminine characteristics define this identity. Therefore, the feminine is reflected in my methods, in my approach to making film – as in the case of *Vermilion*. I view the feminine through a phenomenological lens, portraying it as a lived experience woven into the fabric of film production. This includes the roles of daughter, mother, grandmother, and friends, which shape *Vermilion*'s narrative and reflect my genealogical context, grounding me within the storytelling process.

The term feminine, therefore, encapsulates characteristics relating to biological gender and gender identity. Theorists focused on defining gender differences tend to be concerned with whether the difference is culturally or biologically constructed; for instance, according to Stone (2006), a theorist of feminist philosophy, the “prevailing consensus within feminist

theory” is “that sexual difference is a culturally constructed and symbolically articulate phenomenon” (p. 1).

In contrast, Luce Irigaray, a French feminist, philosopher, and linguist, engages with psychoanalysis and philosophy to expose how Western discourse—structured through a masculine symbolic order—fails to accommodate a genuinely feminine subjectivity. Rather than simply challenging traditional understandings of gender, Irigaray, in her first major works *Speculum of the Other Woman* (1985a) and *This Sex that is not One* (1985b) that argues that the very frameworks through which gender is conceptualized are inherently masculine and inadequate for representing the feminine in its own right. She critiques the ways in which women have historically been positioned as the “other” in relation to men and instead advocates for the articulation of a radically different symbolic economy — one in which sexual difference is not subordinated to a hierarchical binary but recognised as an autonomous and irreducible mode of existence. Her work seeks to reveal the limitations of existing linguistic, philosophical, and psychoanalytic structures, urging the development of new ways of thinking and speaking that can account for the specificity

of feminine subjectivity outside of male-dominated discourse.

In *Vermilion*, the feminine is presented in a way that resonates with Irigaray’s (1985b, 1993a) notion of sexual difference, offering a representation that does not merely position the feminine in relation to the masculine but instead embraces its own distinct subjectivity. The film / text cultivates a space where feminine experience is articulated on its own terms, reflecting Irigaray’s call for a new symbolic economy that moves beyond the constraints of patriarchal discourse.

In feminist politics, a tension emerges as individuals seek to embrace gendered differences while confronting the patriarchal systems that enforce conformity to phallogocentric norms, often marginalising feminine traits. This tension is compounded by intersecting factors such as race, class, sexuality, and ability which contribute to diverse experiences of oppression and privilege within gender discourse. Scott (1988) outlined this tension, stating, “feminists cannot give up ‘difference’; it has been our most creative analytic tool. We cannot give up equality, at least as long as we want to speak to the principles and values of a democratic political system” (p. 172).

This tension between embracing difference and striving for equality revolves around the challenge of celebrating and valuing difference as a powerful tool for recognizing and respecting diverse experiences and identities while simultaneously avoiding the perpetuation of harmful stereotypes that reinforce inequality. The reality for many women is that advancement within patriarchy is often contingent upon conforming to a version of themselves that aligns with patriarchal expectations, facilitating their inclusion into patriarchal structures.

### **COMPONENTS OF THE THESIS**

*Vermilion*, a 92-minute dramatic feature film is the thesis. The project began when the New Zealand Film Commission (NZFC) contracted its conditional funding offer in November 2016. The project went into pre-production in December 2016, and principal photography began in 2017. The production shot for 25 days across a period of 50 days. Post-production began in mid-2017 and was completed in March 2018. *Vermilion* premiered in Auckland at the Q Theatre in October 2018, followed by a three-week release on an average of 11 screens weekly. It began screening on Air New Zealand flights on 3rd December and screened on TVNZ channel 1 in January 2019.

*Vermilion* was shot on an Arriflex (Arri) Alexa 3k camera with pro-res codecs onto a magnetic tape data storage format and mastered to 2K specifications.

### **EXEGESIS**

The exegesis aims to provide a critical explanation of the film *Vermilion*. The first chapter examines the influences that have shaped my work, particularly in relation to women's filmmaking practice. The chapter is divided into sections based on the three key principles of my practice: representation, narrativity, and poetics. At the end of each section, I review a scene from *Vermilion* to show how my practice connects with the theoretical concepts discussed in the literature survey.

The second chapter delves into the design and methodology involved in making *Vermilion*. Crafting a feature film entails multifaceted collaborations and various forms of involvement. These elements are explored in each phase of the film's workflow, including writing, development, pre-production, production, post-production, and marketing.

The third chapter reflects on what has been learned from *Vermilion* and outlines how it has impacted practice. The final chapter offers a conclusion.

The exegesis contains four appendices related to the making of *Vermilion*. They include the shooting script, the post-production script, which records the film's final cut, the Press Book for *Vermilion*, and *Angel*, 10 pages of a feature film project, showing new practice.

### **SYNOPSIS OF THE FILM**

What follows is a brief synopsis of *Vermilion*.

Darcy, a woman in her fifties, is a composer with a synaesthetic connection between colours and the notes she plays. Her synaesthetic condition connects her music to a mindscape of colour and shape. When she notices her usually subtle colours changing to intense red – *Vermilion* – she seeks help.

Darcy came from Ireland as a child and grew up in 1970s Pasifika-centred Ponsonby, an inner suburb of Auckland. Next door, in a large Samoan household, lived her best friend, Sila. Sila and Darcy still live in the houses of their childhood, and both families treat each other's houses as home. Darcy has a tense relationship with her daughter, Zoe, and they keep important secrets from each other. Zoe feels Darcy left her behind as she performed and composed her music away from home. She treats Sila and Darcy's other best friend, Sarah, as mothers and

credits them with her upbringing. When Zoe suddenly announces she is marrying Frank, Darcy unwillingly reveals her terminal diagnosis. Darcy and her two close friends have always been there for each other, and that easy familiarity is needed more than ever as plans are made for Zoe's wedding. In a summer of crisis, dresses are made, and endless food is prepared. Zoe and her bridesmaids gather around the pool, where everyone watches Darcy. Sarah introduces Darcy to her lover, an Irish actor named Peter. Darcy persuades him to play an Irish priest for her, explaining that she does not want a real priest. She wants to relive her childhood memories and experience her romanticised notions of how a priest may help her now. This turns into a period of deep reflection for Darcy as Peter seamlessly enacts the qualities that Darcy is looking for in a priest. Galvanised by the love of those close to her, Darcy returns to her keyboard and plays fearlessly into her new *Vermilion* colour scape, creating music that celebrates the depth of those feelings. While the house and garden are humming with the festive bustle of a wedding, Darcy plans to take her own life.

### **RATIONALE**

The following section underscores the necessity

of this practice-based research by presenting and interpreting current statistics on women's participation in key creative roles within the film industries of New Zealand and the US. It highlights the importance of considering the creative dynamics and hierarchical structures that shape individual productions when evaluating such data.

Typically, a film is instigated by a producer who has sourced the underlying material for a script or commissioned a script. Depending on the complexities of the funding, multiple producers may be involved. The producer oversees the script's development with the writers, controls the material produced, and is accountable to the funders, which could be a US media conglomerate, a public funder, or representatives of independent finance investments. The producer selects a director or collaborates with a director already attached to the project. The director leads the creative collaborations that interpret the script to the screen. It is not uncommon for the same person to be involved in several key roles, such as producing, directing, and writing. Key creative contributions include the director, producer, writer, editor, cinematographer, composer, and production designer. Depending on the nature

of the production, this group might include a costume designer, make-up designer, special effects designer, and others.

Martha M. Lauzen is the executive director of the Centre for the Study of Women in Television and Film and a Professor of Film and Television at San Diego State University. She has researched women working in film for the last twenty-five years, culminating in the longest-running and most comprehensive study of women's behind-the-scenes employment in film in the US and in general. In the 2022 Celluloid Ceiling report, the following statistics are recorded:

In the top 250 domestic-grossing films 80% had no women directors  
70% had no women writers  
75% had no women executive producers  
69% had no women producers  
75% had no women editors  
93% had no women cinematographers  
92% had no women composers  
Women comprised 24% of all directors, writers, executive producers, producers, editors, and cinematographers working on the top 250 films of 2022. This represents a decline of 1 percentage point from 2021, and an increase of only 7 percentage points since 1998. (Lauzen, 2022, para. 4)

In New Zealand, the strategic approaches to achieving gender equity by our key public funder, the New Zealand Film Commission (NZFC), have been influenced by the Swedish Film Institutes' early initiatives and by the British Film Council and Screen Australia. In 2015, the NZFC, in response to a global trend for public funding organisations to address gender equity, added a gender policy to encourage more women to participate and remain in the film industry. The document (NZFC, 2016) outlines five key points: These are the

- Collecting and publishing information and statistics on women working in the screen industry.
- A 50% participation rate for women filmmakers in the talent development.
- Identifying and engaging with women filmmakers.
- Encouraging proposals from guilds and industry organisations that support and enhance their work in upskilling women.
- An annual award for women in the industry.

In the NZFC (2019) annual report for 2018–2019, the gender policy was strengthened with three new initiatives:

- Encouraging recipients of devolved funding to fund half of their projects with women writers and directors and publish their success rates.
- Setting an annual goal of 50% female recipients for Early Development Funding (EDF) – counted across attached writers, directors, and producers – to be achieved by 2020.
- Measuring female director participation in feature film investment on an annual and a three-year rolling average. By the end of 2021 / 2022, the aim is 50% participation. This will mean achieving an average of 50% starting 2019 / 2020.

A breakdown of the 2019 NZFC Production Funding Decisions shows the percentile of funding that went to women writers between 2014 – 2018:

2014 / 2015 – 19%

2015 / 2016 – 19%

2016 / 2017 – 36%

2017 / 2018 – 45%

Furthermore, the NZFC (2019) report identified the following percentile of Feature Film Funding decisions for women directors:

2014 / 2015 – 28%

2015 / 2016 – 22%

2016/2017 – 24%

2017/2018 – 35%

As can be seen, there was a noticeable increase in the funding of both women writers and directors after 2018. Four years later, the NZFC Annual Report records the “percentage of short films, feature films, or series that receive NZFC production funding with a woman or gender-diverse director attached as 44% (NZFC, 2022).

The NZFC figures are significantly more encouraging than the US statistics. According to Elsesser (2022), who draws on information from the Celluloid Ceiling Report:

After reaching new highs in 2020, the percentage of women directing top-grossing films declined in 2021. . . Not only is this a discouraging setback for female directors, but it also impacts the number of women in key behind-the-scenes roles. . . On films with at least one female director, women comprised 73% of writers, 43% of editors, and 27% of cinematographers. Female directors also more than double the chance a film will have a female protagonist and increase the chances of having female characters in the film. (Elsesser, 2022, para. 6)

Even though the 2019 NZFC target of 50% participation by women directors in feature film

production funding has not yet been reached, the figures show that the NZFC is working to minimise disparity by regulating the flow of public funds in contrast to many territories where market forces are the only mechanism of change. The data also reveals that female directors provide women creatives with more opportunities and that woman directors tell more stories with female protagonists.

Despite some progress in recent years, the film industry is still largely dominated by men. It is essential to encourage women’s stories and support female storytellers. Without authentic narratives about women, filmmakers face challenges in influencing women’s representation in film. This is particularly important for those who invest in filmmaking, regardless of their sector, be it public or private equity. Without a focus on women’s stories, we will continue to predominantly see male screenwriters writing female characters and women’s experiences. By amplifying women’s experiences, we can challenge stereotypes, break barriers, and improve the breadth and accuracy of women’s representation on screen.

### **SIGNIFICANCE**

The significance of this thesis’ creative output, the

feature film *Vermilion*, lies in the application of three key principles—representation, narrativity, and poetics—to both its writing and production. The result is a rare cinematic work specifically crafted for an older female demographic, engaging deeply with the complexities of women’s lived experiences. Through a blend of philosophical reflection and feminine storytelling, *Vermilion* explores themes such as artistry, motherhood, enduring friendship, and the cultural nuances of religion. By employing a phenomenological lens, the film foregrounds the texture of everyday life and addresses sensitive topics such as euthanasia and assisted suicide, offering audiences an opportunity to recognise and reflect upon the intricacies of their own lives.

Although the work is grounded in a singular vision of what it means to create in the feminine, this perspective is not confined to women alone. The feminine can be enacted by both women and men, just as the masculine may be expressed across genders. What distinguishes the feminine is not its expressive capacity but the limited space it is given to find an audience. This project, therefore, emerges not only from personal creative inquiry but also from a desire to contribute to a cinematic language that has been historically marginalised. It is offered as both a

reflective record and a resource for emerging filmmakers seeking to navigate and expand the possibilities of feminine expression on screen.



*Figure 4. The women by the pool.*

## CHAPTER 1

### *Survey of Literature and Influences*

# 1

## INTRODUCTION

The literature survey is structured around three key principles: representation in cinema, narrative approaches in screenwriting, and the poetics of women filmmakers. I begin by introducing a brief history of women's filmmaking in relation to the context of my practice as a feminist filmmaker. Although I am a New Zealand filmmaker and my work is situated in New Zealand, my influences are global, and the industry I work in is shaped by international perspectives, movements, and conversations. I will also briefly introduce the theorists and filmmakers whose work has anchored this research.

The history of women's films reveals a persistent pattern of marginalization within the film industry. Despite these barriers, women have made significant contributions to the medium from its earliest days. Among the first wave of women filmmakers, Alice Guy-Blaché, a French filmmaker, made history in 1896 with *La Fée aux Choux*, the first narrative film. Around the same time, in Sweden, Ebba Lindkvist made her first film in 1910. In the United States, Lois Weber emerged as a prolific auteur and became the first woman to establish and run a film studio. Between 1914 and 1921, she directed films that

tackled pressing social issues. Her most famous work, *Where Are My Children*, addressed abortion, while *Shoes*, now recognized as a feminist classic, explored the devastating effects of poverty on a young woman's life (Nicolaou, 2018, para. 14).

However, women's early influence in filmmaking began to wane with the advent of sound. As the industry evolved into a major commercial enterprise, large studios emerged, producing feature films, short films, cartoons, and newsreels. These studios not only controlled production but also distribution and exhibition, consolidating power within a male-dominated system. Wall Street investment further reinforced this structure, bringing with it predatory producers and a conscious bias towards hiring men. As a result, women were largely excluded from directing, with only two—Dorothy Arzner and Ida Lupino—managing to build significant bodies of work during this era (Kaplan, 2003, p. 16).

Despite these structural barriers, the Golden Age of Hollywood (1930s–1960s) saw the rise of a distinctive category of films known as women's films or women's pictures. Film historian Jeanine Basinger (1993) defined the woman's film as "one that places at the centre of its universe a female who is trying to deal with emotional, social,

and psychological problems that are specifically connected to the fact that she is a woman" (p. 197). These films, while often reinforcing traditional gender roles, also provided a space for exploring women's experiences and desires within the constraints of the studio system. This was the period during the second world war and its aftermath. During the 1930s, about 85 million people would go to the cinema every week (Segar, 1996).

The audiences "went to see clothes and glamour. They went to see romance. They went to see all the things they didn't have, and one of the main things they didn't have was power, or a career, or freedom" (Basinger, 1993, p. 197). The films served a dual purpose: they provided female viewers with role models and aspirations, through the protagonist, but they also managed to reinforce traditional gender roles by ultimately affirming the choices of women who stayed within the confines of societal expectations. Basinger (1993) considered the function of these films to be subversive because they "presented a role model that women didn't fulfil, allowing the woman to vicariously take part in action and adventure and then moving back to the traditional by telling women in the audience that they have made the right choice in not living

those lives" (p. 197).

In the 1950s and 60s, studios making films declined due to a confluence of factors.

Government regulations curtailed the studio's ability to monopolise filmmaking, and audience numbers dwindled due to the rise of television. Out of this came the independent film industry, and in the 1970s, an era known as the Hollywood New Wave that produced politically and socially driven films mostly directed by a talented younger generation of male directors. In a documentary on this period, *A Decade Under the influence*, the actress Julie Christie, stated "that the period of filmmaking was much like 'boys being let out of school.' The men had creative freedom, but the women of the cinematic world did not have the same freedoms and privileges" (Christie, 1971, as cited in G. King, 2002, p. 11). Despite the shift in power from big studios to independent production companies, the position of women remained the same.

The Hollywood New Wave also overlapped with second wave feminism and constituted an era of feminist filmmaking. These films were made with smaller budgets and mostly art house cinema releases. Among the significant feminist films in this period are Joan Micklin Silver's

*Hester Street* (1975), Chantal Akerman's *Jeanne Dielman, 23, Quai du Commerce, 1080, Bruxelles* (1975), Laura Mulvey's *Riddles of the Sphinx* (1977), Joyce Chopra's *Smooth talk* (1985), Martha Coolidge's *Not a pretty picture* (1976), and Claudia Weill's *Girlfriends* (1978). These films, while diverse, were significant as they "challenged Hollywood representations of women and its linear narrative form, while the festivals made space to debate the role of women filmmakers in countering them" (Bell, 2020, p. 12).

During this period and in subsequent decades, films made by women for a female audience fitted into a series of sub-genres theorized by Hilary Radner as follows: "independent women's films (associated with the 1970s), the female friendship film (emerging in the 1970s and fading from view in the 1990s), and the chick flick or girly film ... disappearing after 2010" (Radner, 2017, p. 8).

Contemporary women's film history began around 1990. There was a shift from the second-wave feminism of the 1970s to the post-feminism of the 1990s and 2000s, a period which was characterised by women's confidence built on the gain of second-wave feminists.

The 1993 Oscars were declared "The Year of the

Woman" with 67 female winners in nonacting categories. The following year, Jane Campion was the second woman ever to be nominated for the Best Director award for *The Piano*; she won the Oscar for Best Original Screenplay and to this day remains the only woman to ever win the Palme d'Or at the Cannes Film Festival for a film that foregrounded a woman's desires, arguably through a female gaze (Bell, 2020, p. 17).

After 2010, a new wave of women filmmakers emerged, bringing fresh perspectives and innovative storytelling techniques to cinema. Notable among them are Chloe Zhao and Andrea Arnold, whose films *The Rider* (2017) and *American Honey* (2016), respectively, explore the struggles of marginalized communities in the wake of the 2008 US banking collapse. Both directors are known for their distinctive narrative approaches, characterized by the use of non-professional actors, an immersive blend of drama and documentary aesthetics, and a focus on social realism. Additionally, both Zhao and Arnold were born outside the US, offering an outsider's perspective on American society.

Chloe Zhao's work, in particular, has contributed to the visibility of BIPOC (Black, Indigenous, and People of Colour) voices within the US

film industry.

This period is also significant for the #MeToo movement, which originated from the investigation and legal actions taken against producer Harvey Weinstein in 2017, which led to revelations of widespread sexual abuse and harassment in the film industry. The movement also highlighted the industry's overall lack of diversity and the need for creative voices representing perspectives beyond cisgender representations.

As a second wave feminist, my perspective is deeply intertwined with the narratives of my mother and grandmother's lives. Their stories evolved alongside the history of cinema and its depictions of women and their conditions, and in this way, cinema formed a robust cultural framework for my life. The enduring impact of women filmmakers cannot be overlooked. Their stories mirror the broader narratives of women in society, evolving alongside the waves of feminist movements. Whether it is the pioneering influence of women filmmakers in the silent era, who brought attention to social issues, or the collaborative partnerships of women writers and actresses in the golden age of studios, who created films that set the scene for women to

desire their agency. Eventually, the galvanising films by women filmmakers in the 1970s and 1980s resonated with the second wave feminist movement. Despite occupying a marginal field of influence, women filmmakers have wielded considerable power in shaping the representation of women in cinema.

The world of cinema has been a pivotal sphere in shaping my understanding of the world, not just as a viewer but as someone engaged with the principles of representation, narrativity, and poetics in women's filmmaking. My personal relationship with film began at fifteen when *Last summer* (1969), written by Eleanor Perry, resonated deeply with my own experiences. The film's representation of youth and power dynamics offered an early connection to cinema's ability to reflect lived realities, particularly from a woman's perspective.

Years later, *Girlfriends* (1978), written by Vicki Polon and directed by Claudia Weill, reinforced this connection, demonstrating the power of narrativity in women's storytelling. The film's exploration of female friendship and artistic ambition provided an authentic lens into women's personal and creative struggles. Similarly, Jane Campion's *Sweetie* (1989)

introduced a distinctive poetic dimension to representation—one that captured the unpredictability and excess of life through visually striking compositions and a darkly humorous tone.

Campion's work, including *Holy smoke* (1999), engaged with the absurdity of antipodean life, offering a poetic realism that speaks directly to the complexities of gender, power, and cultural identity.

Lisa Cholodenko's *Laurel Canyon* (2002) and *Holy smoke; The kids are all right;* (2010) further extended the representational range of women's filmmaking, portraying non-traditional family structures and queer identities with a naturalism that challenges mainstream cinematic norms. Similarly, Andrea Arnold's *Fish Tank* (2009) became a crucial film for me as a teacher and filmmaker, illustrating the power of voice and the personal in storytelling. Arnold's observational yet immersive narrative style creates a poetics of realism, capturing the intensity of female subjectivity and the often-precarious spaces women and girls inhabit.

Finally, *The secret life of words* (2004), written and directed by Isabel Coixet, exemplified how women's cinema can function as both poetic

and deeply emotional, creating an experience that is felt in the moment rather than requiring adjustment or interpretation. Across these films, women's representation is tied to a narrativity that foregrounds personal experience and social context, while their poetic sensibilities offer a cinematic language that resists conventional storytelling, embracing subjectivity, atmosphere, and an embodied feminine perspective.

Since writing my own *A Feminine Language in Cinema* (Scheffmann, 2011) new perspectives have emerged in scholarship supporting women's film practices.

Patricia White has explored the global impact of women's films and the evolution of feminist filmmaking worldwide. She highlights the role of international film festival networks, characterizing them as a "capitalist culture market" (White, 2015, p. 20), offering insight into the broader landscape of women in film and its global dimensions.

Judith Butler's work has also influenced my research, particularly her ongoing engagement with performativity and gender. Butler continues to challenge conventional definitions of womanhood and the very notion of who can be considered a woman. In *Notes toward*

*a performative theory of assembly* (2015), she extended her theory of performativity to address the role of performative action and assemblies in contemporary protests.

In the realm of sensory cinema, Laura U. Marks has been particularly influential in shaping my understanding of film as a multisensory and embodied experience. Her seminal work *The skin of the film* (2000) reimagined cinema through the lens of haptic visuality—images that invite touch rather than control, disrupting the dominance of visual mastery traditionally associated with patriarchal cinematic regimes. Marks aligns this tactile mode with feminine and diasporic aesthetics, emphasizing how films can carry affective and sensory residues through texture, silence, and embodied memory. This notion of sensory address as a counter to dominant visual logic resonates with my broader interest in alternative modes of cinematic expression. Marks developed these ideas further in *Touch: Sensuous theory and multisensory media* (2002), where she foregrounded the body's role in meaning-making, positioning sensory experience as a form of cultural and epistemological engagement.

While Marks foregrounds the haptic and intercultural dimensions of film, Vivien Sobchack

offers a complementary yet distinct perspective grounded in phenomenology. In *The address of the eye: A phenomenology of film experience* (1991), Sobchack conceived cinema as a reciprocal sensory space, where the viewer does not merely observe but participates in the world of the film through embodied perception. Her emphasis on the co-presence of subject and object, viewer and screen, opens space for rethinking how meaning emerges through lived experience. Martine Beugnet, in *Cinema and sensation: French film and the art of transgression* (2007), shifted the focus to sensation and corporeality within avant-garde and transgressive cinema. Her attention to affect, excess, and visceral disturbance expands the field of sensory cinema by demonstrating how narrative coherence can be destabilized in favour of bodily intensity.

Together, these theorists contribute to a multidimensional framework for understanding film not only as visual representation but as a corporeal and affective encounter. Their work supports a rethinking of cinematic language—one that foregrounds embodied experience, disrupts dominant structures of spectatorship, and gestures toward a relational way of seeing and feeling that runs through the process of making *Vermilion*.

These concerns find deeper philosophical expression in the writings of Luce Irigaray. Her critique of phallogentric discourse and advocacy for an embodied, sexuate language offer a compelling lens through which to understand sensory modes of filmmaking. Irigaray's (1985b) concept of *parler-femme*—a way of speaking from and through the body—aligns with the affective, tactile, and nonlinear qualities that define sensory cinema. Where dominant cinema tends to visual mastery and narrative control, sensory cinema opens space for the unspeakable, the felt, the remembered—qualities central to Irigaray's (1985b) vision of feminine expression. In this way, the principles of sensory cinema can be understood not just aesthetically, but as deeply political, participating in a symbolic reorientation toward the feminine.

French feminist philosophers remain foundational to contemporary feminist film theory, particularly in discussions of embodiment, representation, and symbolic structures. My particular focus aligns with Luce Irigaray, a philosopher, linguist, and psychoanalyst whose work interrogates the symbolic order of language and the cultural systems that exclude women from subjectivity and self-representation.

Several Irigarayan scholars have underscored her enduring significance. Alison Stone, for instance, argued that “concepts of sexual difference [have] become part of feminist theory, stemming from... the psychoanalytic theories of Freud and Lacan and the work of Luce Irigaray” (Stone, 2015, p. 874). This recognition affirms Irigaray's influence in shaping feminist approaches to cinema, especially in understanding how film participates in or resists dominant symbolic frameworks.

At the heart of Irigaray's critique is the notion of sexual difference (Irigaray, 1985b, 1993a)—not as a biological binary, but as a structural and symbolic asymmetry in Western thought, wherein the masculine subject is both central and self-representing. As she wrote:

What I want, in fact, is not to create a theory of women, but to secure a place for the feminine within sexual difference. That difference – masculine / feminine – has always operated ‘within’ systems that are representative, self-representative, of the (masculine) subject. . . the feminine has never been defined except as the inverse, indeed the underside, of the masculine. So for woman . . . it is rather a matter of trying to practice that difference. (Irigaray, 1985b, p. 159)

This “practice” of difference—through language, aesthetics, and embodiment—is central to Irigaray’s call for new forms of symbolic participation. Margaret Whitford (1991a) elaborated on this tension, noting that feminine identity is “assumed within the constraints of language, operating within the overarching symbolic system known as patriarchy,” (p. 3) which denies women the agency of symbolic self-definition. At the same time, Whitford pointed to the paradox articulated by Toril Moi (1985) that it remains politically necessary to define and defend “women as women,” (p. 13) even while that very act risks reinforcing patriarchal categories (Moi, 1985).

Building on Irigaray’s foundational claim (Irigaray, 1985a, 1985b, 2007) that language is not a neutral tool but a symbolic order that shapes subjectivity, this work explores how the symbolic exclusion of the feminine reverberates through cinema. In patriarchal film traditions, women are frequently relegated to roles of lack, object, or absence—cinematic reflections of their exclusion from linguistic agency. Irigaray put this bluntly: “A sort of ecstasy still exists concerning every discourse, every exchange between men in public places... where they speak. They speak only between themselves” (Irigaray, 2013, p. 3). In

such a system, women must work to “recover the place of her exploitation by discourse” (Irigaray, 1985b, p. 76)—an endeavour that includes reclaiming cinematic space and narrative voice. Film, like language, becomes a site of struggle and potential transformation.

One of Irigaray’s most generative contributions for film theory is her concept of the *sexuate*—a term that reframes sexual difference not as biological or essentialist, but as an irreducible mode of being that inflects bodily, social, linguistic, aesthetic, erotic, and political experience. As Amelia Jones (2011) explained, “[The term] involves taking up a positive relation to sexual difference by acknowledging it as the irreducible difference that inflects every aspect of our being” (p. 4). This emphasis on lived, relational difference—not as a problem to be resolved, but as a richness to be expressed—offers a critical framework for understanding films that resist the flattening logic of sameness or inversion.

This understanding of sexual difference offers a vital lens through which to approach *Vermilion*, a film deeply attuned to the textures and rhythms of feminine experience. Rather than merely inverting dominant symbolic roles, *Vermilion*

enacts a vision of female subjectivity aligned with Irigaray's (1993a, 1993b) notion of the *sexuate*—an embodied and relational difference expressed through the aesthetic, linguistic, social, and emotional fabric of the film. Symbolism is not abstract but rooted in the everyday: colour, gesture, and touch operate as forms of feminine signification. Male characters exist within this symbolic world, but they are not its centre; instead, the film sustains a focus on the lives, perspectives, and interconnections of women. In this way, *Vermilion* offers a cinematic space that affirms sexual difference not as division, but as presence—sensuous, affective, and ongoing. The following section examines how *Vermilion* expresses this sensuous and symbolic shift through its representation of women, focusing on the intergenerational relationships that anchor the film's emotional landscape.

### **REPRESENTATION**

Representation, at its core, is not neutral. It is shaped by the symbolic orders in which it is produced—orders that have historically privileged male experience as universal. As Bacon (2015) set out, “representation is the depiction of things, classes, relationships, experiences, and other phenomena by means

such as signs, images, models, formulas and narratives. . . something standing in for something else” (p. 402).

Judith Butler expanded this in *Gender trouble* (1990), arguing that representation is both political and linguistic. On one hand, it can make women visible as political subjects. On the other, it limits what can be understood or said about “woman” by reinforcing fixed categories. Butler wrote, “representation serves as the operative term within a political process that seeks to extend visibility and legitimacy to women as political subjects; on the other hand, representation is the normative function of a language which is said either to reveal or to distort what is assumed to be true about the category of women” (p. 1).

Luce Irigaray, writing from a different but complementary position, shifted the focus from who speaks to what language is available for them to speak with. She argued that Western discourse—philosophy, psychoanalysis, even cultural production—has been shaped by phallogentric logic (Irigaray, 1985a): a symbolic system that recognises only sameness, mastery, and the masculine. Within this system, women are not subjects but mirrors or absences.

Building on this critique, Irigaray (1985b) called for a new symbolic order and a specifically feminine mode of expression: a language of the body, of relation, and of becoming. Known as *parler-femme*, this mode resists the linearity and resolution of patriarchal discourse and embraces fluidity, rhythm, and emotional texture. Irigaray (1985b) wrote in *This sex which is not one*: “Woman is constantly touching herself in and of herself... this form of auto-affection is not just autoerotic; it is the source of a language that is always fluid, always in excess.” (p.24). Language does not accomplish [differentiation] as long as it does not develop its dialogical possibilities,” Irigaray (2013, p. 59) wrote.

These concerns are not abstract. They bear directly on how women appear in visual media, especially film, where image and narrative converge to construct meaning. Without a symbolic language adequate to feminine subjectivity, representation risks either erasure or misrecognition. The challenge, then, is not simply to increase the number of female characters, but to rethink the grammar of cinematic form.

The conditions of representation are patriarchal. Patriarchy—a term resurfacing powerfully in the #MeToo movement—refers to the “rule of

the father”, from the Ancient Greek. Irigaray (1985a) asks her readers to re-read patriarchy. The genesis of this work for Irigaray is found in a retracing of Greek philosophy via theories of sexual difference. In 2010, Elena Tzelepis and Athena Athanasiou argued that “Irigaray’s philosophy enacts the passage beyond phallic mimicry of the monologic propriety of logos to the possibility of an effective language in and through which to think without reducing it to a normative fantasy of oneness” (p. 3). Phallic mimicry refers to the tendency of philosophical discourse to replicate or mimic male-centred modes of thought, privileging masculine ways of knowing and being.

In other words, Irigaray’s philosophy goes beyond phallogocentric language that has dominated Western philosophy and instead seeks to create a new language that can effectively express and address the experiences and perspectives of marginalised groups, particularly women (Irigaray, 1985a). This language aims to challenge traditional patriarchal discourse, which often reduces complex ideas and experiences to simplistic, normative categories. In doing so, Irigaray’s philosophy seeks to create a more equitable and just society where all voices are heard and valued.

Laura Mulvey's foundational essay "Visual pleasure and narrative cinema" (1975) explored how mainstream film positions women as objects of the male gaze. She identified three key "looks" that shape cinematic spectatorship: the look of the male character at the female character, the look of the male spectator at the female character, and the spectator's alignment with the male character's gaze. This system constructs women as passive, sexualised figures—"to-be-looked-at"—and invites viewers to participate in this mode of looking.

Mulvey's critique exposes the alignment between cinematic form and patriarchal ideology. Women are not only framed through the gaze, but trained to see themselves through it.

As Beugnet (2007) noted, "our most immediate response to films is dependent on the way our senses are trained, as well as the viewing habits and the cinematic knowledge and memory that are ingrained in us" (p. 12).

Where Mulvey identified the problem, Irigaray gestured toward a different kind of seeing. She challenged binary visual systems, proposing instead a relational gaze (Irigaray, 1993a)—one that recognize difference without domination. In filmic terms, this might mean framing that

centres emotional presence over spectacle, or rhythms that mirror embodied experience rather than linear progression. Representation, here, is not about visibility alone, but about the conditions under which a woman can be seen and still remain a subject.

Another key contribution Irigaray offers is the concept of *sexuate genealogy* (Irigaray, 1993b)—a symbolic reconfiguration of lineage that challenges patriarchal inheritance systems. Traditional culture defines lineage through men: fathers name, sons inherit, and mothers are forgotten. Irigaray argued that this erasure silences women's capacity to transmit value, meaning, and identity (Irigaray, 1993b). Instead, she proposed that maternal and intergenerational relationships—particularly between mothers and daughters—be revalued as symbolic sites of cultural transmission. In her 1981 essay in *Signs*, Irigaray proposed that, "women need that inseparability from the mother to be freed from the icy grip of the 'merged' mother," she wrote, "thus freeing the mother to be a sexual and desiring woman and enabling the daughter to situate herself in her identity with respect to her mother" (Irigaray, 1981, p. 61).

Irigaray insists on a relational model based on

difference and mutual recognition—an exchange that allows both women to exist as full subjects. In cultural terms, this calls for representations that show women relating across generations not through conflict or absence, but through shared care, memory, and becoming.

At the same time, Irigaray (1985b, 1993b) critiqued the psychoanalytic framing of the mother–daughter bond as inherently problematic. She rejects the view that this relationship must be either symbiotic or dysfunctional, and instead proposes relational models grounded in mutual recognition and emotional autonomy. These models allow both mother and daughter to develop as distinct subjects in meaningful connection. As she wrote: “the relationship needs to escape the framework it is given in masculine discourse and acknowledge that inseparability from the mother is not necessarily good for girls, while also resisting the psychoanalytic tendency to propose the relationship with the mother is the root of all dysfunction” (Irigaray, 1993b, p. 10).

In cinema, this symbolic inheritance may be expressed through the textures of space—objects passed on, gestures repeated, silences shared. These are not dramatic revelations

but quiet transmissions of experience. Film, then, can become a medium for restoring what Irigaray (1993b) called “a female genealogy” (p. 19), capable of honouring subjectivities that have long been erased or rendered unspeakable.

Theoretical approaches to representation show us that it is not enough to include women in stories structured by patriarchal logic. Instead, what is needed is a rethinking of language, gaze, inheritance, and form itself. Drawing on Irigaray, Butler, and Mulvey, this section has outlined the ways in which women’s subjectivities have been constrained by symbolic systems not made for them—and how alternative feminist frameworks begin to imagine new conditions of visibility, relation, and expression.

The following analysis of *Vermilion* takes up these theoretical concerns, exploring how the film articulates feminine subjectivity not through oppositional categories, but through space, silence, embodied relation, and a cinematic mode akin to *parler-femme*.

### **VERMILION’S APPROACH TO REPRESENTATION**

A significant sequence in *Vermilion* begins with a quietly devastating moment: Darcy and her

friend Sila walking side by side after receiving confirmation of Darcy's diagnosis from a medical consultant. The scene is filmed from a distance using a long lens, compressing space and keeping the audience removed—not to alienate, but to honour the gravity of what has been shared. This unobtrusive framing respects the emotional intimacy of the moment. It is not a scene of revelation or confrontation, but of silent, mutual witnessing. The two women walk alongside a brutalist wall, its cold, unyielding materiality echoing the unspoken weight between them. There is no dramatic score, no overt gesture—just shared presence. This kind of framing allows emotional weight to settle without intrusion or explanation, forming the grounding tone for what follows. It is a distinctly feminine aesthetic, one that prioritises emotional resonance over expository clarity. The sequence then shifts into Darcy's studio — a space that contrasts the hard public architecture of the previous scene with warm, private interiority. Darcy is playing the piano—the notes are tentative, delicate, and quietly expressive. David is already seated behind her, having straddled the piano bench. As he lifts his hand under her shirt, there is a glimpse of lace—a fleeting image, suggestive

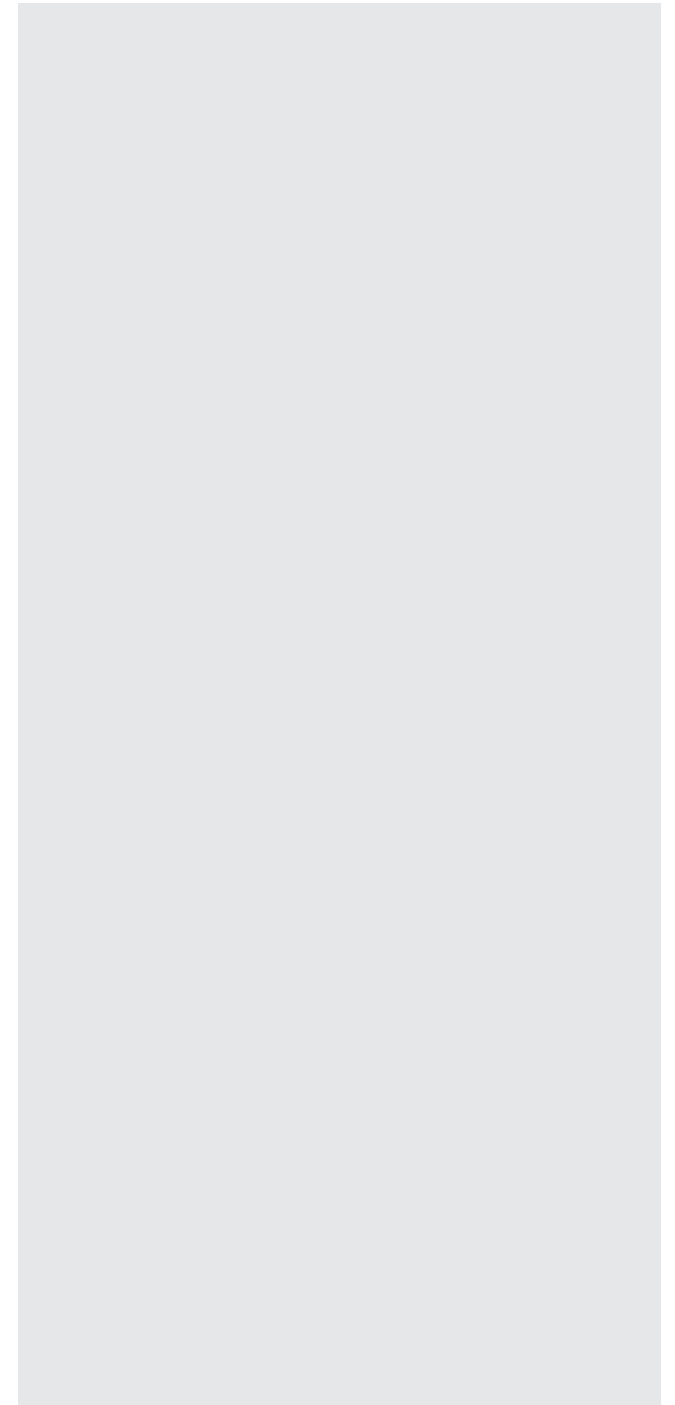
not of voyeurism but of Darcy's sensuality and presence in her own body. The camera holds the moment, followed by carefully intercutting close and mid-shots that privilege Darcy's experience.

As they kiss, the music falters. The piano falls silent, marking the shift from solitary, expressive creativity to shared physical intimacy. Yet even in this moment, the film avoids conventional romantic resolution. Instead, it traces Darcy's emotional terrain—the subtle transitions in her gaze. The frame remains attentive to her interiority.

This part of the sequence then moves into a continuous shot: Darcy and David lying on a sofa, their bodies close but not intertwined. Darcy is on her side, facing the camera. She appears contemplative, sustained by the encounter but not absorbed into it. David expresses his desire to deepen their relationship. Darcy listens silently, stroking his hand, her gaze fixed once again on the piano. When she responds, her voice is quiet but unwavering: "Well, that's not what I want." Her refusal is not harsh—it is measured, truthful, and rooted in emotional clarity. She does not reject David as a person, but she holds to what is real for her.



*Figure 5-6. Darcy and David kiss at the piano.*



**INT. DARCY'S STUDIO – LATE AFTERNOON**

*Darcy and David are lying on a sofa. Darcy is lying on her side, facing the camera.*

*Darcy:* Thanks. I needed that.

*David:* I can be more to you than just this.

*Darcy:* No... this is perfect.

*David:* Don't go. [whispers]: I want to talk to you.

*David:* I want to be more.

*Darcy:* Well, that's not what I want. So if you feel like that, then maybe you should be with somebody else.

*David:* Are you breaking up with me...? I have to put my pants back on, if you're gonna break up with me. Don't you love me just a little?

*David:* We're so sad, aren't we. (01:26:43:01 – 01:28:24:02)

The framing continues to hold both characters in a single, uninterrupted shot. They remain together and apart—emotionally exposed but not collapsed into one another. The camera, the sound, and the space all contribute to this openness—an aesthetic that resists resolution and embraces emotional truth.

The final image of the sequence, with Issy, the youngest, lying deep in the grass, gazing upward, completes this emotional arc. She is

alone, yet clearly shaped by the world around her—a figure of quiet absorption, suggesting that this lineage continues not through instruction, but through atmosphere, relation, and affect.

Throughout *Vermilion*, the way women look at one another carries weight. Through glances, gestures, and shared silences, the film creates a visual language of recognition and affirmation. When women see each other in this world, they do so attentively; not to define or assess, but to hold space. This mutual gaze becomes a quiet form of support, where subjectivity is not isolated but witnessed. Even when conflict arises, between Darcy and Zoe, or among friends, the film holds these moments with emotional openness. These are not relationships seeking resolution, but ones lived through negotiation, care, and presence. This gaze—relational, embodied, and emotionally available—is part of the film's broader commitment to a representational world built on connection rather than definition.

While *Vermilion* does not foreground the mother-daughter relationship in overt dramatic terms, it quietly builds a world in which maternal presence, influence, and memory are sustained—not only through characters, but through objects,

gestures, and shared spaces. The relationship between Darcy and her daughter Zoe is marked by tension and care, mutual frustration and deep-rooted connection.

It is a relationship that remains in motion, where difference is acknowledged and respected. One scene in particular, where Zoe lifts her great-grandmother's 100-year-old wedding dress into the morning light, evokes a moment of sensory inheritance—linking generations through fabric, light, and memory. Similarly, a platter of peaches sliced in a pool of afternoon sun speaks to a feminine genealogy passed through repetition, texture, and care.

In contrast to the intimate line between mother and daughter, *Vermilion* also presents a broader communal model of mothering.

Zoe's upbringing has been shaped not only by Darcy but by Sarah and Sila—her mother's closest friends, whose roles in her life are consistent and emotionally grounded. Their presence forms part of a shared maternal structure, one in which care is dispersed rather than centralised. This, too, is a kind of matriarchal lineage—one built through friendship, ritual, and emotional labour rather than bloodline alone.

The intergenerational network of relationships in *Vermilion* forms the emotional core of the film. From Darcy and her peers to the younger women and girls in the household, the narrative presents a world where women see and hold one another across differences of age, experience, and desire. Femininity is not idealised or fixed; it is lived, negotiated, and remembered. The world of the film honours this ongoing, interwoven subjectivity—a genealogy of presence that is tactile, emotional, and enduring.

The title *Vermilion* echoes the warm red tones that appear throughout the film, evoking a world shaped by intimacy, care, and emotional presence. Often linked to femininity, red in *Vermilion* does not suggest danger or seduction, but instead conveys inner warmth, vulnerability, and connection. Colour is used expressively, charting emotional shifts without the need for dialogue.

As the story unfolds, cooler blue tones emerge during moments of uncertainty and grief, marking a transition from connection to loss. Colour becomes an emotional language, guiding the viewer through shifting states of feeling — from joy to rupture.



*Figure 7. Sofa in the morning light.*

Sound functions in a similar way. Darcy's piano compositions move in and out of the film, rising and faltering in response to her inner life. The music expresses desire, resistance, and reflection—articulating what cannot be spoken. Together, colour and sound form a cinematic language grounded not in statement, but in emotional resonance.

Darcy's body is portrayed with subtlety and care. It is not a site of decline or crisis, but a threshold—emotional, symbolic, and relational. Her illness is not used to drive the plot; instead, it opens space for reflection, intimacy, and emotional honesty.

She remains erotic, expressive, and desiring, even as her body changes. Her sensuality is present but quiet—held in gesture, glance, and breath. The representation of illness is neither tragic nor sentimental; it is maternal in tone, prompting conversation, closeness, and inward movement. Darcy's body becomes a space of knowing, of shifting perspective—not diminished, but deepened.

This quiet representation suggests a different way of seeing the maternal body—not as erased, diminished, or in decline, but as central to lived experience. It is held with care, as part of a

subjectivity that remains creative, ethical, and emotionally responsive. Darcy's body is not offered for display, nor marked as symbolic. Instead, it is simply present—thinking, feeling, and continuing to become.

In this way, the body is reclaimed not as something to be explained or resolved, but as something to be lived, felt, and known from within.

*Vermilion* offers a cinematic language grounded in feminine experience—attentive to silence, gesture, intimacy, and emotional complexity. It resists narrative closure, allowing space for ambiguity and relational truth. Through its portrayal of mother–daughter dynamics, shared care, and sensory memory, the film creates a matriarchal genealogy that values presence over resolution, and connection over certainty.

*Vermilion* does not seek to fit women into existing cinematic frameworks. Instead, it reimagines how women's lives might be seen, felt, and held—not as narrative devices, but as subjects of complexity, relation, and ongoing becoming.

### **NARRATIVE**

In this section, I offer a brief overview of the history of storytelling in cinema, examine the

evolution of women's storytelling within this context, and explore how women screenwriters have challenged traditional representations of gender.

The screenplay is the foundational document of the film industry. This discussion examines the dominant screenplay form, tracing its persistence and relationship to patriarchal systems. In its current iteration, the screenplay form is held in place by the proliferation of screen writing books written mainly by men who continue to refine and reinforce its conventions, alongside a global production apparatus geared towards assessing, funding, and putting this particular screenplay form into production. Screenwriters who work in development, and those who will be future gatekeepers to funding, are typically trained within this dominant model. Consequently, narrative structure itself—its pacing, progression, and character dynamics—has been shaped by this legacy, often limiting the space for alternative storytelling modes to emerge.

At the inception of the film industry in the early nineteenth century, the practices of theatre and playwrights influenced the development of screenplays. As the filmmaking business evolved, influential studios emerged, wielding



*Figure 8&9&10. Bridesmaids choose their red dresses.*

comprehensive control over all aspects of the production process. This included screenwriting, casting, and all aspects of film production, equipment, studios, and distribution networks. These studios, which came into being, as previously discussed, in reaction to sound being added and the end of the silent era, established creative industrial models that shaped the landscape of cinema. Mahar (2006), as cited in Bell et al. 2020, wrote that “the masculinization of most filmmaking departments—not least through craft associations organised as fraternities—enabled men more easily to cross from failing independent companies into the five majors [studios] ... while many women pioneers dropped out” (p. 12).

At the heart of the film industry were the screenplays, which arguably can be traced in terms of lineage back to the influential work of Aristotle. In his renowned treatise *Poetics*, written between 384 B.C.E. and 322 B.C.E., Aristotle outlined the fundamental elements of storytelling, famously stating that a complete story must have a beginning, middle, and end. Two thousand years later, in 1979, Syd Field, a notable figure in screenwriting (1935 – 2013), published his seminal work *Screenplay: The foundations of screenwriting*.

Field (1979) introduced a paradigm based on the three-act structure that proposes a setup, a confrontation and a resolution, which remains a prevailing framework today. According to this structure, the first twenty to thirty pages of a screenplay establish the main characters, set the protagonist’s goal and initiate the film’s action. The second act comprises the protagonist’s journey, leading to a midpoint event that alters their trajectory. The third act revolves around the protagonist’s struggle to achieve their goal and then delivers an ending that ties up the central question posed at the start of the screenplay. Throughout this structure, various turning points and events shape the narrative. This approach to screenwriting has centred chiefly on male protagonists, with female characters often confined to roles such as lovers, wives, sisters, or daughters, seemingly existing only in relation to the male-centric plots. Reflecting on the 1970s in her memoir *Lessons in becoming myself* (2007), actress Ellen Burstyn recalled that “every woman in them was either the victim, the understanding wife of the hero who was out saving the world, a prostitute, or some other style of sex object. There was no script where the woman was the protagonist” (Burstyn, 2007, p. 286).

Syd Field's (1979) book served as a model for all books on screenwriting that followed, most of them written by men. The most significant is *Story* (1997) by Robert McKee, which spawned many more story publications and seminars. Stacy Taylor (2017) noted:

McKee asserts that masculine pronouns are non-exclusive (and, to a lesser extent, that any affordance of their feminine counterparts would only be distracting, annoying and repetitious). While unproblematically assuming a gender binary and subsuming the 'Other' side of that dichotomy into the 'Absolute', McKee effectively (and affectively) excludes from the category of 'writer' anyone outside of a male-identified subjective position. (p. 6)

The following books are a sampling of widely read screenwriting books: *Story* (1997) by Robert McKee, *Save the cat* (2005) by Blake Snyder, *Screenplay* (1979) by Syd Field, *The writer's journey* (2007) by Christopher Vogler, *Three uses of the knife* (1998) by David Mamet, and *The hero with a thousand faces* (1949) by Joseph Campbell. What is significant is how little mention of gender is made in these screenwriting guides.

Among the women who have written and

made a substantial contribution to the canon of scriptwriting books are Linda Seger, Linda Aronson, Linda J. Cowgill, and most recently Jess King. Christopher Vogler (2007) was one of the few who has acknowledged the male bias when he noted that "there may be some masculine bias built into the description of the hero cycle since many of its theoreticians have been male [...] There may be a real difference in the form of men's and women's journeys" (p. xxi). Vogler (2007) proposed a series of narrative stages themselves the stages of a journey:

- The Ordinary World: the hero is seen in their everyday life;
- The Call to Adventure: the initiating incident of the story;
- Refusal of the Call: the hero experiences some hesitation to answer the call;
- Meeting with the Mentor: the hero gains the supplies, knowledge, and confidence needed to commence the adventure;
- Crossing the First Threshold: The hero commits wholeheartedly to the adventure;
- Tests, Allies, and Enemies: the hero explores the special world, faces trial, and makes friends and enemies;
- Approach to the Innermost Cave: the hero nears the centre of the story and the special

world;

- The Ordeal: the hero faces the greatest challenge yet and experiences death and rebirth;
- Reward: the hero experiences the consequences of surviving death;
- The Road Back: the hero returns to the ordinary world or continues to an ultimate destination;
- The Resurrection: the hero experiences a final moment of death and rebirth so they are pure when they re-enter the ordinary world;
- Return with the Elixir: the hero returns with something to improve the ordinary world. (Vogler, 2007, p. 8)

Taking this journey are characters who are archetypes:

- Hero
- Mentor
- Threshold Guardian
- Herald
- Shapeshifter
- Shadow
- Ally
- Trickster (Vogler, 2007, p. 26)

In his preface for Kim Hudson's (2010) *A virgin journey*, Christopher Vogler described a

difference in approach in defining the heroine's journey as opposed to the hero's:

When women describe to me how they experience drama or a dramatic event in their lives, the graphic patterns that come to mind are a series of concentric circles of a spiral in which the female protagonist proceeds more inwardly through a series of levels than the male who tends to move out into the world. The female heroes seem to move towards the centre of rings that represent the different levels of female relationships – relationships with father and mother, other women, children, society, the gods and goddesses and finally at the centre with themselves, their own true natures. (Vogler, 2010, p. 8)

Vogler offered insight into how gender shapes the emotional landscape of experiencing and navigating dramatic life events. In looking for films that demonstrate Vogler's observations, there are only a few women filmmakers who have had significant commercial success in Hollywood; among them is Jennifer Lee, who co-directed the animation feature film *Frozen 1 & 2*, (2013), which grossed US\$477.4 million; Patty Jenkins, who directed the action film *Wonder woman* (2017), grossing US\$412.6 million; and Catherine Hardwicke, who directed the romantic

fantasy movie *Twilight* (2008), grossing US\$192.8 million. These figures are drawn from the 2019 Women and Hollywood survey of top-grossing films directed by women, as reported by Vicki Lee. At number 10 on this list is *What women want*, which was directed by Nancy Meyers and grossed US\$182.8 million (Lee, 2022). Nancy Meyers is the only writer-director on this list whose work targeted a women's audience. Her films include *Something's gotta give* (2003), *It's complicated* (2009), and *The intern* (2015). Among the characteristics of Meyers's films is that she gives women the experience of on-screen representation while immersing her stories in a realm of aspirational dreams. She skillfully treats the sets and architecture of her films as dynamic characters.

Themes such as divorce, the complexities of romance in later stages of life, women's workplace struggles, and the pursuit of having it all resonate with palpable relevance in her works.

In order to demonstrate the difficulties women filmmakers have in crafting material for a women's audience, it is worth noting that it is often commented that Nancy Meyers's films do not attract good reviews but make money.

The high number of male movie critics might explain the lack of good reviews. According to a 2020 survey by the Centre for the Study of Women in Television and Film, "men comprise 65% and women 35% of all film reviewers in 2020" (Lauzen, 2020). A quick study of Nancy Meyers's reviews reveals a misogynistic tone and personal attacks. The prevalence of these reviews is a damning public presentation of the difficulty this successful woman filmmaker faces and the dismissive attitude towards her large audience of mostly women. While Meyer may well be the female writer-director-producer whose has garnered the highest revenue in recent time (Merkin, 2009), she still tends to be overlooked by both Hollywood and feminist film studies, (Jermyn, 2017). This suggests that Meyers's marginal position was linked to — conflated with the status of the romantic comedy. And yet "she has pursued observant cultural commentary on the gendered inequities of contemporary dating, sex and ageing, despite the romcom's reputation for triteness" (Jermyn, 2017, p. 57).

Screenwriting paradigms are deeply rooted in the film industry in three major ways. Firstly, all involved in the development of films are taught the foundational three-act paradigm through a shared education. Secondly, since 70%

of the screenwriters are male, they have limited interest in developing feminine forms. Lastly, the industry is configured to develop and produce films that have been developed out of this form. In an interview, Jess King, who wrote *Inclusive screenwriting for film and television* (2022), spoke about screenwriting paradigms:

Screenwriting paradigms as they exist are from the cis, straight, able-bodied, white male affluent point of view. The norms and the paradigms themselves support that subjectivity very well. To me, that means that when you're trying to tell the story of a queer person, or a non-binary person or trans person, or a Black person, or an Indigenous person, or a disabled person, or any intersectional combination, your characters get assimilated into an experience that is not theirs. Then, storytelling isn't situated in the grounded contextual experience of different people with different lives. (Meek, 2023, para. 4)

In the preceding section, I aimed to contextualise the history and challenges encountered by women screenwriters. I now wish to shift my focus slightly towards exploring the differences and the nuances of diversity in screenwriting. A number of film theorists and writers of

scriptwriting books have discussed the differences in how women approach storytelling. In her 2010 study of the construction of female characters, Helen Jacey pointed to culture as the space from which the writer works and the frame from which we understand the character. She also pointed to conflict as existing not only in conventional conflict situations but within the interiority of our perceptions. Highlighting the difficulties faced by women screenwriters, Jacey (2010) stated that “producers and development executives, both male and female, might project their own experiences of women as well as their feelings about what women should be like onto the female character” (p. 182). This highlights the interdisciplinary nature of the filmmaking process and the difficulties surrounding the development of female-centric stories.

In her book *Women's screenwriters today: Their lives and words*, Marsha McCreadie (2006) quoted several screenwriters' reflections on the difference between a script written by a woman and a man. One of these writers, Suzette Couture, commented that “of course, men can write for women [. . .], but I have come to believe there is a secret language of women, which speaks more directly to me. Sometimes, when I

watch a film, I say, “Only a woman... would have written this” (Couture cited in McCreadie, 2006, p. 121). McCreadie also quoted tele-feature writer Susan Rice as saying that “[women’s writing is] softer. . . I do believe women’s writing is more concerned with an interior life, with relationships (Rice cited in McCreadie, 2006, p. 121).

“Whether it is the personal and relatable world of women characters, their desires, or intimate relationships, or the interpersonal relationships” between groups of women that we engage with, it is clear that for many women, experiencing a film made by women is a distinct experience. Writer-Director Maggie Gyllenhaal, most known for the movie *The lost daughter* (2021), claimed that “there is such a thing as women’s work, women’s writing, women’s filmmaking. I do think that when we express ourselves as women, it looks different, and it feels different to digest it as a woman” (Strong, 2021, p. 1).

When considering how filmmakers develop their gendered material, the interviews, lectures, and writings of Celine Sciamma, a French auteur, are invaluable. Sciamma was born in 1978 and is widely known for *A Portrait of a Lady on Fire* (2019). One of her approaches is a focus on desire, desire as the force that drives her to write and develop her story. She described her

approach as follows:

The first step is identifying and locating your global desires for a film, understanding them and being honest about them. This takes time because there are several impacts on different zones; political desire, aesthetic desire, production desire—you have to locate them and trust them enough to deconstruct them.

(BAFTA Screenwriters, 2020, 7:38 – 7:57)

For feminist filmmakers, focusing on desire can be a means of reclaiming agency and autonomy for their female characters. By exploring desire, writers can challenge dominant narratives and approaches and create new stories centred on female characters’ experiences and perspectives. Continuing her focus on desire as a deep examination of story material, Sciamma expressed desire as a character’s core question:

Women have been objectified by fiction and by the patriarchal lore throughout history, so giving them back their subject status, their subjectivity, is giving them back their desires. Heroines don’t have the same opportunity as heroes to have project freedom. Fiction is not a safe space for female characters.

They don’t get rid of oppression there, you can’t artificially free women in fiction so if

you want to tell their stories it's not about where they live—because they rarely have the opportunity to live freely, especially in a period piece—it's about what they experience. *Portrait of a Lady on Fire* only looks and tells about its characters desires because they don't have the freedom to project themselves, so it's about how their desire will be fulfilled for a moment. (BAFTA Screenwriters, 2020, 15:57 – 16: 52)

In considering the concept of conflict in screenwriting, it is important to differentiate between the conventional conflict discussed by Robert McKee (1997) and the nuanced behaviours that might arise when a woman encounters obstacles to her desires. While McKee (1997) asserted that “nothing moves forward in a story except through conflict” (p. 210), Jess King (2022) proposed that:

Conflict forces narratives to resolve around domination, overcoming, violence, and bargaining, effectively reducing the number of paths a narrative can take to the well-worn roads of winning, achieving, eliminating, and conquering. It's time to explore other avenues towards generating narrative. (p. 238)

Instead of conflict, let us examine how an

obstacle can be faced without conflict as we understand it but as an opportunity to write feelings and behaviours in which female characters respond to an obstacle to their desire. This distinction becomes evident in an interview in which Jess King provided an analysis of conflict within *Portrait of a Lady on Fire* (2019):

Sciamma uses desire to generate tension, but in a narrative way where she creates this kind of radical equality inside so that no one's jockeying for position, no one's bargaining, no one's trying to dominate. It's really a narrative of the discovery of desire. And there is tension around that because there's curiosity and there's anxiety and there's all these other human feelings and behaviors that we don't try to use to create narrative tension. I think it is only going to open up the possibilities for storytelling if we think of other ways to generate that narrative tension. (Meek, 2023, para. 8)

On this critical subject of conflict, Sciamma commented:

We are born and raised in cinema being taught that conflict is the natural dynamic of the storyteller and that a good scene is in a way a good bargain between characters. Lack of conflict doesn't mean lack of tension; lack

of conflict doesn't mean lack of eroticism; lack of conflict actually means new rhythm because of a dialogue not built on bargaining. Lack of conflict actually means new power dynamics that allow new surprises and suspense. (BAFTA Screenwriters, 2020, 19:15 – 19:52)

The differences in women's screenwriting relate not only to how we consider conflict within a narrative but also to how we approach the development of characters. If characters of colour, queer characters, or women are inserted into conventional narratives without respecting their cultural nuances and lived realities, they are merely being assimilated into existing norms. These norms, according to Jess King, "are a] universal neutral, which is really just a veil for whiteness, masculinity, straightness, etc." (Meek, 2023, para. 17).

As Céline Sciamma has argued, a feminist approach to screenwriting may involve abandoning traditional story arcs that prioritize conflict, climax, and resolution in favour of stories rooted in presence, relation, and transformation. This approach invites the possibility of exploring character through

emotional resonance rather than through externally imposed stakes. For women writers and filmmakers, particularly those working from transnational or postcolonial perspectives, this shift opens up a cinematic space in which character and story unfold through moments of quiet intensity, cultural specificity, and relational complexity.

This is evident in Chloé Zhao's *Nomadland* (2020), which centres on Fern, an older, nomadic woman played by Frances McDormand. Rather than following the hero's journey archetype where a protagonist goes on an adventure and returns changed, Fern's journey unfolds as an exploration of grief, adaptation, and gentle belonging. Jess King observes that "we are watching her cope, grieve, search and communicate to find pockets of belonging. . . There's something really lovely about that, and to me, that's much more like a healing style journey that allows grace for people" (Meek, 2023, para. 9). The film's pace allows for lingering, observational moments—Fern washing dishes in her van, walking through open landscapes, or connecting in brief encounters—that resist the propulsion of traditional conflict. This reveals a feminine cinematic logic in which emotional engagement



*Figure 11. Bridesmaids in the bathroom.*

unfolds gradually, through what Sciamma might describe as the ordinary charged with presence.

The emphasis on an older woman is crucial. Fern is not on a quest for romance, status, or self-definition in the conventional sense. She is, instead, navigating grief, poverty, and community on her own terms—experiences shaped by gender, age, and economic precarity. The film allows her story to breathe, refusing to instrumentalise her emotional life for dramatic payoff. In this way, *Nomadland* gestures toward a different kind of cinematic subjectivity—one that aligns with a feminine screenwriting ethos attentive to interiority, relationality, and lived experience.

This commitment to alternative structures is also evident in *Waru* (Grace-Smith et al., 2017), a New Zealand film made by eight Māori women. Structured as an anthology of eight long takes, each segment offers a perspective on the death of a young boy, Waru, exploring its emotional and social repercussions in a Māori community. Rather than building a single narrative arc, *Waru* invites the viewer into a multiplicity of experiences—those of a teacher, a mother, a journalist, a caregiver—each imbued

with cultural specificity, ethical tension, and gendered labour.

Conflict arises not through dramatic escalation but through the moral complexities each woman must navigate in the face of grief, institutional failure, and intergenerational trauma.

Both *Nomadland* and *Waru* illustrate how women's screenwriting can generate narratives that resist patriarchal structures of storytelling. They also speak to a broader transnational feminism in cinema. Zhao, a Chinese-born filmmaker working in the United States, brings a diasporic sensibility to her work, shaped by her cultural hybridity. *Waru* emerges from within a Māori feminist framework, situating women's voices at the heart of postcolonial storytelling. As Pratibha Parmar (2000) wrote, "we are creating a sense of ourselves and our place within different and sometimes contradictory communities, not simply in relation to. . . , not in opposition to. . . , nor in reversal to. . . , nor as a corrective to. . . , but in and for ourselves" (p. 377).

As a transnational filmmaker myself, with a postcolonial understanding of New Zealand's settler culture and a childhood in Denmark, I recognise the importance of stories that reflect multiplicity, contradiction, and specificity. It

is through such stories—told from within, not imposed from without—that a truly feminine language in cinema can begin to emerge.

*Vermilion* adopts a narrative approach that departs from conventional structures built around conflict and resolution. Instead, the film centres on emotional relationships and the rhythms of care, with a particular emphasis on enduring female friendships and intergenerational dynamics. The unfolding of the story is shaped by presence, attention, and response, rather than by action or dramatic escalation.

This approach aligns with ongoing conversations in feminist and transnational cinema, where narrative form is reimagined to reflect different modes of relation and experience. White (2015) argued that films grounded in localised cultural experience play a central role in shaping transnational feminist media practices, while Wang (2011) called for a move beyond nation-bound frameworks in both representation and structure.

These perspectives open space for alternative narrative logics—ones that emerge from specificity, everyday life, and emotional resonance.

*Vermilion* engages with these concerns by treating care, illness, and mortality not as sources of spectacle, but as integrated into the fabric of daily life. The film reflects what Sciamma (2020) has described as a different kind of rhythm and power relation—a mode of storytelling that resists hierarchy and dominance in favour of reciprocity, stillness, and connection. The following section examines how *Vermilion* explores these narrative strategies through character, pacing, and emotional tone.

#### **VERMILION'S APPROACH TO NARRATIVE**

*Vermilion* departs from conventional narrative structures by centring emotional intimacy and relational complexity rather than conflict or resolution. The story is driven not by a singular plot arc but by the layered relationships that unfold between women—friendships, familial ties, and chosen intimacies. These bonds create the film's emotional rhythm and define its pacing. At its core, *Vermilion* is a character-driven ensemble piece that privileges care, presence, and emotional responsiveness as its primary narrative forces.

In *Vermilion*, the most important relationships are the friendships between Darcy and her two closest female friends, which have spanned



*Figure 12. Dinner party.*

over 40 years. The film emphasises the depth and history of these relationships through their familiarity, care, and concern for one another. Alongside these enduring friendships, the central narrative explores the evolving relationship between Darcy and her adult daughter, Zoe. Their shared history—marked by misunderstanding and distance—is slowly peeled back through moments of emotional exposure and quiet attempts at reconnection. The film lingers on their conversations, which move from guarded exchanges to an emerging willingness to confront both Darcy’s illness and the grief of what their relationship has not been. These moments reflect a narrative shaped less by action and more by emotional shifts, gestures, and silences.

The tension in *Vermilion* arises from care—not opposition—as the characters respond to the reality of Darcy’s approaching death. The story is structured around the ways people show up for one another: not heroically, but gently, consistently, and often without words.

In one scene, Darcy’s friend Sarah persuades her to come down to the pool. As the two women sit beside each other, their legs in the water, they talk, tease, and laugh until Darcy

jokes, “Careful, I’m dying.”

In that moment, everything halts. Sarah’s composure crumbles into tears, and Darcy immediately realizes the pain her humour has caused. What follows is a moment of stillness, where the women sit quietly, breathing together, allowing space for grief and tenderness to coexist. This scene exemplifies the film’s tonal structure—intimacy that resists dramatics, a cinematic language built around responsiveness rather than confrontation.

#### EXT. POOL – LATE AFTERNOON

*Sarah and Darcy sit beside each other, dangling their legs in the water.*

*Sarah:* His name is Peter, and he’s Irish?

*Darcy:* Really, that wasn’t so hard, was it?

*Sarah:* (laughs)

*Darcy:* What’s he doing here?

*Sarah:* A play with the Arts festival.

*Darcy:* Married?

*Sarah:* Divorced.

*Darcy:* What do you talk about?

*Sarah:* Lots of things. He’s an Academic.

*Sarah:* (laughing and playfully pushes her arm)

*Darcy:* Careful, I’m dying! (gasps) I’m sorry, I’m

sorry, I'm sorry

*Sarah:* (cries)

*Darcy:* (breaths heavily) Let's be still for a moment. Take a deep breath.

*Sarah:* (breaths heavily)

*Darcy:* And then we can go for a swim. Okay?

*Sarah:* (whispers) Okay

*Sarah:* (sniffs)

*Darcy:* (whispers) I am sorry.

(01 38:09:09 – 0139:34:17)

The following scene is another scene that focuses on a relationship. Darcy's childhood friend Sila shares their history across three generations in a scene set at a dinner party. Peter asks Sila whether she is the mother of the young bride he has seen in the garden; she laughs and says she is, explaining that both families arrived in New Zealand at the same time. She describes her family opening windows to hear Darcy's parents and their friends' Irish singing. A little while later, Peter (who is Irish) sings an Irish song that Darcy harmonises with, and Zoe plays the violin. The parents who were musicians have long ago died, but the music lives on in the second and third generations, as do the friendships. In a later scene, Darcy speaks to Sila's mother, and she

shares memories of Darcy's mother with her. The references are subtle, but you will hear them if you listen, and more of the women's stories are added to the narrative.

#### INT / EXT. DARCY'S PORCH – EVENING

*A dinner party is in progress. At the end of the table, Sila is talking to Peter.*

*Peter:* Do you live next door Sila?

*Sila:* Yeah, with Issy, Bjorn, and my parents when they're not in Samoa.

*Peter:* Ah, was Issy the very young bride I saw earlier?

*Sila:* Yeah, that's the one. It's been a long time since we heard some Irish in this garden. Darcy's parents moved here the same year as mine and when they sang every window in my house flew open. Oh, I don't suppose you could sing for your supper?

*Peter:* Ah sure. Yes, I can sing. But whether it would actually add anything to the festivities is quite another matter. (he laughs).

(01:47:11:08 – 01:47:41:01)

The ensemble structure also allows for secondary characters to inhabit meaningful moments of emotional contact. We see Issy, Silas's daughter, quietly choosing to sleep in Darcy's bed as a

gesture of comfort. Bjorn, Silas's husband, offers a simple hug in a moment of vulnerability. David, Darcy's lover, expresses his wish to be more to her than just a lover, while Frank, Zoe's boyfriend, watches over Darcy as she sleeps. These interactions build a mosaic of connection and care that sustains the film's emotional tone. In *Vermilion*, the narrative was shaped not through escalating conflict, but through the patterns of care that emerge as characters respond to the knowledge of impending death. Rather than positioning Darcy's illness as the central dramatic tension, the story attends to how this knowledge is absorbed into daily life. Sickness and death are treated as part of the everyday—arriving without warning and met with gestures of support, humour, or simple presence. This approach to narrative pacing shifts the emphasis away from resolution and toward continuity, where meaning is built through relational dynamics rather than plot development. In this sense, the film engages with the aforementioned “rhythm and power relation” that Sciamma (2019) exemplifies in her own work. *Vermilion* too is resistant to hierarchies, embracing a stillness that makes space for reciprocity and the slow unfolding of emotional connection.

## POETICS

In this section, I outline the qualities of poetics and how they are understood within feminist film theory. I focus on haptic visuality and embodied spectatorship as central to a feminist poetics—a mode of filmmaking that resists patriarchal cinematic language by invoking sensory, emotional, and corporeal registers of meaning.

The term *cinécriture*—combining the French words for cinema and writing—encapsulates a form of filmmaking that privileges subjectivity, the body, and personal memory. Coined by Agnès Varda, *cinécriture* positions film not as a neutral representation of the world, but as a material, affective practice rooted in experience. Varda's approach disrupts dominant narrative structures and instead privileges the interplay of sound, image, movement, and rhythm, creating a cinematic space that reflects embodied ways of knowing. This embodied vision is closely aligned with what Laura Marks (2000) termed haptic visuality—a mode of perception in which the eye functions like a tactile organ, engaging with the texture of the image rather than scanning it for narrative cues. Haptic (Marks, 2000, p. 178), wrote, “give the impression of seeing for the

first time" (p.178), inviting the viewer to touch the image with their gaze. Marks (2000) argued that this mode of viewing "plunges into" (p. 178) the image, registering not just its form but its felt qualities—light, grain, rhythm, vibration—which operate beneath or alongside traditional meaning.

Vivian Sobchack (1992) reinforced this view with her concept of the film body, describing cinema as an intersubjective encounter between the viewer and the screen. The camera, projector, and enabling technologies, she wrote, are "synaesthetically synthesised as the film's body" (p. 206), transforming film from a visual object into a sensory interlocutor. This opens up space for feminist filmmakers to create work that addresses the viewer's body directly—bypassing ideological distance and activating intimate, often ineffable, responses.

Jennifer Barker (2009) further argued that the relationship between viewer and film is not one of passive consumption but visceral exchange. A "breathtaking" film, she wrote, "takes our breath in and gives it back to us in cinematic form. We take in its colour, light, movement, drama, music, violence, eroticism, grandeur, intimacy, or immensity, for example" (Baker, 2009, p. 147).

This exchange generates meaning not solely through representation, but through affect—what the body feels, intuitively, absorbs.

Elena Beugnet (2007) suggested that haptic cinema can disrupt the visual hierarchies of classical film, particularly the centralisation of the autonomous subject. In such cinema, she wrote, "the denial of perspective perturbs the visual hierarchy that tends to designate the human figure as a self-standing autonomous entity at the centre of representation" (p. 63). Instead, perception becomes fragmented, textured, and relational—a tactile poetics in place of a phallic gaze.

These theoretical insights are vividly illustrated in the work of women filmmakers who reconfigure cinematic language through material and embodied techniques. Agnès Varda's *Jacquot de Nantes* (1990), for instance, features a sequence where the camera slowly traces the skin of a man's arm—mapping hairs, veins, and blemishes—before cutting to the landscape of his youth. Beugnet (2007) described this as a moment in which the body becomes landscape and memory becomes texture (p. 95). This is cinécriture at its most poetic: rewriting narrative through touch, comparison, and embodied time.

This poetic mode of cinécriture finds powerful expression in the work of contemporary filmmakers, such as Lucrecia Martel, whose films in *La ciénaga* (2001), *The holy girl* (2004), and *The headless woman* (2008) similarly unsettle conventional cinematic space. Her use of shallow focus and fragmented frames positions each character within their own perceptual universe, often with meaningful action occurring in the out-of-focus background. Burnstine (2010) described this as a world of alienated interiorities, where “each character exists in his or her own universe” (para. 5), reinforcing a fractured, feminine subjectivity. Martel also employs acousmatic sound, in which sound is detached from its visual source, to create atmospheres that evoke psychological resonance. “Before I start to write, I already know how the film is going to sound,” she explained. “In a way, images are what I strictly need to frame the sound” (Phelps, 2015, para. 2).

Lynne Ramsay’s films—including *Ratcatcher* (1999), *Morvern callar* (2002), and *You were never really here* (2017)—exemplify another iteration of haptic poetics. Trained as a photographer, Ramsay composes frames with intense material sensitivity. Her work foregrounds texture, rhythm, silence, and mood, often using visual

metaphor to express emotional states. “When I go to the cinema, I want to have a cinematic experience,” she said, “I like dialogue when it’s used in a way when the body language says the complete opposite” (Andrews, 2002, para. 2). Her attention to tone and physical atmosphere turns the screen into a permeable surface—inviting viewers into an immersive, emotional encounter.

In all these cases, light functions not simply as illumination but as an emotional material. Varda remarked that she could not imagine a landscape “not related to light, to duration and to the relation between duration, space, and impression” (cited in Jordan, 2011, p. 184). Light sculpts space, evokes feeling, and brings mood into form. It creates the spatial and emotional conditions in which the viewer encounters the world of the film.

What unites these filmmakers is a shared poetics grounded in sensation, relation, and embodiment. They disrupt cinematic conventions not through overt resistance but through subtle reconfigurations of film grammar. They use silence as meaning, proximity as emotion, texture as memory. In place of spectacle, they offer attunement; in place of linearity, they offer rhythm.

This feminist poetics opens a space where film is

not only seen but felt—where the viewer’s body becomes part of the meaning-making process. In this sensory field, the politics of representation shift: the feminine is no longer positioned as object but as presence, as force, as touch.

### **VERMILION’S QUALITIES OF THE POETIC**

In considering the poetic approaches for *Vermilion*, I drew on the feelings and memories that have formed the story. The characters and story in *Vermilion* reflect diverse settler backgrounds, which unfold within the context of Aotearoa New Zealand’s bi-cultural foundation, as shaped by Te Tiriti o Waitangi.

These settler experiences—layered, inherited, and emotionally complex—form part of the film’s landscape. My own Danish childhood and later immigrant life in Aotearoa further inform the film’s reflective tone and embodied aesthetic, contributing to its sense of memory, place, and cultural entanglement.

The film appeals to one sense in order to evoke another—for instance, evoking emotion through colour, or memory through sound—creating a layered spectatorial experience. This interplay of the senses merges design and story elements, counterpointing music and image to produce a felt emotional rhythm. The aesthetic design

of a film, from its visual style to its musical score, enhances not only mood but the viewer’s experience of time and texture.

In *Vermilion*, moments of stillness and intimacy unfold in an outdoor “room” housing an ageing swimming pool. This space, marked by memory and absence, evokes a kind of missing room—a space of reflection, relationality, and care that once existed or perhaps was never fully realised. Here, women read, rest, and converse in gestures that are quietly expressive and emotionally resonant. These acts are not incidental; they belong to a feminine poetics that centres presence, attunement, and embodied knowledge. This aesthetic aligns with Beugnet’s (2007) notion of cinema as “flowing, embodied forms of thought” (p. 17), and finds deep resonance in Chantal Akerman’s reflections on feminist filmmaking. As quoted by de Lauretis (1987), Akerman asserted:

I think it’s a feminist film because I give space to things, which were never, almost never, shown in that way, like the daily gestures of women. They are the lowest in the hierarchy of film images... But more than the content, it’s because of the style.

If you choose to show women’s gestures so



*Figure 13. Darcy holds up her arms to the light.*

precisely, it's because you love them.

In some way, you recognize those gestures that have always been denied and ignored. I think that the real problem with women's films has nothing to do with the content. It's that hardly any women really have confidence enough to carry through on their feelings. Instead the content is the most simple and obvious thing. They deal with that and forget to look for formal ways to express what they are and what they want, their own rhythms, their own way of looking at things. A lot of women have unconscious contempt for their feelings. But I don't think I do. I have enough confidence. I think it's a feminist film not just what it says but what is shown and how it's shown. (p. 132)

Akerman's insights illuminate *Vermilion's* poetics of space, gesture, and style—where feminist meaning emerges not only through what is represented, but in how the film lingers and holds space for women's ways of being. *Vermilion* employs the concept of still life to explore the cultural and domestic experiences of its characters. Rather than staging grand visual tableaux, the film focuses on the poetry of the everyday: cooking together, fruit lying on

the ground, curtains moving in the breeze. These moments are captured in both wide shots of serene interaction and close-ups that draw attention to domestic textures. Figure 15, for instance, shows a green bowl filled with plums, atop which Sarah has gently placed a bouquet of lilies tied with a ribbon. This composition evokes not just an object but a layered emotional offering—a gesture of beauty, of care, of farewell.

Drawing from the tradition of still-life painting, this image anchors the feminine experience in material culture, inviting the viewer to reflect on how such details shape identity, memory, and belonging.

Food, depicted as a potent symbol of cultural heritage and connection, assumes prominence in *Vermilion*. In one scene, Sila weeps as she stirs a pot of boiling jam at the stove. Zoe, working quietly at a nearby table, hears her and without speaking, rises and gently takes the knife from Sila's hand, then leans into her in a gesture of comfort. In this ordinary moment of domestic labour, a profound and largely silent exchange unfolds between the two women. *Vermilion* lingers on such scenes, allowing emotional meaning to surface through gesture, proximity, and care rather than through speech. Close-up shots emphasise the ritualistic and sensory textures of food preparation, while



*Figure 14. Three women on a verandah.*

domestic details—fabric, fruit, bowls of shells from a bygone summer—become visual expressions of memory and intimacy. These everyday materials are not incidental; they are part of the film’s poetic grammar where identity is felt through the textures of the home.

*Vermilion* works to create sensory connections with its audience through the use of wide shots capturing women in still, almost tableau-like poses—freezing poignant moments in their lives. As previously mentioned, in Figure 4, Zoe’s friends sit around the pool, some in conversation, some in silent reflection, and some reading. The mood is shaped by the composition of the frame, with water in the foreground and trees in the background—effectively aligning the line of women with the maternal fluidity of water. We are absorbed into the relaxed mood of the women, partly by the way the frame creates a respectful distance between them and the viewer. In this way, the audience becomes an empathetic observer of their peace and companionship, instinctively reluctant to intrude. We react as if we were present.

Similarly, in Figure 14, the heavy downpour of summer rain intensifies the mood of three women standing quietly at a veranda door. The rain is not merely atmospheric but deeply expressive, enhancing the stillness and intimacy of the



*Figure 15. Still life.*



*Figure 16. Issy and her friend are watching.*

moment. These images convey friendship and emotional resonance without the need for dialogue or overt action. Despite their apparent stillness, the tableaux pulsate with meaning—inviting contemplation and sensory empathy.

The use of distance paradoxically enhances intimacy, aligning with the film's broader exploration of material presence, embodied connection, and feminine attunement.

The use of natural light in *Vermilion* is a deliberate choice that contributes to the film's emotional ambience. Where possible, a scene is lit with the sun, which reaches its subject depending on the time of day with a different quality and intensity of light. The mood the light creates is enhanced by what the rays are diffused by—curtains, leaves, or skin. The shots of Zoe and her bridesmaids trying on their red dresses, as illustrated in Figures 9 and 10, have a particular quality as the sun is coming into the house through a filtration of green vegetation close to the house.

Similarly, in Figure 14, the heavy downpour of Summer rain intensifies the mood of three women standing quietly at a veranda door. The rain is not merely atmospheric but deeply expressive, enhancing the stillness and intimacy



*Figure 17. Bridesmaids in the sunlight.*

of the moment. These images convey friendship and emotional resonance without the need for dialogue or overt action. Despite their apparent stillness, the tableaux pulsate with meaning, inviting contemplation and sensory empathy.

The use of distance paradoxically enhances intimacy, aligning with the film's broader exploration of material presence, embodied connection, and feminine attunement.

Most importantly, the use of colour is how *Vermilion's* aesthetic design narrates the story. Different colours have different emotional associations. Warm colours like red and orange create a sense of intimacy or passion (as shown in Figure 17, where the red dresses emphasise a bond of friendship and joy between the bridesmaids), while cool colours like blue and green can create a sense of calm or detachment (as in Figure 22, where Zoe sits at a bench beside a vase of blue flowers). In *Vermilion*, colour functions as both mood and story—its palette mapping the film's emotional narrative.

In *Vermilion*, Darcy's synaesthesia—her experience of musical notes triggering colours—forewarned her of a tumour when the colour red began to emerge unexpectedly in her playing. It becomes a perceptual map through which time, intuition,

and emotional states are registered. As her awareness deepens, so does her resolve. In a pivotal moment, Darcy stops playing only the safe green tones and returns, with quiet determination, to the red—the colour she has feared. This return is not impulsive or symbolic, but lived: a reclamation of sensory truth in the face of uncertainty. It reflects a bodily clarity in how she chooses to meet what lies ahead. This moment resonates with Beugnet's (2007) notion of the viewer "sensing and thinking through film" (p. 63), aligning character, sensation, and cinematic form in a shared language of perception.

When making *Vermilion*, I found myself drawn to a lineage of women filmmakers whose work lingers in the intimate, the attentive, and the emotionally textured moments of life. Their films speak in a language that is both familiar and quietly subversive—measured, nuanced, and rooted in the everyday. *Vermilion* takes up this approach, allowing embodied experience to shape both form and feeling.

## CHAPTER 2

### *Design of Project*



I am the writer, producer, and director of *Vermilion*. I have had the privilege of collaborating on this film with a talented and diverse group of filmmakers from various backgrounds and ages, with a notable 85% representation of women involved. I write personally, focusing on the aspects of the filmmaking process that fall under my purview. My intention is not to overlook or diminish the contributions of others but rather to provide a specific lens through which I can share my experiences and perspectives.

To maintain a level of confidentiality and respect, I have chosen not to name specific individuals or delve into the intricacies of individual collaborations. Instead, I aim to highlight the general methodology and design process.

It is worth emphasising that filmmaking is a complex endeavour that requires many talented individuals' combined efforts and expertise.

While my role as the writer, producer, and director allowed me to contribute significantly to the project, I wholeheartedly recognise the valuable contributions made by every member of the cast and crew.

My approach to writing this methodology chapter is to investigate the making of *Vermilion* through each key stage of the design and production process.

## WRITING

While *Vermilion* cannot be categorised as an intercultural film in the conventional sense, many of Laura Marks' observations remain instructive.

"The skin of the film may be located in the intercultural skin of its reception, in the traces it leaves and carries as it circulates among various audiences, not as a simulacrum of the hyperreal but as an indexical witness, an artifact of the disjunctures and intervals of experience and memory in an increasingly globalised world." (Marks, 2000, p. 298).

In this statement, Marks encourages filmmakers to consider the social, cultural, and historical context of a film's setting and recognise the potential for the film to provide insights into the lived experiences of different communities and cultures in this increasingly globalised world.

*Vermilion* began as a story set in a gentrified suburb of Auckland. It is an old neighbourhood that was historically the place where new arrivals were assimilated into / joined / merged with a settler society.

This section further aims to examine how *Vermilion* reveals the qualities of the feminine while also exploring how the material is

crafted to elicit an emotional response from the collective sensorium of the watchers, leaving them in a dark space, affected and reflecting on the substance of the tale. As Sobchack (1992) explained, “we do not see any movie only through our eyes; rather, we feel films with our whole bodily being” (p. 63). Our bodies and our minds are equally engaged when we watch a movie. We also feel the audience we are watching with. From our bodies and breath emerge words, embodying the intricate dance of the body through language. As expressed by Hélène Cixous in 1991, the “body is the partner in writing, a sort of double voice, or enriched voice, the voice of language” (p. 43). The body becomes an active participant in the act of writing, serving as a companion voice, an augmented or enriched form of expression—what Cixous called “the voice of language” (1991, p. 43). This intertwining of physicality and language serves as a conduit for our internal world, encompassing our thoughts, emotions, sensations, perceptions, and consciousness. When we engage with this fusion, empathy and humanity are amplified, allowing for a deeper understanding and connection with ourselves and others.

This deep engagement is particularly challenging for female screenwriters at the

outset of a project. The constraints imposed by prevailing scriptwriting paradigms inadvertently standardise and neutralise the feminine voice, limiting the expressive and creative potential of women within these frameworks.

As Jess King (2022) elucidated:

This ‘efficiency model of screenwriting’ favors specific formatting and precise rules, such as margins, spacing, font type, and size, as well as the way character names, sound effects, and slug lines are formatted. . . courier 12 became the only permissible font for a screenplay due to its fixed-pitch nature, translating roughly one page of text into one minute of film, facilitating scheduling and budgeting. Additionally, rules about narrative economy and clarity developed to make every scene count, essentially eliminating narrative excess as a cost-saving measure. (p. 37)

These industry standards in scriptwriting present a particular challenge for women writers, whose perspectives often fall outside the dominant narrative frameworks. These frameworks prioritise conflict, structure, and resolution—models that may not accommodate the kinds of stories we aim to tell.

In *Vermilion*, I approached the script by focusing

on tension rather than conflict—structuring scenes around shifts in tone, rhythm, and emotional undercurrents.

The drama emerges not from confrontation, but from the space between what is felt and what is understood, between characters and within them. The writing privileges atmosphere over exposition, allowing sound, image, silence, and gesture to carry meaning. Rather than leading the viewer through plot, the script invites immersion—creating moments where the audience may recognise aspects of their own experience in what unfolds onscreen.

The script is not a blueprint for action but a space where emotional meaning is shaped—where tension becomes a structuring principle rather than a by-product of plot. From the earliest drafts, I focused on mood and rhythm to guide the storytelling, allowing tone and emotional undercurrents to shape how scenes unfolded. The aim was to create proximity between viewer and character—moments of recognition that arise not from exposition but from the interplay of presence and absence, gesture and silence. The story draws its momentum from the emotional stakes of everyday life, particularly the desires of its female characters and the obstacles that shape

their behaviour and choices. These decisions, in turn, drive the plot forward. Consequently, the events in the story are intricately linked to the revelation of the characters' desires and subjectivity.

The narrative unfolds within a domestic setting predominantly populated by women, illustrating the significance of enduring friendships among women as being on par with familial bonds. This environment also reflects a matriarchal community, cultivated through the deep-rooted friendships and close bonds shared among three older women.

The protagonist, Darcy, is an uncompromising woman. A musician deeply immersed in the synesthetic imagery her mind creates alongside her music—a window into her inner poetics. Her world is abruptly shaken when the colours she sees with her music change, and, alerted that something is wrong, she seeks out medical help and receives a devastating diagnosis of a terminal brain tumour. Despite grappling with this dire prognosis, Darcy opts to keep her illness a secret from those closest to her. As her friends sense her inner turmoil and press for answers, Darcy reluctantly reveals her condition, driven by a sole desire: to mend her strained

relationship with her daughter, Zoe. Darcy's journey unfolds against the backdrop of her complex relationship with motherhood; despite her profound love for Zoe, she grapples with the challenges of nurturing and connecting with her on a maternal level.

The drama of the piece rests in the tensions. Tensions between what is felt and what is understood, between people and the tensions they have with themselves, engage the audience's individual subjectivity. The script anticipates the audience's needs, shifting tones through the use of sounds, music, and visuals to draw them into the performance. It tantalises viewers with imagery and soundscapes, inviting them to immerse themselves in the unfolding narrative. Can we delve deeply into the characters' psyche, blurring the lines between viewer and character? Can we create such proximity that it offers audiences a clearer reflection of themselves when they step back? My connection with the audience begins during the writing process, and there's a synergy in this bond that extends beyond the page, transcending into the potential of the screen. The essence of the narrative is woven into the tensions it evokes—between emotions felt and truths understood, between characters and their internal conflicts.

This process of writing is not only creating a story but crafting a world for the audience to inhabit, offering them a respite from their own realities.

In the next section, I will outline how *Vermilion's* layered themes provide different threads in the screenplay's structure. My approach is similar to Argentinean director / writer Lucrecia Martel who is quoted in Gerd Gemünden's (2019) *Poetics of the senses* as follows:

What I mean by layers, she told Amy Taubin in 2009, is a form of accumulation, which makes plot no longer necessary in its classical sense. I work with several elements that are tied together, and each one of them is present in each scene in different positions, perspectives, foreground or background. (p. 13)

### ***Vermilion's* Themes**

#### **FRIENDSHIP**

The portrayal of substantial and complex friendships between women remains a significant gap in the film industry. Although women's friendships are often underrepresented in mainstream Anglo-American cinema, this is not the case across all film cultures. Many independent and world cinemas offer rich portrayals of these relationships. *Vermilion* sits

outside the mainstream industry and is better understood within a broader transnational context.

The thesis acknowledges this on p.49 and in references to non-mainstream films throughout. While movies exploring the bonds between men, often termed “bromances,” are plentiful across various genres, the representation of enduring female friendships is notably lacking. Films like *Knocked up* (2007), *Bridesmaids* (2011), and *Trainwreck* (2015), produced by Judd Apatow, along with New Zealand’s *The Breaker Upperers* (2018), attempt to address this gap through comedic lenses. However, these examples mimic the bromance genre and, in my view, fail to fully capture the depth of women’s friendships. As Boyle (2014) aptly noted, “there is a long cinematic history to men’s friendships which cuts across a variety of genres ... this difference speaks to the enduring marginalisation of women within Hollywood” (p. 24). The scarcity of recent dramas centred on female friendships further exacerbates this issue, resulting in a significant lack of representation of these relationships on screen.

There are several female friendships central to *Vermilion*. Darcy, the protagonist, has a best friend from childhood, Sila, and a best friend

from her protestant secondary school, Sarah.

Sarah and Sila have known each other for nearly forty years and are closely connected because of their mutual relationship with Darcy and her daughter Zoe. Zoe has a best friend, Luce, whom we see with a group of Zoe’s friends as they prepare for Zoe’s wedding. Issy, Sila’s daughter, is also shown throughout the film with her girlfriend.

The history and context of these friendships are that Sila and Darcy have been neighbours since their families emigrated to New Zealand when they were eight-year-old girls. One family is Samoan, and the other is Irish, with a Catholic faith and a love of music connecting the families. Darcy’s parents died tragically when she was a young woman, and Sila is now happily married to Bjorn, while Darcy had a brief and intense relationship with Zoe’s father, who is no longer in the picture. They have continued to live in the houses of their childhood. When Darcy’s daughter Zoe was born, Sila helped her and became her family. Sila is a constant in Zoe’s life and is her advocate with her mother. Sila is Darcy’s oldest relationship, and she is her bedrock. Each of these friendships is revealed in *Vermilion* and brings the audience into the world

of these women and their relationships and concerns with each other.

An essential scene between Darcy and Sila begins with an argument between Darcy and Zoe as they prepare food together. Zoe, a medical student, is glancing up at her mother, and Darcy interprets her glance as accusatory. They argue. Tired of Darcy being hypersensitive, Zoe leaves the room, affectionately pulling Issy's ponytail on her way out. At this point in the story, no one but Darcy knows about her diagnosis. Sila enters, having overheard Zoe's outburst and immediately berates Darcy for not being nice to Zoe.

We have established the tension in Darcy and Zoe's relationship and Darcy and Zoe's closeness to Issy, who quietly does her homework at the table as they argue. As Sila enters, we see her immediate concern for Zoe. The relationship between Darcy and Sila holds our attention because of their directness and honesty with each other. There is an intensity we are more used to seeing between lovers on the screen. The tone becomes more emotionally intimate when Sila presses Darcy to acknowledge that something is happening to her. The scene feels authentic to the two women and does not play out in

conventionally gendered ways. The actors play the scene as human beings and not with any consciousness of how a stereotypical woman is or might act. They exert an authentic strength of character in how they speak to each other and in how Sila gently pushes Darcy to make her reveal that she has a problem.

The scene's tone moves from irritation and anger to closeness and then to a comedic moment when Issy asks them why they are whispering and what they are talking about. They both say 'nothing' in unison and continue their conversation with looks and gestures as Sila waves the carrot she holds towards her ear.

The setting is a kitchen with food being prepared on the bench. There is an open back door on one side of the room and a window on the other through which misty light enters that frames up the bench and the two women, creating symmetry in the frame and the ambience of domestic space. We begin by watching the cutting of vegetables. The camera pans up to Darcy and then to Zoe with their dialogue. As Zoe leaves on one side of the camera, Sila enters through the back door. We cut to the wide shot revealing the kitchen with the characters and a tableau of all the elements, with Issy sitting in

the foreground at the table. We stay on this wide shot until Sila moves closer to Darcy. The camera now forms a two-shot, focusing on Sila as she moves. The tension between these two strong and distinct women is palpable.

The audience and Darcy know something no one else does. The audience also understands how Darcy is feeling and what is the cause of her misdirected anger. The scene occurs early in the film (scene 12) and introduces Sila as a character and the friendship between Darcy and Sila, their closeness with each other's daughters, and the tension between Darcy and her daughter Zoe. This is the second scene where Darcy and Zoe miscommunicate and annoy each other. Darcy feels she can never say or do the right thing for Zoe. Moreover, Zoe thinks that Darcy does not include her in her life and that she does not love her.

Apart from focusing on the friendship between the women, the scene also shows two friends and their daughters interacting. It shows women supporting each other in their mothering and being willing to speak about their issues. The representation of the feminine for Lucy Irigaray "is closely linked to the necessity for a female genealogy. . . to articulate the feminine [and]



*Figure 18. Darcy and Sila at the dinner party.*



*Figure 19. Darcy and Zoe talk by a window.*

the need to root out the archaeology of the mother-daughter relationship. . . if a woman can establish a form of their own genealogy and a horizontal relation, then, the representation of the feminine becomes possible” (Bainbridge, 2008, p. 11).

The other friendship that is pivotal to the story is between Darcy and Sarah. One of the key scenes that illustrates this friendship starts with Darcy at work in her studio. Sarah arrives dressed in a suit on her way to the office. She hands over the juice she has bought for Darcy and says, “Please don’t shut me out; I can’t bear it” (Scheffmann, 2018, p.45). Her desire to be close to Darcy and share what she is experiencing is couched in direct and intimate terms. There is no confrontation but a plea to be close, to be needed, and loved. This scene sets up a sequence of scenes that reveal the intimacy of Darcy and Sarah’s friendship as Sarah tries to provide Darcy with a sympathetic ear so that Darcy can unburden herself and share her feelings about what she is experiencing as she faces her own mortality.

*Vermilion* portrays the intricate and profound nature of women’s friendships, revealing the enduring bonds that sustain and enrich their

lives. Through its script, the film confronts the marginalisation of these relationships in cinematic narratives, offering a fresh exploration of female friendship and support.

### **MOTHERS AND DAUGHTERS**

In *Vermilion*, the audience enters a self-contained world of women. The commentary on changing approaches to family life and converging attitudes and cultural practices is present. Darcy, Sarah, and Sila all grew up when conventional models and expectations of a woman's life were being challenged. They have lived substantially different lives from their own mothers but remain influenced by them.

The complex relationships between mothers and daughters were a focus of Nancy Chodorow, a feminist psychologist. Her work was discussed by Iris Young (1983) as follows:

Because of her own gender identity, the mother identifies with her girl child more than with her boy child. In relating to her daughter she unconsciously replays many of the ambiguities and identifications she experiences with her own mother. The mother thus often tends to relate to her daughter more as an extension of herself than as a separate person. The mutually reinforcing

identification of mother and daughter results in the girl's acquiring a sense of separate identity later than boys, and never acquiring a sense of separation from others as strong as the boys. (p. 129)

What I have focused on in *Vermilion* is to create a field of relatability, a space for the mother-daughter relationship to be observed. The replaying of the mother-daughter relationship is tied to a culture and time, and the evolution of behaviour and expectation is partly what *Vermilion* is wanting to show. Darcy feels that she has failed as a mother because she has prioritised her own work above the needs of her daughter. A position her daughter Zoe supports, and this can be seen in many of Zoe's behaviours towards Darcy. It is a contemporary dance of mothers and daughters. Darcy is immersed in her music, and this driving preoccupation is the source of tension between her and Zoe; for Zoe, this is what has taken her mother away from her.

Early in the script, a discussion begins about mothering that permeates the film. It challenges the idea that all women are born with equal amounts of maternal instinct or that biological connection or orientation is the requirement for mothering. Zoe has been mothered by Sila,

and Sarah, and, to a lesser extent, her birth mother Darcy.

The narrative unfolds with various female characters offering distinct perspectives on the relationship between Darcy and her daughter, Zoe. This thematic thread is intricately woven into their dialogues, as well as the interactions between Darcy and Zoe. Sila advises Darcy to be supportive of Zoe during her finals, prompting a peevish retort from Darcy about Zoe still living with her. This remark elicits a defensive response from Sila, who instinctively stands up for Zoe. Meanwhile, Zoe's best friend, Luce, perceives Darcy as leveraging her illness to exert control over Zoe's wedding plans, which Darcy opposes. This tension underscores Luce's perception of Darcy as an absent mother to Zoe. Adding another layer to the dynamic, Sarah reminds Zoe that she is no longer a child, implying that she should reassess her relationship with her mother from an adult perspective. This suggestion carries the implicit message that Zoe needs to transition from viewing her mother through the lens of childhood to understanding her as a fellow woman. Through these exchanges, the complexity of the mother-daughter relationship is explored, with each character offering a unique

insight into the dynamics at play.

Darcy's life revolves around her music, its rhythms shaping every aspect of her existence, including her relationship with her daughter. Despite creating what appears to be an ideal balance, where she can pursue her passion while ensuring her daughter's well-being, Darcy and Zoe's bond remains strained. As the narrative unfolds, a poignant scene between them emerges against the backdrop of a gently swaying curtain and a soft focus. The ambient sounds of piano notes and cicadas heighten the dissonance of Darcy's seizure. Zoe discovers her mother in the aftermath and tenderly tends to her needs. With empathy, Zoe offers, "I can help you. We just have to learn to communicate better" (Scheffmann, 2018, p. 29). Through this portrayal, the narrative delves into the intricate dynamics of maternal love, artistic passion, and the reciprocity of care between mothers and daughters.

In her work *Thinking the difference* (1994), Luce Irigaray noted that "the beginnings of patriarchal power as we know it ... coincided with the separation of women from each other and especially the separation of daughters from their mothers" (pp. 12 – 13). In the period leading up



*Figure 20. Sarah and Zoe talk.*

to Darcy's passing, a profound reckoning unfolds between the artist and her medical student daughter.

Symbolically reaching towards the feminine, as Luce Irigaray suggested, they grapple with the historical separation of women from each other, particularly daughters from their mothers.

In summary, *Vermilion* offers a nuanced examination of the mother-daughter relationship amidst shifting cultural landscapes. Through Darcy's devotion to her music and Zoe's pursuit of maternal understanding, the film delves into themes of identity, sacrifice, and the complexities of familial bonds. As the characters navigate love, ambition, and the passage of time, *Vermilion* provides valuable insights into the intricate dynamics that shape our interpersonal connections.

### **THE FEMININE**

The iconic images of the film involve groups of Zoe's girlfriends by the pool and later trying on red dresses. The women have multiple ethnicities and body shapes. The emphasis is not on their physical appearance but instead on their interiority. They reveal themselves in their self-expression, how they relate, and their affection for each other. The feminine world of

*Vermilion* is designed to permeate and engender the experience of spectatorship.

The female characters are not participating in a mimetic dance or masquerading in the feminine for the male characters with minor roles in the film. According to film theory, we, the audience, watch the screen and tend to model what we see. If the only female behaviour we see is the masquerade of the feminine for a primarily male benefit, then that is how we become influenced to behave. We do not realise that what we learn can also diminish us. If 80% of the creative force on the cinema screen has its genesis in a male mind, then it will naturally position women in the way of a masquerade that feminist filmmakers desire to unmask.

Unlike the way women have often been treated when they play minor roles in cinema involving a male dynamic, the men in *Vermilion* have agency. When Darcy comes looking for Sila and finds Bjorn alone, he looks at her and asks if she needs a hug, which she initially declines and then falls into his arms and cries; the first and only time we see Darcy cry. The film attempts to reveal a more fluid attitude in how Bjorn can show his tenderness in a simple question and offer to his old friend. In a scene where Frank,

Zoe's boyfriend, watches over Darcy, he is seen as uncomplicated and thoughtful in his desire to help and support Zoe. His character is given a moment to show his compassion and complexity. This same urge to care for Darcy, when felt by the female characters, is prioritised and centred in a show of more complex contemplations.

The feminine characteristics of viewership, as proposed here, are that they enjoy watching women's relationships privileged in this way. The feminine viewer might desire such intimations of intimacies and histories, because:

Just as the female genealogy of the film rests not on patriarchal defined blood relations, but extends to friendship between women, so, arguably, the female spectator watching in the auditorium feels herself to be interpellated through the cinematic address and enunciation as part of this. (Bainbridge, 2008, p. 117)

### **FAITH**

There were ten churches in the country town where I spent some of my childhood. People had a family, a church family, and a sports family. There are now half that number of churches, but there is also an art gallery, and it could be said that the people there now know what art

and culture mean in a new way. This cultural shift is the context of my writing around faith in *Vermilion*. I am interested in an emotional space that requires a belief that is not necessarily supported by evidence. I am interested in faith as an emotional state in religion and art. People devoted to religion or to art could be both thought of as believers, sharing a singularity of purpose and passion. The confluence of these powerful emotions is explored in the story of Darcy and the priest. In these scenes, a secular context is firmly in the background, but Darcy draws existential comfort from the symbols of her Catholic roots in a poignant way.

There are two parts to this consideration. The first lies in Darcy's experience of synaesthesia, a connection between colour and musical notes. The audience sees a representation of her synaesthesia on the screen. We see her at the piano in the last light—playing only the notes that produce the green colours and staying away from the notes that make her literally see red, the red that alerted her to her tumour and now represents the tumour for Darcy. This scene is set in the last light of the day, as seen through the windows surrounding Darcy's studio, and as the light drops, we see what she sees. As Darcy plays her existential crisis through her music, she

is seen to be in the space of her creativity, a place that gives her comfort and strength.

The second part focuses on Darcy asking an actor to play her priest. The sequence begins when Darcy talks to Sarah at the end of a dinner party. They are sitting by the pool discussing faith. Sarah feels that Darcy needs to see a priest; after all, she is a Catholic girl with a childhood in Ireland. She has had a religious education but lived a secular life. Below is an excerpt of the scene.

**EXT. DARCY'S POOL – NIGHT**

*Wide shot of Darcy lying on the lounge beside the pool. Sarah walks to Darcy and sits in the foreground.*

*Sarah:* There you are.

*Darcy:* Sorry to leave you with all the dishes.

*Sarah:* Don't go there.

*Sarah:* You were great tonight.

*Darcy:* It was okay, wasn't it?

*Sarah:* Of course. Why? Why would you think that it was not?

*Darcy:* I don't know. It's just...

*Darcy:* [clicks tongue] I don't know.

*Sarah:* Darcy, have you thought about talking to someone...? Maybe a priest?

*Darcy:* [laughing] No. Why would I?

*Sarah:* Well, you're a Catholic girl; that's what you do.

*Darcy:* How do you know what we do? And how long do I have to be a Catholic girl in your mind?

*Sarah:* [off]: It's who you are. It's where you live.

*Darcy:* Sweetie, I don't think you know where I live.

*Sarah:* [off]: Oh... I'm just trying to help.

*Darcy:* [breathes deeply]. I know.

*Darcy:* Look... my priest is more matinee idol than anybody remotely real.

*Vermilion*, a little later, cuts to Peter arriving to speak to Darcy about something mysterious at Sarah's request. When Darcy explains, Peter laughs and replies, "I think you have me confused with someone else. I am your normal run-of-the-mill bankrupt actor" (Scheffmann, 2018, p. 73). Darcy explains, "I want my idea of a priest. He is kind, and he listens closely to what I have to say. He makes me feel connected to something bigger" (Scheffmann, 2018, p. 74). Peter says he can play anyone. That is what he does, but if Darcy wants a priest, she should see one. They speak for some time, eventually agreeing that they could approach this as improvisation. When we next see Peter, he has arrived to visit Darcy with a priest's costume over his arm. He looks at Darcy and purposefully



Figure 21. Darcy and Priest.

indicates that he will put his costume on, and then they can begin. Darcy watches Peter, the actor, become Peter, the priest. We watch several visits as Peter, wearing a priest's costume, sensitively allows Darcy to speak of all that troubles her. Darcy feels a sense of comfort when she talks to the actor priest, as he reminds her of her childhood but does not draw her back under that patriarchal cover. She reflects on her life experiences during these conversations and discovers some of her truths.

As the scenes progress between Darcy and Peter- playing-Priest, we are confronted with the fact that Darcy is directing an actor to perform as a priest. Peter is not a priest but Darcy desires an encounter with a functioning metaphysical, spiritual force with which she can identify. She is not a believer, and has left the patriarchal authority of the Catholic church far behind her, but in this period of coming to terms with her terminal illness, she still wants to feel a sense of universality. In the absence of her own childhood religion, she has created a tableau with a place and an actor to meet her needs, and her own courageous refiguring of faith. In effect, this is a return of Darcy's spirituality to herself, a move that Irigaray traced in *In the beginning she was* (2013), where she works to restore and

prioritise feminine spirituality.

Darcy's unconventional quest for a spiritual experience is epitomised by her decision to enlist an actor to play the role of her priest. This unorthodox approach challenges traditional notions of faith and religious practice, underscoring the evolving nature of feminine spirituality in contemporary society. The subsequent interaction between Darcy and the actor portraying her priest further delves into the complexities of a lived life. As Darcy navigates the conversations with the actor/priest, the narrative blurs the boundaries between reality and performance, inviting reflection on the nature of faith and human connection. As Irigaray (2013) wrote, this is the possibility of a site of ethical and spiritual relation between sexuate partners. This creative juxtaposition underscores the protagonist's quest for existential meaning and reconciliation, transcending conventional religious constructs to embrace a more nuanced understanding of spirituality and forgiveness. The actor/priest serves as a transcendent surrogate priest, embodying the core of her early religious upbringing and enabling Darcy to reshape her religious perspectives. With regard to a woman's relationship to God, Irigaray (1993b) claimed:

The only diabolical thing about women is their lack of a God and the fact that, deprived of God, they are forced to comply with models that do not match them, that exile, double, mask them, cut them off from themselves and from one another, stripping away their ability to move forward into love, art, thought, toward their ideal and divine fulfilment. (p. 64)

Through Darcy's journey, the story explores the intersection of personal belief, cultural heritage, and the search for meaning in a world characterised by shifting paradigms and existential uncertainty. The narrative weaves together themes of faith, art, and cultural evolution, offering an exploration into the human psyche and emotional terrain. Darcy's synaesthesia serves as a visual conduit for her inner turmoil and existential journey. Through Darcy's synesthetic experiences, particularly her poignant piano playing, where she meticulously avoids "red" notes that symbolise her tumour, the audience is drawn into the depth of her emotional and spiritual landscape, as she finds solace and strength in her creative sanctuary.

In conclusion, this theme of faith interwoven into the *Vermilion* script offers a meditation on faith, art, and the human condition. Through Darcy's synaesthetic odyssey and her unconventional

quest for spiritual guidance, the narrative transcends conventional boundaries, inviting audiences to contemplate the complexities of belief, identity, and the eternal quest for self-understanding. In *Vermilion* I am writing material that I intend to direct. In bringing the material to the audience in this way, I wanted to guide them on a journey that concerns itself with life and death, and I wanted traces that reach through the permeability of the screen to the object that is the film. How one writes with care about something as sacred as mortality is the question I have asked myself as a writer.

#### **DEVELOPMENT**

On one level, to speak of the skin of the film is to discuss the intercultural skin of its production and distribution: from the fragile infrastructure of its financing as directors “cobble” something together between the worlds of their part-time jobs, homeland resources, and the grants received from various public and private foundations for the arts; to the network of sites of production” (Nelson, 2001, p. 2).

Nelson’s statement draws on Marks (2000) to highlight the fractured working life of intercultural filmmakers. Though she was

speaking about filmmakers in the intercultural space, her insight applies more broadly to those who juggle multiple jobs and roles to sustain film projects, and manage multiple functions within the film project, especially in the film’s development phase. Development is the period in which the script is finalised, at which point the focus shifts to financing the project.

The first step here involves producing marketing materials to explain the film to investors and distributors and casting the lead roles for the film. The production budget that we needed to fund was just under 1 million NZD and was to be funded by one public funder, the NZFC (New Zealand Film Commission). I created a pitch document with text and images that captured why *Vermilion* should be funded and who the key audience for the film was. I paid attention to the mandate of the NZFC and its current strategic plan and matched the critical points to the pitch. The images were my own, and I also used several Hannah Starkey images, a Scottish photographer whose work resonated with my ideas for the film.

Importantly, I needed to create an overarching vision for the production documents that needed

to be written. I thought of these documents as a scheme, a pattern, a template—a piece of planning that would feel like music to me. I can play its logic and order and combine notes to create harmony. This scheme considers the script, the budget, and the schedule. These three documents are the critical data sets that form the optimum approach for a film. If an element changes in one document, it affects the other two.

My first feature film schedules, written in the 1970s and '80s, were done on stripboards housed in wooden boxes that we carried with us. My last schedule as a producer before I stood back from feature filmmaking to have children and make television commercials were created on movie magic scheduling software on my first Apple computer. Now, 40 years later, despite the digital revolution impacting the cost of equipment and the ease of communication, the approach to scheduling remains essentially the same.

The budget allowed for twenty-five shooting days. Making all the images and capturing the performances across 5 x 12-hour days for five weeks did not appeal to me. The 12-hour day would not include travel time or the wrap and preparation that most crew members are required to do. Many of the crew work one of

their days off, if not both. I like to think and need time to do so. My challenge was to create a schedule and environment conducive to a thoughtful and reflective approach. I was also motivated to crew as many women as possible, and many of the women have children who they want to see in a week.

My first schedule, which became the blueprint for what was to come, proposed shooting the film in six blocks, in twenty-five shooting days, over eight weeks. This meant shooting a five-day week with two days off and a down week. Not all the shooting crew would be contracted through the down week, which meant that outside the heads of the department, there was no guarantee that the team would remain the same. Alongside these considerations came an approach to the locations. The schedule would consider them in blocks, shooting both in scene order and, where possible, in the optimum light conditions. Critically, each location would be shot out in a block so that moving the unit on a shooting day and thereby losing shooting time would be avoided.

The locations were primarily areas of the main characters' house, including a swimming pool and a studio. The budget provided no provision

for set dressing or substantial propping outside scripted requirements, so we approached finding this location like you might cast a character. We found a house owned by an artist whose cultural background and approach to New Zealand's multicultural urban life were similar to that of the lead character. We negotiated a fee that allowed access to shoot and rehearse for 35 days. The swimming pool and the studio were found in other parts of the city.

There was no confidence that finance could be found for a film about older women. However, we continued, and in late 2015, we had a budget, script and schedule aligned, key casting in place, and heads of departments attached. An application for \$991,581.00 was made to the NZFC, which was approved in early 2016. At the time, the NZFC would fund projects under one million NZD without requiring private finance.

In May 2016, a co-production with Queensland, Australia, was suggested by the NZFC. This would increase our budget but require us to post-produce in Queensland. It would also need us to cast at least one character played by an Australian.

When you enter into co-production arrangements with other countries or territories, you have

additional producer, lawyer, and development fees, as well as travel and accommodation costs to be added to the budget. There were also other disadvantages. Firstly, working with crucial creatives with whom you do not have any relationship can be difficult for a director compared to the ease of working with people you have a creative shorthand with. Secondly, moving out of the handmade film at under 1 million to 1.25 million would not enhance the creative opportunities or increase the working budget. The Australian post-production costs were more expensive, and with the additional costs of servicing the co-production, there were no budgetary benefits. Additionally, more people would be required to review and sign off on the film's edits. The last problem was that *Vermilion* was scheduled to start shooting at the end of 2016, and it looked unlikely that the Australian finance would be in place by that date, which would mean we would be forced to delay. As a result, the decision was made to pull out of these discussions.

Then New Zealand on Air, the public television funder, committed \$200,000 to *Vermilion*.

Unfortunately, this meant that we now had to find actual money because once the budget exceeded one million, the NZFC finance required a third-

party investor to add to the two public fund commitments. At the eleventh hour, we were rescued by private investment of \$50,000.

Now that we were over one million, we also needed a production guarantor. At the time, this cost was 2% of the budget.

Money is a strange commodity in film production. We started as a small film with high-concept and low-budget ideas. Then, we became a small film with bigger ideas requiring more budget. Those with experience said that we were now \$150,000 below the optimum budget for *Vermilion*, and this premonition proved to be true.

My initial vision was to expand the horizons of film production by embracing interdisciplinary collaborations and allowing for a more extended creative process. I aimed to work with smaller groups of collaborators possessing diverse skill sets, fostering innovation and artistic exploration. This approach was feasible within the constraints of a limited budget, which tends to allow for greater flexibility and experimentation. However, I observed that funding organisations often struggle to personalise their interactions with filmmakers, resulting in standardised processes for script development, budgeting, scheduling, and all the production documents they generate.

As a result, projects that deviate from traditional approaches face additional hurdles in navigating these generic procedures.

In summary, the outlined feminist production approaches prioritise diversity, representation, and creative autonomy. By aligning funding with feminist principles, adopting flexible scheduling approaches to enhance the quality of the production experience for women, crewing to support an interrupted shooting schedule that prioritises work-life balance for women, and navigating funding thresholds strategically, the filmmakers involved in the production of *Vermilion* demonstrate a commitment to challenging industry norms and advocating for a more inclusive and empowering filmmaking process.

### **PRE-PRODUCTION**

Pre-production is a time of momentum. It requires different skill sets than writing and development. The day arrives when you have to let people into your ideas. Not just a pitch, a read, or a presentation, but the details. It is now time to communicate. We are distilling the writing into action, which requires considerable in-the-moment effort. This is concentration without in-built reflection. Every person

involved in making the film needs answers to questions. Days are spent talking, explaining, and trying to provide deeper meanings. You are also trying to engage and inspire genuine interest and curiosity for the project.

The shoot had been pushed back from its original end-of-2016 ambition to the start of 2017. Vermilion's pre-production was now split into two sections. Two weeks before Christmas 2016 and four weeks beginning the last week of January 2017. This was done because New Zealand celebrates Christmas and the summer break simultaneously across December and January.

Schools are closed, and the country goes on holiday. During this break, I reduced the shooting script by 12 pages in response to the December schedule. As a result, I was now required to shoot just under five pages of dialogue daily, with many days needing six and eight pages to be covered.

Wearing my producer hat, I wondered whether I could do this. I was a first-time feature director without the experience of having directed a long-form project. I was also the writer wanting to polish the shooting script further now that the production parameters were clear.

We began our second section of pre-production

with a 108-page script. We started with a script reading by the cast, watched by key crew members. The day began with a Karakia (Karakia are prayers, chants, or incantations that are integral part of Tikanga Māori). I am intensely engaged, observing closely, and listening, noting when the dialogue does not feel real. Watching characters I have become attached to lift off the page is like seeing a simple animation of a charcoal drawing that comes to life. There is added richness and complexity in this moment, and unforeseen elements appear that offer vibrancy and nuance.

In a script like *Vermilion*, the essential design elements are the actors. It is all about the characters and their dialogue, the worlds they inhabit, their clothes, and the world as seen through their eyes. As rehearsals began, new characters emerged, different from my imaginings. There are movements, and the script must keep up. I had not understood the potential tensions between improvisation and the script.

The writing is like a piece of music or a set of drawings for a building. If an important detail is dropped, an adjustment often needs to be made.

The number of rehearsal days was considerably more than generally allowed for at this budget

level. In budget terms, I traded a dedicated grip and equipment for rehearsal. We started by focusing on characters and sharing details about the film's references and production approaches. I then began by rehearsing the relationships, where we often improvised scenarios outside the script. The relationships in *Vermilion* are the most important offering to the audience: the mother-daughter relationship, the many friendships, the lovers, and the children. The connections are nuanced and have a language and shorthand of their own. They have a physicality, familiarity, and intimacy unique to each character and their relationships. I was and am interested in the silences between the lines, the moments together where nothing is said. The rehearsal period helps to develop those shared silences.

The rehearsals not only revealed the most natural staging for each scene's action but also shed light on the physicality of the characters. This period allowed us to contemplate how the script and its text could most effectively be translated onto the screen. As we considered the coverage approach, the actors' utilisation of space in their performance influences the final composition. This realisation deepened during the last rehearsals at the actual locations, where

the empty spaces in the frame began to take on significance as the scene's emotional positive and negative spaces.

Once the performance has a physical form where the story's beats are layered, you can add other elements and consider frame, lens, and movement. I am the actor's person behind the camera, watching the feeling they create. I am the memory of the story; in emotional terms, I can forewarn and remind an actor of the beats. This is particularly important when scenes are shot out of script or story order.

The camera chosen was an Arriflex Alexa 3k with pro-res codecs onto a magnetic tape data storage format and mastered to 2K specifications. The lens chosen was a set of Cooke Primes with a distinctive vintage look.

The world of *Vermilion* was shaped through a series of choices. Firstly, the house that was selected is owned by a New Zealand Artist and was a seamless stand-in for Darcy's house. This house gave us all of the sets except for Darcy's studio and pool. The house was already richly imbued and dressed with the essence of Darcy's character and the intergenerational dynamics and intercultural dressings of the story. The house's orientation to the sun meant that once the sun was



*Figure 22. Darcy plays the piano.*

low enough, the daytime shafts of light reached deep into the house, creating dynamic natural light opportunities. For the night interiors, practical lamps in the set created pools of light, with a few film lamps to provide ambient light and fill light from outside the frame.

My aesthetic engagement is more than often colour, light, and the materiality of the spaces. I mapped the film in a colour grid that referenced Darcy's tumour and the emotional mood of the piece. The film begins with joyful colours in the nightclub, light flares on the trumpets and twinkling urban exteriors. It then moves into blue tones as Darcy grapples with the knowledge that something was causing her synesthetic colours to change. The final scene of the blue and muted tones sequence is when Darcy and her friend Sila walk past a building of muted colours and functional shapes after the final confirmation of the tumour. The colours shift back to red when Darcy decides to play all the colours, including the notes that produce the red colour, which had alerted her that something might be wrong. She begins to play her red notes because she cannot be denied her music as she confronts her mortality.

Costuming a large ensemble with multiple story days was an enormous undertaking for the few

involved. The focus was on character and giving the film a timeless, stylish look without concern for fashion. There were critical pieces like the vintage pink dress Zoe wears the morning after the diagnosis was revealed and the blue robe Darcy wears every morning. More than any other element, the costume tracked the colour mood plan, moving from blue to red, as seen in the scene with the red bridesmaids.

On the walls are paintings by New Zealand women artists from different generations to link the story to NZ's cultural history. Darcy sits in front of a Gretchen Albrecht painting as she is given her diagnosis, and later in her studio, she plays her piano in front of an Alexis Hunter painting titled *Filthy Lucre* from 1987. Painted in London at the height of the 1980s money market consumption boom, the painting shows a bird of prey standing over gold coins.

During pre-production, the music was composed and prepared, and the piano pieces that narrated the story of the tumour and the synesthetic condition were learnt by the actor. The film opens with horns and then moves into *Vermilion's* version of Hunters and Collectors' 1986 anthem, "Throw Your Arms Around Me." The traditional Irish song "Connemara" was rehearsed for the

dinner party scene, and the choir rehearsed "Guide me, o thou great redeemer" for the wedding scene.

The music tells a story linked to our cultural history, beginning with an antipodean anthem, "Throw Your Arms Around Me," that is beloved by a whole generation. The film features two early Douglas Lilburn piano pieces played by Michael Houston. Lilburn is a composer who steps out of the early 20th-century New Zealand settler landscape to underscore the film's most emotional moments. The Irish lullaby reminds us that this is a story of immigrants, and the hymn "Guide me, o thou great redeemer" highlights that we are a colonised country once part of a large empire. The film's first dialogue is in Te Reo Māori as the Jazz Club MC welcomes Darcy to the stage. The film finishes with a Māori love song, "Pōkarekare Ana", composed by Paraire Tomana and performed by Tama Waipara for the ending of the film. The song brings the film back to the theme of love as it closes.

*Vermilion's* production approach of shooting in blocks was reflected in the budget and was now being experienced operationally. The various blocks involved different art department practitioners of diverse skill sets particularly



*Figure 23. Zoe and a vase of blue flowers.*



*Figure 24. Brown pot.*

suiting to the tasks needed in each block, from the storytelling set dressing of Darcy's house and studio to the sparse stylised approach to the pool and the cultural dressings in Sila's home, Darcy's childhood friend and next-door neighbour.

As it headed into the shoot, the production involved crew changes at the end of each shooting week depending on what was being shot the following shooting week and what crew was available for that time. In the week between the shooting weeks, rehearsals, location recce, and production meetings were planned.

### **PRODUCTION OR THE SHOOT**

*Vermilion* is my representation of life. The film is the object, and inside are the stories and ideas that become a symbolic representation of life when threaded into the whole of the film. I am comfortable in filmmaking as it allows me to use multiple mediums to express my ideas.

The most potent medium within my practice is performance. I want to create a suspension of disbelief for the audience, for them to enter a world through the screen, a world of people, places, and events that they can identify with because the characters are relatable and their feelings for each other can be felt.

The shooting period is best characterised as

periods of intense concentration. All your exchanges are focused on what is in front of you. It is a singular and intense focus, as the camera records what you are watching. There is a stillness in your body as if you are absorbing with every cell, everything you see. The first time I was aware of this feeling, I was shooting a short film, *The Beach* (Scheffmann, 1995), on a long white beach on a perfect day, filming a deeply intimate scene between two female friends, one of whom is a victim of domestic abuse.

Alongside this intense concentration during the shoot is the rapid movement out of it when the set-up is completed, and the shooting crew begins to set up for the next shot. I look at the next shot through the Tewe, a director's viewfinder set up with the lenses used in the production. In this way, the shot can be looked at without the full camera being set up. Once there is agreement about the lens and dynamics of the shot, the actors return, and the performance is blocked out with the shooting crew watching.

The actors return to makeup and wardrobe as the set is lit and the camera is prepared. The actors return for a rehearsal. I watch on the monitor and give the actors any feedback I think is useful. This approach is fairly standard



*Figure 25. Everyone is at the pool.*

and accommodating of the collective group of crew and actors. As the camera starts rolling and action is called, I observe the performance closely, seeking authenticity. I am watching for moments within the performance that capture the emotional beats between characters. I am looking for moments when something is revealed about the character. I am also looking for opportunities in the shooting schedule where I can respond to what is unfolding in the moment, and often, these shots grabbed at the end of a set-up are my favourites.

The consistent element is the story. The script is a story, each scene has its own story, and each shot tells a story. I am watching and listening to the story and stories. Have all the details of the script been covered? I am making a film from writing that captures only some of what has driven me to make this film. As I watch, the deeper meanings of the dialogue are in my mind. The dialogue is written so that it moves on the surface, reflecting the characters' intentions and positions. Some of the dialogue operates as a delivery of subtext that conveys the actual meaning.

Among the stories the film tells is a story of an older woman who desires something that is existential. Her life has been spent determining

her own choices and never wanting to relinquish that freedom, especially not at a critical time such as when faced with a terrifying diagnosis. The film does not ask whether Darcy has the right to take her own life; instead, it shows that she has experienced a lived life, and out of her autonomy, she makes a decision to end her life in a manner and time of her own choosing.

My performance direction on set was sparse, and I relied on the rehearsal's work on story and character to create a shorthand and trust between the actors and myself. I gave actionable directions and communicated using a few words. It might have been to remind the actor of an emotional event immediately before the scene or to explain the dynamics of the frame and where the physical action or staging needs adjustment, which is often about the timing of a move or one actor masking another or when the shape of the elements in the frame are interrupted by an actor's change of position.

In this way, we shoot between 14 and 20 setups a day. We worked twelve-hour days, including a meal break and averaged two to three hours of overtime weekly. The shooting crew worked a five-day week, which made the proposition viable. Working hours for shooting crews tend to be long and relentless, and six-day weeks can

create unsafe working conditions. Exhaustion is an issue that Hollywood cinematographers are urging the Alliance of Motion Picture and Television Producers (AMPTP) to fix (Lattanzio, 2021, para.1). The shooting crew of mostly women created a distinctly quieter and more reflective environment. I was aware of the sensitivity between crew members, and I could see the older women were naturally inclined to mentor the younger women crew members, many of whom had little experience.

This section aimed to highlight the supportive environment fostered by a predominantly female crew and acknowledge the long hours and safety concerns inherent in the industry. It also aimed to highlight the intense concentration and collaborative nature of the shoot. Every day, we aimed for authenticity in performances and to capture those performances through the artistry and focus of all the film crafts involved with the shoot.

### **POST-PRODUCTION**

In the edit suite, you experience intense isolation, separated from the world in its dark and strangely timeless space. At the same time, an increasing awareness of the viewer develops as you anticipate how this or that will be received.

This dual experience manifests as a visceral connection as the edit crafts the narrative within a distinct environment shaped by various cultural influences.

As we began the edit of *Vermilion*, the film, the object, resided on hard drives as a collection of files. This offered a lack of material connection compared to editing before the digital age, where strips of film attached to trim boxes were poured into cloth-based housings. By comparison, editing can now feel like a leap of faith without tangible material of the process.

During the shoot, assembling the film into its script order was underway. This was done by the assistant editor, a woman, who assembled the film's first cut. This collaborative approach ensured that the tone and sensibility of the shoot were maintained throughout this early phase. Eventually, as the shoot neared its conclusion, our seasoned male editor joined the production to bring his expertise and perspective to the project.

The first pass left us underwhelmed. The original shooting script included several scenes around art practice which did not make the final cut.

Zoe's boyfriend, Frank, a graphic designer, draws Darcy's notes so he can spend time

with Darcy. He creates another visual device to explain Darcy's synaesthetic condition to the audience.

The scene felt too purposefully like a road map of synaesthesia, which was counter to the script's intentions of leaving material open to the watcher's interpretation.

In the shooting script, Darcy composes and plays a piano piece at Zoe and Frank's wedding, which in the first cut felt like grandstanding rather than a gesture of an artist's generosity. This material was also cut.

At this stage, the story had too many endings, which seemed to clutter the story's emotional beats. There was a scene of a pregnant Zoe meeting Sila and Bjorn at the large wooden Pacifica Church in Ponsonby six months after Darcy's death. The scene resonated on many cultural and storytelling levels, but it would have taken the watcher out of their reflection on Darcy's death and how it resonated for them. A scene of David, the boyfriend, reading a final letter also did not find a place in the final cut.

Creating the synaesthetic effects for the screen began during the edit period, and this took a great deal of trial and error. The aim was to create an effect that merged with the background

but was clearly something Darcy was seeing.

This meant keeping the colours both strong and vibrant, reflecting Darcy's emotions, but also rendering the colours as matte as possible so that they felt embedded in the image.

Editing is like scriptwriting. As a writer, you imagine the characters and worlds; in the edit, you re-write with the world and the characters that are now fully realised on the screen. My enduring takeaway from the experience of this edit is that the options are endless and that the challenge is not to be fixed on your ideas but to allow yourself to be influenced by the film's material.

There is no dialogue in the last six minutes of *Vermilion*. The two Lilburn tracks, "Prelude No 1" (2014) and "Willow song" (2014), accompany Darcy as she walks through her house like Mrs Dalloway, preparing herself and looking closely at everything as she passes.

The sun is bright in the house, and Darcy moves into the garden with a tray. She sits in the shade and looks into the trees. The music becomes fractured as it mixes with the sounds of the garden and the sounds the character hears.

The sounds of the fantail or tūwaiwaka from the canopy of trees are, for some, when heard



*Figure 26. Darcy's synaesthesia.*

in a house, a prelude to death. As the character passes into another place, only the trees and the hand that reaches for Darcy's hand tell us she has died. The screen fades to black, and then love song "Pokarekare Ana" (1909) composed by Paraire Tomana, is performed by Tama Waipara in the countertenor range of his voice, allowing the audience to remain still as they reflect on *Vermilion* as a love story. Rather than grief, it is love that holds their attention.

#### **MARKETING**

This section aims to document and analyse the marketing activities of *Vermilion*, which was developed for a theatrical release and targeted at a women's audience. The market for films made for a women's audience has changed since the consolidation of American Film Studios into several media conglomerates. Hilary Radner (2017), a New Zealand / American feminist film theorist, explained / described the status of the women's audience in Hollywood as follows:

In Conglomeration Hollywood . . . the event film and action franchises, directed at young males under twenty-five, have increasingly dominated theatrical releases over the last two decades ...while the family film often outdoes the male-oriented action movie or gross-out comedy

at the box office, this genre must negotiate a number of different groups (including parents), in which, however, the tastes of the young take precedence over those of the older generation. In each case, whether with respect to the action movie or the family film, the woman's vote is not considered to be decisive in determining a box-office success. (p. 8)

This statement highlights that due to box-office bias, older women do not need to be specifically targeted to attract them to a film. They tend to go to films of the family's collective choice or their husbands' and partners' choosing. In recent years, there has been an increasing recognition of the economic influence of older women, referred to as the "silver economy".

*Vermilion* was funded in 2016 because of a desire by the New Zealand Film Commission (NZFC) to increase their funding of women filmmakers and to make films for an underserved group of their constituents: older women. New Zealand films funded by the NZFC need a distributor attached who arranges for the film's distribution and marketing. To support the marketing, the production company set up social media accounts and regularly posted images and stories. In the months leading up

to the November 18th release of *Vermilion*, the distributor engaged a company to market the film, which included radio interviews with the key cast, articles, and interviews in daily newspapers and magazines. *Vermilion* opened with a premiere in the Q Theatre on Queen Street in Auckland. To celebrate the film, women in the cast and crew and audience came dressed in red, and the event was covered on television and in print.

*Vermilion* played on 11 screens nationwide over three weeks. It opened on the same day as *A star is born* (2018) opened in New Zealand on 56 screens. Unfortunately, *Vermilion* did not get a screen in Wellington Central, Arrowsmith, or Matakana, all critical areas for *Vermilion*'s older woman audience demographic. The distributor did not reach this specific audience, and I felt powerless to enhance access to the film in these areas. This was largely due to the slim profit margins that distributors work with, resulting in screens being allocated to films with the best potential for returns. The film was seen by a larger group on Air New Zealand flights, where it was shown briefly before television screening rights took effect in late January 2019.

Much has been written about specific approaches



*Figure 27. Darcy smiles.*

for marketing to women. In the case of *Vermilion*, the social media content was crafted towards a feminine sensibility. Sponsorship and product alignments were set up with products aimed at a women's audience. Daphne Merkin (2009) wrote on this subject:

Films being distributed now fall into distinct categories, middle-aged women, a demographic that studios traditionally ignore movies like *It's complicated* unfold at the box office in a different pattern than movies that are skewed younger; their success is based more on long-range playability and word of mouth than on instant impact. (2009, para. 14)

The pressure on screens to deliver films that are part of the annual billion-dollar studio investments makes this word-of-mouth building of an audience almost impossible. Films being distributed are being understood in distinctly different ways. Martin Scorsese described this phenomenon and the tension for screens in *Empire Magazine* in 2019, which is reprinted on The Verge website:

There is worldwide audio-visual entertainment, and there is cinema. They still overlap from time to time, but that is becoming increasingly rare. And I fear that the financial dominance of one is being used to



Figure 28. A wedding.

marginalise and even belittle the existence of the other. (Alexander, 2019, para.1)

In discussing the marketing and distribution work details, I have refrained from commenting on other parties, such as the NZFC, distributors, and marketers, because of the ongoing contractual engagements. The production company is contracted to deliver to the distributor and funder for marketing and distribution purposes up to 100 stills, video interviews, an Electronic Press Kit (EPK), a theatrical trailer, and a press kit. The production company, as mentioned, also sets up a website and Facebook and Instagram accounts. It became progressively clear that my idea of *Vermilions'* potential to find a women's audience and the distributors were at odds. It was also clear that even though we were funded under a gender equity initiative by the NZFC, there was no concern or interrogation from the NZFC into how the film would get to that stakeholder group. I decided to push for an Auckland premiere that would allow me to present the film to the community where the story had come from. I went about creating a spectacle of cinema reception. I asked the women who were coming to wear red, and I asked three photographers with distinct approaches to cover the event.

It was the final opportunity to present our sponsors. The event was held at the Q Theatre, which offered a festive and exciting environment for the premiere in the heart of Auckland's cultural sector.

The reviews are the first gauge of a film's performance in the marketplace. The biggest problem for women's films is the lack of women reviewers. LA-based *Variety* magazine published a recent study by Smith (2018), who is affiliated with the USC Annenberg Inclusion Initiative, a leading diversity think tank, that commented on the lack of inclusion of women and minorities among film reviewers:

Only 21.3% of the 59,751 reviews evaluated were written by female critics – a gender ratio of 3.7 male reviewers to every female reviewer. Critics from underrepresented racial/ethnic backgrounds composed 16.8% of these reviews, and white male critics wrote 65.6% of the reviews. (Smith, 2018, para. 3)

Four men and one woman reviewed *Vermilion*. They offer widely differing views of *Vermilion*. In the 5-star review from *Metro Magazine*, David Larsen (2018,) said: "The characters have the force of lived experience behind them. This is a wise, sweet, moving film, and it made me cry" (p. 82). The only women reviewer, Francesca Rudkin

from *The New Zealand Herald*, gave the film four stars, commenting that “*Vermilion* is a grown-up film it doesn’t feel the need to spell it all out; rather it encourages the viewer to participate and form their own ideas about character and relationships” (Rudkin, 2018, last paragraph). The reviewer for the *New Zealand Listener*, James Robins, on the other hand, disliked the film, saying “*Vermilion* is scattered, disjointed and, at times, woefully underthought” (Robins, 2018). Dealing with reviews and criticism is hard at the best of times, but it is challenging when framed against the subjective nature of the reviews and their power to influence.



*Figure 29. Jennifer Ward-Lealand at the premiere, Q Theatre. 18.11.2018 (2018 Montgomery S.).*

JENNIFER WARD-LEALAND



# VERMILION

*Before summer ends an artist must find her true colours*



MF FILMS, THICK AS THIEVES AND THIS IS IT IN ASSOCIATION WITH THE NEW ZEALAND FILM COMMISSION, NZ ON AIR, TVNZ AND RIALTO FILMS PRESENTS VERMILION  
STARRING JENNIFER WARD-LEALAND, EMILY CAMPBELL, THERESA HEALEY, PETER FEENEY CASTING CHRISTINA ASHER WARDROBE DESIGNER KRISTIN SEITH  
DIRECTOR OF PHOTOGRAPHY MARIA INES MANCHEGO MUSIC COMPOSER DON MCGLASHAN SOUND DESIGNER DICK READE VFX JON BAXTER EDITOR PETER ROBERTS  
ASSOCIATE PRODUCER PAUL SCANTLEBURY PRODUCERS MICHELE FANTIL, NIK BEACHMAN AND DORTHE SCHEFFMANN WRITTEN & DIRECTED BY DORTHE SCHEFFMANN



Figure 30. Vermilion poster.

## CHAPTER 3

### *A Critique*



In this chapter, I critique my engagement with *Vermilion*, the feature film, the artefact, and the thesis of this research. I also present insights that have emerged from engaging in practice and research as a coalescing apparatus into the recurring patterns of my practice as a filmmaker. The influences of my past cannot be understated. I am the child of two people born between two wars who experienced childhood and early adulthood in occupied Denmark. They escaped the post-war conditions for the milk and honey of New Zealand. I was eight and living in Denmark when President John F Kennedy was assassinated in 1963, and 13 and living in New Zealand when Martin Luther King was assassinated. I was 18 when the US withdrew from Vietnam in 1973, and that same year, I moved to Auckland from rural Waikato.

People in the city were demonstrating. They fought for Gay Rights and the rights of New Zealand women to have access to abortion. They protested against French nuclear testing in the Pacific, eventually leading to the New Zealand Nuclear Free Zone. The most significant protest in New Zealand regarded the annexation of Māori land by the New Zealand state. In 1975, The Treaty of Waitangi Act was passed, and the

principles of Te Tiriti o Waitangi, New Zealand's founding document, were incorporated into the fabric of modern New Zealand.

*Vermilion* is the work of a second-wave feminist influenced by the context of her life. Activism in the feminine space has informed my creative practice since I began writing and directing.

My activism in *Vermilion* is a desire to counter the endemic patriarchy of film media and tell a story about a group of women navigating the complexities of their lives and relationships.

Funding a feature film is challenging, but the difficulties become almost insurmountable when, as in *Vermilion's* case, you are making a feminine film for an older female audience while prioritising opportunities and working conditions for women.

Reflecting on *Vermilion* and what has been learnt, the critical observation is that *Vermilion's* hierarchy of engagement is a dialogue / text-script. In *Vermilion*, the dialogue drives the plot and movement of the story. The accompanying image and sound designs are tools to heighten the impact of the performance and text rather than to tell story elements.

Rebalancing the script to magnify images and sound as more direct storytelling tools would

have created more significant opportunities for the filmmakers.

In *Vermilion*, there is an emphasis on music and performance. However, the music and performances exist independently from the household and its inhabitants' lives. The reactions and experiences of those who listen to Darcy's compositions remain unexplored, as does the impact of the music on them. These individual sensory encounters could have enriched the storytelling, offering deeper insights into character perspectives within the story. This disconnection between the music and the interior lives of the characters reveals a missed opportunity to deepen the film's affective dimension. In hindsight, I see how music could have acted as an extension of emotional and psychological expression—particularly within a feminine aesthetic that values intuition, embodiment, and resonance over exposition. This gap pointed me toward the possibility of a different kind of storytelling, where sound becomes an active narrative force rather than a supporting element.

The components of the soundtrack could have been deconstructed similarly to lines of dialogue, where each sound carries significance when

paired with a corresponding image.

There is one scene in *Vermilion* where this is done. Sila is making jam at the stove. She has previously said that she needs to cook, and we sense that she needs to accompany her grief this way. Behind her, Zoe is studying.

We know she is a medical student who has exams coming up. We see them near each other but isolated in their worlds. The mood is broken when Zoe hears Sila sniffing. She moves over to Sila and sees her silently crying as she stirs the pot of boiling fruit. Zoe takes the wooden spoon from her hand, and Sila starts to cut fruit with a large knife. Zoe gently takes the knife out of her hand and leans into her.

There is no dialogue, just the sound of the boiling fruit, a knife cutting fruit, and Sila crying. I like this scene for its absence of dialogue and what it tells us about Sila and Zoe and Sila's grief.

At the end of the shoot, *Vermilion* had several different endings. Only one made it into the final cut. It should have been evident on the page, but it was not to any of the large numbers of people who read and commented. Most importantly, in this reflection, it was not to me. I overlooked that we, the watchers, the audience, would become sensitive to and affected by Darcy's situation



*Figure 31. Zoe comforts Sila.*



*Figure 32. Zoe takes a knife from Sila.*

*Figure 33. Sila cries into her jam.*

*Figure 34. Sila.*

and the choices she was making and that this would become more intense as we got closer to the end of her life and the end of the film. It meant that we had to stay focused on Darcy and on having her experience her death instead of showing Sila caring for Darcy's body and, later, for Darcy's pregnant daughter. We could not use David reading a letter from Darcy. When viewing the first cuts of the movie, it felt redundant and potentially manipulative to add these stories of how others deal with Darcy's death right after her death scene.

The impact was that we did not use two days of the film shooting allocation, and considering that this is 8% of the shooting allowance on a low-budget film, it was a significant mistake for me.

Like many filmmakers, I manage my productions in early development, working to create a solid script to attract a producer who can finance and secure the distribution. I can contribute to the production space by designing workflows through all the parts of the production chain. I do not mean that I necessarily want to control those things outside collaborations, only that my insights into my practice are helpful. Critical to *Vermilion* was the prioritising of rehearsal in the budget and an approach to the schedule



*Figure 35. Plums on a wooden Board.*

that maximised creative opportunities for the filmmakers and actors involved - an approach grounded in feminist values of collaboration, relational time, and embodied exploration.

I am interested in continuing to develop production approaches that lean into art practice, involving a more extended schedule and fewer people.

Analysing *Vermilion* and reflecting on the making of the film, I have garnered several important insights. Firstly, as a writer, I aim to evolve beyond my dialogue-centric script approach by delving into the intricacies of character perception and the sensory tapestry within the film's universe, recognising the untapped

potential of visual and auditory storytelling to imbue narratives with vitality. I am challenged to express the characters' desires and the obstacles they face without relying solely on dialogue. Moreover, I seek to break away from the conventional three-act structure and explore alternative narrative frameworks. In *Vermilion*, various themes are woven into the screenplay, creating a tension between thematic depth and plot progression that warrants further exploration in future works. Moving forward, my commitment lies in spotlighting the intricate desires and conflicts of female characters, recognising them as the vital core of tension and drama in my storytelling. Lastly, I have come to value the importance of crafting an emotional throughline that resonates with audiences, particularly in stories featuring multiple characters and themes, understanding its pivotal role in delivering impactful endings.

As the director, part of my reflection involves recognising the invaluable learning and heightened levels of experience that *Vermilion* has given me.

Through this experience, I began to see how dominant production norms—focused on speed, plot, and control—can obstruct a feminine,

process-led mode of filmmaking. I became increasingly interested in working differently: to prioritise presence, discovery and reflection within the production process itself.

In a dialogue-driven script, I was excessively preoccupied with ensuring sufficient daily coverage to propel the narrative forward. I placed undue emphasis on adhering to traditional coverage of plot points, thereby overlooking opportunities to enrich the film with nuanced character revelations through visual storytelling. Additionally, I acknowledge the missed chances for performance that my directing approach inadvertently facilitated.

Consequently, the resulting film was constrained in its editing options and needed more flexibility to adjust its pace. Through this experience, I have gained insights into my preferred working methods. In future projects, I aim to collaborate with a smaller crew and veer away from excessive reliance on a video monitor to watch the performance. Instead, I want to work closer to the camera, fostering a more intimate and responsive directorial approach. Notably, a longer editing timeline would give me time to refine the narrative and explore diverse thematic nuances with greater depth and precision.

Finally, I wish to underscore the central role of the screenplay in any filmmaking endeavour. While I have critiqued aspects of the *Vermilion* screenplay, it nonetheless offered vital opportunities—as both a representational platform and a creative springboard. It enabled the portrayal of women across different ages and ethnicities, and embedded visual and emotional cues that shaped the film’s poetics. Many of these possibilities were present in the script from the outset. Moving forward, my focus will be on developing screenplays that move beyond a dependence on dialogue, expanding the expressive capacity of film.

The following section outlines an early development methodology designed to create more space for feminine ways of seeing, feeling, and representing the world.

#### **VERMILION’S INFLUENCE ON A WORKING METHODOLOGY**

In my journey as a screenwriter and director, *Vermilion* has sparked a departure from conventional storytelling approaches. In the initial stages of developing a new screenplay, *Angel*, the focus has shifted away from traditional language-based storytelling towards the immersive power of sounds and

sensory experiences. Through the medium of sound, a plethora of veiled stories emerge, awaiting discovery. By reshaping familiar sounds—whether it is the rhythmic thump of a construction site or the gentle whir of air conditioning units—forging unexpected connections between auditory elements, distinct storytelling emerges. The chosen setting, Auckland’s Albert Park, nestles within the heart of the bustling cityscape, providing a rich backdrop. Towering native trees and the urban landscape surrounding the park set the stage for an exploration into the depths of sensory engagement for this new story.

With learnings gleaned from *Vermilion*, I engaged in the first recordings for the new work. At the break of dawn and during the tranquil hours of dusk, I embarked on a project to capture the essence of Albert Park from the vantage point of a neighbouring rooftop. Armed with recording equipment, I documented the symphony of sounds that unfold beneath me. It quickly became apparent that the true essence of the environment lies beyond what meets the ear at the surface level. Through the process of active listening, I delved deeper into the nuances of the environment, uncovering narratives that lie dormant beneath the surface. Each sound served

as a gateway to a hidden story, waiting to be explored and woven into the fabric of *Angel*.

Thus, the narrative journey of this new story did not begin with words, but with the same sensory landscape that enveloped me, offering a unique perspective on storytelling.

After a week of capturing sounds, I reviewed my recordings and categorised them into distinct groups of: birds, water, construction, and vehicle sounds. Each group became a window into a thematic layer, offering a pathway to unearth narrative potential. It was through this process that the groundwork for this new phase of storytelling began to take shape, with themes emerging as the cornerstone of the narrative exploration.

Amongst the groups of sounds, the birdsong stood out as a captivating element: nestled within the towering native trees of Albert Park, the melodious dawn chorus signals the awakening of a new day for the city dwellers. Similarly, the evening serenade at dusk marks the transition from day to night, resonating movingly with those in proximity to the park. Listening to these recordings, it seemed like this rhythmic cadence of avian melodies not only punctuates the passage of time but also

offers a potential motif for structuring the film's narrative. As I delved deeper into the sonic landscape, the idea of structuring the story around the daily cycle of birdsong emerged as an alternative to the traditional three-act structure. By framing the narrative around the rhythm of nature, the film can unfold over the course of seven days, with each day bookended by the symphony of birds.

The exploration continued with a layer of water sounds. This unfolded with the hum of large air conditioning units scattered across the city rooftops: This mechanical symphony creates an ocean, amplified by the cries of seagulls fiercely defending their young as they navigate the city's labyrinthine canyons.

The path of Auckland's main street traces the historical course of a long-dammed stream, once meandering through wetlands and beaches before reaching the harbour. A stark reality is that over 90% of New Zealand's wetlands have been drained, underscoring the profound impact of human intervention on the natural environment.

Water has emerged as a powerful thematic layer, carrying within it the stories of our vanishing natural landscapes. Yet, amidst this narrative

of loss, the image of the seagull has taken on a poignant significance. Beyond its role as a symbol of coastal life, it has become a striking emblem of maternal instinct, with mothers fiercely providing for their young amidst the urban sprawl. This newfound association breathed life into the narrative, offering a compelling angle for exploration. Within the framework of the seven-day structure, the story of mothers striving to feed and protect their offspring could unfold as a poignant subplot, weaving together themes of resilience and sacrifice against the backdrop of a changing environment.

As I delved deeper into the layers of sound and meaning, the narrative landscape expanded, offering more interconnected themes: the city's symphony is the rhythmic cacophony of construction sites, their sounds echoing across the skyline. Cranes stand tall like beacons of prosperity, marking the promise of economic growth. From the early 1800s, when they erected walls to reclaim land in the harbour, to the 1940s, constructing air raid shelters under the park during wartime, construction workers have woven themselves into the social fabric of the city. Even today, amidst the high-rise developments, Pacific Island construction

workers share tales of the city below, adding layers of historical and cultural significance to the ever-changing urban landscape. In a sense, these workers do not only build structures but also become the custodians of the city's rich history and vibrant culture.

The last group of sounds captured on the rooftop by Albert Park comprised the vehicles traversing the city, their engines emitting pollutants into the air: motorbikes zip through traffic while cars idle, their occupants waiting impatiently amidst the congestion. Above, a helicopter cuts through the evening sky. Together, these sounds create an atmosphere tinged with dystopian undertones.

The new project is structured into distinct layers, each delving into a specific theme, including our historical narratives, environmental concerns, social dynamics, and the enduring forces of economic development. As I delved deeper into these layers, I found myself drawn to the idea of intersecting timelines. To navigate this narrative terrain, I envisioned a character capable of perceiving sounds from disparate eras and traversing between them. This concept led me to explore the genre of magical realism, a trace of which was born in *Vermilion* and Darcy's visions of colours. Within this framework, I

conceived of an angel descending to Earth with the aim of refining her celestial duties. Endowed with the ability to discern sounds of the past as she walks, she seamlessly transitions between temporal realities, effortlessly moving from the year 2024 to pivotal moments in history, such as 1865, with just a few strides.

As I contemplated the images emerging from the layers of my project, they sparked scenarios that have become a foundation for a story outline.

Amidst this creative process, my thoughts have gravitated towards the figure of the Angel—a striking embodiment of androgyny—strolling through the park, where soldiers diligently engage in drills circa 1865. In this whimsical juxtaposition, the Angel captures the attention of a young captain, who finds himself utterly captivated by her presence. The comedic potential inherent in this encounter is palpable, hinting at the delightful absurdities that may unfold.

Images and tableaux suggested by the layers

- 1800, a girl paddles a canoe through wetlands;
- a bird chorus at dawn heralds the arrival of an angel in a puff of golden smoke;
- a woman watches from the balcony of a nearby building;

- the angel meets a homeless girl by the steps of the Art Gallery (she is the girl from the canoe);
- the angel walks into 1865, where soldiers are marching and drilling at dawn;
- a soldier washes down his horse in the stables;
- 1840s construction workers reclaiming land for the harbour;
- cranes on the skyline;
- 2022, construction workers on a high-rise construction site;
- motorbike, low, black, and powerful, moving through city streets;
- a helicopter crosses the city at dusk;
- in 2050, a woman leans out of a window, watching the water rise on Queen Street.

*Vermilion* has profoundly influenced my creative practice, as exemplified by the new working approaches to developing *Angel*. Departing from my customary approach of crafting stories solely through text, I have embraced a new realm rich with sensory detail. The narrative begins with a young girl gracefully navigating a canoe through the verdant wetlands of the early 18th century, culminating in a haunting tableau of a woman gazing out from her apartment, bearing witness to the rising waters on the city's main

street in the year 2050. Throughout the story, the characters inhabit the vibrant ecosystem of the park, emblematic of their interconnectedness with nature.

At its core, the narrative delves into the concept of decolonisation: decolonisation of a male gaze, of gender, of land, and of people. Through this exploration, this new work, *Angel*, resting on the shoulders of *Vermilion*, seeks to navigate the intricate dynamics of power, identity, and environmental stewardship, inviting readers to reflect upon the complexities of our shared human experience and the imperative for collective action towards a more equitable future.

Attached to the addendum is the initial draft of the *Angel* screenplay, comprising the first ten pages. This methodological shift—away from language-based narration and toward sensory, layered storytelling—marks a significant evolution in my practice as both screenwriter and director. In retrospect, the process of making *Vermilion* and writing this exegesis has led me to consider how sound and affect might serve as key tools for feminising cinema. Laura Marks's theory of haptic visuality, which proposes an embodied and sensuous mode of spectatorship, resonates with the immersive soundscapes

developed for *Angel*. Similarly, Martine Beugnet and Jennifer Barker's explorations of cinema's tactile and affective registers have illuminated how sensory experiences can disrupt patriarchal narrative norms. Within this sensory framework, the figure of the angel begins to echo Luce Irigaray's (1993a) mediatory angels in *An Ethics of Sexual Difference*—those angels who traverse the ruptures imposed by patriarchal order without violence or appropriation. As Whitford (1991b) explained, "angels are mediators or messengers; their essential characteristic is mobility; they pass from highest to lowest, from the celestial to the terrestrial and back again. They link what has been split by patriarchy" (p. 158).

In *Angel*, this traversal is temporal, embodied, and political: the angel walks through historical layers of place and meaning, bringing forth a mode of storytelling that is embodied, non-linear, and attuned to difference. What has emerged is a methodology that privileges multiplicity, sensory depth, and a consciously feminine cinematic language—one that resists mastery and invites encounter.

## CONCLUSION



This thesis has explored the writing and direction of *Vermilion* as a feminist cinematic project. The film weaves together interconnected themes—friendship, mother–daughter bonds, femininity, faith, music, and personal agency in how we live and die—all explored within a matriarchal framework. These themes were examined through three key principles of practice that have shaped the work: feminine representation in cinema, narrative approaches that challenge dominant screenwriting conventions, and the poetics of women filmmakers. Through these guiding principles, *Vermilion* resists patriarchal tropes by foregrounding the lived experiences of women, privileging emotional texture over action-driven drama, and cultivating a visual and narrative language attuned to sensory and relational detail. At the same time, the project reconsiders how feminine creative practice might be understood and enacted—not as a fixed category, but as an evolving orientation capable of shaping all aspects of film production.

This research is grounded in feminist theoretical frameworks, particularly the work of Luce Irigaray, Laura U. Marks, Martine Beugnet, Vivian Sobchack, and Jennifer Barker. These scholars offer critical tools for thinking through embodiment, relationality, and sensory experience

in cinema—concerns that underpin both the formal construction of *Vermilion* and the way the film is discussed in this exegesis. Concepts such as Marks’s haptic visuality (2000), Irigaray’s notion of sexuate difference (1993a), and Sobchack’s theory of embodied spectatorship (1992) have been instrumental in shaping the film’s aesthetic decisions and the critical perspective applied to it. This theoretical foundation has enabled a deeper engagement with the affective and philosophical textures of feminine cinema, offering ways to critique dominant cinematic paradigms while imagining alternative modes of representation. Through the development of *Vermilion*, I show that patriarchal bias permeates not only cinematic representation but also the entire process of film production—its structures, its hierarchies, and its expectations of creative labour. This project sought to establish and test a feminist-informed methodology, one attuned to different ways of working and creating. The practice of filmmaking itself became a site of inquiry, where collaboration, intuition, and care were embedded into the creative process.

Crucially, the project prompted a rethinking of narrativity. Through both theory and practice, I found that narrative momentum can be sustained

not only through conflict, but through emotional, relational, and situational tension. This shift allows for narrative structures to be grounded in intersubjective experience and open-endedness—permitting greater complexity, vulnerability, and multiplicity. Such an approach offers a more gender-conscious and feminine-informed alternative to dominant conflict driven dramatic forms. These shifts are outlined in the methodology section, and the project as a whole demonstrates the potential of a feminist production model.

The task of marketing *Vermilion* revealed the persistent challenges faced by women filmmakers in gaining visibility within a male-dominated industry. Films made by women are often considered difficult to market, particularly when they deviate from conventional narrative forms or centre feminine perspectives. This reflects a broader structural inequity, where stories by and about women are undervalued, frequently positioned as niche or “special interest,” and rarely promoted as central to national or international cinema cultures. These attitudes limit both the critical recognition and audience reach of women’s films, regardless of their artistic or cultural significance.

In the case of *Vermilion*, although the film received support from the New Zealand Film Commission,

the realities of the marketplace constrained its promotional reach. Distributors and exhibitors, operating within commercial imperatives, often struggle to justify the marketing investment required for films that do not align with mainstream expectations.

Films like *Vermilion*, which foreground emotional nuance and domestic or relational experience, are particularly vulnerable to being overlooked. This results in a cycle where women’s films, despite their depth and distinctiveness, are systematically under-promoted and under-seen. These shifts are outlined in the methodology section, and the project as a whole demonstrates the potential of a feminist production model.

Making *Vermilion* brought into focus the persistent power imbalances that shape cinema—how value is conferred, whose stories are visible, and how feminine creative work is routinely overlooked or sidelined. Feminine creative practice remains under-acknowledged within dominant film cultures, and its marginalization is both structural and aesthetic. Moving forward, I remain committed to the filmmaking practices developed through this project, while continuing to shape my work through an evolving engagement with representation, narrativity, and poetics—principles

that, through the making of *Vermilion*, have become more intuitive to my filmmaking practice. I hope to offer other filmmakers—particularly those exploring the feminine in their creative work—a way to balance personal vision with the demands of the industry.

This thesis began with a simple question: what might a feminine cinema feel like? *Vermilion* was my way of finding out. In making it, I came to understand that cinema, when attuned to the feminine, can do more than represent—it can create spaces of connection and change. It invites a seeing-with, not a looking-at. This call is echoed in Bainbridge’s account of Irigaray’s notion of “the whirling dance of the little girl”—a metaphor through which women may claim creative freedom on their own terms. As Bainbridge writes:

“It is as though women seeking to make films they believe in need to describe their own circle of possibility, creating their own uniquely defined spaces for engagement with the machineries of cinema in order to articulate the work” (Bainbridge, 2008, p. 68).

*Vermilion* is such a dance—sometimes tentative, sometimes assured—but always an attempt to express a feminine voice through the language of cinema.



*Figure 36. Darcy walks through the crowd of the bar.*

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VERMILION  
A Dramatic Feature Film in the Feminine

**Dorthe Scheffmann** 2024

*Vermilion* can be streamed from: <https://ondemand.nzfilm.co.nz/film/vermilion/>

# CONTENTS

## **APPENDICES**

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<i>Vermilion</i> Shooting Script – November 2016	132
<i>Vermilion</i> post-production script 2018	245
<i>Vermilion</i> Press Book– 2018	326
<i>Angel</i>	361

Vermilion  
by  
Dorthe Scheffmann

November 2016  
Shooting  
© Dorthe Scheffmann

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A blues man in tight jeans performs to a packed crowd in a long narrow room. The crowd responds wildly as he brings his wailing growl to an end.

Standing against a brick wall is a striking woman of indeterminate age - DARCY. She leans into the man beside her DAVID, younger than her, he turns towards her and they share a moment. She whispers to him.

The MC pushes back his headphones from his double duty as the sound man - as he steps up onto the low stage.

MC

Koi kei a koe Tom !

*Thanks Tom, That was terrific.*

(points to the blues man)

Tom Rodwell.

The audience clap and cheer.

MC (CONT'D)

E hoa má, nó mátou te waimarie, we've got a surprise guest in the house tonight ko te manu tíoriori a Darcy.

Ok folks, we are lucky to have the wonderfully unique Darcy in the audience tonight.

The crowd goes off.

MC (CONT'D)

She's just back in Aotearoa. Nau mai, hoki mai to the fabulous Darcy.

Darcy moves through the crowd towards the stage. She sits at the piano, thinking of what to play.

DARCY

(to MC)

Kia ora i tena e hoa.

(looking at her audience)

This is a great classic. I hope you enjoy it.

The audience quietens in anticipation.

Darcy positions the vocal mic, and starts a slow piano pulse on one mid-range note.

Over this, she sings, in a still, measured tone, the first lines of the Hunters & Collectors song "Throw Your Arms Around Me"

"I will come to you at night time.

I will raise you from your sleep

I will kiss you in four places

I'll go running along your street..."

The audience, expecting something more high-brow, gradually get it, and laugh and clap.

As the song develops, the one-note piano accompaniment gradually expands, interrupted with occasional fierce fistfuls of clashing notes, expressing all the freedom and sexual desire in the lyrics, and contrasting with the calm, unembellished way Darcy has chosen to deliver the song.

"You will make me call your name

And I'll shout it to the blue summer sky

We may never meet again

So shed your skin and let's get started

And you will throw your arms around me

You will throw your arms around me..."

It's a startling, starkly beautiful rendition, and when it finishes, the audience whoops and whistles, and Darcy basks, somewhat mischievously, in their response.

Darcy and David are speaking in soft tones as they walk arm in arm through empty streets of old wooden villas.

They stop and kiss as the city falls away behind them.

## OPENING TITLES

3 INT. DARCY'S BEDROOM - NIGHT 3

The very first hint of light filters through the edges of the curtains.

We see David slip out of bed and dress. Darcy rolls onto her side and watches him in her half sleep. She reaches her hand out to him. He sits on the edge of the bed and touches her.

4 INT. DARCY'S KITCHEN & PORCH - DAWN 4

David, who has a worn rock star feel in the light of day, enters to find ZOE, 25, plainly beautiful, wearing her junior doctor coat .

ZOE

Hey David. Does she still make you leave before light?

Beside her at the bench.

DAVID

Yep, those are the rules.

ZOE

(indicating the Tea Pot)

Do you want one?

DAVID

No, no thanks, are you coming or going?

ZOE

Coming, just finished a night shift.  
Why do you put up with it?

DAVID

I don't know Zoe, you tell me.

(slight pause)

Got to go or I turn into a pumpkin.

David heads out the door to the porch.

DAVID (CONT'D)

Ciao baby.

Zoe rolls her eyes and mouths "Ciao Baby" as he leaves.

5 EXT. DARCY'S POOL - SUNRISE 5

A big palm tree sways in the morning breeze. It reflects into the dark water of an old swimming pool.

DARCY is wrapped in an oversized robe. She listens to the dawn chorus of birds. She stands very still, her eyes taking in the details of the garden. She slips out of her robe and dives into the pool. She swims up and down with long lazy strokes.

6 INT. DARCY'S STUDIO - DAY 6

Darcy is seated at a keyboard. She's wearing an oversized black dress that falls off her shoulders and wraps around her bare legs. The room is filled with the general clutter of a musician's life. She opens her laptop as she continues to play three notes with her other hand.

When she is ready she brings both hands together and they move across the keyboard.

She stops playing as ZOE, 25, enters carrying a coffee cup which she places on the table. She and Darcy share a look, a fleeting smile passes over both faces.

DARCY

Thanks Zoe.

ZOE

You're welcome.

Zoe puts the cup down and goes to leave the room.

DARCY

My colours are changing.

Zoe turns around and looks at Darcy.

ZOE

What do you mean?

DARCY

They're different.

(beat)

I am seeing different colours with different notes, different shapes. It's changed.

(a note of panic)

It's all changed.

Zoe moves towards Darcy and looks at her.

ZOE

(gentler)

Any headaches?

DARCY

Sometimes in the morning.

ZOE

Do changes of light affect you?

DARCY

(impatiently)

I don't know. Daylight's not my thing.

ZOE

How long's it been happening?

DARCY

Couple of weeks.

ZOE

(annoyed)

Why didn't you tell me?

DARCY

I don't know Zoe. Don't take it personally.

ZOE

I think you should see someone.

DARCY

I've got an appointment.

ZOE

Then you're just telling me, aren't you?

DARCY

(looking up at her)

Maybe.

ZOE

(over shoulder)

Keep me in the loop.

DARCY

(calling after her)

Don't be like that Zoe.

7

INT. DARCY'S KITCHEN & PORCH - DAY

7

Zoe enters the kitchen. FRANK, 26, is buttering toast. He catches a glimpse of her expression.

FRANK

What's up?

ZOE

Nothing.

FRANK

Tell me.

Moving over to her. They stand close.

ZOE

Me and my mother. It's annoying.

FRANK

It happens. I can't stand being in the same room as my father. He drives me nuts.

ZOE

That's because you're just like him.

FRANK

No, I am not.

ZOE

Yeah, you even walk the same way.

FRANK

No I don't.

Zoe nods at him as she starts clearing up.

Frank leaves the room using small careful steps.

FRANK (CONT'D)

(over shoulder)

I am my own man.

ZOE

(calling after him)

You just keep telling yourself that Frank.

8 INT. DOCTOR'S OFFICE - DAY

8

In a slick modern office. A long line of light boxes display various colourful parts of Darcy's brain.

Sitting behind a desk is BETH. A handsome woman in her early sixties, chicly dressed. She peers at Darcy over her heavy rimmed glasses.

Darcy is watching her from the other side of the desk.

BETH

These symptoms often suggest problems arising in the temporal lobe.

The MRI scan shows that there are diffuse changes in this eloquent part of the brain.

Beth pauses to see if Darcy is following her before continuing.

BETH (CONT'D)

Because of where it is, the surgical risks are too great.

(gently)

There aren't any treatment options for this.

Darcy appears to be in shock. Beth moves to the other side of the desk to be closer to Darcy. She pulls a chair closer and sits down.

DARCY

My brain doesn't function normally anyway. It never has, ever since I was a child I've seen colours and shapes when I hear music.

(beat)

That's how I knew, everything I play makes red, deep red, so much red.

BETH

(gently)

This isn't your synaesthesia, Darcy.

DARCY

(pleading)

I haven't been ill.

BETH

These kind of tumors can grow silently over many years before they change, then they mature and they become highly aggressive.

Darcy slumps her face into her hands.

BETH (CONT'D)

I am sorry Darcy, I wish I could do more.

DARCY

What's going to happen now?

BETH

The tumor will continue to grow more rapidly.

DARCY

There must be something? Someone else to see?

BETH

I can give you the name of another specialist who would be able to give you a second opinion.

(MORE)

BETH (CONT'D)

(beat)

Can I call someone for you?

Darcy shakes her head in reply.

BETH (CONT'D)

Can I sit here with you?

Darcy nods. Darcy reaches over and takes Beth's hand in hers.

9

EXT. HEALTH CLINIC CARPARK - DAY

9

Darcy walks out of the main doors, she sees a dishevelled looking older guy sitting on a low wall smoking a cigarette.

Darcy approaches him.

DARCY

Can I have one of those?

SMOKING GUY

(glances at her)

Sure.

Darcy sits down beside the stranger as he offers her a cigarette from his packet and then lights it for her.

They sit side by side silently smoking.

10

INT. DARCY'S STUDIO - DAY

10

Darcy is playing at the keyboard struggling with her new truth. Her music has betrayed her - merged as it is with the signs of her growing tumor.

She stops and closes her eyes and then begins again. When she opens her eyes, we see what she sees. The air in front of her is filled with a landscape of moving colours and shapes. As Darcy plays, red shapes infiltrate the other colours and shapes until the shapes are all red.

Darcy becomes aware of a twelve year old girl, ISSY, watching her. She seems to have come from nowhere and is leaning into a wall in the hope of not being seen.

Darcy keeps playing, allowing the tempo and her emotion to lighten. She moves away from the red notes. The notes become sparer and lighter until finally she is playing only a few notes that make inky green shapes.

DARCY

Is your Mum home?

Issy nods.

DARCY (CONT'D)

Why don't you go and tell her that you and I are going to make some dinner.

ISSY

(thinking it over)

Okay.

Issy runs out of the door.

11 EXT. DARCY'S/SILA'S GARDEN - DAY 11

Issy runs through a garden. Through an orchard and under a clothes line, past a lone red dress drying in the breeze and into the neighbouring garden.

12 INT. DARCY'S KITCHEN & PORCH - DAY 12

Darcy and Zoe are working on opposite benches cutting vegetables. Issy sits at the table. They're both feeding Issy bits and pieces from the salads they're preparing. Darcy walks behind Issy and Issy puts her arms up and grabs her. Darcy collects her in a hug.

DARCY

(growls)

Let me go or I'll kiss you all over.

Issy lets her go laughing happily. Darcy keeps going to the fridge. She catches a look passing over Zoe's face.

DARCY (CONT'D)

Zoe what? What grievance have you just remembered?

ZOE

It's you, not me. Why are you suddenly so hyper sensitive?

DARCY

What does that mean? That I'm never sensitive?

ZOE

Oh enough! I'm out of here.

Zoe tussles Issy's hair as she leaves.

DARCY

Bugger.

(calling out)

Zoe, come back, all is forgiven.

A door can be heard slamming.

DARCY (CONT'D)

(under her breath)

Fuck.

A glamorous women, SILA, 56, enters the kitchen.

SILA

(to Issy)

Close your ears baby.

Darcy and Sila kiss.

DARCY

I was hoping you'd come over.

SILA

I'm good and how are you?

(Pause)

What have you been doing to Zoe?

DARCY

Why do you always think it's me?

SILA

Because it usually is.

DARCY

We're just different people.  
I'm sick of apologising.

Sila picks up where Zoe left off preparing a salad.

SILA

So don't.

DARCY

(arguing)  
She's still living here isn't she?

SILA

I don't want to argue with you. I just  
want to have dinner. Is that what we're  
doing?

(Pause)

She's got finals ...be nice.

DARCY

I don't mean to annoy her. It just  
happens. I am not even trying.

Darcy continues silently with her salad preparation. Sila and Issy  
exchange looks.

Issy is arranging her food into long lines of carrots, red peppers,  
celery....

Darcy catches Sila's eye.

SILA

You okay?

DARCY

Yeah.

Darcy catches Sila's eye again and indicates the door.

DARCY (CONT'D)

(to Issy)

You stay here, back in a minute.

## 13 INT. DARCY'S HALLWAY - DAY 13

Darcy slides her arm around Sila.

DARCY

Please, please don't push. There is something and I will tell you, just not now, not with Issy.

SILA

Okay, but...

DARCY

(urgently)

Sila, don't press my buttons, it'll be tears, not now.

SILA

Okay, okay.

Darcy walks away. Sila can hear her in the kitchen.

DARCY

What's the protein going to be Issy Bissy? What about Haloumi?

ISSY

No, not Haloumi, I hate Haloumi, you know that.

## 14 INT. DARCY'S STUDIO - EARLY EVENING 14

Darcy is lost in her own thoughts as she plays. She plays with the range of notes that don't produce the red shapes, these notes create a lighter opaque series of inky greens in Darcy's mind.

In trying to avoid the red that has taken over her music Darcy is left with limited notes.

## 15 EXT. DARCY'S POOL - EARLY EVENING 15

Issy is dangling her legs in the pool. Darcy's green music fills the space and Issy is looking at the water.

She looks up at the birds, as they fly as one from a tree.

16 INT. DARCY'S STUDIO - EVENING 16

As the light fades, Darcy is still at work her fingers crossing the keyboard searching out those few notes that keep her in the green. She comes to an abrupt finish and gets up and leaves the room.

17 INT. DARCY'S HOUSE / ZOE'S BEDROOM - NIGHT 17

Darcy knocks on the door and opens it without waiting. Zoe and Frank are naked and making out on the bed.

ZOE

Darcy!

DARCY

Oh sorry.

Zoe and Frank cover themselves up with bits and pieces of sheet. Darcy goes to leave again.

ZOE

What do you want?

DARCY

(looks at Zoe)

Sila reminded me what a witch I am to live with.

(very cheerful)

So, sorry about that and I love you very much in my own, deeply flawed way.

Darcy turns to leave.

ZOE

(blurts)

Frank and I are getting married.

DARCY

(raising her voice)

You're what?

ZOE

Getting married, Darcy.

DARCY

Why?

ZOE

Because it's what people do, normal people, when they love each other and want to make a life together.

DARCY

(disarmed)

Okay.

Backs out of the room.

18 EXT. DARCY'S GARDEN - NIGHT 18

Darcy watches the shadows in her garden. Deep in thought.

19 INT. DARCY'S BEDROOM - MORNING 19

Hanging on a wall is a large Japanese poster advertising a concert, with a photo of Darcy at a keyboard.

Darcy is lying on her side in a large bed watching SARAH, 56, who is sitting in the overstuffed chair by the window. She is still wearing last night's dress and her stocking covered legs are curled up underneath her. Darcy watches Sarah shake a little as if she is cold. Sarah meets Darcy's gaze.

DARCY

You woke me up. You have to talk to me.

Darcy continues to watch Sarah. She glances down at Sarah's perfect shoes discarded on the floor.

DARCY (CONT'D)

Where have you been?

SARAH

A hotel.

DARCY

Who else was there?

SARAH

An actor.

They exchange glances.

DARCY

You couldn't wake up with him could you?

SARAH

It's pathetic isn't it?

DARCY

Little bit.

Sarah shoots Darcy a look.

DARCY (CONT'D)

Did you know about the wedding?

Sarah nods.

DARCY (CONT'D)

Why didn't you tell me?

SARAH

I wanted Zoe to tell you.

(beat)

How did she do?

DARCY

I walked in on her and Frank having a good time, and she took the opportunity as I was trying to get myself out of there.

(Pause)

How long have you known?

SARAH

Six weeks.

DARCY

(exasperated)

We live in the same house.

SARAH

She's worried you'll pour scorn all over her plans and ruin them for her. That stuff.

DARCY

Oh please. The worst thing you can accuse me of is being a serial monogamist.

SARAH

You like Frank don't you?

DARCY

Of course I do. He's light, he's happy.

SARAH

And he loves Zoe. So what's the problem?

Darcy

She's been with him forever. She's been a student forever. I want her to fly a little.

SARAH

She knows how you feel.

Sarah stands. She leans over and kisses Darcy on the cheek.

SARAH (CONT'D)

Sorry for waking you up.

DARCY

Ring him.

SARAH

I'll think about it.

DARCY

What's to think about? Life's short. Get a bit loved, get a bit hurt. Just do it.

SARAH

I don't have time to wallow in self doubt and hurt at the moment.

Sarah and Darcy exchange looks as Sarah leaves the room.

SARAH (CONT'D)

(remembering)

Zoe said you were going to see a specialist.

DARCY

It's nothing, I'm fine.

SARAH

Are you sure?

DARCY

Yes. Go.

Sarah leaves the room with a wave. Darcy lies in the same position deep in thought, her eyes take in the detail of her room.

Issy enters. She stands by the bed until Darcy pulls back the covers and she climbs in. Issy lies on her side looking at Darcy.

ISSY

Why's your music so sad?

Darcy smiles at her and shakes her head. Issy takes her hand and holds it between both of hers. A tear flows down Darcy's cheek. Issy strokes her hand and more tears come.

DARCY

Issy, can you go and get Sarah for me.

Issy nods her head and quickly clambers out of the bed and runs out of the room.

Darcy remains still, her eyes slowly pan her room waiting for everything to change.

20 INT. DARCY'S KITCHEN, HALLWAY - DAY 20

Issy is running through the house looking for Sarah.

21 EXT. DARCY'S GATE - DAY 21

Issy is running down a garden path. Sarah is at the gate.

ISSY  
 (calling out)  
 Sarah wait!

Sarah turns around and sees Issy running towards her.

22 INT. DARCY'S BEDROOM - DAY

22

Sarah enters the room again and sits on the edge of the bed.

SARAH  
 What's up?

Sarah runs her hand down Darcy's arm.

SARAH (CONT'D)  
 Darcy, what's the matter?

DARCY  
 I've got a tumor in my head.

SARAH  
 Darcy.

DARCY  
 (nods)  
 Like let's not even try treatment.

SARAH  
 There will be other people to talk to.

DARCY  
 I can feel it. I can see it.

SARAH  
 What do you see?

DARCY  
 It's a perfect red.

23 EXT. DARCY'S GARDEN - DAY

23

BJORN, is 55, tall dark and handsome. He is holding Issy who has her arms wound tightly around his waist.

He exchanges a look with Sila before walking away with Issy.

Sila can hear the mixture of Issy's cries and Bjorn's murmuring as she watches them go.

24 INT. DARCY'S KITCHEN - DAY

24

Sarah and Sila are standing closely together at the kitchen sink talking quietly.

SARAH

Have you noticed anything?

SILA

(shaking her head)

She and Zoe have been getting into it but that's not unusual. She said something to me the other day and I meant to talk to her about it. I got busy and forgot.

SARAH

There has to be someone else for her to see. I'm going to ring her specialist.

SILA

I think you should.

(beat)

Just don't turn it into a battlefield.

SARAH

(hurt)

I won't. I wouldn't.

SILA

I just mean that this is happening already, and if what she's been told is right, it's going to happen fast. That's what we have to get our heads around.

Sarah turns away from Sila.

SARAH

This is so unfair.

Zoe enters the room and goes to Sila, who holds her as Sarah tries to collect her own emotions.

25 EXT. DARCY'S GARDEN - EARLY MORNING 25

Shafts of early morning sun mingle with the branches of an old fig tree. A hand slowly picks a fig.

26 INT. DARCY'S KITCHEN & PORCH - DAY 26

The kitchen is humming with activity as Darcy pulls a tray of figs from the oven and spoons them onto a platter. Zoe enters and inspects the figs.

ZOE

I should be doing this for you.

DARCY

(smiling)

Take it easy Zoe. I just want to have figs with you.

Darcy serves the figs into bowls. She places a pottle of yoghurt and a jar of runny honey on the table. Zoe watches Darcy closely.

DARCY (CONT'D)

Here.

They both dress their figs. Zoe watches the stream of honey run down the honey spoon.

ZOE

This is going to be delicious.

DARCY

You'll be needing trumpets and french horns.

Zoe looks at her enquiringly.

DARCY (CONT'D)

For your wedding.

ZOE

I hadn't thought about that.

More silence and eating.

ZOE (CONT'D)

A dress.

DARCY

A dress.

ZOE

Not just any dress.  
I want to look gorgeous.

DARCY

That will work with my french horns.

They both eat for a bit obviously thinking about it.

ZOE

Flowers, tons of them.

DARCY

(nodding)

Where?

ZOE

School chapel.

DARCY

Food.

They both go back to eating and thinking.

DARCY (CONT'D)

Sila will know.

ZOE

Good thinking Darcy.

DARCY

(big announcement)

A celebration before the end of summer.

ZOE

You think?

DARCY

Otherwise you'll have to wait another  
whole year.

ZOE

Let's just think about it, there's no hurry?

Darcy is leaving the room.

DARCY

(over shoulder)

We're definitely in a hurry.

Zoe remains sitting on her stool thinking about what just happened. She is interrupted by a stirring rendition of a wedding march coming from Darcy's studio.

Frank playfully swaggers into the kitchen in his boxers.

ZOE

We might be getting married sooner than you think.

FRANK

I'm ready, I could do it this afternoon.

Frank is now looking for food in the fridge.

ZOE

Have some figs.

27 INT. DARCY'S LIVING ROOM - DAY

27

Under a large open window with the sun shining in is an open wooden chest. Darcy and Zoe are both searching through boxes and objects. Darcy pulls out a large old cardboard box.

DARCY

Here it is.

She puts the box on a low table. Zoe watches as she opens it. In the box are large parcels wrapped in yellowing tissue paper. She gently unwraps the parcel to reveal a white dress. Darcy unfolds the dress and she and Zoe admire it.

DARCY (CONT'D)

Look!

(showing the intricate  
lacework)

ZOE

Whose is this one?

DARCY

My mother's. Her mother made it for her.

ZOE

It's beautiful.

DARCY

I wore it to a concert once.

Zoe begins to unwrap the other parcel.

DARCY (CONT'D)

That one belonged to your great  
grandmother. She was married at 17.

(beat)

We could make you a new dress out of  
these dresses?

ZOE

No, I'd rather keep them. I want to wrap  
mine in tissue paper too.

Darcy is carefully inspecting the second dress.

DARCY

Look, there's a little stain.

(beat)

Are you sure you're ready to get  
married?

ZOE

(Nods)

Yeah. He's the one for me. I want to  
have babies with Frank.

DARCY

Really, babies?

They exchange looks and Zoe nods.

DARCY (CONT'D)

(quietly)

You'll make beautiful babies.

(beat)

Can I make your dress?

ZOE

If you really want to.

DARCY

I do, my mother taught me to sew. I used to make lots of things.

ZOE

You made me a pink dress once - I loved that dress, you sewed jewels into it.

DARCY

That was a good dress.

Zoe

You need to meet Frank's family.

DARCY

How many of them are there?

ZOE

Two brothers, two sisters, a mother and a father.

DARCY

That's a lot. Who knew Frank had a family?

ZOE

(cheerfully)

Everybody but you. No grievance intended. Just answering a question.

A door can be heard opening in the house.

ZOE (CONT'D)

(calling out)

In here, Luce.

LUCE, a vision of blondeness, steps into the room. She exchanges kisses with Zoe.

LUCE  
Hi Babe, how are you?

ZOE  
Good, honey.

LUCE  
(ever so brightly)  
Hi Darcy, how are you?

DARCY  
Good, I am going to make a wedding  
dress.

LUCE  
(nervous giggle)  
Oh my God, Zoe's letting you do that.  
(nervous laughter)  
I would never, never let my mother do  
that.  
(nervous giggle)  
Can you imagine? Can you even sew  
Darcy?

DARCY  
Breathe, Luce.  
(To Zoe)  
Does she need a paper bag?

Zoe rolls her eyes at Darcy's wit.

ZOE  
(grabbing Luce's hand)  
Come on, let's go by the pool.

As Zoe and Luce leave the room. Darcy keeps looking at the fabric  
of the dress. She holds her face and its clear she is struggling.

She leaves the room.

28 INT. BATHROOM - DAY

28

Darcy locks the door and turns the tap on and splashes water on her  
face.

She sits on a bathroom stool and dries her face. The sounds in the bathroom and the distant sounds of the house become strangely heightened as her eyes move from one side to another.

29

EXT. DARCY'S POOL - DAY

29

Luce and Zoe make themselves comfortable in deck chairs.

LUCE

You can't let her make your dress.

ZOE

She can do whatever she likes.

LUCE

It's emotional blackmail. This is your wedding.

ZOE

Honestly, I don't care about the dress. She's throwing herself into my wedding and if she can do it, so can I.

Issy moves regally around the pool. She is dressed in a range of floating white items and is followed by her best friend Lily, an even more regal flower girl. They stop in front of Zoe and Luce basking in the sun.

Zoe (CONT'D)

(wiping away a tear)

Issy, Lily, you both look magnificent.

Issy smiles in a knowing manner, as does Lily.

Issy

(looking at Zoe closely)

Are you alright Zoe?

ZOE

(nodding her head)

Yeah.

ISSY

I might need help being a flower girl.  
(indicating Lily)

ZOE  
 (sympathetically)  
 I know how you feel.

Issy nods her head and indicates to Lily that they're on the move again.

Zoe and Luce exchange glances and giggle.

ZOE (CONT'D)  
 This is your chance Luce, you want a big dress ...maybe a veil.

LUCE  
 No, but thanks very much for asking.  
 There's no way I'm sharing an aisle with Issy. She's going to land up marrying Frank, not you.

ZOE  
 You have to do it Luce, I need you.

LUCE  
 Oh my God you do.  
 (beat)  
 Okay, but I come with my own dress.

On the other side of the pool Issy and Lily are deep in conversation.

30

INT. KITCHEN - DAY

30

Darcy is standing by bench holding a cloth to her head as Zoe enters. Zoe goes to her. She gently takes the cloth away from Darcy.

ZOE  
 Sit down.

Zoe examines her head gently with her fingers.

ZOE (CONT'D)  
 You're okay, it's just a big bump.

DARCY  
 (nods)  
 Okay.

ZOE

Do you know when it's going to happen.

DARCY

(nods)

ZOE

(gently)

You have to use the time to make yourself safe.

Zoe takes her hand.

ZOE (CONT'D)

I can help you. We just have to learn to talk to each other a little better.

DARCY

You're a good girl. I need to sleep.

31 INT. BEDROOM - DAY 31

The curtains are pulled and Darcy is resting on her bed. She drifts off to sleep.

Zoe is sitting in the chair.

32 EXT. HEALTH CLINIC CARPARK - DAY 32

Sarah and Darcy are walking together and apart.

Sarah is striding ahead looking around the anonymous carpark, ringed with buildings, and planting's struggling to humanize.

In the background Darcy leans on the bonnet of a car and puts her head in her hands and cries. The car alarm goes off.

Sarah turns and moves towards her.

33 EXT. SILA'S BACK DOOR STEP - DAY 33

Sila and Sarah are sitting side by side on a wide step.

SARAH

The guy basically confirmed the diagnosis.

SILA

I feel like I can't breath.

SARAH

I know.

(beat)

I tell you one thing, she can't go into that pool without one of us watching.

SILA

I was thinking that.

(beat)

What am I going to tell Issy?

SARAH

Talk to Bjorn. Talk to Darcy. You'll work it out. Life is so outstandingly unfair.

SILA

I'm going to cook.

34 INT. DARCY'S STUDIO - DAY

34

Darcy is so deeply focused on her playing that she doesn't notice David enter her studio. With his hand behind his back he locks the door.

She looks up through the inky green colour and shapes that surround her new music. The music she is making uses only the notes that don't make vermilion.

She sees him and turns her head to her own reflection in the glass of the window. She looks down at her hands.

She continues to play as he moves towards her. He straddles the piano stool and kisses her naked arm. He slides another hand up the back of her T-shirt. She stops playing and repositions herself and kisses him deeply.

Later...

Darcy is pulling her jeans on. David is watching her from the day bed that runs down one wall of her studio. He leans closer to her and runs his hand down her leg.

DARCY

Will you do something for me?

DAVID

(nods)

Sure, of course if I can?

Darcy writes down something on a piece of paper as David watches.

Darcy sits down beside him and leans into him trying to retain the feeling of their moment ago intimacy. He takes the paper she is holding from her and reads it.

DAVID (CONT'D)

Why?

David watches her intently.

DARCY

I want a way out.

DAVID

Out of what?

DARCY

It's a choice thing.

He kisses her very gently.

DAVID

Choose me.

DARCY

It won't work, you know that.

DAVID

Don't you love me just a little?

DARCY

Not enough.

He stops her speaking with a kiss.

35 INT. DARCY'S KITCHEN &amp; PORCH - DAY

35

Sila is cooking in the kitchen. Sarah is sitting at the kitchen table working on her lap top.

David enters the room.

DAVID

Hey.

SILA

Hi.

He walks through the room to the back door. He stands back for Issy with her bedding at the door, and then leaves.

ISSY

Who's he?

SILA

He's a friend of Darcy's.

(pause)

Are you planning on staying the night?

Issy shakes her head and heads into the house with her bedding.

Darcy enters. She takes in Sila cooking and Sarah working.

DARCY

What are you both doing here?

SILA

Cooking.

SARAH

(looking up from laptop)

Working.

SILA

Do you want a glass of juice?

DARCY

Yes please.

Sila fills a glass from a jug filled with an interesting looking mix.

SARAH

Issy's moved in.

DARCY

(between sips)

She's a nightmare to sleep with.

Darcy leaves the room.

DARCY (CONT'D)

(over shoulder)

Can you guys go home.

SILA

(to no one in particular)

No.

36 INT. DARCY'S LIVING ROOM - NIGHT

36

Sarah is lying on the sofa talking to Zoe who is sitting in a chair.

ZOE

She made figs.

SARAH

What else?

ZOE

She's planning my wedding.

SARAH

Seriously?

ZOE

(nods)

Yeah. She's making my dress.

SARAH

She can do it. She won't be hemming anything. She'll work it up with Jane who will do the actual sewing.

(beat)

You don't have to do this.

ZOE

If she can do it, so can I.

(beat)

She's simmering in there. Any minute now she's going to come out of that room like a tornado.

(beat)

She's a strange mix of rage and calm.

SARAH

I know. And she'll be irritated, when she sees me.

ZOE

You should go.

SARAH

(smiling at Zoe)

I've known your mother since I was fifteen, I'll be fine.

37 INT. DARCY'S STUDIO - NIGHT

37

The windows are open to the summer night. Darcy is concentrating on a few bars when she hears a knock on the door.

DARCY

Come in.

Zoe opens the door and comes into the room.

ZOE

Darcy, are you okay?

Darcy's hands are on the keyboard. One note in the silence and then another. She studies Zoe.

DARCY

Don't call me Darcy anymore.

ZOE

(coming closer)

Sure.

(Looking around)

I used to love being in here when I was a kid.

DARCY

I don't remember that.

ZOE

That's because you were away and Sila would let me make this my room.

Darcy glances at the keyboard.

DARCY

And you never put your hands on the keyboard?

They exchange glances.

DARCY (CONT'D)

It's not too late.

ZOE

(smiling)

I know. But it's my last stand, and I'm not giving it up. I'm going to bed. Do you want anything?

Darcy shakes her head.

ZOE (CONT'D)

(over shoulder)

Good night Mum.

Darcy smiles as she begins to play again.

38 INT. DARCY'S STUDIO - NIGHT 38

Darcy's face is a study in concentration as she plays.

39 INT. DARCY'S LIVING ROOM - NIGHT 39

Sarah is reading on the sofa. She is wearing reading glasses and has a pile of loose papers on her knee.

Darcy enters the room.

DARCY

Don't you have a home of your own?

Sarah glances up but doesn't reply and returns to her reading.

DARCY (CONT'D)

Are you hungry?

SARAH

Yeah.

DARCY

I'll see what we've got.

Leaving the room.

SARAH

I did some shopping and Sila's been cooking.

Sarah takes her glasses off and follows Darcy out.

40 INT. DARCY'S KITCHEN & PORCH - NIGHT

40

Darcy is looking in the fridge. She takes a punnet of berries as Sarah enters.

DARCY

Thank you.

The door to the porch opens and a sleepy Issy appears holding her scrappy looking blanket. She walks through the kitchen.

Darcy exchanges a glance with Sarah. At that moment Bjorn appears at door.

BJORN

Hey, do you want me to take her back?

DARCY

No, let's give her a couple of nights.

BJORN

Hi Sarah!

(shaking his head)

She's murder to sleep with.

(MORE)

BJORN (CONT'D)

(with his hand)

Right across the bed.

DARCY

I'll go and talk to her. Night Bjorn.

Darcy leaves the room.

41 INT. DARCY'S BEDROOM - NIGHT

41

A small lamp casts a warm glow on the room. Issy is lying on a pile of bedding on the floor near Darcy's bed.

Darcy enters. She looks at Issy on the floor and goes to her bed and pulls the blankets back. She kneels down to talk to Issy.

DARCY

Issy, come into the bed.

Darcy helps Issy up and guides her into the bed. She pulls the blanket up around her and sits on the side of the bed.

ISSY

I'm not going to sleep, I am just resting my eyes.

DARCY

I know. I'll just stay here and watch you.

42 EXT. DARCY'S GARDEN - EARLY MORNING

42

A big bird swoops through the garden.

Issy runs through the garden.

The sounds of the bird's wings slowing down to carry its weight can be heard.

43 EXT. SILA'S BACK DOOR STEP - MORNING

43

Issy pounds up the steps and Sila opens the door for her.

Issy throws her arms around her mother's waist. Sila strokes her head and gently rocks.

44 INT. DARCY'S KITCHEN, HALLWAY, BATHROOM - MORNING 44

Sarah walks around Darcy's house. She is looking for Darcy. She is holding take-out juice cups and dressed for the office.

45 INT. DARCY'S STUDIO - MORNING 45

Sarah finds Darcy in her studio working on the keyboard. Darcy stands and takes a cup from Sarah.

DARCY

Is that what I think it is?

Sarah nods handing over one of the cups.

SARAH

Please don't shut me out. I can't bear it.

DARCY

(playing with 2 notes)

Do you want to know how horrible it is for me.

SARAH

I do. I want to hear all of it.

DARCY

(playing just one note)

Are you going to work today?

SARAH

No.

She simultaneously slips her shoes off and finds her cell phone. She dials and leaves the room.

SARAH (CONT'D)

(indicating with her  
finger)

One minute, I'll be right back.

46 EXT. DARCY'S POOL - DAY

46

Darcy and Sarah are lying on loungers sipping their juices and talking. Sarah is now only wearing a slip and the shirt of her suit.

DARCY

You've seen him again haven't you?

SARAH

How do you know?

DARCY

I can just tell. Tell me everything.

SARAH

(shakes her head)

I can't.

DARCY

Come on. You're allowed to be happy.

SARAH

He sent me flowers.

DARCY

Nice.

SARAH

They were actually.

(beat)

I'd rather you talked to me.

DARCY

Me, my everything, we're having a rest.

(beat)

Turning my whole landscape into a flood of vermilion notes is exhausting.

(indicating with her hands each side of her head)

Me and my head are tired and we're resting. Before we need to focus on that final big performance.

Darcy stands up. She drags her foot through the water and looks back at Sarah.

DARCY (CONT'D)

When are you seeing him again?

SARAH

I don't know.

DARCY

I am going to make Zoe's dress.

SARAH

You mean you're going to ring Jane and she's going to make it.

DARCY

Yes, but I am going to work it out.

SARAH

Why do you want to have the wedding now?

Sarah watches her for a moment.

DARCY

I am not going to turn Zoe's wedding into some sort of macabre going away party. You don't need to worry about that.

SARAH

I am not.

DARCY

I want to make the dress happen and that's all.

SARAH

Then I'll do everything else.

DARCY

You don't have to.

SARAH

I know.

DARCY

Do you think you can start by inviting Frank's parents over for something? I thought he was an orphan.

SARAH

They're nice. You'll like them.

DARCY

You've met them?

SARAH

A few times.

DARCY

I've been living in a parallel universe to you all.

SARAH

That's just how it is.

DARCY

When's your morning for pool duty?

SARAH

Oh, you spotted it?

DARCY

It's not hard to miss when one of you suddenly appears half asleep at the side of the pool.

SARAH

Thursday, and since we're being frank and candid, any chance you could turn the coffee on when you get up?

DARCY

(laughing)

Tell me about the man and I'll consider it.

SARAH

His name is Peter and he's Irish.

DARCY

Look how easy that was.

(looking expectantly)

SARAH

He's an actor and he's an academic. His field are the nineteenth century Irish plays.

DARCY

Oscar Wilde comes to mind?

SARAH

More like J.M. Synge.

DARCY

What's he doing here?

SARAH

He's in a play.

DARCY

How old is he?

SARAH

My age. Maybe a bit older.

DARCY

Is he married, divorced? What's his story?

SARAH

Divorced, I don't think he has any kids.

DARCY

You haven't asked him?

SARAH

It just hasn't come up.

DARCY

What do you talk about?

SARAH

(enthusiastically)

Lots of things.

Land rights, amongst other things. The plays he's interested in are all about language and culture.

(pauses)

(MORE)

SARAH (CONT'D)

He's interested in the work I do for Noble & Associates around Treaty Settlements. We have a lot in common.

DARCY

Sounds really interesting.

SARAH

Oh shut up! This always happens when I tell you stuff. I just can't make it interesting enough.

DARCY

(laughing)

That's not fair. I am sure the two of you have really interesting conversations.

Darcy returns to her lounge.

SARAH

(now laughing as well)

Stop it! Stop it!

(she pushes her with her hand)

DARCY

Careful, I'm dying.

Sarah puts her hand to her mouth.

DARCY (CONT'D)

Sorry, sorry, I'm sorry Sarah.

Darcy takes her hand.

DARCY (CONT'D)

We'll just be very still for a minute and breathe deeply and then we're going to have a swim. Okay?

(looking at her)

The trees rustle in the wind. The light falls and rises like a curtain.

47 INT. DARCY'S KITCHEN & PORCH - DAY 47

Sila is making jam. There are jars on the bench and she's stirring a pot. Zoe is reading at the table.

48 EXT. DARCY'S POOL - SUNRISE 48

Darcy stands alone. Listening to the early morning bird chorus.

She breaks her meditation and dives into the pool.

Zoe arrives holding an oversized cardigan tightly around herself. She slumps into one of the loungers and tries to shake herself awake.

Darcy stops between lengths.

DARCY

Get in, you're here now.

ZOE

No, no, not just yet.

(using her hands to keep  
the idea of the water at  
bay)

Keep going, up and down, just what you  
need.

(using her finger to  
indicate)

Darcy sends a scooped handful of water in Zoe's direction.

ZOE (CONT'D)

That is so childish.

Dropping her cardigan, she dives in.

49 INT. DARCY'S STUDIO - MORNING 49

Darcy is playing. We see her notes from her point of view. She is playing with her changed notes, the vermilion notes. The notes that first indicated her tumor. She is choosing to play with these notes. The music is strident but melodic.

Darcy is entering a new synaesthetic landscape. Facing her fear of the unknown. Unwilling to limit her music just when she needs it the most.

50

I/E. DARCY'S KITCHEN &amp; PORCH - DAY

50

Zoe and Frank are making breakfast. The windows to the morning are half open. Darcy's challenging music is all around them.

FRANK

(indicating a cup)

Are you going to take that to her?

Zoe

(shakes her head)

No.

FRANK

(glancing at the door)

Do you ever wonder what's going on in her head?

ZOE

My whole childhood.

Zoe comes closer to Frank.

ZOE (CONT'D)

Got to go. I'll be late.

(kissing)

Love you.

FRANK

Text me and I'll come and get you.

(kissing her again)

Zoe leaves. Frank boots up his laptop sitting on the table and opens up a series of image files. He's concentrating and doesn't notice the music stop.

Darcy enters the kitchen still wrapped in her morning sarong but with a few extra layers for warmth - she looks like a Tibetan monk.

Frank looks up as Darcy enters and gives her a look.

DARCY

What?

FRANK

Nothing. Your coffee's on the bench.

DARCY

Thanks. Has Zoe gone?

FRANK

You've just missed her.

Darcy looks at what Frank is scrolling through on his screen.

DARCY

If I describe what I'm seeing can you draw it?

Frank

If it's fairly simple.

(measuring glance)

Do you want to give it a go?

Frank is bringing up a blank page as Darcy sits down beside him.

DARCY

Try a tear shape, maybe more like a tulip bud shape.

FRANK

Like this?

(turning the laptop to show her)

DARCY

Bit thinner through here.  
(pointing at the screen)

Frank makes adjustments.

DARCY (CONT'D)

Can you give me a field of them in slightly different sizes?

FRANK

Do they have colour?

Frank shows her a colour wheel on screen. Darcy points to the reds. Frank brings up the reds.

DARCY

This crimson-and the green is like an ink green.

Darcy points to a green.

FRANK

What are we doing ?

DARCY

It's what I'm seeing.

FRANK

Is this what you saw when you played this morning?

DARCY

(nods)

Frank works quickly on the laptop, making commands and adjustments.

FRANK

Like this?  
(turning the laptop around)

DARCY

Thin them out a bit and can you make half the crimson ones a little lighter?

Darcy watches him work.

DARCY (CONT'D)

Frank?  
(thinking)

FRANK

Darcy?  
(strange pause)  
You want to ask about us getting married, don't you?

DARCY

Yeah.

FRANK

I wanted to talk to you but...

(hesitates)

I really love her Darcy.

DARCY

I know you do.

(beat)

What do your parents think?

FRANK

They're just glad she's a Catholic.

DARCY

You're kidding.

FRANK

No, they all go to Latin Mass together.

DARCY

Zoe and your parents?

FRANK

Yeah.

They exchange looks.

DARCY

(despairingly)

I don't know Zoe at all.

FRANK

Yes you do.

(encouraging)

If you say it's in Latin she'll want to go.

Darcy turns back to what she was doing at the kitchen bench.

FRANK (CONT'D)

I'm coming with you.

DARCY

How did that happen?

FRANK

Zoe has a final, Sarah a meeting and Sila's teaching.

DARCY

(interrupting)

I was intending to go alone. I don't want to seem ungrateful but I would prefer to.

FRANK

(shaking his head)

Sorry Darcy, not my decision.

DARCY

Really.

FRANK

Really.

51 INT. DOCTOR'S OFFICE - DAY

51

The walls are empty except for the colourful images of Darcy's brain that Darcy is looking at.

Beth is watching Darcy as she examines every image.

DARCY

Show me the bit that controls music.

Beth points to one of the images.

BETH

Here.

DARCY

Where does my colour come from?

Beth points to an area of the brain.

BETH

The visual pathway passes through the deep parts of your temporal lobe close to your memory centre.

DARCY

So that's why the shapes and colours I see have changed.

Beth turns towards her.

BETH

Yes, what else has been happening?

DARCY

I've stopped taking those seizure drugs. I couldn't concentrate.

BETH

We can try another one.

Beth sits and points to the other chair, which Darcy takes. There is a knock at the door and Frank enters.

FRANK

Actually I think I'd rather be in here if that's alright with everyone?

He exchanges a bright smile with Beth and when he gets no protest he enters and takes the seat next to Darcy's. The two women exchange a glance. To which Darcy gives a slight shake of her head.

DARCY

Beth, this is my future son-in-law Frank Wesley. Frank, this is Beth McLeod, my neurologist.

Frank leans over the table and shakes hands with Beth.

FRANK

Hi Beth, I am a late minute stand in for Zoe and I hope you don't mind if I take notes. Everyone will want to know and everyone will be Googling so I'd better get my facts right.

Beth adjusts her glasses.

52 INT. DARCY'S BEDROOM - DAY 52

The curtains are pulled and the room is semi dark. Darcy is lying very still. Her eyes move slowly over the dim room.

She drifts off. She is dreaming.

Frank is sitting in a chair watching.

Zoe quietly waves him over from the door.

53 INT. DARCY'S HALLWAY - DAY 53

Frank comes into the hallway.

FRANK

(kissing her)

Hey. It began straight after we left to come home. I pretty much carried her into the house.

ZOE

(nodding)

What did she take?

FRANK

Two from the bottle on the bedside table. I wrote down the time and amount.

ZOE

You did good.

(kissing him)

I am going to sit with her now.

Zoe walks away.

54 EXT. DARCY'S POOL - DAY 54

Sila and Darcy are lying on loungers quietly talking.

SILA

Ma wants to talk to you.

DARCY

I can't. Tell her I'm sick.

SILA

You are, that's why she wants to see you.

DARCY

Oh no, you've got to help me. I can't talk to your mother about heaven and hell right now.

SILA

What about me? You could talk to me and it doesn't have to be about heaven and hell. It could be about good shepherds.

DARCY

Sila don't do this to me. I am only just holding this together and the idea of you and your mother chasing me around the garden holding the book is too much.

SILA

I just want to help you.

DARCY

Well just keep your mother away from me.

SILA

It's her sister too.

DARCY

Oh no.

Sila looks at her watch.

SILA

I've got to go.

They hug. Sila is walking away.

DARCY

(calling after her)

Tell them I'll come over this afternoon.

55 INT. SILA'S BACK PORCH - DAY

55

Two very similar elderly women MALIA and LOSEFINA are sitting side by side looking at Darcy sitting opposite them. They could run the world - this much is clear. On a wall behind them is a photograph of Sila in Island graduation regalia. They smile encouragingly.

MALIA

Your mother, God rest her soul is waiting for you.

Darcy is wearing a look of committed pleasantry.

LOSEFINA

Darcy you are not listening to us. This is important.

DARCY

I'm listening.

LOSEFINA

You have to listen. You haven't always led a very good life.

MALIA

(interrupting)

Losefina, you are being too harsh. I've known her since she was a girl. She's different. She can't help it but she's a good girl in her own way.

*Losefina aua le so'oa fa si keige. Pau a e le kukusa kagaka. E lelei a si keige.*

*in Fa'asamoa*

Darcy watches as the two old ladies debate her merit.

LOSEFINA

Look at her you can see she isn't well. We don't have time for your soft approach.

*E va'ai aku I ai e le o malosi. Ua uma le kaimi e fa'apelepele ai.*

*in Fa'asamoa*

MALIA

She's very brave.  
*E ese le loko kele.*  
*in Fa'asamoa*

They both send Darcy a smile.

LOSEFINA

She's your responsibility.  
*la, o oe lava la e va'aia le keige lea.*  
*in Fa'asamoa*

Darcy smiles encouragingly at Malia, who looks as if she is about to cry. Darcy reaches over to hold her hands.

Malia leans in and kisses Darcy's hand and smiles at her.

56 I/E. DARCY'S KITCHEN &amp; PORCH - TWILIGHT

56

There are too many people in the kitchen. Darcy, Sarah, and Sila are all doing something and they are all talking. Peter can be seen in the background.

Zoe enters dressed for the evening. They all stop and look at her.

SARAH

You look gorgeous, sweetheart.

Sila and Sarah both hover around Zoe.

Darcy watches but seems unable to voice her pleasure as spontaneously as the others.

SARAH (CONT'D)

(taking Zoe's hand)  
 Come and meet Peter.

A porch off the kitchen serves as an outside dining room. The space pushes into the lush foliage of the garden.

The light is falling and a long table is set for dinner.

PETER, also of indeterminate age, probably late fifties. He has soulful quality and an atmosphere of someone who has seen a few things. He is standing alone looking into the garden as Sarah approaches holding Zoe's hand.

SARAH (CONT'D)

Peter, this is Zoe. Zoe meet Peter.

Peter turns to them.

PETER

(In an Irish drawl and  
offering his hand)

Congratulations Zoe, it's good to meet  
you.

ZOE

(taking his hand)

Thank you. I am glad you're here.

PETER

Me too.

Sarah is lighting the candles on the table.

ZOE

I can hear them.

Zoe leaves and Peter picks up a box of matches and helps Sarah light  
the candles.

Through the glass doors behind them we can see Zoe putting her  
arms around Frank's neck. He kisses her and gently twirls her  
around.

57 INT. DARCY'S LIVING ROOM - TWILIGHT

57

Zoe and Frank are still twirling as Darcy enters the room. Frank is  
wearing a very sharp suit. He looks different. Through the glass  
doors Sarah and Peter can be seen lighting the candles on the table.

DARCY

Frank, is that you?

FRANK

Hi Darcy.

They kiss.

DARCY

You scrub up well.

FRANK

A scrub up.  
(laughing)

58

I/E. DARCY'S KITCHEN &amp; PORCH - TWILIGHT

58

Seated at a long table lit by candles and stray runs of fairy lights are; Darcy, Sarah, Sila, Bjorn, Peter, Zoe, Frank and Luce. Frank's parents MARY and BRIAN and sister ALICE and brother MIKE and ADAM.

The meal has begun. Sila and Peter are sitting beside each other. Sila holds a bowl as Peter serves himself.

PETER

Thanks.  
(beat)  
Do you live next door, Sila?

SILA

(nods)  
With my parents when they're here, and Bjorn, my husband, and my daughter Issy.

PETER

Was she the very young bride I saw earlier?

SILA

(rolling her eyes)  
That's the one.  
It's awesome to hear an Irish voice in this garden again. They came here the same year as my parents. Darcy and I were eight. Her parents were musicians and when they played with their friends.  
(Gesturing with her hands)  
Every window in my German Samoan house flew open.  
(Smiling)  
Her father built the pool. That was his project.

PETER

Good project.

SILA

Unfortunately he was also very keen on chlorinating it. Our skin would start to itch and then we would run around the garden looking for him and when we found him he would raise his hands and go 'oh no I've done it again' and we would give him 'what for' and he would be so sorry.

PETER

When did you meet Sarah?

SILA

When I was fifteen or sixteen, Darcy's parents moved her to a Protestant girls' school that had a better piano teacher and that's how we met Sarah.

(beat)

I don't suppose you can sing for your supper? It's been a long time since we had some Irish in this garden.

PETER

Sure I can sing but whether I would really be adding to the festivities is quite another thing.

SILA

A guitar? We have one of those.

PETER

Sila, I think you should leave it where it is.

Peter glances at Sarah across the table. Sarah catches his eye and smiles.

Darcy is sitting in the middle of the table. She taps her glass to draw everyone's attention and when the table is quiet she proposes a toast.

DARCY

I would like to propose a toast to my lovely Zoe and her Frank.

Everyone joins in the toast.

EVERYONE

To Zoe and Frank.

The party eats and drinks and talks. Eventually some move away and stand at the edges. Platters come and go. People change places and others fill glasses.

Darcy is talking to Bjorn at the end of the table. Zoe is watching from the other end of the table where she is talking to Luce.

LUCE

I'm right about your mother. She is so normal now.

ZOE

Stop analysing my mother.

LUCE

It's a good thing babe, she looks really good too.

ZOE

She's just making an effort.

LUCE

Exactly.  
(smiling a victory smile)

Sila carries a guitar to Peter.

SILA

(to the table)

Turns out Peter can sing.

There is a general clapping as Peter graciously takes the guitar and begins to tune it.

PETER

I'm trying to think of something happy to sing. They're all sad. We're a maudlin lot.

DARCY

Just sing a ballad Peter.

PETER

That I can do.

(beat)

This is a ballad for all us wanderers. It's called Kilkelly Ireland.

Peter sings and Darcy finds the harmony and they all listen. The ballad is about the letters written by a son in America to his mother back home in Ireland.

Sarah catches Peter's eye as he finishes the song. They exchange a lingering look before she smiles and leaves the table taking a few empty plates with her.

59

I/E. DARCY'S KITCHEN &amp; PORCH - NIGHT

59

Sarah is scraping plates at a bench helped by Luce. People come and go from the kitchen.

Peter is talking to Mike leaning against another kitchen bench.

MIKE

I finished three short films last year and am now writing my 5th feature film. I need to create roles for myself...

Peter glances at Mike to make sure he's going to draw breath. At that moment his father, Brian, joins them.

BRIAN

(interrupting Mike)

Do you have children, Peter?

PETER

(smiling)

Two. I have two boys 13 and 15. They live with their mother.

Behind them Sarah throws a look at Peter.

BRIAN

And how would you feel about them becoming actors?

PETER

There's nothing wrong with accountancy.

BRIAN

Ha!

Brian turns to Mike who has already moved his focus to Luce and is beginning to run through his current favourite lines. Brian pours himself another glass of wine.

BRIAN (CONT'D)

I like an honest man.

Sarah walks past them throwing a look and passing the tea towel to Peter.

SARAH

(throwing a winning smile)

Me too.

The table is now burdened down with dessert. Everyone is talking. Sarah joins Bjorn standing on the edge smoking a cigarette.

SARAH (CONT'D)

Can I have one?

BJORN

Sure.

Bjorn pulls out a packet and offers Sarah one. Peter slips in beside Darcy at the table.

SARAH

Thanks.

Bjorn lights it for her. Sarah draws deeply. Bjorn watches her carefully.

BJORN

You alright?

SARAH

Yeah.

Looking at Bjorn who continues to look concerned.

SARAH (CONT'D)

I'm fine.

BJORN

It's okay to talk, Sarah.

Sarah glances at Darcy and Peter.

DARCY

Why is Sarah giving you the evil eye?

PETER

I thought it was you she was giving it to.

DARCY

Me, what have I done?

PETER

Must be something.

DARCY

She has concerns.

PETER

Let me fill your glass and you can tell me about these concerns.

Peter fills Darcy's glass.

DARCY

(looking at him)

I slept with one of her boyfriends.

PETER

Ouch!

DARCY

Yeah, not one of my finer moments. But I was young and foolish and I lost control.

PETER

Thanks for the warning.

DARCY

Don't worry, I'm in control. That's my problem... I'm in control.

PETER

In my experience there can't be enough control.

(calming down)

You make choices when you have control.

DARCY

You mean I would have to decide to choose you.

PETER

Yeah and really think about it for several years. You are dangerous, Darcy.

DARCY

No, I've lost my power.

(smiling)

I used to be dangerous.

Across the porch.

BJORN

I'm trying to work out who wants to watch the game.

SARAH

What time?

BJORN

About 10.30.

SARAH

You'll be okay to sneak off by then.

BJORN

I thought Peter might like to watch?

SARAH

No, he wouldn't.

BJORN

How do you know?

SARAH

I just do, and don't you dare ask him.

BJORN

I gave you a cigarette. The least you can do is share your boyfriend.

SARAH

We'll see.

Some have returned to the table and others continue to stand around the edges and in the kitchen. Frank turns to Bjorn.

FRANK

Bjorn, are you watching the game?

BJORN

Yeah, you want to come over?

Brian catches Bjorn's eye.

BJORN CONT'D

Brian, you're welcome.

BRIAN

(looking at Mike)

Can you give your Mum and Alice a lift home?

Peter looks happy and exchanges an affirming look with Bjorn.

SARAH

(Still beside Bjorn)

That was seamless. You cleaned up.

BJORN

We like what we like. We're simple folk.

SARAH

Do you want some cake?

BJORN

Yeah, let's sit down.

They both find places at the table. Darcy picks up some plates and moves out to the kitchen.

60 I/E. DARCY'S KITCHEN & PORCH - NIGHT

60

Darcy places the plates she is holding on the kitchen bench. Zoe comes up to her.

ZOE

Are you alright?

DARCY

I'm fine.

ZOE

Mary and Alice are leaving now.

DARCY

I'll come and say goodbye.

Darcy follows Zoe out of the room.

61 EXT. DARCY'S POOL - NIGHT

61

Darcy and Sarah are sitting in the loungers with a big hurricane lamp between them. Behind them the moonlight reflecting in the pool is fractured by a gentle breeze.

In the background a rugby game can be heard.

DARCY

Tonight was okay wasn't it?

SARAH

It was great. Why? Why would you think that it wasn't?

DARCY

I don't know.

Sarah is watching her closely.

SARAH

Have you thought about talking to someone? Maybe a priest?

DARCY

No, why would I?

SARAH

Because you're a Catholic girl and that's what they do.

DARCY

How do you know what they do?

(beat)

And how long do I have to be a Catholic girl in your mind?

Sarah

Is that one question or two?

DARCY

(shoots her a withering look)

SARAH

Always, it's who you are. It's where you live.

They exchange glances.

DARCY

Sweetie, I don't think you know where I live.

SARAH

I'm just trying to help.

DARCY

I know.

(Beat)

Look, my priest is more matinee idol than anybody remotely real.

SARAH

Talk to Peter. I am sure he could dial up whatever you want.

DARCY

Sounds good to me.

SARAH

He lied to me. So easily.

DARCY

Lovely. My new matinee idol priest is a liar. I can't wait to talk to him.

SARAH

I don't care who you talk to. I just think you need to talk.

They can hear the sounds of people returning to the garden.

DARCY

There are lies and there are lies.  
I like him.

(Beat)

I'm going to slip away.

They kiss.

SARAH

Night. It was a good night Darcy.

DARCY

It was, wasn't it.

Darcy leaves and moments later Peter arrives. He sits at the end of her lounge and strokes her naked leg. She passes over her glass to him which he sips before handing back.

Darcy can be heard playing in the background.

PETER

I am sorry.

Sarah makes no reply.

PETER (CONT'D)

Can we talk about this?

SARAH

I don't want to talk to you right now.

PETER

I don't make a habit of not revealing that part of my life. I promise you.

SARAH

A very big part of your life.

PETER

I love my sons. I just got caught up in the pleasure of it just being the two of us.

They look at each other in the darkness. Peter leans into to kiss her.

PETER (CONT'D)

I'm sorry.

Sarah looks away before replying.

SARAH

I'm just not used to this. Any of it.

Their silence and the shadows of the garden merge.

62 EXT. DARCY'S POOL - SUNRISE

62

The garden and pool are still and waiting.

Sila ambles through the garden half awake. She gets to the pool and there is no one there. She hurries towards the house.

63 INT. DARCY'S BEDROOM - MORNING

63

Sila stands at the doorway of Darcy's room. She can see Darcy's shape in her bed.

Darcy is lying very still in her bed with the curtains drawn. Sila slips into the room and in the half light she looks at Darcy, who has her eyes open, and lies motionless.

SILA

Have you taken anything.

DARCY

(whispers)

Yes.

SILA

Do you want a cold cloth?

Darcy nods her head and Sila leaves the room and returns a few moments later. Darcy opens her eyes as Sila lays the cloth across her forehead.

SILA (CONT'D)

Close your eyes again, it will pass. I'll sit here.

Darcy closes her eyes.

Sila sits in the chair.

64 I/E. DARCY'S KITCHEN & PORCH - DAY

64

Sila absently cleans up the last of the glasses from the party.

Somewhere in the background sounds of little girls laughing can be heard. The radio in the kitchen is tuned to National Radio's weekend report with Kim Hill.

She begins preparing fruit for more jam. There are a dozen or so jars of freshly made jam, stacked on top of each other, climbing up the wall.

65 INT. DARCY'S LIVING ROOM - DAY

65

Five little girls are jumping with excitement.

Darcy is kneeling with a measuring tape around one little girl while another has her arm around her shoulder.

ISSY

(jumping)

Calm down. Calm down everyone.

Zoe and Sila are watching.

Darcy has her tape measure around the waist of the last little beauty. The remainder are waiting impatiently to speak to her. Aware of the building tension, Darcy sits back and looks at them.

DARCY

One at a time.

ISSY

Can we have veils?

LILY

Can we have gloves?

ISSY

Can we have lipstick?

DARCY

Yes to the gloves. Not sure about the lipstick. Your lips are already so beautiful and I'll think about the veils.

(standing)

How about some apples?

(no response)

What about cake?

GIRLS

Yes cake.

66 EXT. DARCY'S GARDEN - DAY 66

Darcy walks in her garden and through a hole in the hedge she enters Sila's garden.

67 EXT. SILA'S GARDEN - DAY 67

Darcy walks through the garden and up a set of stairs, knocks on the door and enters.

68 INT. SILA'S KITCHEN - DAY 68

Bjorn is leaning on a bench reading his ipad. He looks up as Darcy enters.

BJORN

Great night. Thanks.

DARCY

I think I'm a flower girl short.

BJORN

Good spotting. It's my brother's Sofia.  
They're coming over later. I'll bring her  
over.

DARCY

Okay.

BJORN

Do you want a cup of tea?

DARCY

No, thanks. I'd better keep going.

BJORN

Okay. Do you want a hug?

DARCY

No...nice offer though..

Darcy leaves and then she comes back in.

DARCY (CONT'D)

Okay.

Bjorn wraps her in his arms.

Darcy leans into the embrace and begins to sob. He tightens his hold.

BJORN

Just cry.

69

INT. DARCY'S STUDIO - DAY

69

Darcy enters the room. She is looking for something and she spots a large envelope on her keyboard with 'Darcy' written on it. She opens it up and finds a series of cards.

She takes them over to a table which she clears before laying out the cards out on the empty space. The cards are each different versions of the vermilion notes and the inky green ones.

She absently moves a chair to the table and looks at the cards more closely. She starts to move them around.

David enters the room quietly. He stands by Darcy looking at the cards.

DARCY

Hey you.

He touches her absently as he looks.

DAVID

What are these?

DARCY

Me and Frank getting to know each other.  
He drew my notes for me and now he's  
just playing.

DAVID

Why are so many this colour?  
(pointing to the vermilion  
notes)

DARCY

That's one of life's great mysteries.  
(beat)  
Have you bought me something?

He takes a pill bottle out of his pocket, opens the lid and pours out a number of red capsules among the red shapes on the cards. The colours merge.

He looks at her and she shakes her head.

DAVID

I don't get it Darcy. Something's  
happening and it's bad and you don't  
want me anywhere near you.

DARCY

You've done something for me and if I  
use them, I don't want it coming back on  
you.

DAVID

Just tell me why.

DARCY  
 (desperately)  
 Everybody needs me, and I can't ignore  
 it.

DAVID  
 I don't need anything from you. I just  
 love you.

DARCY  
 You can't have one without the other.  
 (beat)  
 I don't love you. I never said I did.

David keeps moving the cards around.

DARCY (CONT'D)  
 I am grateful.

DAVID  
 Are we saying goodbye?

Darcy nods and smiles at him. She takes his face in her hands and  
 kisses him.

70 EXT. DARCY'S STUDIO - NIGHT 70

From outside the window we see Darcy working at the keyboard.

Time passes as we watch.

71 EXT. DARCY'S POOL - SUNRISE 71

The pool is empty. The birds sing.

72 INT. DARCY'S STUDIO - DAY 72

Darcy is playing the vermilion notes - deeply involved in what she is  
 doing. She is interrupted by a distant knocking

DARCY  
 (calling out)  
 In here!

Almost immediately Peter appears at the door.

DARCY (CONT'D)

Come in. Come in.

With a last pull to what she is working on, Darcy moves away from the keyboard.

PETER

Hi Darcy. How are you?

In reply she smiles and rolls her eyes. She directs him with her hand lightly touching his back - to the daybed and the chair near her french door.

She glances at him as she takes the opposite chair.

DARCY

Thanks for coming.

PETER

Thanks for the other night. It was great. Sarah was a little mysterious. How can I help you?

DARCY

I want you to be my priest.

PETER

(laughing out loud)

Darcy, I think you have me confused with someone else. I am ya normal run of the mill bankrupt actor.

DARCY

That's what makes you perfect. I don't want a real one, that's the point.

PETER

But you want a priest?

DARCY

They do certain things.

PETER

Things I can't do.

DARCY

I want my memories. I want my idea of a priest. He's kind and he listens closely to what I have to say. He makes me feel that there is order in the madness.

(beat)

Can you play him for me?

PETER

I can play anything. That's what I do. But I'm a Catholic. Lapsed. But still this would get me into hell.

(beat)

With respect Darcy, if you want someone to play a priest then deep down that's probably what you want. A priest.

DARCY

(dismissing)

It really isn't.

Why can't we rehearse a play I'm writing?

PETER

Darcy, there will be someone out there, someone who can create some kind of therapy out of dramatic play. But it's not me.

DARCY

Yes, but you're here and I trust you and I need something.

Let's call it improvisation.

PETER

I'm used to a play. A text. Not a life.

DARCY

The improvisation will be better if you're in costume.

PETER

Darcy, do you know what you're doing here?

DARCY

No, it's the first time for me.

Darcy turns away as Peter watches her.

73 EXT. DARCY'S HOUSE - DAY 73

Peter opens the gate and walks away.

74 INT. DARCY'S STUDIO - DAY 74

Darcy is sitting at the table. She is opening an envelope and pulls out six new cards that she places on the table with the others.

75 EXT. DARCY'S HOUSE - DAY 75

Peter arrives carrying a suit bag.

76 INT. DARCY'S STUDIO - DAY 76

Darcy hears someone in the house.

DARCY  
(calling out)  
In here.

Peter appears at the door carrying his suit bag.

PETER  
Good morning Darcy.

DARCY  
Hi.

PETER  
(cheerfully)  
Just let me get my cossie on and I will be  
ready to start.

Without waiting for her to say anything, Peter pulls out a priest's cassock with a flourish and he slips into its folds. He looks at Darcy, carrying her with him to the start of his performance.

Darcy remains at the keyboard as she continues to watch Peter. He smiles reassuringly but says nothing and she watches him in his priest's costume as he explores the room.

He picks up a photo of a young Darcy and Sila and another of Darcy with an angry looking man. He inspects her books and music for clues. He stops at the table and looks at the vermilion cards. There are new cards on the table and it looks to Peter like a game of some sort. He moves a few cards around looking at them before moving them back. Darcy continues to watch him. Peter has become the Priest.

PETER (CONT'D)

(noticing her)

Perhaps a cup of tea might be nice.

DARCY

(nods)

Of course.

She leaves the room in a hurry. Peter watches her go.

77 INT. DARCY'S KITCHEN & PORCH - DAY

77

On the bench is a tea towel covered with clean jars.

Darcy pours boiling water over the leaves in the tea pot. She puts the pot on a tray with the cups. She hesitates.

Peter comes up behind her.

PETER

Let me take the tray.

78 INT. DARCY'S STUDIO - DAY

78

Darcy clears a stack of books from a table by the big chair and Peter puts down the tray.

DARCY

I'm a little undone. I'm sorry.

PETER

Don't be. It's understandable.

He pours the tea.

PETER (CONT'D)

How old were you when you came here?

DARCY

Eight.

PETER

What do you remember from home?

DARCY

The singing. Listening in that time before sleep.

PETER

I have that very same memory.

(Beat)

When were you last there?

DARCY

Thirty five years ago. When my parents died.

PETER

Did you bury them in Ireland?

DARCY

(nods)

I think that's why I've felt so lonely for them...they've been too far away.

PETER

Do you think you'll see them again?

DARCY

No, but -

(hesitates)

I think I might feel them in some way.

Darcy looks out the window as she answers, allowing Peter to observe her.

PETER

That must be of some comfort to you.

Darcy glances back at him without answering.

DARCY

Comfort! I don't think I'll be having a cup of tea with them any time soon. I find it a naive proposition and it annoys me.

Darcy moves to the keyboard and runs her hands over the full-scale of the piano. She turns to him.

DARCY (CONT'D)

Which note is God?

After a long hesitation Peter finally plays a low C. It's immediately met with a high C - both alternate and challenging.

DARCY (CONT'D)

Which note is love?

Unsure, he plays a mid D, which is immediately met with a low D.

DARCY (CONT'D)

Which note is truth?

Peter looks at her completely mystified and challenged. After a long moment her fingers find all the notes, arranging them in a strange melodic disorder. Then stops. There's something new in her eyes - both defiance and complete openness.

DARCY (CONT'D)

I have no desire to define what something is or isn't.

(Looking at him)

Even now. And if you give me the old, ah but God understands and through this misery comes a greater understanding, then all I can say is that this kind of God is no use to me.

Darcy moves away from keyboard.

PETER

Is this what you needed to say?

DARCY

Yes, this and a few other things.

(Beat)

It's lovely to hear your voice.

(MORE)

DARCY (CONT'D)

If I did believe in a God, she would sound just like you.

PETER

What do you think she would tell you?

DARCY

She would have so much to say. I would tire of her.

In this small proximity, they smile at each other. It's like a warm current coming up from beneath ice.

PETER

What else is she saying to you?

DARCY

She's telling me to sort Zoe out.

PETER

How? How are you supposed to do that.

DARCY

I don't know. We're an impossible puzzle, Zoe and I.

PETER

An impossible puzzle for both of you?

DARCY

(nods)  
For both of us.

They sip their tea.

PETER

How's it impossible for you?

DARCY

I've put my needs ahead of hers and I can't reconcile it.

PETER

You're not alone feeling that. Feeling it is one thing but whether it's real is another.

DARCY

I can only read my own story.

79 INT. DARCY'S BATHROOM - NIGHT

79

The bathroom is lit with a few candles. Darcy lies submerged in the bath. She closes her eyes and lets herself drift into the warmth. When she opens her eyes again, Sarah is sitting on the stool watching her.

Sarah strokes Darcy's hand which is lying on the edge of the bath tub.

DARCY

Do you want to know what happened?

SARAH

No, not unless you want to tell me.

DARCY

I'm still thinking about it.

SARAH

I'm now a full time wedding planner.

DARCY

You've taken leave?

Sarah nods.

DARCY (CONT'D)

Thanks.

(beat)

Can you turn the hot tap on again?

Sarah leans over to the tap and turns it on.

DARCY (CONT'D)

You don't mind? About Peter?

SARAH

I really don't. I think its important however you decide to do it.

80 INT. DARCY'S STUDIO - DAY

80

Peter in his priest's costume observes Darcy at the keyboard. She stops playing as she becomes aware of him.

PETER

Don't stop on my account.

Darcy's hands return to the keyboard and she plays a few bars heralding his arrival.

Peter is alert to a fleeting expression of pain that passes over Darcy's face as she stops playing.

PETER (CONT'D)

Darcy, can I get you anything?

DARCY

(shakes her head)

I'm fine.

Peter who is now standing by the keyboard looking at her.

PETER

What's going on Darcy?

DARCY

(hesitates and then to no  
one in particular)

Will I have too much pain... will I be left  
watching myself struggle and wishing it  
was over?

Darcy glances up at Peter.

PETER

Why do you think your courage will fail  
you?

DARCY

I don't think it will. I just don't want to  
put myself through it.

Darcy looks at Peter with a degree of challenge and a degree of anticipation.

PETER

What are your choices?

DARCY

I want to decide when to leave. When I've had enough and when I've finished cleaning up after myself.

(punctuating with a wave of her hand)

PETER

You can't be serious Darcy.

Peter is challenged into silence by Darcy's unflinching honesty.

DARCY

Apart from anything else I need to feel I have control over when and where. It restores me. It actually really helps.

They are so close as she turns towards him. She takes his priests gown between her fingers and looks into his eyes.

PETER

Is this what you wanted to tell?

DARCY

Maybe. You will keep what I have told you to yourself?

He nods his head.

DARCY (CONT'D)

Thank you. You're very good in this role.

81 INT. DARCY'S BATHROOM - DAY 81

Peter is taking his cassock off. He shakes it out and carefully puts it back in its bag. He hangs the bag on the back of the door.

82 INT. DARCY'S KITCHEN & PORCH 82

Zoe is cutting peaches from the large mountain of perfect peaches on the bench. Peter is leaving through the door to the porch. Zoe looks at him.

ZOE

Playing dress up with my mother again.  
Do you think it's helpful?

PETER

You'll have to ask your mother about  
that. Goodbye Zoe.

83 INT. DARCY'S LIVING ROOM - DAY

83

The room is full of morning sun.

A box is being unwrapped. Layers of tissue are peeled away to reveal a last layer. Zoe collects the rose buds scattered across the last thin layer of tissue. She empties a small glass bowl of shells and fills it with the rosebuds.

ZOE

(calling out)

Mum.

84 INT. DARCY'S STUDIO - DAY

84

Sounds from inside the house. Darcy looks up as Zoe appears at the door.

ZOE

The dress has come.

DARCY

Try it on.

ZOE

Where's Sila?

DARCY

I don't know.

Zoe leaves and Darcy follows.

85 INT. DARCY'S LIVING ROOM - DAY

85

Sila and Zoe and Issy and Frank and Darcy are all gathered around Zoe in her new dress.

There's a big silence.

DARCY

It's terrible. Not at all what I had  
imagined.

FRANK

I can see what you were trying for.

ISSY

It's too long.

SILA

(offering)  
Maybe it's the lack of waist?

Zoe begins to giggle and then Sila starts.

ZOE

Maybe it's me?

DARCY

Don't be silly, you're beautiful.  
(To Frank)  
We need scissors.

ZOE

(trying to stop laughing)  
Oh no.

FRANK

(leaving the room)  
On it.

Darcy starts to fold the fabric around Zoe's waist.

ZOE

(nervously)  
Shall I take it off?

Frank arrives back with a big pair of scissors.

DARCY

(To Frank)  
The bride is losing her confidence.  
(To Frank)  
The problem is the waist and the length.

ZOE

I'm the bride. Not Frank. Talk to me.

Frank and Darcy both look at Zoe.

ZOE (CONT'D)

Okay, just do it.

DARCY

Get up on the table.

Zoe gets up on a low table with Sila's help. Darcy works out how much she wants cut and gives the scissors to Frank.

DARCY (CONT'D)

You do it. I can't cut straight.

ZOE

I could take it off and we could lay it down.

DARCY

Definitely not. It's not nearly as much fun.

(Dramatically)

Cut, Frank!

FRANK

Yes ma'am.

Frank cuts four inches off the base and gives the fabric to Darcy. She ties it around Zoe's waist and makes a big bow at the back. Everyone stands back to look at Zoe, in her ugly shoes, in her pretty dress.

ZOE

Well, what does it look like?

FRANK

The dress is okay, but you look beautiful.

Everyone nods.

SILA

Where's the veil?

DARCY

In the other box.

Frank brings the box and he unwraps the tissue as they all watch. There is a length of silk.

DARCY (CONT'D)

Issy, what do think about the veil?

Issy is looking at it like an old pro.

ISSY

I think it should come all the way down the back to the bottom of the dress and at the front it should come to here.

Issy is touching Zoe as if she wasn't there.

FRANK

You're right Issy Bissy. So what's holding it in place?

DARCY

(to Issy)

There's another box on the floor in my studio.

Issy runs out of the room.

ZOE

Sila, are you crying?

SILA

No.

ZOE

Yes, you are.

SILA

No.

Issy arrives back with another box.

ISSY

Can I open it?

SILA

Be careful. Have you got clean hands?

Issy holds up her hands.

SILA (CONT'D)

Okay.

Issy opens the box and lifts out a white satin band. Zoe sends a grateful look to Darcy.

ISSY

Is this how the veil stays up? Do we sew it in?

Frank is loosening up the folds of the silk and gathering it into long drops which he holds up to Zoe's face.

FRANK

Your clothes are much better than mine. I'm having a re - think.

DARCY

I know what I'm doing now. You can take it off, Zoe.

ISSY

There's a lot of fabric left over.

Issy puts her arms around Darcy's waist. Darcy moves her hair away from her eyes.

DARCY

Tomorrow. Issy. I'll look at your veil tomorrow.

ISSY

Can we have gloves?

DARCY

Yes you can.

Issy buries her head into Darcy's waist as she tightens her arms around her. Zoe puts her hand on Darcy's shoulder to steady herself.

Peter dressed in his cassock, is playing with the cards. Darcy is restless and rearranges the cards for Peter.

DARCY

Now it's melodic.

PETER

Tell me something about yourself.  
Something Sarah hasn't told me and I  
can't read in a magazine.

DARCY

There's nothing to tell. How are you  
going to help me today?

PETER

By just being together Darcy, and being  
able to draw close around our beliefs.

DARCY

Very good.  
(under her breath)  
You are certainly growing into your role.

PETER

(still looking at the  
cards)  
I heard that.  
(beat)  
Have you talked to Zoe about our  
conversations?

DARCY

No. It's personal. Some things are  
allowed to be.

PETER

What are you thinking about?

DARCY

People. It turns out I haven't loved that  
many and I am thinking about them.  
(Beat)  
I am thinking about people I haven't seen  
for twenty years.

PETER

The loves.

DARCY

The movements.

Peter's expression is contemplative.

PETER

(remembers)

“Again and again we go out in couples  
under the ancient trees, lie down again  
and again among the wild flowers, facing  
the sky.”

DARCY

Can you remember the rest?

PETER

(shakes his head)

No, but I will find it for you.

DARCY

I've lain under lots of ancient trees.

PETER

Do you have any regrets?

DARCY

No. It turns out I wanted to lie alone.

PETER

Even now?

DARCY

Especially now. Just when I need to think,  
all the people I love need me. It's  
exhausting and strangely disconnected.

PETER

Can you be with them but stay with your  
own thoughts?

DARCY

Yes. But it seems to annoy them.

PETER

That's hard... I can see that.

(beat)

Have you worked out how to do it?

DARCY

(nods)

Mostly.

PETER

Have you decided?

DARCY

No. I just feel better knowing I can decide.

Peter and Darcy continue to talk.

87 INT. DARCY'S KITCHEN & PORCH - DAY

87

Fluttering in the window are Frank's drawings of Darcy's notes - now a wedding invitation threaded onto string and dangling festively in the window frame.

Sila is making cupcakes. She has them going into the oven, coming out of the oven and iced.

Darcy is applying a coat of icing to a tray of the little cakes.

DARCY

Remember when we were kids and we used to bake in the old kitchen...?

SILA

Yeah, what a mess.

Sila glances at her and smiles.

DARCY

Why does Zoe always wear such ugly shoes?

SILA

They're not all ugly.

DARCY

A lot of them are.

(Beat)

She doesn't get that from me. Does Sam wear ugly shoes?

SILA

(thinking about it)

I've never noticed, but you can be absolutely sure that the next time I see him I'll have a good look at his feet.

DARCY

I have a lot of things to tell her.

SILA

About shoes?

DARCY

Yes, and about being young and how not to waste her beauty on ugly shoes.

SILA

(holding up a cupcake)

Do you want one of these?

DARCY

(looking at it)

Might need some coffee to go with it.

Darcy starts putting a pot of coffee together.

SILA

So what else do you want to tell her?

DARCY

I keep forgetting. Maybe I'll make a list.

SILA

That's a good idea.

Sarah enters the room carrying a big bunch of flowers, which she gives to Darcy.

SARAH

For the mother of the bride.

Sarah and Sila exchange kisses.

DARCY

Thanks. I'll share them with Sila.

SARAH

How's it going out there?

SILA

(pointing at a platter of  
finished cupcakes)

Why don't you take those out and see for  
your self?

SARAH

(picking up the platter)

They look really good. Have you tried  
one?

SILA

We were just about to.

SARAH

Okay, I'll be back.

Sarah leaves with the big platter of iced cupcakes. Darcy is putting  
flowers in a vase.

88 EXT. DARCY'S POOL - DAY

88

As Sarah approaches the pool the sound of high pitched laughter  
gets louder and louder. Sarah enters the pool area and we see that  
the noise belongs to Zoe's hen party. Zoe's friends, RUTHIE, PHOEBE,  
OPHELIA, TRACEY, BELLE, JESS, VERONICA and Luce are all wearing  
various bits of cover and are lounging around the pool in high spirits.

Zoe gets up when she sees Sarah enter the pool area.

ZOE

(smiling)

Are those Sila's cup cakes?

They lean in and kiss. Sarah places the platter on the table, casually  
clearing to make space.

SARAH

Fresh off the assembly line. How's it going out here?

ZOE

Good. I've been given sex toys that I have no idea what to do with and I don't want to see again.

SARAH

You might change your mind on that South Sea island paradise you're going to.

ZOE

I don't think so, especially not with Sila and Bjorn on the same Island.

SARAH

I'd be more concerned about Issy. She's got eyes everywhere.

(beat)

Can you just explain to me how come you've got Sila, Bjorn and Issy going on your honeymoon?

ZOE

It's more like a long weekend away than a honeymoon and Frank's never been to Samoa and I like being there with them and I sort of need them right now.

SARAH

Of course you do.

(Beat)

Hi Luce!

Luce and RUTH and ROSE all gaze up from under their hats.

LUCE

Hi Sarah. Come and sit down with us.

SARAH

Is that you Ruthie?

RUTHIE

Hi Sarah. How are you?

SARAH

Frankly at this moment I feel very old.

RUTHIE

Come and sit down then.

In the background Sila and Darcy are placing more food on the table. Darcy indicates the pool to Sarah.

SARAH

(not keen)

I need to get warm.

Darcy dives in and swims under the floating armchair that Issy and Lily are sitting in. She emerges out of the water and gives the chair a tap with her foot causing it to shake precariously.

ISSY

(squealing)

No Darcy. Don't.

Issy's laughter interrupts the talking and the friends glance up before returning to the intimacy of their conversations.

The sun and the water wraps them all - the planes of skin reveal age, ethnicity and beauty.

Sarah is sitting on the edge of the pool with her legs dangling in the water.

Darcy leans against the wall beside her.

SARAH

What have you done to Peter?

DARCY

(looks around)

The role came with a few risks.

(Beat)

Does he talk about our conversations?

SARAH

Not a word.

DARCY

That's worth a lot.

Sarah glances at Darcy.

DARCY (CONT'D)

This is all just a test on my part and Peter has passed with an A.

SARAH

Don't.

They exchange looks.

SARAH (CONT'D)

Sorry.

(Beat)

You are doing an amazing job of being you.

DARCY

I get it. I've set the tempo and now you all just have to follow. It's hard and I feel sorry for you.

(Beat)

I am going to change the subject now because this is a great afternoon. Okay.

Sarah nods.

The friends talk and watch as the afternoon sun shines down. From behind dark glasses and underneath hats they study Darcy and Sarah.

DARCY (CONT'D)

Zoe is so relaxed.

SARAH

I know. When you came back after those long tours and thanked Sila and I, it was actually Zoe. She made it happen. I would try to tell you, but your perspective on her was shrouded in guilt... and in some ways still is.

Darcy reflects on what Sarah has just said without responding.

DARCY

Okay, Issy. Hold onto that chair. I am coming to get it.

ISSY AND LILY

(together)

No!

Around the pool one friend is doing a handstand while another steadies her feet. The other friends watch and whisper.

89 INT. DARCY'S KITCHEN & PORCH - DAY

89

There are jars of many colours taking up space in the kitchen.

Sila, Sarah and Darcy are sitting around after their swims. Darcy, now in a sarong and T-shirt, leans over to take a cupcake.

DARCY

I've been avoiding this.

SILA

Do you think they need anything else out there?

SARAH

No, and if they do they can come and get it. What are you wearing to the wedding?

Darcy gives her a look.

DARCY

Nothing. I'm not wearing anything.  
(Takes a bite of the  
cupcake)

SARAH

(laughing)

Come on. I'll help you.

DARCY

I'm just a girl like Zoe. I want to look gorgeous.

SARAH

Me too.

(Leaning over)

I'm having another one of these.

Darcy catches Sila's eye.

DARCY

What are you wearing?

SILA

My wedding hat. I'm going to renovate it.

DARCY

Wow.

The sounds of all the women and girls talking and laughing in the garden merge with the cicada chorus.

90 INT. DARCY'S BEDROOM - DAY

90

Darcy sleeps in the still darkened room. Zoe enters carrying a small tray which she puts on the side table.

Darcy opens her eyes and then closes them again.

ZOE

(whispered urgency)

Mum. It's my day.

Darcy looks at her and moves up in the bed.

ZOE (CONT'D)

Tea?

DARCY

Thanks.

ZOE

Are you okay?

DARCY

So far so good. I think I'll go all out on the meds today.

Zoe opens the curtains to let in a shaft of sunlight.

ZOE

Look the sun is out.  
(raising her eyebrows at  
Darcy)

DARCY

So it is.

Zoe sits down on the edge of the bed. Darcy sips her tea.

ZOE

(looking at Darcy)  
I've had a lot of sun.  
(beat)  
I've had the perfect amount of sun.

DARCY

(looking at her)  
Good to know.

ZOE

(over shoulder)  
Shall I bring mine in here?

DARCY

Yes, do. Once those noisy girls arrive it'll  
be all over.

The house is still and it's just the two of them.

91 INT. DARCY'S KITCHEN, HALLWAY, BATHROOM - DAY

91

Darcy is walking along the corridor in a robe. The door to Zoe's  
bedroom is open. Zoe is in a slip. She is packing a bag.

Darcy watches her for a moment and then keeps walking towards the  
kitchen.

DARCY

(calling out)  
Those girls are going to be here any  
minute.

ZOE

(heard from her room)  
I know.

92 INT. DARCY'S KITCHEN & PORCH 92

Darcy puts her cup on the bench. A sound wave bursts into the house as the girls can be heard arriving.

93 INT. DARCY'S LIVING ROOM 93

Darcy stands at the door watching Zoe's friends take over the room. These are the girls from the Hen's Party. There's Luce and Ruthie and Belle, Veronica, Phoebe and Tracey, Ophelia and Jess.

Luce is watching Darcy out of the corner of her eye.

PHOEBE

(modelling)

What do you all think?

Phoebe walks the room in her jeans and a bra of padded and engineered wonder.

RUTHIE

It's positively hydraulic.

PHOEBE

Doing the job?

RUTHIE

Yes. Yes it's fabulous.

BELLE

You'll lose your balance and just fall on your face.

TRACEY

What shoes are you wearing?

Phoebe slides her feet into the highest shoes ever made. Phoebe walks the room again in her hydraulic bra and gravity defying shoes. For a moment they all concentrate.

PHOEBE

(giddy with it)

I feel great.

BELLE

You look stupid.

PHOEBE

(hand on hips)

Tell me the truth. You are not wearing your Doc's, are you?

ZOE

Belle, don't listen to her. It's my wedding and you can wear what you want.

Zoe sits down beside Darcy on the window seat where she's been quietly watching. They watch together for a minute.

DARCY

(leaning into Zoe)

What shoes are you wearing?

ZOE

My favourites.

DARCY

Great. Good.

94 INT. DARCY'S KITCHEN ,HALLWAY, BATHROOM - DAY 94

The house has been taken over by bridesmaids.

Darcy takes in the invasion of the bridesmaids as she walks down the corridor.

In every nook and cranny is a dress and a gal.

The sounds of talk and laughter roll as if a prerecorded track.

95 EXT. CHAPEL - DAY 95

The wedding guests are arriving. They are all in great spirits and dressed theatrically for a wedding.

They stop and talk to each other before entering the decorated arbor that has been constructed in front of the chapel doors.

Darcy and Sarah arrive together. There is some friendly heckling about the mother of the bride being in the house.

Darcy is in a dress that looks like it has more in common with insulation materials. She looks outstanding, having taken the A from avant-garde and turned it over. Sarah, behind her dark glasses, is working her chic.

96 INT. CHAPEL - DAY

96

The little chapel is filled with flowers. A young man is playing the organ, his foot driving the rhythm of the hymn into another place.

Zoe and Frank are welcoming guests as they enter the chapel. The chapel is almost full.

Darcy and Sarah enter the chapel. Darcy spots someone across the other side of the chapel and waves.

Among the guests already in the pews are all of Frank's family.

Frank shows Darcy and Sarah to their pew.

Sarah sees Peter waiting.

DARCY

And here he is.

Turning to Sarah.

DARCY (CONT'D)

Well?

SARAH

I just want to hold his hand.

DARCY

That is so sweet. You're so sweet.

SARAH

(under her breath)

When did you start calling me sweet?

DARCY

I'm going to play.

SARAH

Good.

Darcy makes her way to the organ. And Sarah moves in to greet Peter. The organist sees Darcy coming and announces her with some dramatic notes of his own. As Darcy takes his place at the organ clapping erupts from the pews, some standing to cheer her on.

Zoe catches her breath as Darcy plays and Frank pulls her close.

Darcy begins to play the music she has been composing. These are the invading notes of her illness which she has overcome and transformed into the now joyful music that fills the little chapel.

Luce and the friends are wearing dresses of many colours and styles. As Darcy plays, they show the last arrivals to their seats in the now nearly full chapel.

97

EXT. CHAPEL - DAY

97

There are only a few people left outside the chapel as two highly decorated old cars pull up - filled with flower girls.

The car doors open and Sila, framed in her magnificent wedding hat, gets out of the car followed by Bjorn and the flower girls dressed in white dresses with veils and gloves.

Bjorn and Sila exchange amused glances across the sea of excited little girls who are inspecting each other with critical eyes and making final adjustments.

The flower girls line up behind Issy and put down their veils and look to Sila.

Sila nods and the flower girls follow her into the chapel. The smallest flower girl trips and Bjorn picks her up bringing up the rear.

98

INT. CHAPEL - DAY

98

Darcy finishes playing and some people stand and clap and the rest show their pleasure in other ways.

The organist plays to the tension and excitement of the room as Darcy walks back towards her seat.

The Priest more resplendent than the bride-makes his way up the aisle of the now full chapel.

Sila enters followed by the flower girls. Zoe and Frank make a great performance of greeting the little girls.

Sila kisses Zoe and after a final smile for Issy, she and Bjorn walk down the aisle to their seats.

The friends, now bridesmaids, gather with Luce in their colourful dresses, standing between a sea of white flower girls and Zoe the bride.

Frank looks at Luce to see if she is ready and then to Issy to check that the flower girls are ready.

The wedding march begins as Frank rearranges Zoe's veil to cover her face.

The Priest stands and gestures. The congregation rises to its feet.

Frank and Zoe, followed by the bridesmaid friends and the flower girls walk slowly up the chapel aisle.

The Priest, waiting to meet them, breaks into a smile that knows no borders.

Unfortunately Mike is also waiting with his camera.

FRANK

Dad.

Brian immediately jumps up and shoos Mike into the side aisle. The Priest looks around with his permanent press smile to make sure everyone is now ready.

PRIEST

In the name of the Father the Son and  
the Holy spirit. Amen

(beat)

Welcome to Zoe and Frank's wedding  
day. What joy that we can all be  
together, under the sight of God, to  
witness their vows.

And now we will sing. Guide me, oh thy  
great Jehovah, the bride's favourite  
hymn.

The hymn starts gently enough but very quickly the organist and the heavy presence of musicians drives it home.

Zoe looks at Frank from under her veil and then searches out Darcy who is watching her; Zoe breaks into a big smile for Darcy under her veil. As the singing finishes, and the congregation sits, the Priest gathers Frank and Zoe closer together.

PRIEST (CONT'D)

(dramatically)

Zoe and Frank. Since it is your intention to enter into marriage, please join your right hands, and declare your consent before God and his Church.

Frank takes Zoe's hand and glances at her through her veil before he begins.

FRANK

I Frank, take you Zoe, to be my lawful wife, to hold from this day forward, for better, for worse, for richer, for poorer, in sickness and in health until death us do part.

PRIEST

And now Zoe.

ZOE

I Zoe, take you Frank, to be my lawful husband, to hold from this day forward, for better, for worse, for richer, for poorer, in sickness and in health until death us do part.

Mike places the rings on a silver plate that the Priest blesses.

FRANK

(placing the ring on Zoe's fourth finger)

Zoe, take this ring as a sign of my love. In the name of the Father the Son and the Holy Spirit.

ZOE

(taking the ring and  
placing it on Frank's  
fourth finger)

Frank take this ring as a sign of my love.  
In the name of the Father, the Son and  
Holy Spirit.

PRIEST

Zoe and Frank by the promise you make,  
before God, and in the presence of your  
Family and Friends, I now pronounce you  
man and wife. In the name of the Father  
the Son and the Holy Spirit. What God  
has joined together let no man put  
asunder.

Frank takes Zoe's veil away from her face and they kiss.

The congregation cheer. The organist begins.

99

EXT. CHAPEL - DAY

99

The doors open behind them. Frank and Zoe walk through the  
wedding arch with the wedding party behind them. They take their  
places one after the other in a row ready to greet the congregation  
as they follow them out of the chapel.

100

EXT. DARCY'S POOL - SUNRISE

100

Darcy admires the dawn as she walks around the pool, listening to  
the birds. Sarah appears in her pajama's.

SARAH

Beautiful morning.

DARCY

Isn't it.

Darcy dives into the pool and swims up and down. She looks at Sarah  
as she leaves the pool wrapping herself in her robe.

DARCY (CONT'D)

Thanks.

SARAH

I'm going to make you the best  
breakfast.

DARCY

The place is so blissfully quiet.  
(beat)  
It's too quiet.

SARAH

It's only four days. They'll be back on  
Monday and I'm going to be here the  
whole time.

Darcy perches on the lounge next to Sarah.

DARCY

There's no performance for Peter on  
Sunday is there ?

SARAH

No.

DARCY

Let's play with boys on Sunday  
afternoon.

SARAH

Sounds lovely, a little juvenile in tone,  
but lovely. What have you got in mind ?

DARCY

Why don't you take Peter to the coast on  
Sunday afternoon and I can spend time  
with David?

SARAH

Okay, gosh, daylight hours.

DARCY

Let's not go there.  
(beat)  
We could have dinner together. All of us.

SARAH

Lovely idea.

The trees move in the wind.

101 I/E DARCY HOUSE - FRONT DOOR - DAY 101

Darcy is leaning against the door frame. She is lit by the morning sun speaking to Sarah who is carrying a bag for the beach.

DARCY

It's going to be a great day. I'm so pleased the sun is shining for you and Peter. He'll never want to leave.

SARAH

Are you sure you're going to be okay?

DARCY

I'll be fine. David will be here soon.

They share another quick hug.

DARCY (CONT'D)

Thanks. You are the best friend anyone could have.

Darcy watches Sarah leave.

SARAH

(over shoulder)

Enjoy.

Sarah turns back at the gate and sees Darcy still watching her in the doorway - she raises her hand and waves.

102 INT. DARCY'S KITCHEN, HALLWAY, BATHROOM - MORNING 102

Darcy walks down the hallway. There are wedding flowers in a vase on the table. She continues through the hall and into the bathroom.

103 INT. DARCY'S BATHROOM - DAY 103

Darcy looks at herself in the mirror.

She looks at herself again and this time applies cream to her face.

She takes her time - doing this and that.

104 INT. DARCY'S BEDROOM - DAY 104

Her bedroom is filled with large bunches of roses. Darcy checks herself out in the full length mirror. She is wearing her favourite dress over her bare legs. She finishes making her bed and leaves the room, clearly enjoying the quiet order of her day.

105 INT. DARCY'S KITCHEN,HALLWAY,LOUNGE - DAY 105

Darcy walks around admiring and checking. She stops and looks at things she adjusts a picture frame and looks at a vase of flowers.

106 INT. DARCY'S BEDROOM - DAY 106

Darcy wanders into her room and again seems to want to memorise its details. She is happy.

107 INT. DARCY'S KITCHEN & PORCH - DAY 107

Darcy prepares the coffee pot and puts it on the stove top. She unwraps a cheese and puts pastry in a basket.

She grinds red capsules in a mortar until it is one powder.

She takes everything out to the porch and unwraps the paper. She goes back into the kitchen and pours her coffee which she sips as she settles into her chair. Everything is perfect and still.

108 EXT. DARCY'S GARDEN - DAY 108

Darcy sits in her favourite chair and looks at the garden.

She sees the vermilion and hears the notes.

She thinks- what a wonderful life.

As Darcy passes - the garden becomes still and every sound it offers can be heard with clarity: the rustling trees, birds and insects and the distant sounds of traffic.

109 EXT. DARCY'S HOUSE - DAY 109

From inside the house, a conversation can be heard.

SARAH

She'll be in the garden somewhere. Do you want a drink ?

PETER

Let's find Darcy and then we can decide what to do.

110 EXT. DARCY'S GARDEN - DAY 110

Sarah and Peter are walking towards Darcy who is sitting in a chair.

PETER

(reaching out his hand for her)

Sarah darling, I want you to stay here.

SARAH

Why?

(she looks at Darcy)

No.

They can see Darcy's hand hanging free by the side of the chair.

PETER

Stay here love, just stay here.

Sarah walks towards Darcy.

111 EXT. DARCY'S GARDEN - DAY 111

Issy and her young cousins cut flowers in the garden.

Issy's hands arrange the flowers of a garland and an older set of hands shows her how to plait the flowers together.

112 INT. DARCY'S BEDROOM - DAY 112

The sun streams in. Sarah is sitting by the window.

Darcy lies on her bed.

Issy is arranging the garland of flowers around Darcy's neck.

Issy looks at all the jewellery in the various glass bowls on Darcy's tallboy. Zoe joins her. Issy's eye is drawn to the bright and precious. She goes back to the bed and continues to adorn Darcy with her treasures.

Sila watches from the door.

Zoe comes back into the room carrying her wedding veil which she gives to Issy.

Together they arrange it around Darcy.

Darcy is finally dressed to Issy's satisfaction.

They are all in the room.

ISSY

She looks so beautiful. Can we take a picture to remember her?

Zoe nods.

ZOE

Frank will help you.

113 INT. DARCY'S KITCHEN & PORCH 113

Issy and Zoe are working at the kitchen table.

In Issy's hand is a small image of Darcy adorned.

She wraps it up in a small square of lace and then ties it together with a white velvet ribbon.

Zoe wraps the perfect parcel up ready to post.

114 EXT. DAVID GATE - DAY 114

David is at his letter box. He unwraps the parcel as he walks. He stops as the final parcel is revealed.

He unties the ribbon and looks at the final image of Darcy. Tears run down his face.

In front of a once grand old wooden church its current congregation gathers. This is Sunday on Ponsonby Road, one place where Pacific Island New Zealanders go to church. The women are beautiful in big white hats and white dresses, the men handsome in their black tailored linen lava-lava and white shirts and ties. The congregation make a stark contrast to the city around them.

The sounds of the hymn, Samoan Pese Lotu - E Lo'u tama e, can be heard from inside the church. The singing gets louder and louder as Sila and Bjorn with Issy between them approach the door.

Sila looks back searching the street. She breaks into a wide smile as she sees Zoe hurrying towards her.

Zoe is dressed in white with a hat and ugly shoes. She is pregnant. She and Sila hug and she takes Issy's hand as they enter the Church.

The singing of the hymn fills the streets.

THE END

#### Acknowledgements

Rilke, R.M. (1989) *The Selected Poetry of Rainer Maria Rilke*.  
(S.Mitchell,Trans) New York: Vintage Press (original work published 1894)



# VERMILION

## POST PRODUCTION SCRIPT

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DURATION 92 minutes and 24 seconds [at 24 fps]  
[from first frame to last frame end credits]

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### Abbreviations Used

V/O Voice over  
WS Wide shot  
MWS Medium wide shot  
M2S Medium two shot  
MS Medium shot  
MCU Medium close up  
CU Close up  
ECU Extreme close up  
O/S Over shoulder  
H/A High Angle  
L/A Low Angle  
FG Foreground  
BG Background

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# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
1	01:00:00:00	BLACK.				
2	01:00:00:03	ANIMATED GRAPHIC:  RIALTO				
3	01:00:11:22	ANIMATED GRAPHIC:  NEW ZEALAND FILM COMMISSION	BAR PATRONS [V/O]: [background chatter].	1	01:00:11:22	01:00:56:15
4	01:00:22:01	FADE IN TITLE:  In association with the New Zealand Film Commission and NZ On Air				
5	01:00:26:08	FADE IN TITLE:  MF Films This is it Thick as Thieves				
6	01:00:29:20	FADE IN TITLE:  present				
7	01:00:32:09	FADE IN TITLE:  Jennifer Ward-Lealand				
8	01:00:36:08	FADE IN TITLE:  Theresa Healy				
9	01:00:37:20	FADE IN TITLE:  Emily Campbell				
10	01:00:40:21	FADE IN TITLE:  Garetti Chadwick				
11	01:00:43:04	FADE IN TITLE:  Peter Feeney				
12	01:00:45:08	FADE IN TITLE:  a Dorthe Scheffmann film				

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
13	01:00:51:22	FADE IN TITLE:  VERMILION				
14	01:00:56:08	BLACK.				
<b>INT. CLUB - NIGHT</b>						
15	01:00:56:15	CU TROMBONE PLAYER.				
16	01:01:05:06	MS PAN BAR PATRONS.	BAR PATRONS: [chatter, cheer].	2	01:01:05:06	01:01:47:18
17	01:01:11:04	MS DAVID AND DARCY AT TABLE. OTHERS IN FG AND BG. TRACK IN TO MCU DARCY. DAVID IN FG.				
18	01:01:23:21	CU SAXOPHONE PLAYER'S HANDS. TILT UP TO CU AS HE PLAYS. PAN TO CU TROMBONE PLAYER. HE LOWERS HIS TROMBONE.				
19	01:01:37:23	WS MUSICIANS. BAR PATRONS IN FG.	MC [off]: Tau kē kōrua. Nick and Tim from Hopetoun Brown.  [Tau kē kōrua: Great, you two]	3	01:01:40:01	01:01:42:18
20	01:01:41:01	MCU DARCY. DAVID IN FG.	MC [off]: E hoa mā...  [E hoa mā: Friends...]	4	01:01:46:03	01:01:46:19
21	01:01:46:19	MCU MC WITH MICROPHONE.	MC [on/off]: ...nō mātou te waimarie. We've got a surprise guest in the whare tonight. Ko te manu tioriori a Darcy.  [nō mātou te waimarie: we are lucky] [whare: house] [Ko te manu tioriori: the songbird]	5	01:01:47:00	01:01:53:03
			CROWD: [chatter, cheer].	6	01:01:51:04	01:02:08:21
22	01:01:52:09	WS DAVID AND DARCY IN AUDIENCE. MC [BACK TO CAMERA] IN FG. PAN AS DARCY WALKS THROUGH CROWD.	MC [off]: She's just back in Aotearoa... the fabulous Darcy!	7	01:01:55:02	01:01:58:19

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
23	01:01:59:16	MCU TRACK IN DARCY WALKING [AWAY FROM CAMERA] THROUGH CROWD TOWARD PIANO.				
24	01:02:02:14	MS TRACK BACK DARCY WALKING [AWAY FROM CAMERA] THROUGH CROWD. PAN AND TILT DOWN AS SHE SITS AT PIANO TO MS DARCY. AUDIENCE IN BG.	DARCY: Ah, tēnā koe e hoa. <i>[Tēnā koe e hoa: Hello, friend].</i>  DARCY: So, this one is a great classic. And... I hope you all enjoy it.	8	01:02:09:16	01:02:10:20
				9	01:02:12:09	01:02:16:08
25	01:02:16:22	PROFILE MCU DARCY [AT PIANO] AUDIENCE IN BG. TILT DOWN TO CU DARCY'S HANDS PLAYING PIANO. CRANE UP TO PROFILE MCU DARCY [AT PIANO] AUDIENCE IN BG.	DARCY [sings]: <i>I will come to you at night time...</i>  DARCY: [sings]: <i>...I will raise you from your sleep...</i>  DARCY [sings]: <i>...I will kiss you in...</i>	10	01:02:21:18	01:02:25:15
				11	01:02:31:06	01:02:35:02
				12	01:02:40:23	01:02:43:09
26	01:02:42:22	MS PAN AROUND AUDIENCE.	DARCY [off, sings]: <i>...four places...</i>	13	01:02:44:15	01:02:47:00
27	01:02:52:00	PROFILE MS DARCY [AT PIANO] AUDIENCE IN BG.	DARCY [sings]: <i>...I'll go running along your street...</i>  DARCY [sings]: <i>...I will squeeze the life out of you...</i>	14	01:02:52:04	01:02:56:09
				15	01:03:01:17	01:03:05:21
28	01:03:10:16	MWS DAVID IN AUDIENCE.	DARCY [sings]: <i>...You will make me laugh and make me cry...</i>	16	01:03:11:04	01:03:15:15
<b>EXT. CITY STREETS - NIGHT</b>						
29	01:03:17:08	WS TRACK IN DAVID AND DARCY WALKING [AWAY FROM CAMERA] DOWN ALLEY.	DARCY [V/O, sings]: <i>...And we will never forget it...</i>	17	01:03:20:11	01:03:24:09
30	01:03:29:19	WS TRACK SHOP WINDOW TO REVEAL DARCY AND DAVID IN REFLECTION. TRACK AS THEY WALK.	DARCY [V/O, sings]: <i>...You will make me call your name/ And I'll shout it to the blue summer sky...</i>	18	01:03:30:07	01:03:39:12

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
<b>EXT. PONSONBY ROAD - NIGHT</b>						
31	01:03:36:07	WS DAVID AND DARCY WALKING [AWAY FROM CAMERA] DOWN ROAD.	DARCY [V/O, sings]: <i>...And we may never meet again... / So shed your skin, and let's get started...</i>	19	01:03:42:21	01:03:54:23
<b>EXT. DARCY'S HOUSE - DAWN</b>						
32	01:03:51:18	WS EARLY MORNING SKY. TREES IN FG.				
<b>INT. DARCY'S BEDROOM - DAWN</b>						
33	01:03:56:18	MWS DARCY [ASLEEP] AND DAVID IN BED. PAN AS DAVID SITS. DARCY TURNS OVER TO FACE HIM AS HE STANDS. PAN AS DAVID SITS NEXT TO DARCY. THEY KISS. HE EXITS RIGHT OF FRAME.	DARCY [V/O, sings]: <i>...and you will throw your arms around me...</i>	20	01:04:06:21	01:04:18:21
34	01:04:38:08	CU DARCY. PAN AND TILT AS SHE LIES DOWN AND CLOSES HER EYES.	DARCY: [exhales].	21	01:04:51:15	01:04:55:08
<b>EXT. DARCY'S POOL - MORNING</b>						
35	01:04:57:15	H/A WS TOPS OF TREES. PAN TO H/A WS DARCY'S POOL.				
36	01:05:08:22	MS [UNDERWATER] PAN DARCY SWIMMING. SHE EXITS RIGHT OF FRAME.				
37	01:05:18:01	H/A WS DARCY SWIMMING LENGTHS OF POOL.	DARCY: [exhales].	22	01:05:28:14	01:05:29:05
38	01:05:27:08	WS DARCY [BACK TO CAMERA] IN POOL. SHE TURNS.	DARCY: [breathes deeply].	23	01:05:32:07	01:05:35:19
39	01:05:38:01	WS DARCY IN TOWEL ON EDGE OF POOL.	DARCY: [breathes deeply].	24	01:05:40:13	01:05:51:05
40	01:05:51:05	WS TREES. PAN TO WS WINDOW.				

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
<b>INT. DARCY'S STUDIO - MORNING</b>						
41	01:05:59:14	WS DARCY SEATED AT PIANO. ZOE IN FG. SHE WALKS TO DARCY.	DARCY: Zoe...	25	01:06:03:20	01:06:04:09
			DARCY: My colours are changing.	26	01:06:07:22	01:06:09:08
			ZOE: What do you mean?	27	01:06:11:17	01:06:12:10
			DARCY: I am seeing different colours with different notes, different shapes. It's...	28	01:06:14:07	01:06:18:09
42	01:06:19:14	MS ZOE. DARCY [BACK TO CAMERA] IN FG.	DARCY: ...it's all changing.	29	01:06:19:16	01:06:20:12
			ZOE: Why didn't you tell me?	30	01:06:22:04	01:06:23:02
43	01:06:23:00	CU DARCY.	DARCY: I don't know, Zoe. Don't take it personally.	31	01:06:24:16	01:06:26:14
			ZOE [off]: Well, I think you should see someone.	32	01:06:28:03	01:06:29:09
			DARCY: I've made an appointment.	33	01:06:30:07	01:06:31:06
			ZOE: Then you're just telling me, aren't you?	34	01:06:33:22	01:06:35:08
			DARCY: Maybe...	35	01:06:38:10	01:06:38:23
44	01:06:41:13	WS DARCY [SEATED AT PIANO] AND ZOE [BACK TO CAMERA]. ZOE EXITS LEFT OF FRAME.				

## INT. DARCY HOUSE STAIRCASE - DAY

45 01:06:50:23 L/A WS ZOE CLIMBING STAIRS.

## INT. DARCY'S KITCHEN & PORCH - DAY

46 01:06:54:09 CU FRANK'S HAND PUTTING  
SPREAD ON TOAST.

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
47	01:06:56:22	MS FRANK SEATED AT BENCH. ZOE ENTERS RIGHT OF FRAME AND WALKS TO HIM TO M2S. PAN. ZOE TURNS AND WALKS TO COUCH AND SITS. FRANK STANDS IN FG. HE WALKS [AWAY FROM CAMERA].	FRANK: Why aren't you in bed?	36	01:07:01:16	01:07:02:12
			FRANK: What's up?	37	01:07:05:09	01:07:05:22
			ZOE: Nothing.	38	01:07:06:16	01:07:07:07
			FRANK: It is something though, isn't it?	39	01:07:08:11	01:07:09:15
			ZOE: It's me and my mother... it's weird.	40	01:07:10:20	01:07:14:06
			FRANK: Mmm... it's, ah... it's kind of like me and my Dad...	41	01:07:14:11	01:07:18:20
			FRANK: Except... it's completely different.	42	01:07:20:09	01:07:24:02
			ZOE: But you're just like him.	43	01:07:26:08	01:07:27:06
			FRANK: No, I am not.	44	01:07:29:11	01:07:30:04
			ZOE: Yeah. You even walk the same way.	45	01:07:31:03	01:07:32:15
			FRANK: No, I don't.	46	01:07:33:20	01:07:34:16
			FRANK: I am my own man.	47	01:07:36:00	01:07:37:11
			ZOE: [laughs].	48	01:07:38:22	01:07:39:07
			FRANK: Have you seen my father walk like this?	49	01:07:41:00	01:07:43:00
			ZOE: [laughs].	50	01:07:41:09	01:07:43:03
48	01:07:43:04	MWS ZOE. FRANK IN RIGHT EDGE OF FRAME. HE EXITS RIGHT OF FRAME.	ZOE: [laughs]. You're so sexy.	51	01:07:43:12	01:07:45:04
			FRANK [off]: Thank you.	52	01:07:45:12	01:07:46:02
			ZOE: [laughs].	53	01:07:46:00	01:07:48:06
			FRANK [off]: I agree.	54	01:07:47:01	01:07:47:20
			ZOE: [laughs].	55	01:07:47:21	01:07:48:05
<b>INT. BETH'S OFFICE - AFTERNOON</b>						
49	01:07:48:20	CU DARCY'S REFLECTION IN MONITOR AS SHE LOOKS AT BRAIN SCAN IMAGE. BETH [OUT OF FOCUS] IN FG.	BETH: Your symptoms are typical of a problem arising in the temporal lobe.	56	01:07:49:21	01:07:53:22
			BETH: The MRI scan is showing serious changes deep in the brain.	57	01:07:55:14	01:08:00:15

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
50	01:08:02:03	WS DARCY AND BETH SEATED AT DESK. BRAIN SCAN IMAGE ON MONITOR IN BG.	BETH: This is in the left temporal lobe... which can affect your language.	58	01:08:02:04	01:08:07:11
			DARCY: My brain doesn't function normally anyway.	59	01:08:08:10	01:08:11:08
51	01:08:10:17	O/S DARCY, BETH IN RIGHT FG.	DARCY: That's how I knew, my colours became so much more intense.	60	01:08:12:06	01:08:15:15
52	01:08:15:13	O/S BETH, DARCY IN LEFT FG.	BETH: This isn't your synaesthesia, Darcy...	61	01:08:17:00	01:08:19:11
53	01:08:20:10	O/S DARCY, BETH IN RIGHT FG.	DARCY: But I haven't been ill.	62	01:08:22:22	01:08:24:19
			BETH [off]: These tumours can grow silently over many years... before they change their nature, and become life-threatening.	63	01:08:26:08	01:08:34:16
			DARCY: So, what are my options?	64	01:08:37:22	01:08:39:02
			BETH [off/on]: Typically, we offer surgery, radiation or chemotherapy...	65	01:08:40:00	01:08:45:06
54	01:08:40:14	O/S BETH, DARCY IN LEFT FG.				
55	01:08:45:10	O/S DARCY, BETH IN RIGHT FG.	BETH [off]: ...depending on how advanced the tumour is.	66	01:08:46:03	01:08:48:16
			DARCY: And... how advanced is my tumour?	67	01:08:50:08	01:08:53:12
56	01:08:53:23	O/S BETH, DARCY IN LEFT FG.	BETH: It's very advanced.	68	01:08:56:12	01:08:58:00
57	01:08:58:14	O/S DARCY, BETH IN RIGHT FG.	DARCY: There must be something...	69	01:09:04:03	01:09:05:14
			BETH [off]: You could undergo all of those treatments... but they may not gain you any useful time.	70	01:09:08:07	01:09:14:10
			DARCY: [exhales].	71	01:09:18:06	01:09:18:16

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
<b>INT. HEALTH CLINIC - AFTERNOON</b>						
58	01:09:21:23	WS HALLWAY. DARCY ENTERS LEFT OF FRAME. TRACK IN AS SHE WALKS DOWN HALLWAY.	DARCY: [exhales].	72	01:09:22:18	01:09:23:22
<b>EXT. HEALTH CLINIC CARPARK - AFTERNOON</b>						
59	01:09:27:17	CU DOOR. IT OPENS TO MS DARCY. SHE WALKS THROUGH DOORWAY AND STOPS IN MS.	DARCY: [exhales].	73	01:09:31:06	01:09:35:01
60	01:09:36:22	WS SMOKING MAN SEATED ON BENCH. DARCY ENTERS LEFT OF FRAME AND WALKS TO HIM. HE HANDS HER CIGARETTE. SHE LEANS IN AS HE FLICKS LIGHTER.	DARCY: Can I have one of those?	74	01:09:46:04	01:09:46:23
61	01:09:59:13	MCU SMOKING MAN. DARCY IN RIGHT FG LEANING IN TO LIGHT HER CIGARETTE. SHE SITS TO CU DARCY SMOKING MAN IN BG.				
<b>INT. DARCY'S STUDIO - AFTERNOON</b>						
62	01:10:20:19	WS WINDOWS. COLOURS TURNING RED [DARCY'S POV].				
63	01:10:30:20	PROFILE MCU DARCY. PAN.				
64	01:10:36:15	WS WINDOWS. COLOURS TURNING RED [DARCY'S POV].				
65	01:10:42:15	MCU DARCY [BACK TO CAMERA] AT PIANO. TILT UP AS ISSY ENTERS DOORWAY IN BG.				
66	01:10:46:10	PROFILE MCU DARCY.	DARCY: Is your Mum home?	75	01:10:49:01	01:10:49:18
67	01:10:50:06	WS ISSY IN DOORWAY. DARCY [BACK TO CAMERA AT PIANO] IN FG.	DARCY: Tell her to come over for dinner.	76	01:10:52:06	01:10:53:11

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
68	01:10:54:02	PROFILE MCU DARCY. PAN.				
69	01:11:14:03	WS WINDOWS. THE COLOURS TURNING FROM RED [DARCY'S POV].				
<b>EXT. DARCY'S/SILA'S GARDEN - AFTERNOON</b>						
70	01:11:23:03	WS PATH THROUGH TREES. TRACK IN TO MS ISSY RUNNING [AWAY FROM CAMERA] THROUGH TREES.				
71	01:11:26:01	WS GARDEN. TRACK IN AND PAN AS ISSY ENTERS RIGHT OF FRAME WALKING [AWAY FROM CAMERA] TOWARDS DOOR.				
<b>INT. DARCY'S KITCHEN &amp; PORCH - EARLY EVENING</b>						
72	01:11:33:14	MS ZOE'S HANDS CHOPPING CELERY. PAN TO CU DARCY'S HANDS CHOPPING CUCUMBER. CRANE UP TO PROFILE MCU DARCY. PAN TO PROFILE MCU ZOE.	DARCY: Zoe, what? What have I done now?	77	01:11:52:10	01:11:54:21
			ZOE: Nothing. Why are you suddenly so hypersensitive?	78	01:11:56:15	01:11:59:18
			DARCY: What does that mean? That I'm never sensitive?	79	01:12:00:14	01:12:02:03
			ZOE: Oh, enough!	80	01:12:03:10	01:12:04:10
73	01:12:05:04	WS DARCY [BEHIND KITCHEN BENCH] ZOE [BACK TO CAMERA] IN FRONT OF HER. ISSY SEATED AT TABLE IN FG. ZOE EXITS LEFT OF FRAME. TRACK AND PAN AS SILA ENTERS LEFT OF FRAME AND WALKS TO DARCY TO WS DARCY AND SILA. ISSY SEATED AT TABLE IN FG.	ZOE: I'm out of here.	81	01:12:05:06	01:12:06:01
			DARCY: Zoe!	82	01:12:08:03	01:12:08:20
			DARCY [quietly]: Fuck...	83	01:12:12:07	01:12:12:22
			SILA [off]: Close your ears, baby.	84	01:12:13:02	01:12:14:05
			DARCY: I was hoping you'd come over.	85	01:12:15:15	01:12:16:20
			SILA: Well I'm good, and how are you...? What have you been doing to Zoe?	86	01:12:17:00	01:12:20:22
			DARCY: Why do you always think it's me?	87	01:12:21:08	01:12:22:17
			SILA: Because it usually is.	88	01:12:22:21	01:12:24:02

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
			DARCY: [sighs]. We're just different people. I'm sick of apologising.	89	01:12:24:17	01:12:27:15
			SILA: So, don't.	90	01:12:28:00	01:12:28:18
			DARCY: She's still living here, isn't she?	91	01:12:28:22	01:12:30:07
			SILA: Are you serious?	92	01:12:31:14	01:12:32:14
			SILA: I don't want to argue with you. I just came here to have dinner. Is that what we're doing?	93	01:12:35:10	01:12:38:18
			SILA: She's got finals. Be nice.	94	01:12:41:05	01:12:42:17
			DARCY: I don't mean to annoy her. It just happens. I'm not even trying.	95	01:12:42:17	01:12:46:16
74	01:12:44:02	MS SILA. DARCY IN LEFT FG. THEY MOVE TO O/S SILA, DARCY IN RIGHT FG.	SILA: Are you all right?	96	01:12:48:07	01:12:49:00
			DARCY: Yeah.	97	01:12:50:15	01:12:51:01
			SILA: Are you sure?	98	01:12:53:01	01:12:53:23
			DARCY: Yeah. I'm fine. Sila, it's nothing.	99	01:12:54:01	01:12:56:01
			SILA: What? What is going on?	100	01:12:57:08	01:12:58:23
			DARCY: Sila. I'll tell you later, all right? Just not now. Not in front of Issy.	101	01:12:58:18	01:13:01:23
			SILA: See, something is up. I can tell.	102	01:13:02:03	01:13:03:17
			DARCY: No. Yeah, it's nothing. Honestly. It's not even serious. And I just don't want to talk in front of Issy. Oh, for God's sake.	103	01:13:03:12	01:13:09:01
			SILA: Now I know it's serious. You said, "serious", and now I know it...	104	01:13:06:15	01:13:09:05
			ISSY [off/on]: What are you talking about?	105	01:13:08:23	01:13:10:00
75	01:13:09:01	WS DARCY AND SILA. ISSY SEATED AT TABLE IN FG.	DARCY: Nothing.	106	01:13:10:01	01:13:10:17

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
<b>INT. DARCY'S STUDIO - EVENING</b>						
76	01:13:24:03	WS WINDOWS. COLOURS TURNING RED [DARCY'S POV].				
77	01:13:29:23	MS PAN DARCY AT PIANO.				
<b>EXT. DARCY'S HOUSE - NIGHT</b>						
78	01:13:39:04	L/A WS SKY [THROUGH WINDOW]. FRANK ENTERS RIGHT OF FRAME IN BG.				
<b>INT. DARCY'S HOUSE / ZOE'S BEDROOM - NIGHT</b>						
79	01:13:58:01	CU DARCY'S HAND OPENING DOOR TO WS ZOE [ON BED] AND FRANK [NAKED, BACK TO CAMERA]. DARCY [HEAD OUT OF FRAME] IN LEFT FG.	DARCY [off]: Zoe... ZOE: Darcy!	107	01:13:58:11	01:13:59:02
				108	01:13:59:05	01:13:59:23
80	01:13:59:21	MCU DARCY LOOKING THROUGH DOORWAY.	DARCY: [gasps]. Sorry.	109	01:13:59:21	01:14:01:07
81	01:14:02:09	WS ZOE [ON BED] AND FRANK [NAKED, BACK TO CAMERA].	ZOE: What do you want?	110	01:14:02:09	01:14:03:11
82	01:14:03:21	MCU DARCY LOOKING THROUGH DOORWAY.	DARCY: Ah... Sila reminded me what a witch I am to live with. So... [inhales]. Sorry about that. And... I love you very much in my own, deeply flawed way.	111	01:14:04:18	01:14:17:15
83	01:14:18:18	WS ZOE [ON BED] AND FRANK [STANDING BESIDE HER].	ZOE: Frank and I are getting married.	112	01:14:18:20	01:14:19:23
			FRANK: Yep.	113	01:14:20:01	01:14:20:11
84	01:14:20:10	MCU DARCY LOOKING THROUGH DOORWAY.	DARCY: You're what?	114	01:14:22:03	01:14:22:19
85	01:14:22:22	WS ZOE [ON BED] AND FRANK [NAKED, BACK TO CAMERA]. DARCY [HEAD OUT OF FRAME] IN LEFT FG.	ZOE: Getting married, Darcy.	115	01:14:23:21	01:14:25:06

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
86	01:14:25:20	MCU DARCY LOOKING THROUGH DOORWAY.	DARCY: Why?	116	01:14:27:14	01:14:28:06
87	01:14:28:04	WS ZOE [ON BED] AND FRANK [NAKED, BACK TO CAMERA]. DARCY [HEAD OUT OF FRAME] IN LEFT FG.	ZOE: Because it's what people do... normal people, when they love each other and want to build a life together.	117	01:14:28:21	01:14:34:14
88	01:14:34:17	MCU DARCY LOOKING THROUGH DOORWAY. SHE STARTS TO MOVE.	DARCY: Okay.	118	01:14:35:05	01:14:36:00
89	01:14:39:08	WS ZOE [ON BED] AND FRANK [STANDING BESIDE HER]. DOOR CLOSES IN FG.				
<b>INT. DARCY'S BEDROOM - NIGHT</b>						
90	01:14:41:04	MWS DARCY SEATED IN BED READING BOOK. SARAH ENTERS FRAME THROUGH DOORWAY AND WALKS TO DARCY, THEN SITS IN CHAIR.	SARAH: Can I come in?	119	01:14:46:03	01:14:46:21
			DARCY: Hello.	120	01:14:46:21	01:14:48:01
			SARAH: [inhales, makes kissing noise].	121	01:14:48:03	01:14:50:08
			DARCY: [sighs].	122	01:14:51:00	01:14:51:16
			SARAH: [sighs].	123	01:14:53:04	01:14:54:07
			DARCY: Where have you been?	124	01:14:53:10	01:14:54:16
			SARAH: A hotel [laughs].	125	01:14:56:15	01:14:59:05
			DARCY: [laughing] And who else was there with you?	126	01:14:59:00	01:15:00:13
			SARAH: [gasps]... an actor.	127	01:14:59:21	01:15:02:16
			DARCY: You couldn't wake up with him, could you?	128	01:15:05:01	01:15:06:12
			SARAH: No. Pathetic, isn't it?	129	01:15:07:04	01:15:09:16
			DARCY: A little bit.	130	01:15:09:22	01:15:10:16
			SARAH: [groans, breathes heavily].	131	01:15:10:21	01:15:14:17
			DARCY: Hey, did you know about the wedding?	132	01:15:14:01	01:15:15:08
			SARAH: Yeah.	133	01:15:18:19	01:15:19:08
			DARCY: Why didn't you tell me?	134	01:15:20:13	01:15:21:21
			SARAH: And I wanted Zoe to tell you.	135	01:15:22:01	01:15:23:16

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
91	01:15:24:00	MWS DARCY SEATED IN BED.	DARCY: How long have you known?	136	01:15:25:03	01:15:26:03
92	01:15:26:17	MS SARAH.	SARAH: Six weeks.	137	01:15:27:22	01:15:28:23
93	01:15:28:19	MWS DARCY SEATED IN BED.	DARCY: Oh.	138	01:15:29:04	01:15:29:20
			DARCY: We live in the same house together.	139	01:15:31:18	01:15:33:10
94	01:15:33:15	MS SARAH.	SARAH: She was worried you wouldn't understand.	140	01:15:34:08	01:15:36:14
95	01:15:36:05	MWS DARCY SEATED IN BED.	DARCY: Oh please [sighs].	141	01:15:36:10	01:15:39:03
			DARCY: I just want so much more for her.	142	01:15:40:04	01:15:41:16
96	01:15:41:17	MS SARAH.	SARAH: I know... But you like Frank, don't you?	143	01:15:41:21	01:15:45:05
97	01:15:45:00	MWS DARCY SEATED IN BED.	DARCY: Of course I do. He's light, he's happy.	144	01:15:45:07	01:15:48:02
			SARAH [off]: Yeah. And he loves Zoe, so what's the problem?	145	01:15:48:14	01:15:50:10
			DARCY: She's been with him forever.	146	01:15:50:12	01:15:51:16
98	01:15:51:23	MS SARAH.	DARCY [off]: She's been a student forever.	147	01:15:52:16	01:15:54:03
			SARAH: And she knows what she's doing.	148	01:15:54:04	01:15:56:07
99	01:15:56:08	MWS DARCY SEATED IN BED.	DARCY: I know.	149	01:15:56:16	01:15:57:03
			DARCY: Ring him.	150	01:16:02:16	01:16:03:13

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
100	01:16:03:19	WS DARCY [SEATED IN BED] AND SARAH [SEATED IN CHAIR]. DARCY OPENS BOOK. SARAH SITS BESIDE HER ON BED.	SARAH: I'll think about it [laughs].	151	01:16:05:05	01:16:10:06
			DARCY: What's there to think about? Life's short. Get a little bit loved, get a bit hurt. Just do it.	152	01:16:06:15	01:16:12:06
			SARAH: Oh. I'm good with the love, but I don't have time for the hurt [inhales deeply].	153	01:16:11:08	01:16:16:21
			SARAH: Zoe said something about you seeing a specialist.	154	01:16:18:15	01:16:20:21
			DARCY: Oh. It's nothing. I'm fine.	155	01:16:21:04	01:16:22:16
			SARAH: Are you sure?	156	01:16:23:00	01:16:23:12
			DARCY: Mmm hmm.	157	01:16:24:03	01:16:24:11
			SARAH: What kind of specialist?	158	01:16:25:12	01:16:26:13
			SARAH: Darce?	159	01:16:29:09	01:16:29:22
			SARAH: Darcy?	160	01:16:33:14	01:16:34:04
			DARCY: [sighs].	161	01:16:35:18	01:16:36:09
101	01:16:36:15	O/S DARCY, SARAH IN RIGHT FG.	DARCY: [inhales].	162	01:16:39:18	01:16:40:09
			DARCY: I've got a tumour in my head.	163	01:16:43:17	01:16:45:17
102	01:16:46:20	PROFILE CU SARAH.	SARAH: Shit [exhales].	164	01:16:49:23	01:16:51:23
103	01:16:52:05	CU DARCY.	DARCY: Like, let's not even consider treatment.	165	01:16:53:17	01:16:56:02
			SARAH [off]: Well, you have to get a second opinion.	166	01:16:57:19	01:16:59:07
			DARCY: I can see it.	167	01:17:01:01	01:17:02:00
			DARCY: I can feel it.	168	01:17:03:08	01:17:04:08
			SARAH [off]: What can you see?	169	01:17:06:03	01:17:07:01
			DARCY: It's a perfect red.	170	01:17:10:01	01:17:11:06

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
<b>INT. DARCY'S LIVING ROOM - NIGHT</b>						
104	01:17:16:21	MWS SILA AND SARAH. ZOE ENTERS LEFT OF FRAME AND WALKS TO SILA AND CRIES ON HER SHOULDER.	SARAH: Oh. This is just so unfair. ZOE: [sniffs]. ZOE: [cries, sniffs].	171	01:17:18:04	01:17:19:17
				172	01:17:23:03	01:17:23:20
				173	01:17:30:07	01:17:37:17
<b>EXT. DARCY'S PORCH - NIGHT</b>						
105	01:17:38:17	WS SARAH AND SILA. ZOE ENTERS RIGHT OF FRAME THROUGH DOORWAY.	SILA: There's got to be someone else for her to see. SARAH: She's been given a name. I'll make an appointment. SILA: Good... Just don't... turn it into a battlefield. SARAH: I won't... I wouldn't. SILA: I just mean it's happening already... and if what she's been told is true, it's gonna happen really fast. SARAH: [breathes heavily]. Oh, life is so unfair.	174	01:17:40:04	01:17:41:23
				175	01:17:42:09	01:17:44:14
				176	01:17:45:07	01:17:49:11
				177	01:17:50:02	01:17:52:16
				178	01:17:54:12	01:17:59:21
				179	01:18:00:23	01:18:05:15
<b>EXT. DARCY'S GARDEN - DAWN</b>						
106	01:18:15:19	H/A MS FIGS ON GROUND AROUND TREE.				
107	01:18:18:18	CU FIGS. DARCY'S HANDS ENTER LEFT OF FRAME AND PICK FIGS.				
<b>INT. DARCY'S KITCHEN &amp; PORCH - MORNING</b>						
108	01:18:25:15	CU FIGS ON BENCH. DARCY [HEAD OUT OF FRAME] EXITS LEFT OF FRAME IN BG.				
109	01:18:29:15	WS EMPTY HALLWAY.				

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
110	01:18:32:13	MWS ZOE AND DARCY SEATED AT TABLE. THEY SERVE THEMSELVES FIGS.	ZOE: This is going to be delicious.	180	01:18:46:22	01:18:48:07
			DARCY: You'll be needing trumpets...	181	01:19:01:18	01:19:02:22
111	01:19:02:22	MS ZOE.				
112	01:19:05:10	MWS ZOE AND DARCY SEATED AT TABLE. THEY EAT.	DARCY: ...for your wedding.	182	01:19:06:15	01:19:07:03
			ZOE: Oh... I hadn't thought about that.	183	01:19:08:17	01:19:11:13
			ZOE: A dress.	184	01:19:22:13	01:19:23:02
			DARCY: A dress.	185	01:19:25:17	01:19:26:05
			ZOE: Not just any dress... I want to look gorgeous.	186	01:19:27:23	01:19:30:21
			DARCY: That will work with my trumpets.	187	01:19:33:01	01:19:34:09
			ZOE: Flowers...	188	01:19:43:10	01:19:43:22
			ZOE: ...I want roses. Tons of them.	189	01:19:46:03	01:19:47:11
			DARCY: Where?	190	01:19:49:02	01:19:49:09
			ZOE: School chapel.	191	01:19:53:17	01:19:54:08
113	01:19:59:04	MS ZOE.	DARCY [off]: [inhales deeply]. A celebration before the end of summer.	192	01:20:02:12	01:20:04:20
			ZOE: [laughing] You think?	193	01:20:06:10	01:20:07:02
			DARCY [off]: Yeah.	194	01:20:07:13	01:20:07:19
114	01:20:07:23	O/S DARCY, ZOE IN LEFT FG. DARCY STARTS TO EXIT RIGHT OF FRAME.	DARCY: Otherwise we'll just have to wait a whole other year.	195	01:20:08:09	01:20:10:00
115	01:20:10:23	MWS ZOE SEATED AT TABLE. DARCY IN RIGHT EDGE OF FRAME. DARCY EXITS RIGHT OF FRAME.	ZOE: Oh, well let's just think about it then. Ah, there's no hurry.	196	01:20:11:11	01:20:13:21
			DARCY [off]: Oh, we're definitely in a hurry.	197	01:20:14:00	01:20:15:12
116	01:20:22:11	MCU ZOE.	ZOE: [sighs].	198	01:20:22:17	01:20:23:20

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
117	01:20:27:12	MWS FRANK WALKING [TOWARDS CAMERA] DOWN HALLWAY.				
118	01:20:29:19	MCU ZOE.	ZOE: We might be getting married sooner than you think.	199	01:20:36:16	01:20:38:04
119	01:20:38:03	MS FRANK AT FRIDGE.	FRANK: I'm ready... I could do it this afternoon.	200	01:20:38:13	01:20:41:06
120	01:20:43:01	MCU ZOE.	DARCY [V/O, on]: And this one...	201	01:20:45:10	01:20:46:09
<b>INT. DARCY'S LIVING ROOM - DAY</b>						
121	01:20:45:17	WS DARCY AND ZOE. DARCY AND ZOE LOOK AT WEDDING DRESS.	DARCY: ...belonged to your great grandmother.	202	01:20:48:02	01:20:50:15
			DARCY: She was seventeen when she got married.	203	01:20:53:01	01:20:54:15
			DARCY: We could make you a new dress out of these two?	204	01:20:58:05	01:21:00:00
			ZOE: No, I'd rather keep them... I want to wrap mine in tissue paper too.	205	01:21:00:22	01:21:04:17
			DARCY: Oh look. There's a little stain.	206	01:21:06:23	01:21:09:05
			ZOE: Oh.	207	01:21:09:15	01:21:10:02
			DARCY: [breathes heavily].	208	01:21:11:03	01:21:13:19
122	01:21:12:12	MS DARCY. ZOE [BACK TO CAMERA] IN FG.	DARCY: Are you sure you're ready to get married?	209	01:21:17:19	01:21:19:03
			ZOE: Yeah... He's the one for me.	210	01:21:19:17	01:21:22:08
123	01:21:21:09	PROFILE CU ZOE. PAN AS SHE MOVES, HOLDING UP VEIL.	ZOE: I want to have babies with Frank.	211	01:21:24:10	01:21:25:17
124	01:21:25:17	O/S DARCY, ZOE IN RIGHT FG.	DARCY: Really...? Babies?	212	01:21:27:22	01:21:30:04
			DARCY: You'll make beautiful babies.	213	01:21:35:19	01:21:37:03
125	01:21:38:10	PROFILE CU ZOE, HOLDING VEIL.				

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
126	01:21:41:12	O/S DARCY, ZOE IN RIGHT FG.	DARCY: [inhales deeply]. Hey, can I make your wedding dress for you?	214	01:21:44:00	01:21:47:01
127	01:21:48:03	PROFILE CU ZOE. PAN AS SHE MOVES.	ZOE: If you really want.	215	01:21:49:01	01:21:49:17
128	01:21:53:12	O/S DARCY, ZOE IN RIGHT FG.	DARCY: I do.	216	01:21:55:08	01:21:55:18
129	01:21:57:16	CU ZOE. DARCY [HEAD OUT OF FRAME] IN LEFT FG. PAN AND TILT AS ZOE MOVES TO MCU.	ZOE: You need to meet Frank's family.	217	01:22:05:10	01:22:06:15
130	01:22:06:17	MWS DARCY. ZOE [BACK TO CAMERA] IN FG. PULL FOCUS TO MCU ZOE AS SHE TURNS. DARCY IN BG. PAN AS ZOE WALKS TO LUCE. THEY EMBRACE. ZOE TURNS TO M2S ZOE AND LUCE.	DARCY: How many of them are there?	218	01:22:07:20	01:22:08:23
			ZOE: [laughs]. It's one brother, one sister, a mother and a father.	219	01:22:09:12	01:22:12:17
			DARCY: Ha. Who knew Frank had a family?	220	01:22:13:06	01:22:16:00
			ZOE: [laughs]. Everyone but you.	221	01:22:15:20	01:22:18:07
			LUCE [off]: Hello?	222	01:22:19:02	01:22:19:18
			ZOE: Oh, in here, Luce.	223	01:22:19:21	01:22:20:20
			LUCE [off]: Hi babe.	224	01:22:23:03	01:22:24:00
			ZOE: How are you?	225	01:22:25:17	01:22:26:07
			LUCE: Good, hon [makes kissing noise]. Good.	226	01:22:26:08	01:22:28:06
			LUCE: Darcy, how are you?	227	01:22:29:00	01:22:30:07
			DARCY [off/on]: Good... I'm going to make Zoe's wedding dress.	228	01:22:30:10	01:22:33:15
131	01:22:32:11	WS DARCY. LUCE AND ZOE IN FG.	LUCE: Ah, but I brought bridal magazines.	229	01:22:34:13	01:22:36:22
			ZOE: Mmm.	230	01:22:36:23	01:22:37:07
			LUCE: And bubbles.	231	01:22:37:12	01:22:38:07
			ZOE: Oh great. Yeah, let's crack it open.	232	01:22:39:22	01:22:42:13

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
132	01:22:42:13	MS ZOE AND LUCE. PAN AS THEY WALK [AWAY FROM CAMERA] THROUGH DOORWAY.				
133	01:22:45:06	WS DARCY WITH WEDDING DRESS.				
<b>EXT. DARCY'S POOL - DAY</b>						
134	01:22:50:09	CU ZOE'S FEET IN POOL. PAN TO REVEAL LUCE'S FOOT.				
135	01:22:55:23	WS ZOE AND LUCE ON EDGE OF POOL.	LUCE: Please think about it. ZOE: There's not a lot of time to think about anything, Luce. LUCE: But it's your wedding dress.	233	01:22:56:06	01:22:57:05
				234	01:22:57:23	01:22:59:20
				235	01:23:00:04	01:23:01:11
136	01:23:01:15	O/S ZOE, LUCE IN RIGHT FG.	ZOE: Honestly, I don't care about a dress. LUCE: This can't be a love letter to your mother. ZOE: Please, Luce. Just let it go.	236	01:23:01:18	01:23:03:11
				237	01:23:05:00	01:23:06:20
				238	01:23:07:19	01:23:09:02
137	01:23:09:22	O/S LUCE, ZOE IN LEFT FG.	LUCE: Okay.	239	01:23:12:07	01:23:12:19
138	01:23:14:00	WS ISSY AND LILLY [WEARING VEIL] WALKING ALONG EDGE OF POOL. LUCE AND ZOE IN FG.	ISSY: Hey, Zoe. How about this one?	240	01:23:16:12	01:23:18:03
139	01:23:18:07	O/S ZOE, LUCE IN RIGHT FG.	ZOE: Yeah, you look great. ZOE: [laughs]. Now strike a pose.	241	01:23:18:13	01:23:19:15
				242	01:23:21:10	01:23:24:04
140	01:23:24:04	WS ISSY AND LILLY [WEARING VEIL] POSING ON EDGE OF POOL. LUCE AND ZOE IN FG. ISSY AND LILLY EXIT RIGHT OF FRAME. PULL FOCUS TO M2S LUCE AND ISSY.	ZOE: [laughs]. LUCE: I'm bringing my own dress. ZOE: Okay.	243	01:23:27:12	01:23:27:22
				244	01:23:31:12	01:23:32:17
				245	01:23:34:00	01:23:34:09

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
<b>INT. BATHROOM - DAY</b>						
141	01:23:35:15	CU DISTORTED VIEW [DARCY'S POV] OF BATHROOM SINK AND WINDOW.				
142	01:23:40:06	CU DARCY.	DARCY: [breathes deeply].	246	01:23:40:06	01:23:43:04
143	01:23:47:23	CU EDGE OF BATH. DARCY'S HAND GRIPS HOLD OF IT.	DARCY: [inhales].	247	01:23:47:23	01:23:48:03
144	01:23:49:17	CU DARCY'S HAND RESTING ON SIDE OF BATH. TILT UP TO PROFILE CU DARCY.	DARCY [off/on]: [breathes heavily].	248	01:23:50:14	01:24:00:12
145	01:23:56:04	ECU DARCY.				
<b>EXT. DARCY'S GARDEN - DAY</b>						
146	01:24:00:21	WS TRACK BACK ZOE WALKING THROUGH TREES. PAN AND TILT UP AS SHE WALKS UP STEPS TO HOUSE.				
<b>INT. LIVING ROOM / HALLWAY / BATHROOM - DAY</b>						
147	01:24:10:13	MWS ZOE WALKING THROUGH LIVING ROOM.	DARCY [off/on]: [breathes heavily].	249	01:24:12:11	01:24:16:11
148	01:24:14:08	WS DARCY SEATED ON SIDE OF BATH. ZOE [HEAD OUT OF FRAME] IN LEFT FG. ZOE WALKS TO DARCY.	DARCY: [breathes heavily]. It's like my skin is crawling.	250	01:24:18:04	01:24:20:04
			ZOE: You're all right. It's okay. Just need to cool you down.	251	01:24:20:20	01:24:23:11
			DARCY: [breathes heavily].	252	01:24:21:22	01:24:22:22
149	01:24:25:06	CU ZOE'S HANDS RINGING FLANNEL.	DARCY [off]: [breathes heavily]. Mmm hmm [exhales].	253	01:24:26:00	01:24:33:02
			ZOE [off/on]: All right. Here we go. How's that?	254	01:24:28:15	01:24:32:00

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
150	01:24:28:21	MCU ZOE. DARCY IN BOTTOM OF FRAME.TD AS ZOE MOVES TO T2S ZOE AND DARCY. PAN AS THEY MOVE.	ZOE: That's good.	255	01:24:33:04	01:24:33:15
			ZOE: Okay. Breathe. Keep breathing.	256	01:24:34:14	01:24:36:21
			DARCY: [breathes heavily]. [breathes heavily].	257	01:24:35:04	01:24:49:00
			ZOE: We'll put it back of your neck.	258	01:24:37:07	01:24:38:05
			ZOE: You're all right. You're all right. It's okay.	259	01:24:40:19	01:24:43:20
			ZOE: How's that? How's that? Yeah? Good.	260	01:24:45:02	01:24:47:22
151	01:24:49:00	O/S DARCY, ZOE IN LEFT FG.	DARCY: [breathes heavily].	261	01:24:50:03	01:24:51:22
			ZOE: Do you know when it's gonna happen?	262	01:24:50:06	01:24:51:09
			DARCY: Yeah [breathes heavily].	263	01:24:53:06	01:24:55:11
152	01:24:54:00	T2S ZOE AND DARCY. PAN AS THEY MOVE.	ZOE: Okay. You need to use the time to make yourself safe.	264	01:24:55:14	01:24:57:16
			DARCY: [breathes heavily]. Okay [breathes heavily].	265	01:24:57:04	01:25:04:17
			ZOE: Okay [sniffs]. I can help you.	266	01:24:59:06	01:25:01:09
			ZOE: [exhales]. Yeah, we just need to learn to talk to each other a little better.	267	01:25:04:02	01:25:06:12
			DARCY: Yeah [breathes heavily]. You're a good girl, Zoe [breathes heavily]. I think I need to lie down.	268	01:25:06:20	01:25:13:22
153	01:25:07:10	O/S DARCY, ZOE IN LEFT FG.	ZOE: Okay.	269	01:25:13:13	01:25:13:19
<b>INT. DARCY'S BEDROOM - DAY</b>						
154	01:25:14:11	MS ZOE. SHE STANDS AND WALKS ONTO PORCH AND CRIES. PAN AND TILT DOWN TO MS DARCY LYING ON BED IN BOTTOM OF FRAME. ZOE IN BG.	ZOE: [cries quietly].	270	01:25:20:08	01:25:22:21
			ZOE: [cries].	271	01:25:29:03	01:25:42:23
			ZOE: [sniffs].	272	01:25:46:13	01:25:46:22

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
<b>EXT. HEALTH CLINIC 2 CARPARK - DAY</b>						
155	01:25:48:04	L/A WS HEALTH CLINIC BUILDING. PAN.				
156	01:25:53:09	WS SILA AND DARCY WALKING [AWAY FROM CAMERA] PAST HEALTH CLINIC.				
<b>INT. DARCY'S STUDIO - DAY</b>						
157	01:26:12:23	MWS DARCY AND DAVID SEATED [BACKS TO CAMERA] AT PIANO. DAVID KISSES DARCY'S NECK.				
158	01:26:20:22	CU DAVID KISSING DARCY'S NECK. TILT UP.				
159	01:26:28:22	CU DARCY. DAVID IN FG. THEY KISS.	DARCY and DAVID: [breathe heavily].	273	01:26:43:01	01:27:01:06
<b>INT. DARCY'S STUDIO - DAY</b>						
160	01:27:01:06	MWS DARCY AND DAVID LYING ON COUCH.	DARCY: [sighs]. Thanks... I needed that.	274	01:27:01:12	01:27:07:06
			DAVID: [breathes deeply]. I can be more to you than just this.	275	01:27:09:07	01:27:13:16
			DARCY: No... this is perfect.	276	01:27:13:23	01:27:18:15
			DAVID: Don't go. [whispers]: I want to talk to you.	277	01:27:18:17	01:27:21:05
			DAVID: [breathes deeply]. I want to be more.	278	01:27:22:19	01:27:29:22
			DARCY: [breathes deeply]. Well, that's not what I want.	279	01:27:32:07	01:27:35:17
			DARCY: So... if you really feel like that, then maybe you should be with somebody else.	280	01:27:38:13	01:27:43:14
			DAVID: Are you breaking up with me...? I have to put my pants back on, if you're gonna break up with me.	281	01:27:44:17	01:27:50:08

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
			DAVID: [breathes deeply]. Don't you love me just a little?	282	01:27:53:00	01:28:00:22
			DARCY and DAVID: [breathe deeply].	283	01:28:07:22	01:28:13:00
			DAVID: We're so sad, aren't we?	284	01:28:15:10	01:28:16:18
			DARCY: [exhales].	285	01:28:22:11	01:28:24:02

## EXT. GARDEN - DAY

161	01:28:24:05	PROFILE MS ISSY LYING ON GRASS.				
162	01:28:31:12	H/A WS ISSY LYING ON GRASS. CRANE UP.				

## EXT. DARCY'S POOL - DAY

163	01:28:40:16	WS SARAH AND SILA SEATED AT TABLE BESIDE POOL.	SILA: The guy basically confirmed the diagnosis.	286	01:28:41:22	01:28:44:02
			SARAH: I feel like I can't breathe.	287	01:28:46:19	01:28:48:05
			SILA: I know.	288	01:28:49:02	01:28:49:15
164	01:28:50:13	CU SILA.	SILA: I tell you one thing...	289	01:28:52:10	01:28:53:07
			SILA: ...she can't go into that pool unless one of us are watching.	290	01:28:55:07	01:28:57:20
			SARAH [off]: I was thinking the same thing.	291	01:28:59:11	01:29:00:19
			SILA: What do I tell Issy?	292	01:29:06:11	01:29:07:13
165	01:29:09:02	WS SARAH AND SILA SEATED AT TABLE BESIDE POOL.	SILA: I need to cook [sighs].	293	01:29:14:01	01:29:15:07

## INT. DARCY'S KITCHEN - EARLY EVENING

166	01:29:17:13	CU PRESERVES ON KITCHEN BENCH. TILT DOWN TO CU POT.	SILA [off]: [sniffs].	294	01:29:26:00	01:29:28:04
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# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
167	01:29:29:03	MS ZOE SEATED AT TABLE. PAN TO MS SILA STIRRING POT. ZOE ENTERS RIGHT OF FRAME AND WALKS TO SILA. ZOE STIRS POT, AS SILA CHOPS PLUMS. ZOE EMBRACES SILA.	SILA [off]: [sniffs].	295	01:29:30:13	01:29:31:01
	SILA: [sniffs].		296	01:29:38:14	01:29:39:06	
	SILA: [breathes heavily, sniffs].		297	01:29:47:15	01:29:53:23	
	SILA: [cries quietly].		298	01:29:57:15	01:30:00:05	

## EXT. DARCY'S POOL - MORNING

168	01:30:06:21	MWS SILA.				
169	01:30:17:15	WS DARCY IN POOL. PAN AND TILT AS SHE GETS OUT AND WALKS TO SILA, WHO WRAPS DARCY IN TOWEL. THEY WALK FORWARD AND STOP IN MWS. SILA EXITS RIGHT OF FRAME. DARCY TURNS AND WALKS [AWAY FROM CAMERA].	SILA: You look gorgeous.	299	01:30:20:03	01:30:21:02
	DARCY: [exhales].		300	01:30:21:06	01:30:22:15	
	SILA: And I've got some gorgeous news for you as well.		301	01:30:22:09	01:30:24:07	
	DARCY: What? [breathes heavily].		302	01:30:24:12	01:30:25:09	
	SILA: Ma wants to talk to you.		303	01:30:25:09	01:30:26:10	
	DARCY: I can't... tell her I'm sick.		304	01:30:27:02	01:30:28:23	
	SILA: Yes, you are. And that's why she wants to see you.		305	01:30:29:12	01:30:32:00	
	DARCY: Ah, you have got to help me. I cannot talk to your mother about heaven and hell right now.		306	01:30:32:02	01:30:35:19	
	SILA: She just wants to give you some spiritual advice, for God's sake.		307	01:30:36:03	01:30:38:17	
	DARCY: Sila... don't do this to me. I'm only just holding it together, and the idea of your mother chasing me round the garden with The Book is too much.		308	01:30:38:20	01:30:46:12	
	SILA: She just wants to help you [exhales].		309	01:30:46:16	01:30:50:00	
	DARCY: Keep your mother away from me.		310	01:30:49:10	01:30:51:05	
	SILA: It's her sister too.		311	01:30:53:17	01:30:54:18	
	SILA: Gotta go.	312	01:30:56:18	01:30:57:04		
	DARCY: [sighs].	313	01:30:59:01	01:30:59:19		

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
<b>INT. DARCY'S KITCHEN - EARLY EVENING</b>						
170	01:31:02:04	WS SARAH SEATED AT TABLE LOOKING AT LAPTOP. TRACK IN AS DARCY ENTERS LEFT OF FRAME AND WALKS INTO KITCHEN. PAN AS ISSY ENTERS LEFT OF FRAME, AND WALKS PAST DARCY TO MS DARCY.	SARAH [off]: Issy has moved in.	314	01:31:08:09	01:31:09:09
171	01:31:09:09	H/A MWS SARAH SEATED AT TABLE LOOKING AT LAPTOP.				
172	01:31:14:17	MCU DARCY WALKING [AWAY FROM CAMERA]. TILT DOWN.				
<b>INT. DARCY'S LIVING ROOM - NIGHT</b>						
173	01:31:19:00	WS SARAH [WITH LAPTOP] SEATED ON COUCH. ZOE STANDING BY MANTELPIECE. ZOE WALKS TO CHAIR AND SITS.	ZOE: She's all over my wedding.	315	01:31:24:07	01:31:25:13
			SARAH: Of course, she is.	316	01:31:25:21	01:31:27:07
			ZOE: Yeah... She's making my dress.	317	01:31:27:22	01:31:30:23
			SARAH: [clicks tongue] Oh. Just go with it... She won't be hemming anything... She'll work it up with Jane, and then Jane will do the actual sewing.	318	01:31:31:02	01:31:40:11
			SARAH: You know, you don't have to do this.	319	01:31:43:22	01:31:45:17
			ZOE: If she can do it, I can do it.	320	01:31:48:03	01:31:49:18
174	01:31:50:04	MS SARAH.	SARAH: Zoe, this is your wedding. It's your day... and it should happen when you and Frank want it to happen.	321	01:31:50:11	01:31:57:00
175	01:31:56:14	H/A CU ZOE.	ZOE: She's simmering in there. Any moment now she's gonna come out of that room like a tornado.	322	01:32:00:06	01:32:05:11

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
176	01:32:05:13	MS SARAH.	SARAH: You are not listening to me.	323	01:32:06:07	01:32:08:13
			ZOE [off/on]: Yes, I am. I love Frank, and he loves me. If she wants my wedding, she can have it.	324	01:32:08:19	01:32:15:15
177	01:32:09:00	H/A CU ZOE.	ZOE: You should go.	325	01:32:17:03	01:32:17:17
			SARAH [off]: Don't worry about me. I've known your mother since I was fifteen.	326	01:32:18:11	01:32:22:02
178	01:32:24:00	MS SARAH.	SARAH: What I'm struggling to understand is the wedding.	327	01:32:24:13	01:32:27:04
179	01:32:28:01	H/A CU ZOE.	SARAH [off]: Why are you doing it?	328	01:32:29:06	01:32:30:02
			ZOE: Because I want to.	329	01:32:32:03	01:32:33:01
180	01:32:33:02	MS SARAH.	SARAH: Zoe, you're not twelve anymore.	330	01:32:33:06	01:32:34:20
181	01:32:35:03	H/A CU ZOE.	ZOE: Because she wants to do it with me.	331	01:32:42:22	01:32:44:11
182	01:32:44:13	MS SARAH.	SARAH: Yep.	332	01:32:45:03	01:32:45:10
183	01:32:46:17	H/A CU ZOE.	SARAH [off]: ...she does.	333	01:32:47:07	01:32:47:23
			ZOE: [breathes heavily].	334	01:32:51:14	01:32:52:11

## INT. DARCY'S STUDIO - NIGHT

184	01:32:55:07	MWS DARCY [BACK TO CAMERA] SEATED AT PIANO. [AWAY FROM CAMERA] ENTERS LEFT OF FRAME. TO MWS ZOE. DARCY [BACK TO CAMERA] IN FG.	ZOE: Darcy [laughs]. Are you okay?	335	01:33:04:07	01:33:06:05
185	01:33:07:19	CU DARCY.	DARCY: [inhales] Can you not call me Darcy anymore?	336	01:33:09:09	01:33:11:13

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
186	01:33:11:18	MS ZOE. DARCY [BACK TO CAMERA] IN FG.	ZOE: Sure.	337	01:33:13:01	01:33:13:16
			DARCY: [exhales].	338	01:33:15:23	01:33:16:19
			ZOE: I used to love being in here when I was a kid.	339	01:33:20:03	01:33:21:20
187	01:33:22:10	CU DARCY.	DARCY: Hmm. Can't remember that.	340	01:33:22:20	01:33:24:22
			ZOE [off/on]: That's because you were away, so Sila let me make it my room.	341	01:33:26:23	01:33:29:11
188	01:33:28:02	MS ZOE. DARCY [BACK TO CAMERA] IN FG.	DARCY: You never felt like touching the piano?	342	01:33:31:12	01:33:33:00
189	01:33:34:04	CU DARCY.	DARCY: Not too late, you know.	343	01:33:35:00	01:33:35:23
190	01:33:36:05	MS ZOE. DARCY [BACK TO CAMERA] IN FG.	ZOE: I know... I like my violin.	344	01:33:36:05	01:33:38:20
191	01:33:39:06	CU DARCY.	ZOE [off/on]: I'm going to bed. Do you want anything?	345	01:33:41:09	01:33:42:15
192	01:33:41:22	MS ZOE. DARCY [BACK TO CAMERA] IN FG. PAN AS ZOE WALKS TO MCU. DARCY IN RIGHT EDGE OF FRAME. PAN AS ZOE EXITS LEFT OF FRAME TO MCU DARCY. TILT DOWN TO CU DARCY'S HANDS PLAYING PIANO.	DARCY: No.	346	01:33:42:20	01:33:43:04
			ZOE: Okay.	347	01:33:43:17	01:33:44:01
			ZOE: Goodnight Mum.	348	01:33:48:07	01:33:48:20
			DARCY: [breathes heavily].	349	01:33:54:17	01:33:55:16

## INT. DARCY'S LIVING ROOM - NIGHT

193	01:34:07:21	WS HALL THROUGH DOORWAY. DARCY ENTERS LEFT OF FRAME AND STOPS IN DOORWAY. SHE WALKS TO MWS.				
194	01:34:16:09	WS SARAH [WITH LAPTOP] SEATED ON COUCH.	DARCY [off]: Don't you have a home of your own to go to?	350	01:34:17:23	01:34:19:20
195	01:34:24:14	MWS DARCY.	DARCY: You hungry?	351	01:34:27:05	01:34:27:18

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
196	01:34:28:06	WS SARAH [WITH LAPTOP] SEATED ON COUCH.	SARAH: Yeah.	352	01:34:31:17	01:34:32:01
197	01:34:33:08	MWS DARCY. DARCY EXITS RIGHT OF FRAME AS SARAH STANDS [BACK TO CAMERA] IN FG.	DARCY: I'll see what we've got. SARAH [off]: I did some shopping...	353	01:34:34:02	01:34:35:01
				354	01:34:36:03	01:34:37:04
<b>INT. DARCY'S KITCHEN - NIGHT</b>						
198	01:34:38:08	H/A WS KITCHEN. PAN AND TILT UP AS DARCY AND SARAH ENTER LEFT OF FRAME AND WALK INTO KITCHEN. ISSY ENTERS BG THROUGH DOORWAY.				
199	01:34:46:23	MS DARCY HOLDING UP PUNNET OF RASPBERRIES. PAN TO MS BJORN AS DARCY EXITS LEFT OF FRAME. DARCY ENTERS LEFT OF FRAME IN FG. PAN AS BJORN EXITS RIGHT OF FRAME TO MCU DARCY. DARCY STARTS TO EXIT LEFT OF FRAME.	DARCY: Thanks. DARCY [off/on]: Hey Bjorn. BJORN: Do you want me to take her back? DARCY: [inhales] Let's give her a couple of nights. SARAH [off]: Something to eat? Cup of tea? BJORN: Ah, no thanks. I've got to catch up with Sila. So... DARCY: See ya. BJORN: See ya, guys. SARAH [off]: Bye Bjorn. DARCY: I'll go and talk to her.	355	01:34:48:14	01:34:49:01
				356	01:34:50:21	01:34:51:20
				357	01:34:52:17	01:34:53:15
				358	01:34:54:02	01:34:57:00
				359	01:34:58:15	01:34:59:12
				360	01:35:00:00	01:35:02:03
				361	01:35:02:17	01:35:03:06
				362	01:35:03:07	01:35:03:19
				363	01:35:04:14	01:35:05:06
				364	01:35:08:18	01:35:09:17
200	01:35:11:03	MCU SARAH.				

## INT. DARCY'S BEDROOM - NIGHT

201 01:35:15:16 MS ISSY ASLEEP IN DARCY'S BED. BOOKS IN FG. DARCY ENTERS RIGHT EDGE OF FRAME, AND PICKS UP BOOKS. ISSY WAKES. PAN AND TILT TO MS DARCY. ISSY LYING IN BOTTOM OF FRAME.

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
<b>INT. DARCY'S BEDROOM - DAWN</b>						
202	01:35:33:06	WS DARCY ASLEEP IN BED. ISSY SEATED BESIDE HER.				
<b>INT. DARCY'S KITCHEN - DAWN</b>						
203	01:35:42:01	MS ZOE STANDING AT BENCH DRINKING FROM MUG.				
<b>EXT. SILA'S GARDEN - MORNING</b>						
204	01:35:47:10	WS MALIA AND SILA AT TABLE. ISSY IN BG. PAN AND TRACK IN AS ISSY WALKS TO SILA. THEY EMBRACE.				
<b>INT. DARCY'S STUDIO - MORNING</b>						
205	01:36:01:23	MWS DARCY'S STUDIO. SARAH ENTERS RIGHT OF FRAME WITH JUICE TO MWS. TRACK AS SARAH WALKS TO DARCY TO MWS SARAH. DARCY IN FG.	DARCY: You're so good to me.	365	01:36:18:20	01:36:19:20
			SARAH: Mmm hmm.	366	01:36:20:00	01:36:20:12
			SARAH: Please... don't shut me out. I can't bear it.	367	01:36:22:13	01:36:26:00
<b>EXT. DARCY'S POOL - DAY</b>						
206	01:36:31:05	WS DARCY'S GARDEN.				
207	01:36:35:03	CU SURFACE OF POOL.	DARCY [off]: You're still seeing him, aren't you?	368	01:36:37:08	01:36:38:13
208	01:36:38:21	MWS DARCY AND DARCY LYING ON SUN LOUNGERS. TILT UP THEY SIT [BACKS TO CAMERA].	SARAH: How do you know?	369	01:36:40:03	01:36:40:18
			DARCY: I can just tell [laughs].	370	01:36:41:21	01:36:44:04
			SARAH: [laughs].	371	01:36:43:02	01:36:44:18
			DARCY: Tell me everything.	372	01:36:45:22	01:36:46:21
			SARAH: No.	373	01:36:47:11	01:36:48:01
			DARCY: Come on... You're allowed to be happy.	374	01:36:48:05	01:36:51:03
			SARAH: He bought me flowers.	375	01:36:54:10	01:36:55:12
			DARCY: Nice.	376	01:36:56:07	01:36:57:00

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
			SARAH: They were actually.	377	01:36:57:09	01:36:58:12
			SARAH: [inhales deeply].	378	01:37:00:07	01:37:01:03
			SARAH: I want to talk about you.	379	01:37:03:22	01:37:05:06
			DARCY: [inhales deeply].	380	01:37:08:18	01:37:10:02
			SARAH: Darce?	381	01:37:13:17	01:37:14:03
209	01:37:14:16	MCU DARCY.	DARCY: [inhales deeply].	382	01:37:20:08	01:37:21:00
			DARCY: My mind is filled with this tumour, ah...	383	01:37:22:18	01:37:25:13
			DARCY: I can't see my music...	384	01:37:27:15	01:37:29:00
210	01:37:29:18	MCU SARAH.	DARCY [off]: [inhales deeply] ...and I need it.	385	01:37:30:00	01:37:32:09
			SARAH: [inhales deeply]. I will take over all the wedding stuff.	386	01:37:35:23	01:37:39:07
211	01:37:39:04	MS DARCY [BACK TO CAMERA]. SARAH [BACK TO CAMERA] IN FG. DARCY TURNS TO SARAH.	DARCY: [inhales deeply]. Can you invite Frank's parents over for something? I thought he was an orphan.	387	01:37:42:04	01:37:47:05
			SARAH: [laughing]. Shit, Darce. You'll like them.	388	01:37:47:09	01:37:50:13
			DARCY: You've met them?	389	01:37:51:11	01:37:52:04
			SARAH: Quite a few times.	390	01:37:52:08	01:37:53:16
212	01:37:53:19	MCU DARCY.	DARCY: [laughing] God [sighs].	391	01:37:54:22	01:37:59:06
<b>EXT. DARCY'S POOL - DAY</b>						
213	01:37:59:12	WS HOUSES. PAN.	DARCY [off]: When's your morning for pool duty?	392	01:38:07:12	01:38:09:02
214	01:38:09:09	H/A M2S DARCY AND SARAH SEATED ON EDGE OF POOL.	SARAH: You noticed?	393	01:38:10:04	01:38:11:05
			DARCY: [laughs]. It's not hard to miss.	394	01:38:11:06	01:38:13:06
			SARAH: [laughs]. Monday and Thursday. And now it's out in the open, could you put the coffee on when you get up?	395	01:38:13:01	01:38:19:22

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
			DARCY: I'll consider it... if you tell me about the man...	396	01:38:20:22	01:38:23:20
			SARAH: [breathes deeply]. His name is Peter, and he's Irish.	397	01:38:27:01	01:38:34:09
			DARCY: Really? That wasn't so hard, was it?	398	01:38:34:08	01:38:36:13
			SARAH: [laughs].	399	01:38:36:15	01:38:37:10
			DARCY: What's he doing here?	400	01:38:38:03	01:38:39:03
			SARAH: [inhales deeply] A play with the Arts Festival.	401	01:38:39:03	01:38:41:01
			DARCY: Married?	402	01:38:43:00	01:38:43:13
			SARAH: Divorced.	403	01:38:43:20	01:38:44:12
			DARCY: What do you talk about?	404	01:38:46:03	01:38:47:00
			SARAH: Lots of things... He's an Academic.	405	01:38:47:12	01:38:49:22
215	01:38:50:11	ECU DARCY.	DARCY: Sounds really interesting.	406	01:38:52:06	01:38:54:01
			SARAH [off]: [laughing]. This always happens.	407	01:38:53:20	01:38:55:14
216	01:38:55:14	H/A M2S DARCY AND SARAH SEATED ON EDGE OF POOL.	DARCY: [laughs].	408	01:38:55:14	01:38:56:15
			SARAH: [laughs]. Stop it! [laughs].	409	01:38:55:14	01:38:59:08
217	01:38:57:08	CU DARCY.	DARCY [on/off]: Careful, I'm dying!	410	01:38:57:10	01:38:59:07
218	01:38:59:00	CU SARAH.				
219	01:39:00:12	CU DARCY. PAN AS SHE MOVES.	DARCY: [gasps]. I'm sorry.	411	01:39:02:02	01:39:03:18
220	01:39:03:22	O/S SARAH, DARCY IN LEFT FG.	DARCY: [gasps]. I'm sorry. I'm sorry. I'm sorry. Sorry...	412	01:39:04:02	01:39:06:22
			SARAH: [cries].	413	01:39:07:19	01:39:13:08
221	01:39:08:10	O/S DARCY, SARAH IN RIGHT FG.	DARCY: [breathes heavily].	414	01:39:09:19	01:39:11:09
			DARCY: Let's just be really still... for a moment...	415	01:39:13:12	01:39:16:17

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
			DARCY: [breathes heavily]. Take a deep breath.	416	01:39:18:17	01:39:20:09
			SARAH: [breathes heavily].	417	01:39:20:08	01:39:23:03
			DARCY: And then we can go for a swim.	418	01:39:22:09	01:39:23:20
			DARCY: Okay?	419	01:39:25:02	01:39:25:13
			DARCY [whispers]: Okay.	420	01:39:28:08	01:39:28:19
			SARAH: [sniffs, sighs].	421	01:39:29:04	01:39:33:03
			DARCY [whispers]: Sorry.	422	01:39:34:02	01:39:34:17

## INT. DARCY'S STUDIO - EVENING

222	01:39:38:16	WS WINDOWS. COLOURS TURNING RED [DARCY'S POV].
223	01:39:45:02	MWS DARCY SEATED AT PIANO.
224	01:39:52:10	PROFILE CU DARCY. SHE STANDS AND EXITS RIGHT OF FRAME.

## INT. DARCY'S STUDIO - MORNING

225	01:39:58:15	MCU DARCY [PLAYING PIANO].
226	01:40:11:17	WS WINDOWS. COLOURS TURNING RED [DARCY'S POV].
227	01:40:22:00	MCU DARCY [PLAYING PIANO].
228	01:40:27:22	WS WINDOWS. COLOURS TURNING RED [DARCY'S POV].

## EXT. DARCY'S POOL - MORNING

229	01:40:31:05	WS POOL. PAN AS DARCY SWIMS. LENGTH.
230	01:40:39:05	H/A WS DARCY SWIMMING TO EDGE.

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
231	01:40:45:07	H/A WS SURFACE OF POOL.				
<b>INT. SILA'S BACK PORCH - AFTERNOON</b>						
232	01:40:49:12	WS DARCY, LOSEFINA AND MALIA SEATED AT TABLE.	MALIA: Your mother is waiting for you.	423	01:40:51:12	01:40:53:18
			LOSEFINA: Darcy...	424	01:40:55:20	01:40:56:08
233	01:40:56:08	MWS DARCY SEATED AT TABLE. MALIA AND LOSEFINA [BACKS TO CAMERA] IN FG.	LOSEFINA: You are not listening to us. This is important.	425	01:40:57:03	01:41:00:18
			DARCY: I am listening.	426	01:41:00:22	01:41:01:22
234	01:41:02:04	MCU LOSEFINA.	LOSEFINA: You have to listen... You haven't always led a very good life.	427	01:41:02:11	01:41:07:13
	01:41:07:15	TITLE [SUPERED]: <b>Losefina, you are being too harsh.</b>	MALIA [off]: Losefina...	428	01:41:07:18	01:41:08:15
235	01:41:08:22	O/S MALIA, DARCY IN LEFT FG.	MALIA [in Fa'asamoa]: ...you are being too harsh.	429	01:41:09:02	01:41:11:01
	01:41:11:14	TITLE [SUPERED]: <b>I've known her since she was a girl. She's different. She can't help it, but she's a good girl in her own way.</b>				
236	01:41:11:15	MCU LOSEFINA.	MALIA [off, in Fa'asamoa]: I've known her since she was a girl. She's different.	430	01:41:11:22	01:41:13:23
237	01:41:14:06	MWS DARCY SEATED AT TABLE. MALIA AND LOSEFINA [BACKS TO CAMERA] IN FG.	MALIA [in Fa'asamoa]: She can't help it, but she's a good girl in her own way.	431	01:41:14:08	01:41:16:05
	01:41:16:22	TITLE [SUPERED]: <b>Look at her, you can see she isn't well. We don't have time for your soft approach.</b>	LOSEFINA [in Fa'asamoa]: Look at her, you can see she isn't well. We don't have time for your soft approach.	432	01:41:16:16	01:41:21:17
238	01:41:21:16	O/S MALIA, DARCY IN LEFT FG.	MALIA [in Fa'asamoa]: She's very brave.	433	01:41:22:04	01:41:26:08
	01:41:21:16	TITLE [SUPERED]: <b>She's very brave.</b>				

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
239	01:41:23:21	MWS DARCY SEATED AT TABLE. MALIA AND LOSEFINA [BACKS TO CAMERA] IN FG.				
240	01:41:26:12	O/S MALIA, DARCY IN LEFT FG. MALIA KISSES DARCY'S HAND.	LOSEFINA [off/on, in Fa'asamoa]: She's your responsibility.	434	01:41:27:22	01:41:30:15
	01:41:28:07	TITLE [SUPERED]: <b>She's your responsibility.</b>				
241	01:41:28:21	MCU LOSEFINA.				
242	01:41:30:23	MWS DARCY SEATED AT TABLE. MALIA AND LOSEFINA [BACKS TO CAMERA] IN FG.				
243	01:41:33:12	O/S MALIA, DARCY IN LEFT FG.				

## INT. DARCY'S KITCHEN - AFTERNOON

244	01:41:36:20	H/A CU SILA [HEAD OUT OF FRAME] TAKING MUFFINS FROM OVEN. PAN AND TILT AS SHE PUTS THEM ON BENCH.				
245	01:41:40:23	CU CUPCAKES ON BENCH. BOWL OF ICING IN BG. TILT UP AS DARCY [HEAD OUT OF FRAME] ICES CUPCAKE.	DARCY [off]: Remember when we were kids, and we used to bake in the old kitchen...?	435	01:41:43:21	01:41:46:07
			SILA [off]: Oh, yeah. What a mess.	436	01:41:46:10	01:41:47:19
246	01:41:48:04	MWS SILA AND DARCY IN KITCHEN.	DARCY: Why does Zoe wear such ugly shoes?	437	01:41:50:00	01:41:52:12
			SILA: They're not... all ugly.	438	01:41:53:06	01:41:55:16
			DARCY: A lot of them are.	439	01:41:55:18	01:41:56:14
			DARCY: She doesn't get that from me.	440	01:41:58:14	01:41:59:23
			DARCY: Does Sam wear ugly shoes?	441	01:42:02:00	01:42:03:10
			SILA: Oh. I've never noticed... but you can be absolutely sure the next time I see him; I'll have a good look at his feet.	442	01:42:03:14	01:42:09:02

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
			DARCY: [laughs, sighs]. I have a lot to tell her.	443	01:42:09:14	01:42:13:13
			SILA: About shoes?	444	01:42:15:01	01:42:15:23
			DARCY [on/off]: Yeah... and about being young, and not wasting your beauty on ugly shoes.	445	01:42:16:03	01:42:21:15
247	01:42:19:10	MCU SILA.	SILA: So what else do you want to tell her?	446	01:42:22:05	01:42:23:08
248	01:42:23:07	MCU DARCY.	DARCY: [inhales deeply, sighs]. I keep forgetting.	447	01:42:25:10	01:42:30:22
249	01:42:32:16	MCU SILA.	DARCY [off]: Maybe I'll write a list.	448	01:42:35:00	01:42:36:01
			SILA: That's a good idea.	449	01:42:36:20	01:42:37:16
250	01:42:39:14	MWS SILA AND DARCY IN KITCHEN. SARAH [HOLDING FLOWERS] IN BG. SARAH WALKS TO DARCY AND EMBRACES HER. SARAH TAKES PLATTER OF CUPCAKES AND EXITS RIGHT OF FRAME.	SARAH: For Mother of the Bride [laughs, makes kissing noise].	450	01:42:39:14	01:42:43:12
			DARCY: Oh [laughs].	451	01:42:41:05	01:42:42:20
			DARCY: I'll share them with Sila.	452	01:42:43:14	01:42:44:14
			SARAH [off/on]: Oh... So, how's it going down there?	453	01:42:45:01	01:42:47:07
			SILA: [licks finger]. You can take those out, and see for yourself...	454	01:42:47:20	01:42:49:15
			SARAH: Oh, sure [gasps]. They look beautiful. Have you tried one?	455	01:42:49:23	01:42:53:15
			SILA: We were just about to.	456	01:42:53:22	01:42:54:23
			SARAH: I'll be back.	457	01:42:55:01	01:42:55:19
			SILA: [laughs].	458	01:43:01:21	01:43:02:18
<b>EXT. DARCY'S POOL - AFTERNOON</b>						
251	01:43:03:02	WS ZOE AND FRIENDS.	ZOE AND FRIENDS: [chatter, laughter].	459	01:43:03:02	01:44:52:22
252	01:43:06:11	WS ISSY AND LILLY ON INFLATABLE IN POOL.				
253	01:43:08:11	PROFILE CU FRIEND.				

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
254	01:43:10:13	WS LUCE, RUTHIE AND FRIENDS.				
255	01:43:15:21	H/A WS ZOE, LUCE AND FRIENDS BESIDE POOL. SARAH ENTERS LEFT OF FRAME IN FG. ZOE WALKS TO HER.	ZOE: Are those Sila's cupcakes?  SARAH: Mmm. Fresh off the assembly line. Can you just explain to me why Sila, Bjorn and Issy are going on your honeymoon?	460	01:43:20:04	01:43:21:18
256	01:43:25:03	MS SARAH. ZOE [BACK TO CAMERA] IN FG.				
257	01:43:31:03	MS ZOE. SARAH [BACK TO CAMERA] IN FG. LUCE AND FRIENDS IN BG.	ZOE: Oh, it's more like a long weekend away than a honeymoon... and Frank's never been to Samoa. I like being there with them, and I, kind of, need them right now.	462	01:43:31:03	01:43:38:06
258	01:43:38:08	MS SARAH. ZOE [BACK TO CAMERA] IN FG. THEY EMBRACE.	SARAH: I know.	463	01:43:39:13	01:43:39:20
259	01:43:41:13	MS ZOE AND SARAH [BACK TO CAMERA] EMBRACING. LUCE AND FRIENDS IN BG. SARAH WALKS [AWAY FROM CAMERA], AND LUCE WALKS TOWARDS HER. ZOE TURNS [AWAY FROM CAMERA] IN FG.	SARAH: Oh my God. Luce! Hi! [laughs].	464	01:43:42:01	01:43:45:15
260	01:43:45:19	MWS LUCE WALKING. SARAH ENTERS RIGHT OF FRAME. THEY EMBRACE.	LUCE: Come, sit down with us.	465	01:43:46:05	01:43:47:11
261	01:43:49:07	WS LUCE AND SARAH EMBRACING. ZOE'S FRIENDS IN BG. ZOE ENTERS RIGHT OF FRAME AND SITS.	SARAH: Oh my God. Is that Ruthie?  RUTHIE: Hi, Sarah. How are you?  SARAH: Frankly, I feel very old...	466	01:43:49:18	01:43:51:09
				467	01:43:51:16	01:43:54:08
				468	01:43:54:17	01:43:56:09
262	01:43:57:22	WS DARCY AND SILA WALKING DOWN STEPS TO POOL. PAN AS THEY WALK. ISSY AND LILLY [BACKS TO CAMERA] IN FG.				

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
263	01:44:06:05	WS ZOE'S FRIENDS.				
264	01:44:08:19	WS ISSY AND LILLY ON INFLATABLE IN POOL.				
265	01:44:12:02	WS SARAH SEATED BESIDE ZOE'S FRIENDS BESIDE POOL. SILA WALKING [AWAY FROM CAMERA] TOWARDS THEM WITH PITCHER OF JUICE.				
266	01:44:14:21	WS LUCE AND FRIENDS. SILA AND ZOE ENTERS RIGHT OF FRAME.				
267	01:44:22:07	WS ZOE, SILA. LUCE AND ZOE'S FRIENDS BESIDE POOL. SILA LEADS RUTHIE TO ZOE.				
268	01:44:28:11	MWS ZOE, RUTHIE, SILA, LUCE AND ZOE'S FRIENDS DANCING.				
269	01:44:31:00	WS ZOE, RUTHIE, SILA, LUCE AND ZOE'S FRIENDS DANCING BESIDE POOL.				
270	01:44:33:07	MS DARCY WALKING. PAN.				
271	01:44:36:04	WS ISSY AND LILLY ON INFLATABLE IN POOL. DARCY ENTERS LEFT OF FRAME ON EDGE OF POOL. PAN AS SHE WALKS.	DARCY [off]: Issy... I'm coming to get you.  ISSY and LILLY: [giggle, squeal].	469	01:44:37:17	01:44:39:18
272	01:44:42:02	MWS DARCY WALKING INTO POOL. ISSY AND LILLY ON INFLATABLE IN POOL IN FG.	DARCY: Be afraid...	471	01:44:42:13	01:44:43:16
273	01:44:43:22	H/A MS PAN DARCY SWIMMING TO ISSY AND LILLY ON INFLATABLE.				

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
274	01:44:46:12	WS SILA TAKING PHOTOGRAPH OF ZOE, LUCE AND FRIENDS. DARCY AND ISSY [BACKS TO CAMERA] IN POOL IN FG.				
275	01:44:48:09	MS DARCY SWIMMING TOWARDS ISSY AND LILLY ON INFLATABLE, AS THEY BACK AWAY.	DARCY: [laughs].	472	01:44:48:22	01:44:49:23
276	01:44:50:06	MS DARCY SWIMMING TOWARDS ISSY AND LILLY ON INFLATABLE, AS THEY BACK AWAY.				
277	01:44:52:00	H/A WS DARCY TIPPING ISSY AND LILLY OFF INFLATABLE.				
278	01:44:52:22	MS [UNDERWATER] ISSY IN WATER.				
279	01:44:56:19	WS ZOE, RUTHIE, SILA AND ZOE'S FRIENDS DANCING BESIDE POOL, TABLE IN FG.	ZOE AND FRIENDS: [chatter, laughter].	473	01:44:56:19	01:45:01:11
280	01:44:58:21	MWS ZOE, LUCE, RUTHIE, SILA AND ZOE'S FRIENDS DANCING BESIDE POOL.				
281	01:45:01:11	MWS SILA TALKING PHOTOGRAPHS OF ZOE, LUCE, RUTHIE, SILA AND ZOE'S FRIENDS DANCING BESIDE POOL. SARAH AND DARCY [BACKS TO CAMERA] IN FG.	DARCY: Zoe is so relaxed.	474	01:45:05:04	01:45:07:02
			SARAH: That's the girl I see. Don't you?	475	01:45:09:04	01:45:10:17
			DARCY: Honestly?	476	01:45:12:01	01:45:12:16
			DARCY: No.	477	01:45:14:15	01:45:15:03
			SARAH: When you used to go away on those long tours, and come back, and thank Sila and I... it was actually Zoe.	478	01:45:16:18	01:45:22:23
			SARAH: She made it happen. She made it so easy.	479	01:45:24:06	01:45:26:23

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
282	01:45:32:11	H/A WS ZOE DANCING IN FRONT OF LUCE AND FRIENDS ON EDGE OF POOL. SHE SITS ON LOUNGER.	ZOE AND FRIENDS: [chatter, laughter].	480	01:45:32:11	01:45:43:06

## INT. DARCY'S KITCHEN & PORCH - AFTERNOON

283 01:45:39:03 L/A MWS SILA ON PORCH.

## EXT. DARCY'S LIVING ROOM - TWILIGHT

284 01:45:43:06 L/A WS TREE. PAN AND TILT TO WS SUNSET.

## INT. DARCY'S LIVING ROOM - TWILIGHT

285 01:45:52:00 MWS ZOE. FRANK IN BG. HE WALKS TO HER. THEY START TO DANCE.

## EXT. DARCY'S LIVING ROOM & PORCH - TWILIGHT

286 01:46:01:14 H/A WS DARCY WALKING UNDERNEATH FIG TREE. PAN AS SHE WALKS.

287 01:46:08:05 H/A MS DARCY WALKING UP STEPS. TILT UP AND PAN AS SHE STOPS IN CU DARCY [BACK TO CAMERA]. SARAH AND PETER EMBRACING IN BG.

## INT. DARCY'S LIVING ROOM - TWILIGHT

288 01:46:17:08 MWS FRANK AND ZOE DANCING. DARCY IN BG. DARCY WALKS TOWARDS THEM. DARCYS: Frank, is that you? 481 01:46:16:12 01:46:21:02

289 01:46:21:06 MWS ZOE AND FRANK. DARCY [BACK TO CAMERA] IN FG. SHE WALKS TO THEM. FRANK: Hello Darcy. 482 01:46:21:16 01:46:22:11  
DARCYS: You scrub up well. 483 01:46:23:09 01:46:24:22

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
290	01:46:26:08	WS FRANK, ZOE AND DARCY. SARAH AND PETER ON PORCH IN BG. FRANK LEADS DARCY OUT LEFT OF FRAME. ZOE EXITS LEFT OF FRAME TO WS SARAH AND PETER ON PORCH.	FRANK: Come and meet my parents.	484	01:46:26:19	01:46:27:21
<b>EXT. DARCY'S PORCH - EVENING</b>						
291	01:46:40:10	MONTAGE SEQUENCE OF FOOD BEING SERVED.	DINNER GUESTS: [chatter, laughter].	485	01:46:40:10	01:47:43:00
292	01:46:48:15	CU TILT UP AS WINE IS POURED TO MS ZOE, MARY AND FRANK.				
293	01:46:57:05	M2S BRIAN AND DARCY.				
294	01:47:03:14	O/S BJORN AND SARAH, IN RIGHT FG. BRIAN IN RIGHT EDGE OF FRAME.				
295	01:47:06:08	O/S PETER, SARAH IN LEFT FG. SILA IN BG.				
296	01:47:08:22	WS BJORN, SARAH, BRIAN, DARCY, PETER, MIKE, ALICE AND LUCE SEATED AT TABLE. ZOE [BACK TO CAMERA] IN FG.	PETER: Do you live next door, Sila?	486	01:47:11:05	01:47:12:08
297	01:47:11:08	O/S SILA AND PETER, SARAH IN LEFT FG.	SILA: Yeah. With, um, Issy and Bjorn, and my parents, when they're not in Samoa.	487	01:47:12:18	01:47:16:12
			PETER: Ah, was Issy the very young bride I saw earlier?	488	01:47:16:15	01:47:19:05
			SILA: Yeah. That's the one.	489	01:47:19:10	01:47:20:16
			SILA: It's been a long time since we had some Irish in this garden.	490	01:47:22:02	01:47:24:18
298	01:47:24:18	O/S PETER, SARAH IN LEFT FG.	SILA [off]: Darcy's parents moved here the same year as mine, and when they sang every window in my house flew open.	491	01:47:25:04	01:47:30:17

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
299	01:47:27:13	O/S BJORN AND SARAH, IN RIGHT FG.				
300	01:47:31:19	O/S PETER, SARAH IN LEFT FG. SILA IN BG.	SILA: Oh, I don't suppose you could sing for your supper?  PETER: Ah, sure. Yes, I can sing. But whether it would actually add anything to the festivities is quite another thing [laughs].  SILA: Oh.	492	01:47:32:10	01:47:34:03
				493	01:47:35:04	01:47:40:23
				494	01:47:40:15	01:47:41:01
301	01:47:41:02	O/S BJORN AND SARAH, IN RIGHT FG. BRIAN IN RIGHT EDGE OF FRAME. MIKE [BACK TO CAMERA] ENTERS LEFT OF FRAME IN FG.				
302	01:47:42:23	O/S SILA AND PETER, SARAH IN LEFT FG.	DARCY [off/on]: I would like to propose a toast...	495	01:47:44:05	01:47:46:10
303	01:47:44:13	WS BJORN, SARAH, BRIAN, DARCY, PETER, MIKE, ALICE AND LUCE SEATED AT TABLE. ZOE [BACK TO CAMERA] IN FG. THEY RAISE THEIR GLASSES.	DARCY: ...to my lovely Zoe...	496	01:47:47:11	01:47:48:12
304	01:47:48:12	MS ZOE, MARY AND FRANK.	DARCY [off]: ...and her Frank.  MARY: Oh.	497	01:47:49:03	01:47:50:02
				498	01:47:50:06	01:47:50:22
305	01:47:50:21	WS BJORN, SARAH, BRIAN, DARCY, PETER, MIKE, ALICE AND LUCE SEATED AT TABLE. ZOE [BACK TO CAMERA] IN FG. THEY RAISE THEIR GLASSES.	ALL: To Zoe and Frank. Cheers [et cetera, chatter].	499	01:47:51:05	01:48:08:14
306	01:47:53:05	WS DARCY [BACK TO CAMERA], SILA, PETER, MIKE, ALICE, LUCE, ZOE, MARY, FRANK, BJORN, SARAH AND BRIAN SEATED AT TABLE CLINKING GLASSES.				
307	01:47:56:22	MS ZOE, MARY AND FRANK. THEY CLINK GLASSES.	FRANK: That's - that's enough, okay [laughs].	500	01:47:57:17	01:47:59:15

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
308	01:47:58:14	MCU DARCY. PETER IN RIGHT FG.				
309	01:48:02:01	WS DARCY AND GUESTS SEATED AT TABLE ON PORCH.				
<b>INT. DARCY'S KITCHEN - NIGHT</b>						
310	01:48:08:14	MONTAGE SEQUENCE OF DESSERT BEING SERVED.	DINNER GUESTS [V/O]: [chatter].  MIKE [V/O, on]: I finished three short films last year. I'm writing my fifth feature film.	501	01:48:08:14	01:48:19:17
				502	01:48:17:13	01:48:21:06
311	01:48:20:12	M2S MIKE AND PETER. LUCE AND SARAH IN BG.	MIKE: I need to create, you know, more roles for myself that show, like, a...	503	01:48:22:12	01:48:26:17
312	01:48:23:03	MS PETER [BACK TO CAMERA] AND MIKE. BRIAN IN BG. SARAH IN RIGHT FG. BRIAN WALKS TO MIKE AND PUTS HIS ARM AROUND HIM.	BRIAN: Do you have children, Peter?	504	01:48:27:16	01:48:25:15
313	01:48:28:11	O/S PETER, BRIAN IN RIGHT FG. LUCE AND SARAH IN BG. SARAH EXITS RIGHT OF FRAME. BRIAN ENTERS LEFT OF FRAME, AND START TO EXIT RIGHT OF FRAME.	PETER: [laughs]. Ah, yes. Yes. I have two. Two boys, thirteen and fifteen. They live with their mother.  BRIAN [off]: And how would you feel about them becoming actors?  PETER: There's nothing wrong with accountancy.  BRIAN: [laughs]. I like an honest man.	505	01:48:28:17	01:48:34:01
				506	01:48:35:10	01:48:37:00
				507	01:48:37:15	01:48:39:03
				508	01:48:39:23	01:48:42:10
314	01:48:42:11	MWS PETER [BACK TO CAMERA] AND MIKE. MIKE EXITS RIGHT OF FRAME AS SARAH ENTERS LEFT OF FRAME AND WALKS TO PETER.	SARAH: Yeah. Me too.	509	01:48:43:08	01:48:44:22
315	01:48:45:00	M2S PETER AND SARAH. MIKE AND LUCE IN BG. SARAH EXITS LEFT OF FRAME. PETER EXITS LEFT OF FRAME TO M2S MIKE AND LUCE.	MIKE: Are you an actress?  LUCE: Mmm.	510	01:48:58:19	01:48:59:19
				511	01:48:59:23	01:49:00:11

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
<b>EXT. DARCY'S PORCH - NIGHT</b>						
316	01:49:01:08	MS BJORN. SILA [BACK TO CAMERA] IN FG. SHE MOVES TO M2S BJORN AND SARAH.	DINNER GUESTS [off]: [chatter].	512	01:49:01:08	01:49:38:11
			SARAH: [sighs].	513	01:49:03:19	01:49:05:02
			BJORN: Are you okay?	514	01:49:05:11	01:49:05:21
			SARAH: I'm fine.	515	01:49:06:08	01:49:06:23
			SARAH: [breathes deeply].	516	01:49:07:23	01:49:10:15
			BJORN: Are you gonna come over and watch the rugby with us later?	517	01:49:11:02	01:49:12:13
			SARAH: No, I won't. Peter might like to though.	518	01:49:12:11	01:49:14:23
317	01:49:15:15	MWS DARCY SEATED AT TABLE. PETER STANDING BEHIND HER. HE SITS TO MW2S.	DARCY: Why is Sarah giving you the evil eye?	519	01:49:24:07	01:49:26:02
			PETER: [inhales deeply] I thought it was you she was giving it to.	520	01:49:27:08	01:49:29:13
			DARCY: Me? What have I done?	521	01:49:30:02	01:49:32:00
			PETER: Must be something.	522	01:49:32:01	01:49:32:19
			DARCY: I'm a paragon of virtue.	523	01:49:34:01	01:49:35:10
			PETER: [laughs]. No one is a paragon of virtue.	524	01:49:35:13	01:49:37:15
			DARCY: [breathes deeply]. All right. I slept with one of her boyfriends... once.	525	01:49:38:07	01:49:43:05
			PETER: Oh my God. You didn't.	526	01:49:43:02	01:49:44:05
			DARCY: But in my defence, it was thirty-five years ago, and involved many illicit substances.	527	01:49:44:03	01:49:50:02
			PETER [on/off]: Oh. Well, that's all right then.	528	01:49:49:23	01:49:51:03
318	01:49:50:23	CU DARCY.	DARCY: [breathes deeply]. Don't worry, I'm in control now. Ha. That's my problem... I'm in control.	529	01:49:51:15	01:49:59:07
			PETER: Control, that's what we all need.	530	01:50:00:12	01:50:01:16
319	01:50:02:21	CU PETER.	PETER: You make choices when you have control.	531	01:50:03:07	01:50:04:17

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
320	01:50:05:23	CU DARCY.	DARCY: You mean I would have to decide to choose you.	532	01:50:08:08	01:50:11:15
321	01:50:12:06	CU PETER.	PETER: Yeah, and really think about it for several years [laughs].	533	01:50:13:02	01:50:16:05
322	01:50:16:02	CU DARCY.	DARCY: [laughs].	534	01:50:16:02	01:50:18:09
323	01:50:18:14	CU PETER.	PETER: You're dangerous, Darcy.	535	01:50:19:00	01:50:20:01
324	01:50:20:10	CU DARCY.	DARCY: No.	536	01:50:21:19	01:50:22:07
			DARCY: I've lost my power [breathes deeply]. I used to be dangerous.	537	01:50:23:11	01:50:28:09
<b>EXT. DARCY'S PORCH - NIGHT</b>						
325	01:50:29:09	WS DARCY [BACK TO CAMERA], PETER, FRANK, ALICE, MARY AND BRIAN SEATED AT TABLE BJORN AND SARAH IN BG. ZOE ENTERS RIGHT OF FRAME HOLDING VIOLIN. SHE STARTS TO PLAY.	PETER [on/off, sings]: <i>Oh, winds of the night, may your fury be crossed, / May no one who's dear to our island be lost / Blow the winds gently, calm be the foam / Shine the light brightly and guide them back home...</i>	538	01:50:36:00	01:51:07:21
326	01:50:40:19	MS DARCY SEATED AT TABLE. PETER [PLAYING GUITAR] IN BG. MARY IN LEFT EDGE OF FRAME.				
327	01:50:46:00	MCU BRIAN. PAN AND TILT TO MCU ZOE PLAYING VIOLIN.				
328	01:50:55:00	MWS FRANK. ZOE [BACK TO CAMERA] PLAYING VIOLIN IN FG. BRIAN AND ALICE IN BG.				
329	01:51:01:09	MWS BRIAN, MARY, DARCY, PETER [PLAYING GUITAR] AND FRANK SEATED AT TABLE.				
330	01:51:07:21	MS DARCY SEATED AT TABLE. PETER [PLAYING GUITAR] IN BG. MARY IN LEFT EDGE OF FRAME.	DARCY and PETER [on/off, sing]: <i>Hear the wind blow love, hear the wind blow / Lean your head over and hear the wind blow.</i>	539	01:51:07:21	01:51:23:09

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
331	01:51:20:10	M2S SARAH AND SILA. BRIAN IN RIGHT FG.				
<b>INT. DARCY'S KITCHEN - NIGHT</b>						
332	01:51:25:02	WS DINING ROOM. DARCY ENTERS RIGHT OF FRAME AND PICKS UP GLASS. ZOE ENTERS RIGHT OF FRAME AND WALKS TO HER TO M2S DARCY AND ZOE. THEY TURN AND WALK [AWAY FROM CAMERA]. THEY EXIT RIGHT OF FRAME.	ZOE: Are you all right? DARCY: I'm fine. ZOE: Oh, Mary and Alice are leaving now. DARCY: Go and see them off.	540	01:51:33:23	01:51:34:13
				541	01:51:34:17	01:51:35:09
				542	01:51:36:01	01:51:37:06
				543	01:51:38:00	01:51:38:21
<b>EXT. DARCY'S POOL - NIGHT</b>						
333	01:51:44:19	MCU DARCY.				
334	01:51:53:21	WS DARCY LYING IN LOUNGER BESIDE POOL. SARAH IN BG. SILA WALKS TO DARCY AND SITS IN FG.	SARAH: There you are. DARCY: Sorry to leave you with all the dishes. SARAH: Don't go there. SARAH: You were great tonight. DARCY: It was okay, wasn't it? SARAH: Of course. Why? Why would you think that it wasn't? DARCY: I don't know. It's just... DARCY: [clicks tongue] I don't know. SARAH: Darcy, have you thought about talking to someone...? Maybe a priest? DARCY: [laughing] No. Why would I? SARAH: Well, you're a Catholic girl, that's what you do. DARCY: How do you know what we do? And how long do I have to be a Catholic girl in your mind?	544	01:51:59:00	01:52:00:08
				545	01:52:01:03	01:52:02:16
				546	01:52:02:17	01:52:03:23
				547	01:52:05:08	01:52:06:21
				548	01:52:08:03	01:52:09:08
				549	01:52:10:10	01:52:13:15
				550	01:52:14:20	01:52:15:22
				551	01:52:18:00	01:52:18:20
				552	01:52:20:02	01:52:23:19
				553	01:52:24:16	01:52:26:22
				554	01:52:27:09	01:52:29:13
				555	01:52:29:16	01:52:34:12

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
335	01:52:34:12	MCU DARCY.	SARAH [off]: It's who you are. It's where you live.	556	01:52:34:16	01:52:36:22
			DARCY: Sweetie, I don't think you know where I live.	557	01:52:37:16	01:52:39:13
			SARAH [off]: Oh... I'm just trying to help.	558	01:52:39:14	01:52:41:21
			DARCY: [breathes deeply]. I know.	559	01:52:42:16	01:52:45:09
			DARCY: Look... my priest is more matinee idol than anybody remotely real.	560	01:52:47:21	01:52:53:10
336	01:52:53:21	CU SARAH. DARCY ENTERS RIGHT OF FRAME, KISSES HER AND EXITS RIGHT OF FRAME.	SARAH: [inhales]. Why don't you talk to Peter?	561	01:52:54:08	01:52:56:20
			DARCY [off]: Really?	562	01:52:58:15	01:52:59:03
			SARAH: He's a good liar. I'm sure he could dial up whatever you want.	563	01:53:00:11	01:53:04:00
			DARCY [off]: Sarah, he just chose not to tell you. I like him.	564	01:53:04:00	01:53:08:14
			DARCY [off]: I'm going up. Goodnight.	565	01:53:11:19	01:53:13:20
			SARAH: Sleep well.	566	01:53:14:18	01:53:15:07
			DARCY [off]: Thanks.	567	01:53:15:15	01:53:16:03
337	01:53:16:05	WS SARAH [SEATED, BACK TO CAMERA] AND DARCY. DARCY TURNS AND WALKS [AWAY FROM CAMERA].				
338	01:53:22:01	CU SARAH.				
339	01:53:29:22	WS SARAH [SEATED, BACK TO CAMERA]. DARCY WALKING [AWAY FROM CAMERA] UP STEPS IN BG. SARAH LIES IN LOUNGER.	SARAH: [breathes heavily].	568	01:53:31:13	01:53:35:02
340	01:53:41:22	MWS PETER. PAN AS HE STEPS FORWARD AND STOPS.				
341	01:53:45:22	MCU SARAH.				

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
342	01:53:49:10	MCU PETER.	PETER: I'm sorry.	569	01:53:51:16	01:53:52:07
343	01:53:52:22	MCU SARAH.				
344	01:53:55:15	MS PETER. PAN AND TILT AS HE SITS BESIDE SARAH TO MW2S.	PETER: Can we not talk about this?	570	01:54:01:16	01:54:02:19
			SARAH: I'm not sure I want to talk to you right now.	571	01:54:04:08	01:54:06:13
			PETER: I don't make a habit of not revealing that part of my life, I promise you.	572	01:54:09:17	01:54:12:17
			SARAH: It's quite a big part.	573	01:54:14:04	01:54:15:06
345	01:54:15:21	CU PETER.	PETER: I love my sons.	574	01:54:17:23	01:54:19:00
			PETER: I just got caught up in the pleasure of it... just being the two of us.	575	01:54:23:16	01:54:27:02
346	01:54:28:15	O/S SARAH, PETER IN RIGHT FG.	PETER: [breathes heavily]. I'm sorry.	576	01:54:33:18	01:54:35:21
			SARAH: I'm just not used to this.	577	01:54:39:09	01:54:40:20
			SARAH: Any of it.	578	01:54:42:17	01:54:43:10
			SARAH: [breathes heavily].	579	01:54:44:18	01:54:46:06
347	01:54:46:06	MW2S SARAH AND PETER. THEY KISS.				

## EXT. DARCY'S POOL - DAWN

348 01:54:52:13 H/A WS DARCY'S POOL.

## INT. DARCY'S KITCHEN / LIVING ROOM - DAY

349 01:54:57:20 CU JARS OF JAM ON BENCH. SILA [HEAD OUT OF FRAME] IN BG. PAN AND TILT UP AS SHE CUTS PLUM AND WALKS TO POT TO MS. SHE TURNS [AWAY FROM CAMERA]. RADIO: [indistinct, background]. 580 01:54:57:20 01:55:29:10

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
350	01:55:30:09	MWS DARCY TAKING FLOWER GIRL #1'S MEASUREMENT. ISSY AND LILLY [BACKS TO CAMERA] IN FG.	DARCY: [clears throat].	581	01:55:38:13	01:55:38:20
			DARCY: What is it?	582	01:55:41:11	01:55:41:22
			LILLY: Can we have gloves?	583	01:55:42:11	01:55:43:05
351	01:55:42:21	MWS LILLY, ISSY AND FLOWER GIRL #2. FLOWER GIRL #1 AND DARCY [HEADS OUT OF FRAME] IN RIGHT FG.	FLOWER GIRL #2: Can we have lipsticks?	584	01:55:43:01	01:55:43:22
			ISSY: How about veils?	585	01:55:43:20	01:55:44:19
352	01:55:44:23	MWS DARCY AND FLOWER GIRL #1. ISSY AND LILLY [BACKS TO CAMERA] IN FG.				
353	01:55:47:16	WS DARCY IN KITCHEN. ISSY, LILLY, SILA AND FLOWER GIRLS IN FG.	SILA: Hey, look at that. Nice big slices. Great.	586	01:55:48:01	01:55:51:15
			FLOWER GIRL #2: Oh.	587	01:55:49:12	01:55:50:16
			ISSY AND FLOWER GIRLS: [laugh].	588	01:55:52:21	01:55:54:10
			SILA: [laughs]. Where's my money. Great. Issy, thank you. Great.	589	01:55:53:14	01:55:59:13
			FLOWER GIRL #2: [gasps].	590	01:55:55:00	01:55:55:09
<b>EXT. SILA'S GARDEN - DAY</b>						
354	01:56:00:05	WS PAN DARCY WALKING DOWN GARDEN PATH.	DARCY: Hey.	591	01:56:02:10	01:56:02:21
<b>INT. SILA'S KITCHEN - DAY</b>						
355	01:56:02:21	MWS BJORN [BACK TO CAMERA]. HE TURNS AS DARCY ENTERS LEFT OF FRAME. THEY MOVE TO O/S BJORN, DARCY IN LEFT FG.	BJORN: Hey. Great night. Thanks.	592	01:56:03:17	01:56:06:09
			DARCY: I'm missing a flower girl.	593	01:56:06:20	01:56:08:00
			BJORN [on/off]: Ah, good spotting. That'll be my brother's kid, Sofia. They're coming over later. I'll bring her over.	594	01:56:08:04	01:56:13:00
356	01:56:10:20	O/S DARCY, BJORN IN RIGHT FG. DARCY WALKS [AWAY FROM CAMERA] AND STOPS AND TURNS BACK. SHE WALKS TO BJORN. THEY EMBRACE.	DARCY: Yeah, great.	595	01:56:13:05	01:56:14:00
			BJORN: Do you want a cup of tea?	596	01:56:15:03	01:56:15:18
			DARCY: No. Better keep moving.	597	01:56:16:11	01:56:17:22
			BJORN: Do you want a hug?	598	01:56:19:16	01:56:20:06

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
			DARCY: No... nice offer though.	599	01:56:23:02	01:56:25:09
			DARCY: [breathes heavily, sobs].	600	01:56:31:21	01:56:37:06
			BJORN: Just cry.	601	01:56:34:06	01:56:34:16
			BJORN: It's okay.	602	01:56:38:06	01:56:38:21
			DARCY: [sobs].	603	01:56:40:16	01:56:41:12
357	01:56:41:13	MWS BJORN AND DARCY [BACK TO CAMERA] EMBRACING. TRACK IN.	DARCY: [sobs].	604	01:56:41:18	01:56:46:12
			BJORN: It's all right.	605	01:56:42:14	01:56:43:09

## INT. DARCY'S BEDROOM - EVENING

358	01:56:48:18	MCU FRANK SEATED IN CHAIR. ZOE ENTERS LEFT OF FRAME IN BG AND STOPS IN DOORWAY. FRANK STANDS AND WALKS TO ZOE. THEY KISS.	FRANK: [breathes heavily].	606	01:56:59:02	01:57:04:20
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## INT. DARCY'S HALLWAY - EVENING

359	01:57:14:00	MS FRANK AND ZOE [BACK TO CAMERA] IN DOORWAY. ZOE ENTERS RIGHT OF FRAME THROUGH DOORWAY. FRANK TURNS, WALKS [AWAY FROM CAMERA] AND EXITS LEFT OF FRAME.	ZOE: What did you give her?	607	01:57:14:08	01:57:15:00
			FRANK [whispers]: Two of the pills from the bottle on the bedside table. And I wrote down when I gave them to her.	608	01:57:15:20	01:57:20:00
			ZOE: You did good... I'm gonna sit with her.	609	01:57:21:11	01:57:23:21
			FRANK: [breathes heavily].	610	01:57:29:04	01:57:31:19

## INT. DARCY'S STUDIO - MORNING

360	01:57:47:23	MS DARCY PLAYING PIANO. PETER ENTERS RIGHT OF FRAME AND STOPS BY PIANO. PAN AS DARCY AND PETER WALK. DARCY EXITS LEFT OF FRAME AS PETER SITS TO MWS.	PETER: Hello, Darcy.	611	01:58:01:01	01:58:01:17
			DARCY: Hey, Peter [inhales deeply]. Come and take a seat.	612	01:58:01:20	01:58:05:14
			PETER: Sure [exhales].	613	01:58:06:10	01:58:07:22
			DARCY: Thanks for coming.	614	01:58:08:07	01:58:09:04
			PETER: Thanks for the other night... it was great [breathes heavily]. Sarah was a little mysterious. How can I help you?	615	01:58:09:09	01:58:20:08

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
361	01:58:20:21	MWS DARCY SEATED IN CHAIR.	DARCY: [inhales deeply].	616	01:58:20:23	01:58:22:08
			DARCY: I want you to be my priest.	617	01:58:26:00	01:58:27:15
362	01:58:27:20	MWS PETER SEATED IN CHAIR. TRACK.	PETER: [laughs]. I - I think you have me confused with someone else [laughs]. I'm your normal run of the mill bankrupt actor.	618	01:58:30:00	01:58:35:15
363	01:58:35:21	MWS DARCY SEATED IN CHAIR.	DARCY: That's what makes you perfect. I don't want a real one. I just want my memories.	619	01:58:36:05	01:58:42:02
			PETER [off]: But you want a priest?	620	01:58:43:03	01:58:44:03
			DARCY: They do certain things.	621	01:58:45:09	01:58:46:17
			PETER [off]: Things I can't do.	622	01:58:46:23	01:58:48:00
			DARCY: Peter, I want my idea of a priest... He's kind and... he listens closely to what I have to say. He makes me feel... connected to something bigger.	623	01:58:49:07	01:59:01:12
			PETER [off]: Mmm.	624	01:59:00:12	01:59:00:20
364	01:59:01:13	MWS PETER SEATED IN CHAIR. TRACK.	DARCY [off]: Can you play him for me?	625	01:59:04:22	01:59:05:22
			PETER: Well, I can play anything, that's what I do. But... I'm a Catholic... well, lapsed. But still this would get me into hell.	626	01:59:07:11	01:59:14:20
			PETER [on/off]: With respect Darcy, if you want someone to play a priest then deep down that's probably what you want. A priest.	627	01:59:16:07	01:59:20:18
365	01:59:19:05	MWS DARCY SEATED IN CHAIR.	DARCY: It really isn't.	628	01:59:20:20	01:59:21:22
			DARCY: Why can't we rehearse a play I'm writing?	629	01:59:24:21	01:59:26:15
366	01:59:27:02	MWS PETER SEATED IN CHAIR. DARCY [BACK TO CAMERA] ENTERS LEFT OF FRAME IN FG. TRACK.	PETER: Look, there'll be someone out there who can create some sort of, ah, therapy out of dramatic play... but it's not me.	630	01:59:27:19	01:59:34:00

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
			DARCY [off/on]: Yes, but you're here... and I need someone who doesn't know me.	631	01:59:34:01	01:59:38:05
			PETER: But I'm - I'm used to, you know, a play - a text...	632	01:59:40:16	01:59:43:19
			PETER: ...not a life.	633	01:59:45:13	01:59:46:06
			DARCY: Just think about it.	634	01:59:48:09	01:59:49:05
			PETER: Do you know what you're doing here, Darcy?	635	01:59:53:05	01:59:54:13
			DARCY: [inhales deeply]. No [exhales].	636	01:59:56:20	01:59:59:07
			DARCY: My first time.	637	02:00:01:05	02:00:02:00
			PETER: [breathes heavily].	638	02:00:06:20	02:00:13:03
			DARCY: [breathes heavily].	639	02:00:07:15	02:00:09:01

## EXT. DARCY'S HOUSE - AFTERNOON

367 02:00:16:06 H/A MWS PETER WALKING [AWAY FROM CAMERA] TO GATE.

## INT. DARCY'S STUDIO - DAY

368 02:00:25:19 CU DARCY. DARCY: [breaths]. 640 02:00:27:16 02:00:29:14

## EXT. DARCY'S POOL - DAY

369 02:00:34:17 H/A WS POOL. DARCY ENTERS LEFT OF FRAME, WALKS INTO POOL AND SWIMS.

## INT. DARCY'S STUDIO - AFTERNOON

370 02:00:53:05 MWS DARCY [BACK TO CAMERA] AT PIANO. PETER ENTERS RIGHT OF FRAME [CARRYING SUIT]. PETER [off]: Good morning, Darcy. 641 02:01:02:00 02:01:02:23

371 02:01:04:21 CU PETER WALKING. HE STOPS IN CU. HE TURNS [AWAY FROM CAMERA] AND PUTS ON JACKET. PETER: [inhales deeply]. I'll just get my cossie on, and we can start. [cossie: costume] 642 02:01:05:15 02:01:09:13

PETER: [exhales]. 643 02:01:10:19 02:01:11:22

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
372	02:01:29:05	MCU PETER [BACK TO CAMERA] PUTTING ON JACKET. HE TURNS TO CU.				
373	02:01:38:23	WS DARCY [BACK TO CAMERA] IN DOORWAY. SHE TURNS. PETER [HEAD OUT OF FRAME] ENTERS RIGHT OF FRAME. TRACK AND PAN AS HE MOVES. HE EXITS LEFT OF FRAME.	DARCY: [breathes heavily]. I'm sorry. I'm a bit undone.	644	02:01:43:22	02:01:47:05
			PETER [off]: [laughs]. Don't be. It's understandable.	645	02:01:47:22	02:01:50:21
			PETER: How old were you when you came here?	646	02:01:54:11	02:01:55:18
			DARCY: Eight.	647	02:01:57:03	02:01:57:13
374	02:01:59:15	MCU DARCY.	PETER [off]: What do you remember from home?	648	02:02:00:22	02:02:02:00
			DARCY: The singing.	649	02:02:04:18	02:02:05:10
			DARCY: Listening in that time before sleep.	650	02:02:07:22	02:02:09:22
			PETER [off]: I have that very same memory.	651	02:02:11:13	02:02:12:20
			PETER [off]: Milk?	652	02:02:16:04	02:02:16:13
			PETER [off]: When were you last there?	653	02:02:19:19	02:02:20:16
			DARCY: Not so long ago. My parents are both buried there.	654	02:02:22:02	02:02:25:02
			DARCY: I think that's why I've always felt so lonely for them... they've been too far away.	655	02:02:27:09	02:02:31:16
			PETER: Do you think you'll see them again?	656	02:02:34:17	02:02:35:20
			DARCY: No, but... [inhales deeply]. Think I might feel them in some way.	657	02:02:38:13	02:02:43:11
			PETER [off]: Well... that must be... of some comfort to you.	658	02:02:45:03	02:02:48:14
375	02:02:49:09	PETER SITS TO MCU.				
376	02:02:52:22	MCU DARCY. SHE STARTS TO MOVE.	DARCY: It's lovely to hear your voice.	659	02:02:54:15	02:02:55:23

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
377	02:02:59:03	MWS PETER [SEATED] DARCY IN DOORWAY. PAN AS SHE MOVES TO CHAIR AND SITS TO MW2S.	DARCY: If I did believe in a God...	660	02:02:59:04	02:03:00:11
			DARCY: ...she'd sound just like you.	661	02:03:02:01	02:03:03:08
			PETER: What do you think she'd tell you?	662	02:03:05:10	02:03:06:11
			DARCY: [laughing] Oh... God, she's have so much to say.	663	02:03:06:22	02:03:10:08
			PETER: Tell me.	664	02:03:12:19	02:03:13:04
			DARCY: She'd tell me to sort Zoe out.	665	02:03:17:16	02:03:19:04
			PETER: How?	666	02:03:20:22	02:03:21:14
			PETER: How are you supposed to do that?	667	02:03:23:07	02:03:24:22
			DARCY: I don't know.	668	02:03:27:01	02:03:27:16
			DARCY: We're an impossible puzzle, Zoe and I.	669	02:03:30:00	02:03:32:00
			PETER: For both of you?	670	02:03:33:00	02:03:33:16
378	02:03:36:03	CU PETER.	PETER: How is it impossible for you?	671	02:03:39:10	02:03:40:15
379	02:03:41:05	CU DARCY.	DARCY: I put my needs ahead of hers, and I can't reconcile it [sighs].	672	02:03:47:19	02:03:53:09
380	02:03:54:06	CU PETER.	PETER: You're not alone feeling that.	673	02:03:55:15	02:03:56:23
			PETER: Feeling it is one thing... but whether it's real...	674	02:03:58:19	02:04:02:00
381	02:04:02:19	CU DARCY.	DARCY: Well, I can only talk about myself [breathes heavily].	675	02:04:06:00	02:04:12:05
			DARCY: [breathes heavily].	676	02:04:14:01	02:04:16:01

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
<b>INT. DARCY'S BATHROOM - EVENING</b>						
382	02:04:16:01	H/A WS SARAH WALKING UP STEPS. DARCY IN RIGHT EDGE OF FRAME IN FG. PAN AND TILT AS SARAH WALKS TO DARCY. THEY KISS. SARAH SITS IN CHAIR TO MW2S. TRACK BACK.	DARCY: Hello.	677	02:04:20:19	02:04:21:14
			SARAH: Hi.	678	02:04:21:12	02:04:22:02
			DARCY: Do you want to know what happened?	679	02:04:30:07	02:04:31:07
			SARAH: No. Not unless you want to tell me.	680	02:04:32:03	02:04:34:17
			DARCY: [exhales]. I'm still thinking about it.	681	02:04:35:02	02:04:39:16
			SARAH: [inhales deeply]. Well, I have become an official wedding planner.	682	02:04:42:18	02:04:45:20
			DARCY: You've taken leave?	683	02:04:47:08	02:04:48:10
			SARAH [whispers]: Yeah.	684	02:04:48:10	02:04:48:19
			DARCY: [exhales]. Thank you	685	02:04:50:08	02:04:51:21
			DARCY: [breathes heavily]. You don't mind...? About Peter?	686	02:04:53:00	02:04:58:11
			SARAH: I really don't.... I think it's important for you to decide however you want to do it.	687	02:05:00:14	02:05:05:18
			DARCY: [breathes heavily].	688	02:05:12:18	02:05:16:19
<b>EXT. DARCY'S HOUSE - NIGHT</b>						
383	02:05:17:16	WS NIGHT SKY.	DAVID [off]: What are these?	689	02:05:22:09	02:05:22:23
<b>INT. DARCY'S STUDIO - NIGHT</b>						
384	02:05:23:12	M2S DAVID AND DARCY LOOKING AT DARCY'S CARDS. THEY KISS.	DARCY: Frank and I getting to know each other... He drew my notes for me and now we're just playing.	690	02:05:23:16	02:05:28:17
			DAVID: Why are so many this colour?	691	02:05:29:23	02:05:31:05
			DARCY: That's one of life's great mysteries.	692	02:05:32:15	02:05:34:14
			DAVID: [inhales deeply]. I don't get it Darcy... Something is happening and it's bad, and you won't let me in.	693	02:05:36:01	02:05:42:18

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
			DAVID: Tell me.	694	02:05:45:19	02:05:46:07
			DARCY: Everybody needs me...	695	02:05:48:22	02:05:50:16
			DAVID: [inhales deeply]. I don't need anything from you.	696	02:05:51:09	02:05:54:05
			DARCY: [inhales deeply]. Do you know someone who can get pharmaceuticals without a prescription?	697	02:05:58:02	02:06:02:02
			DAVID: What do you need?	698	02:06:03:10	02:06:04:00
			DARCY: An introduction... that's all.	699	02:06:05:03	02:06:06:16
			DAVID: Okay.	700	02:06:09:12	02:06:09:20
			DARCY: Thanks.	701	02:06:11:17	02:06:12:05
			DARCY: [inhales deeply]. I just need some space... just a little bit.	702	02:06:14:03	02:06:19:11

## INT. DARCY'S STUDIO - NIGHT

385 02:06:26:10 WS [THROUGH WINDOW] DARCY AT PIANO.

## INT/EXT. DARCY'S STUDIO / PORCH - MORNING

386	02:06:46:02	MWS DARCY [BACK TO CAMERA] THROUGH WINDOW. TILT DOWN AS PETER ENTERS RIGHT OF FRAME AND WALKS TO HER. THEY MOVE.	PETER: Can I get you anything?	703	02:06:56:12	02:06:57:05
			DARCY: I'm fine.	704	02:06:57:16	02:06:58:09
			PETER: What's going on, Darcy?	705	02:07:00:16	02:07:01:15
			DARCY: [sighs].	706	02:07:02:22	02:07:04:05
387	02:07:03:15	MCU DARCY. PAN AS SHE WALKS [AWAY FROM CAMERA] TO O/S DARCY [BACK TO CAMERA], PETER IN RIGHT FG. SHE TURNS. PETER TURNS AS DARCY WALKS TO FG AND TURNS TO O/S PETER, DARCY IN RIGHT FG. DARCY EXITS LEFT OF FRAME TO MS PETER.	DARCY: Will I have too much pain? [sighs]. Will I be... left watching myself struggle and wishing it was over?	707	02:07:06:06	02:07:13:01
			PETER: Oh, why do you think your courage will fail you?	708	02:07:13:00	02:07:14:17
			DARCY: I don't think it will.	709	02:07:15:14	02:07:16:10
			DARCY: Just don't want to put myself through it.	710	02:07:17:14	02:07:18:21
			PETER: Well... what are your choices?	711	02:07:20:16	02:07:23:07

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
			DARCY: I want to decide when to leave... when I've had enough.	712	02:07:25:15	02:07:29:01
			PETER: You can't be serious, Darcy.	713	02:07:32:06	02:07:33:10
			DARCY: I need control. It actually really helps.	714	02:07:34:16	02:07:37:11
			PETER: Is this what you needed to tell me?	715	02:07:42:18	02:07:43:23
			DARCY: Maybe.	716	02:07:45:08	02:07:45:19
			DARCY: You won't tell anyone, will you?	717	02:07:48:03	02:07:49:01
			PETER: No, I won't.	718	02:07:51:19	02:07:52:08
			DARCY: Thank you.	719	02:07:54:03	02:07:54:14
			DARCY: [inhales deeply] You're very good in this role.	720	02:07:57:12	02:07:59:15
388	02:08:09:15	MWS DARCY SEATED AT PIANO.	DARCY: [breathes heavily].	721	02:08:10:21	02:08:20:16
389	02:08:20:16	MS PETER ON PORCH.				
<b>INT. DARCY'S KITCHEN &amp; PORCH - AFTERNOON</b>						
390	02:08:25:18	WS KITCHEN. PETER ENTER RIGHT OF FRAME, TAKES OFF JACKET AND WALKS INTO KITCHEN. HE STOPS IN MS.	PETER: [exhales].	722	02:08:44:08	02:08:45:01
			PETER: [exhales].	723	02:08:52:17	02:08:53:15
			ZOE [off]: Playing dress up with my mother again.	724	02:08:53:10	02:08:54:23
391	02:08:55:18	H/A WS ZOE SEATED AT TABLE ON PORCH.	ZOE: Do you think it helps?	725	02:08:57:16	02:08:58:12
392	02:08:59:04	MS PETER.	PETER: You'll have to ask your mother about that.	726	02:09:00:11	02:09:01:18
393	02:09:02:07	H/A WS ZOE SEATED AT TABLE ON PORCH.	PETER [off]: Goodbye Zoe.	727	02:09:04:12	02:09:05:01
394	02:09:09:15	CU ZOE'S HANDS CUTTING PEACHES.				

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
<b>INT. DARCY'S LIVING ROOM - DAY</b>						
395	02:09:16:16	MS ZOE [HEAD OUT OF FRAME] TAKING LID OFF BOX. TILT UP.	ZOE: Mum! It's here!	728	02:09:21:16	02:09:23:04
<b>INT. DARCY'S STUDIO - DAY</b>						
396	02:09:29:04	MCU DARCY [THROUGH WINDOW] PLAYING PIANO. ZOE ENTERS FRAME FROM DOORWAY. SHE TURNS AND EXIT FRAME THROUGH DOORWAY.	ZOE: The dress is here. DARCY: Try it on. ZOE: Well, where's Sila? DARCY: I don't know.	729	02:09:37:18	02:09:38:12
				730	02:09:39:17	02:09:40:10
				731	02:09:40:14	02:09:41:10
				732	02:09:41:10	02:09:42:00
<b>INT. DARCY'S LIVING ROOM - DAY</b>						
397	02:09:44:14	WS ZOE [BACK TO CAMERA] IN WEDDING DRESS SURROUNDED BY ISSY, FRANKE, SILA AND DARCY. FRANK STARTS TO EXIT RIGHT OF FRAME.	DARCY: Okay. FRANK: I can see what you were going for. ZOE: What's going on back there? DARCY: Nothing, Zo. We're just - just trying to work out what to do with this train. ZOE: Maybe it's me? DARCY: Don't be silly, you're beautiful... Frank, get the scissors. ZOE: Or - no! FRANK: On it.	733	02:09:44:18	02:09:45:21
				734	02:09:45:22	02:09:47:13
				735	02:09:48:03	02:09:49:09
				736	02:09:49:14	02:09:52:17
				737	02:09:54:03	02:09:54:19
				738	02:09:55:18	02:09:58:15
				739	02:09:58:17	02:09:59:10
				740	02:09:59:01	02:09:59:11
398	02:10:00:21	MCU FRANK [WITH SCISSORS] AND DARCY [HEAD OUT OF FRAME] EXAMINING ZOE'S TRAIN. ISSY [HEAD OUT OF FRAME] IN BG.	DARCY: Just cut there, Frank. ZOE [off]: Hey!	741	02:10:01:06	02:10:02:09
				742	02:10:04:02	02:10:04:09
399	02:10:04:12	M2S ZOE AND DARCY. PAN AND TILT.	ZOE: I'm the bride, not Frank. Talk to me.	743	02:10:05:07	02:10:07:06
400	02:10:08:01	CU FRANK CUTTING ZOE'S DRESS.				
401	02:10:08:13	O/S DARCY, FRANK IN LEFT FG, AS THEY CUT ZOE'S TRAIN.				

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
402	02:10:09:04	MCU FRANK [WITH SCISSORS] AND DARCY [HEAD OUT OF FRAME] CUTTING OFF ZOE'S TRAIN. ISSY [HEAD OUT OF FRAME] IN BG.	ZOE: Well, how does it look?	744	02:10:10:00	02:10:10:22
403	02:10:09:17	M2S FRANK AND ZOE.				
404	02:10:10:21	MS SILA. ZOE IN RIGHT EDGE OF FRAME IN FG.				
405	02:10:12:00	O/S DARCY, ZOE IN LEFT FG, AS DARCY ADJUSTS HER DRESS.				
406	02:10:13:10	WS DARCY ADJUSTING ZOE'S DRESS AS FRANK, ISSY AND SILA WATCH IN BG. ZOE AND DARCY EXIT RIGHT OF FRAME.	DARCY: All right? ZOE: Yep. FRANK, ISSY and SILA: [laugh].	745 746 747	02:10:13:23 02:10:14:12 02:10:20:22	02:10:14:10 02:10:14:20 02:10:24:05
<b>EXT. DARCY'S STUDIO - MORNING</b>						
407	02:10:24:05	MS PETER [HEAD OUT OF FRAME, BACK TO CAMERA] BESIDE DARCY'S CARDS. CRANE UP TO MS PETER.				
408	02:10:30:16	MWS DARCY TIDYING PIANO. PETER IN BG. TRACK BACK. DARCY SITS AT PIANO TO WS PETER. DARCY [SEATED, BACK TO CAMERA] AT PIANO.	PETER: Tell me something about yourself, Darcy... something Sarah hasn't told me, and I can't read in a magazine. DARCY: Nothing to tell [breathes deeply]. DARCY: How are you going to help me today? PETER [on/off]: By just being here together, and... drawing close around our beliefs.	748 749 750 751	02:10:31:20 02:10:38:07 02:10:42:20 02:10:46:03	02:10:37:16 02:10:1:21 02:10:43:23 02:10:49:19
409	02:10:49:04	MS DARCY AT PIANO.	DARCY: Very good. PETER [off]: Heard that.	752 753	02:10:51:07 02:10:53:00	02:10:52:06 02:10:53:18

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
410	02:10:57:00	MWS PETER AT CARDS. PAN AS HE WALKS TO PIANO TO MS.	PETER: Have you talked to Zoe about our conversations?	754	02:11:05:05	02:11:07:03
			DARCY [off]: No, she doesn't need to know about all this.	755	02:11:07:20	02:11:09:16
			PETER: It might help?	756	02:11:11:05	02:11:12:00
411	02:11:12:16	MS DARCY AT PIANO.	PETER [off]: What have you been thinking about?	757	02:11:15:21	02:11:17:02
			DARCY: People.	758	02:11:19:18	02:11:20:06
			DARCY: Turns out I haven't loved that many...	759	02:11:21:16	02:11:23:05
412	02:11:23:17	MS PETER.	DARCY [off]: ...I'm thinking about them.	760	02:11:24:07	02:11:25:07
			PETER: The loves...	761	02:11:27:13	02:11:28:06
413	02:11:31:16	MS DARCY AT PIANO.	PETER [off, recites]: "Time and again..."	762	02:11:34:00	02:11:34:23
			PETER [off, recites]: "...we go out, two together, under the old trees."	763	02:11:36:13	02:11:38:14
			PETER [off, recites]: "Lie down again and again among the flowers..."	764	02:11:40:19	02:11:42:22
414	02:11:43:19	MCU PETER.	PETER [recites]: "...face to face with the sky."	765	02:11:44:06	02:11:45:11
			DARCY [off]: Can you remember the rest?	766	02:11:47:07	02:11:48:07
			PETER: No [laughs]. I'll find it for you.	767	02:11:48:22	02:11:51:16
415	02:11:52:07	MCU DARCY.	DARCY: Turns out I'm happier lying down on my own.	768	02:11:54:16	02:11:56:16
			PETER [off]: Even now?	769	02:11:57:16	02:11:58:08
			DARCY: Especially now.	770	02:11:58:21	02:11:59:17
			DARCY: Just when I need to think... all the people I love need me [inhales deeply].	771	02:12:01:08	02:12:05:22

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
416	02:12:05:22	MCU PETER.	PETER: Can you be with them, but stay with your own thoughts?	772	02:12:07:08	02:12:09:08
417	02:12:09:22	MS DARCY AT PIANO.	DARCY: Yeah... It seems to annoy them [exhales].	773	02:12:10:23	02:12:14:19
418	02:12:15:11	MS PETER.	PETER: [breathes heavily]. That's hard... I can see that.	774	02:12:15:23	02:12:20:13
419	02:12:23:13	MS DARCY AT PIANO. SHE STARTS TO PLAY. PETER ENTERS LEFT OF FRAME IN FG.				
420	02:12:32:21	MWS PETER WALKING TO DARCY [SEATED, BACK TO CAMERA] AT PIANO. TILT DOWN AS PETER SITS.	PETER: Have you worked out... how you might do it?	775	02:12:42:06	02:12:44:10
			DARCY: Mostly.	776	02:12:47:01	02:12:47:15
			PETER: Have you decided?	777	02:12:51:13	02:12:52:08
			DARCY: [inhales deeply] Not yet... but I feel better knowing I can.	778	02:12:54:12	02:12:58:12
<b>INT. DARCY'S LIVING ROOM - MORNING</b>						
421	02:13:06:16	CU PAN ZOE'S WEDDING DRESS HANGING IN DOORWAY.				
<b>INT. DARCY'S BEDROOM - MORNING</b>						
422	02:13:19:13	H/A MS DARCY LYING IN BED. ZOE ENTERS RIGHT OF FRAME AND LEANS IN TO HER. DARCY SITS TO MCU. ZOE [HEAD OUT OF FRAME] IN BG, ADJUSTING HER PILLOWS. ZOE EXITS LEFT OF FRAME.	ZOE: Mum... it's my day.	779	02:13:24:20	02:13:27:15
			DARCY: [breathes heavily].	780	02:13:29:06	02:13:31:10
			ZOE: Tea?	781	02:13:31:00	02:13:31:10
			DARCY: Thanks.	782	02:13:33:01	02:13:33:20
			DARCY: [breathes heavily].	783	02:13:36:05	02:13:43:01
423	02:13:43:23	O/S ZOE, DARCY IN LEFT FG. PAN AND TILT TO MCU ZOE.	ZOE: Are you all right?	784	02:13:45:15	02:13:46:09
			DARCY: Mmm... I might go all out on the meds today though... just to be safe.	785	02:13:48:01	02:13:53:04
			ZOE: Okay.	786	02:13:53:15	02:13:53:22

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
424	02:13:54:07	CU DARCY.				
425	02:13:58:15	MWS ZOE OPENING CURTAIN.	ZOE: Oh, look... the sun is out.	787	02:14:02:02	02:14:04:08
426	02:14:04:17	CU DARCY.	DARCY: So it is.	788	02:14:05:22	02:14:06:22
427	02:14:08:14	MWS ZOE AT CURTAIN. PAN AND TILT AS SHE SITS ON END OF DARCY'S BED TO MS.	ZOE: I've had a lot of sun, Mum. ZOE: [breathes heavily]. I've had the perfect amount of sun.	789	02:14:18:21	02:14:20:02
				790	02:14:22:11	02:14:24:12
428	02:14:25:07	CU DARCY.	ZOE [off]: [breathes heavily]. DARCY: That's good to know.	791	02:14:27:05	02:14:27:20
				792	02:14:27:20	02:14:28:21
429	02:14:30:02	MS ZOE.	ZOE: [breathes heavily, laughs]. Shall I bring mine in?	793	02:14:30:20	02:14:34:06
430	02:14:34:14	CU DARCY.	DARCY: Yes, do. Once those noisy girls arrive it'll be all over [exhales]. ZOE [off]: [breathes heavily]. DARCY: [laughs, sighs].	794	02:14:34:23	02:14:41:06
				795	02:14:35:15	02:14:36:22
				796	02:14:51:17	02:14:59:06
 <b>NT. DARCY'S HALLWAY, BATHROOM - MORNING</b>						
431	02:14:59:09	MWS ZOE SEATED ON EDGE OF BATH. DARCY ENTERS LEFT OF FRAME AND WALKS TO DOORWAY. DARCY EXITS LEFT OF FRAME.	DARCY: It's nearly ten. ZOE: Okay.	797	02:15:05:09	02:15:06:05
				798	02:15:06:15	02:15:06:23
432	02:15:13:23	WS DOORWAY. LUCE, VERONICA AND RUTHIE ENTER LEFT OF FRAME AND WALK TO DOOR.	LUCE and BRIDESMAIDS: [laugh. LUCE: Hello?	799	02:15:13:23	02:15:18:00
				800	02:15:18:09	02:15:19:18
433	02:15:19:23	WS HALLWAY. ZOE ENTERS LEFT OF FRAME AS LUCE ENTERS RIGHT OF FRAME. THEY EMBRACE. DARCY ENTERS LEFT OF FRAME IN BG. VERONICA AND RUTHIE ENTER RIGHT OF FRAME AND WALK INTO HOUSE.	LUCE: Hey! ZOE: [laughing] Hey! ALL: [chatter].	801	02:15:20:07	02:15:21:05
				802	02:15:20:10	02:15:21:14
				803	02:15:21:07	02:15:28:00

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
<b>INT. DARCY'S LIVING ROOM - MORNING</b>						
434	02:15:28:00	MWS LUCE, RUTHIE AND BRIDESMAIDS MOVING INTO LOUNGE.	BRIDESMAIDS: Hope we've got everything. Ooh. What have we got? I can't wait to see what you've got [et cetera].	804	02:15:28:00	02:15:35:17
435	02:15:34:06	H/A WS OPHELIA, LUCE, RUTHIE AND BRIDESMAIDS WITH RED DRESSES. ZOE ENTERS LEFT OF FRAME AND JOINS THEM.	OPHELIA: What? I didn't get the red memo. ZOE and BRIDESMAIDS: Yes, you did. Whatever. Oh my God [laugh, et cetera].	805	02:15:35:04	02:15:36:18
436	02:15:44:16	MWS ZOE, RUTHIE, LUCE AND VERONICA LOOKING AT DRESS. PAN TO OTHER BRIDESMAIDS WITH DRESSES.	RUTHIE: Or this?	807	02:15:44:16	02:15:46:02
			ZOE: Oh yeah.	808	02:15:46:02	02:15:46:18
			RUTHIE: Okay.	809	02:15:47:05	02:15:47:15
			ZOE: Is that even a dress?	810	02:15:47:22	02:15:49:05
			RUTHIE: I guess it's more like a jacket.	811	02:15:49:12	02:15:51:10
			ZOE: Hard to tell.	812	02:15:51:01	02:15:52:00
437	02:15:52:05	CU RUTHIE'S HAND HOLDING DRESS. PAN TO MCU LUCE. ZOE AND RUTHIE IN FG.	VERONICA [off]: Oh, I think I have something better for you. This.	813	02:15:51:21	02:15:54:08
			ZOE: Oh yes. Oh.	814	02:15:54:00	02:15:56:16
			RUTHIE: Oh.	815	02:15:54:06	02:15:55:09
			LUCE: Great. Very nice.	816	02:15:55:07	02:15:57:18
			RUTHIE: It is actually quite nice.	817	02:15:58:02	02:15:59:07
			LUCE: [laughs].	818	02:15:59:11	02:16:00:07
			ZOE [off]: Woo hoo.	819	02:15:59:13	02:16:00:05
			RUTHIE [on/off]: What do you think? [laughs].	820	02:16:00:19	02:16:02:03
ZOE [off]: Oh, it looks amazing.	821	02:16:01:12	02:16:03:08			
438	02:16:01:20	MS BRIDESMAIDS AND ZOE WITH DRESSES. DARCY ENTERS LEFT OF FRAME IN BG.	BRIDESMAIDS: [chatter, laughter].	822	02:16:01:20	02:16:16:09
			ZOE [off]: Yes, I love it. I really love it.	823	02:16:04:07	02:16:06:20

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
439	02:16:05:05	CU RED DRESS IN ZOE'S HANDS. PAN AND TILT AS SHE HANDS IT TO TRACEY.	ZOE [off]: Why don't you go try it on in my room. Yeah?  RUTHIE [off]: Cool.	824	02:16:06:18	02:16:08:03
				825	02:16:07:22	02:16:08:04
440	02:16:09:07	MWS DARCY. ZOE AND BRIDESMAIDS IN FG. PAN AND TILT AS DARCY SITS BEHIND ZOE.				
441	02:16:16:09	MS BRIDESMAID PUTTING ON RED DRESS. PAN TO MS LUCE HOLDING DRESS.	BRIDESMAID: Can I wear this?  ZOE [off]: I love that dress.  LUCE [off]: A nice shade of red.	826	02:16:16:17	02:16:18:06
				827	02:16:18:23	02:16:19:22
				828	02:16:20:20	02:16:22:01
442	02:16:21:06	H/A WS LUCE HOLDING UP DRESS. OTHER BRIDESMAIDS IN FG. ZOE AND DARCY IN BG.	LUCE: [laughs]. Red-ish.  BRIDESMAIDS: [laugh].	829	02:16:22:09	02:16:24:20
				830	02:16:22:13	02:16:24:19
443	02:16:25:06	MWS DARCY AND ZOE. BRIDESMAIDS IN EDGES OF FRAME IN FG.	VERONICA [off]: You can get away with it.  DARCY: What shoes are you wearing?  ZOE: My favourites.  DARCY: Great. Good.  ZOE: [laughs].  BRIDESMAIDS [off/on]: [chatter, laughter].	831	02:16:25:06	02:16:26:02
				832	02:16:25:21	02:16:26:19
				833	02:16:27:02	02:16:27:19
				834	02:16:28:07	02:16:29:21
				835	02:16:30:07	02:16:31:20
				836	02:16:31:00	02:16:40:16
444	02:16:31:19	MS BRIDESMAIDS PAN.				
445	02:16:37:04	MWS DARCY AND ZOE. BRIDESMAIDS IN FG.				
<b>NT. DARCY'S HALLWAY, BATHROOM - MORNING</b>						
446	02:16:40:16	MWS ZOE AND BRIDESMAIDS GETTING READY.	BRIDESMAIDS [off]: [chatter].  LUCE [off]: What are we going for here?  ZOE: Just better.  LUCE and BRIDESMAIDS: [laugh]. Just better. An improvement [et cetera].	837	02:16:40:16	02:16:45:13
				838	02:16:40:16	02:16:42:01
				839	02:16:42:20	02:16:43:11
				840	02:16:43:15	02:16:45:23

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
<b>INT. DARCY'S LIVING ROOM - MORNING</b>						
447	02:16:45:13	MONTAGE SEQUENCE OF ZOE BRIDESMAIDS DRINKING CHAMPAGNE AND GETTING READY.	BRIDESMAIDS [off/on]: [chatter, laughter].	841	02:16:45:13	02:16:54:04
448	02:16:54:04	WS ZOE AND BRIDESMAIDS HAVING A TOAST.	BRIDESMAIDS: Cheers [et cetera].	842	02:16:54:04	02:16:57:23
			ZOE: Hey... thanks guys.	843	02:16:54:14	02:16:56:12
<b>EXT. CHAPEL - DAY</b>						
449	02:16:57:23	L/A WS CHAPEL. CRANE DOWN.				
450	02:17:06:23	WS WEDDING GUESTS WALKING TOWARD CHAPEL.	WEDDING GUESTS: [chatter].	844	02:17:06:23	02:17:16:11
451	02:17:10:05	WS MIKE, MARY AND BRIAN WALKING TOWARD DOWN PATH. OTHER WEDDING GUESTS IN BG.				
<b>INT. CHAPEL - DAY</b>						
452	02:17:16:11	MWS STATUE OF JESUS. PAN.	WEDDING GUESTS [off/on]: [chatter].	845	02:17:16:11	02:17:36:04
453	02:17:19:13	WS PETER, MALIA AND LOSEFINA SEATED IN CHAPEL. OTHER WEDDING GUESTS IN FG.				
454	02:17:21:21	WS PAN WEDDING GUESTS IN CHAPEL.				
455	02:17:25:17	WS PAN WEDDING GUESTS IN CHAPEL.				
456	02:17:29:14	MWS DARCY, ZOE, VERONICA AND RUTHIE. DARCY AND ZOE KISS.				
457	02:17:33:12	MWS OPHELIA, BRIAN AND MARY IN CHAPEL. PETER, MALIA AND LOSEFINA IN BG.				

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
<b>EXT/INT. CHAPEL - DAY</b>						
458	02:17:36:04	WS BJORN, SILA, ISSY, AND LILLY, AND FLOWER GIRL IN CAR. PRIEST AND OTHER FLOWER GIRLS IN BG. PAN AS THEY GET OUT OF CAR AND WALK TOWARD CHAPEL.	PRIEST: Here we are. Hello. PRIEST: How many more? Come on. One, two... And they - and they keep coming [laughs].	846	02:17:36:22	02:17:38:03
459	02:17:41:15	MS LILLY AND ISSY GETTING OUT OF CAR. BJORN IN FG. PRIEST IN BG. SILA ENTERS LEFT OF FRAME IN BG. PAN AS THEY WALK TOWARD CHAPEL.		847	02:17:39:10	02:17:43:08
460	02:17:48:06	WS FRANK, ZOE, BRIDESMAIDS, BEST MAN AND FLOWER GIRLS IN DOORWAY.	WEDDING GUESTS [off/on]: [chatter]. PRIEST [off/on]: Now then ladies. Let me through to find my bride and groom. Where are they? Let the old man through. Thank you.	848	02:17:48:06	02:18:08:18
461	02:17:53:21	MS PRIEST WALKING PAST FLOWERS GIRLS INTO CHAPEL. PAN TO CU BRIDESMAID.		849	02:17:48:18	02:17:56:07
462	02:17:56:22	MWS TRACK BACK PRIEST WALKING PAST FLOWER GIRLS TO FRANK. PAN AS HE WALKS TO PRIEST TO M2S PRIEST AND ZOE.	PRIEST: [laughs]. Frank. FRANK: Morning. PRIEST: Lovely to see you. PRIEST: Nothing to worry about. Exactly the same as rehearsal.	850	02:17:57:04	02:17:58:19
				851	02:17:59:16	02:18:00:00
				852	02:18:00:07	02:18:01:02
				853	02:18:02:08	02:18:05:02
463	02:18:05:09	WS BEST MAN, PRIEST, FRANK, ZOE AND LUCE IN DOORWAY.				
464	02:18:07:07	MS ZOE AND FRANK JOINING HANDS AND WALKING [AWAY FROM CAMERA] BEHIND PRIEST UP AISLE OF CHAPEL. FLOWER GIRLS ENTER FG AND FOLLOW.				
465	02:18:11:10	MS TRACK BACK PRIEST, FRANK AND ZOE WALKING INTO CHAPEL. LUCE, FLOWERS GIRLS IN BG.				

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
466	02:18:16:07	MWS SARAH, MALIA, LOSEFINA, DARCY SEATED IN CHAPEL. PRIEST IN FG. ZOE AND FRANK CROSS FG LEFT TO RIGHT. FLOWER GIRLS ENTER LEFT OF FRAME.				
467	02:18:22:15	WS FLOWER GIRLS AND BRIDESMAIDS WALKING DOWN AISLE. TILT DOWN.				
468	02:18:25:01	MWS RUTHIE AND BRIDESMAIDS WALKING DOWN AISLE.				
469	02:18:28:04	WS BRIDESMAIDS WALKING [AWAY FROM CAMERA] DOWN AISLE. THEY EXIT RIGHT OF FRAME. TRACK IN TO WS ZOE, PRIEST AND FRANK AT ALTAR.				
470	02:18:31:19	MWS DARCY. BRIDESMAIDS [HEADS OUT OF FRAME] SIT IN FG. SILA AND BJORN [HEADS OUT OF FRAME] ENTER LEFT OF FRAME.	PRIEST [off/on]: Tēnā koutou, tēnā koutou, tēnā koutou katoa. Welcome, welcome, welcome all... to Zoe and Frank's wedding.	854	02:18:34:17	02:18:42:20
471	02:18:36:09	MWS ZOE, PRIEST AND FRANK AT ALTAR.				
472	02:18:39:07	MWS WEDDING GUESTS. TRACK.				
473	02:18:42:22	MWS PETER, SARAH, DARCY, SILA, BJORN, MALIA AND LOSEFINA SEATED IN CHAPEL.	PRIEST [off]: Let us all sing...	855	02:18:43:10	02:18:44:14
474	02:18:44:18	MS ZOE, PRIEST AND FRANK.	PRIEST: ...the bride's favourite hymn... Guide Me, O Thou Great Redeemer.	856	02:18:45:04	02:18:49:18
475	02:18:51:00	WS ZOE, PRIEST AND FRANK AT ALTAR. WEDDING GUESTS IN FG. TRACK IN.	ALL [sing]: Guide me, O thou great redeemer, / Pilgrim through this barren land...	857	02:18:59:05	02:19:10:20

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
476	02:18:59:05	MWS PETER, SARAH, DARCY, SILA AND BJORN. PAN.				
477	02:19:10:20	MCU ORGANIST. TILT DOWN AS HE PLAYS.	WEDDING GUESTS [on, V/O, sing]: <i>...I am weak, but thou art mighty / Hold me with thy powerful hand; / Bread of heaven / Bread of heaven / Feed me now and evermore; / Feed me now and evermore.</i>	858	02:19:10:23	02:19:43:23
478	02:19:18:05	MWS ZOE, PRIEST AND FRANK AT ALTAR.	PRIEST: Declare your consent before God and his Church.	859	02:19:19:06	02:19:22:07
479	02:19:22:12	MS ISSY, LILLY AND BRIDESMAIDS SINGING.				
480	02:19:25:22	MS FRANK AND LILLY. PRIEST [BACK TO CAMERA] IN FG. WEDDING GUESTS IN BG.	FRANK: I, Frank, take you, Zoe, to be my lawful wife.	860	02:19:26:03	02:19:29:16
481	02:19:29:14	MS ZOE. FRANK [BACK TO CAMERA] IN FG. PRIEST IN RIGHT EDGE OF FRAME. PETER, DARCY AND WEDDING GUESTS IN BG.	ZOE: I, Zoe, take you, Frank, to be my lawful husband...	861	02:19:29:21	02:19:33:04
482	02:19:33:14	MS ZOE, PRIEST AND FRANK.	ZOE: ...for better, for worse, for richer, for poorer, in sickness and in health.	862	02:19:33:17	02:19:38:01
483	02:19:38:03	O/S ZOE, FRANK IN LEFT FG. PRIEST IN RIGHT OF FRAME.	ZOE: ...til death us do part.	863	02:19:38:17	02:19:40:02
484	02:19:40:14	MWS DARCY, SILA AND BJORN. MALIA AND LOSEFINA IN BG. PAN.	PRIEST [off]: Zoe and Frank...	864	02:19:44:22	02:19:46:00
485	02:19:46:12	MS ZOE, PRIEST AND FRANK.	PRIEST: ...by the promises you have made... before God, and in the presence of your friends and your families... I now pronounce you man and wife.	865	02:19:47:04	02:19:56:11
			PRIEST: In the name of the Father, the Son, and the Holy Spirit.	866	02:19:57:12	02:20:00:18

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
486	02:20:01:13	O/S ZOE, FRANK IN LEFT FG. PRIEST IN RIGHT EDGE OF FRAME. THEY KISS.	ZOE: [laughs]. WEDDING GUESTS [off]: [laugh]. WEDDING GUESTS [off/on]: [cheer, et cetera].	867	02:20:02:19	02:20:03:10
				868	02:20:03:22	02:20:04:17
				869	02:20:07:17	02:20:21:18
487	02:20:09:08	M2S ZOE AND FRANK KISSING. PRIEST IN BG. TRACK BACK AS THEY WALK [TOWARDS CAMERA].				
488	02:20:15:01	TILT DOWN AS ZOE EXITS LEFT OF FRAME TO M2S DARCY AND SILA. PETER, SARAH, MALIA AND LOSEFINA IN BG.				
489	02:20:21:16	MWS MIKE, MARY AND BRIAN. BRIDESMAIDS IN BG.				
490	02:20:25:08	WS ZOE AND FRANK WALKING OUT OF CHAPEL. BRIDESMAIDS IN BG. THEY STOP AND KISS.	WEDDING GUESTS [off]: [cheer, et cetera]. BRIDESMAIDS: [cheer, et cetera].	870	02:20:25:08	02:20:27:23
				871	02:20:29:09	02:20:35:11
491	02:20:34:01	L/A WS CHAPEL. TILT UP.				

## EXT. DARCY'S POOL - DAWN

492	02:20:41:06	CU SURFACE OF POOL.				
493	02:20:48:18	H/A WS DARCY WALKING AROUND POOL.				
494	02:21:12:16	CU PAN DARCY IN POOL.				
495	02:21:23:07	MS DARCY AND ISSY SWIMMING IN POOL. PAN.				

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
<b>EXT. DARCY'S POOL - DAY</b>						
496	02:21:32:11	L/A WS TREES. PAN.				
497	02:21:39:06	MS DARCY IN POOL.				
498	02:21:47:00	H/A WS DARCY BESIDE POOL. PAN AS SHE WALKS, WRAPPING HERSELF IN TOWEL. SHE STOPS.				
499	02:21:56:04	CU FLOWER ON TREE.				
500	02:22:03:07	WS DARCY LYING ON LOUNGER BESIDE POOL. SARAH [HEAD OUT OF FRAME] ENTERS LEFT OF FRAME AND SITS ON LOUNGER BESIDE DARCY.	SARAH: Beautiful morning.  DARCY: Isn't it?  SARAH: I am gonna make you the best breakfast.  DARCY: [laughs].  DARCY: [inhales deeply]. This place is blissfully quiet.  DARCY: It's too quiet.  SARAH: [inhales deeply]. It's only four days, and they'll be back on Monday, and I'm here the whole time.  DARCY: Does Peter perform on a Sunday?  SARAH: No.  DARCY: Why don't we play with boys that afternoon?  SARAH: Sounds good. A tad juvenile in tone, but what have you got in mind?  DARCY: You could take Peter to the west coast, and I could spend some time with David?  SARAH: Gosh, daylight hours.  DARCY: [laughs]. And then we could all have dinner together after.  SARAH: Okay.	872	02:22:06:07	02:22:07:20
				873	02:22:08:07	02:22:08:23
				874	02:22:09:23	02:22:13:17
				875	02:22:13:11	02:22:14:12
				876	02:22:17:02	02:22:20:03
				877	02:22:22:21	02:22:24:00
				878	02:22:24:18	02:22:29:01
				879	02:22:30:18	02:22:32:04
				880	02:22:33:06	02:22:33:14
				881	02:22:34:23	02:22:37:02
				882	02:22:37:07	02:22:41:07
				883	02:22:41:23	02:22:45:13
				884	02:22:46:11	02:22:48:21
				885	02:22:48:15	02:22:51:20
				886	02:22:53:10	02:22:53:19

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
501	02:22:54:11	H/A MCU DARCY.	SARAH [off]: Sounds good.	887	02:22:54:18	02:22:55:05
			DARCY: [breathes heavily].	888	02:22:55:16	02:22:58:23
			DARCY: [breathes heavily].	889	02:23:03:22	02:23:07:12
 <b>EXT. DARCY HOUSE - FRONT DOOR - MORNING</b>						
502	02:23:08:18	L/A WS TREES. PAN.	SARAH [off]: Are you gonna be okay?	890	02:23:15:15	02:23:16:08
503	02:23:16:11	WS DARCY AND SARAH ON PORCH. SILA EXITS RIGHT OF FRAME. DARCY STANDS IN DOORWAY.	DARCY: Of course. David will be here soon.	891	02:23:16:13	02:23:18:08
			SARAH: Are you sure?	892	02:23:19:00	02:23:19:14
			DARCY: You are the best friend anybody could ever have.	893	02:23:21:06	02:23:24:11
			DARCY: Go.	894	02:23:27:20	02:23:28:09
			SARAH: [inhales deeply].	895	02:23:28:05	02:23:30:02
504	02:23:35:15	H/A WS SARAH WALKING [AWAY FROM CAMERA] DOWN PATH. SHE STOPS AND TURNS.	SARAH: Goodbye.	896	02:23:38:04	02:23:39:00
505	02:23:39:03	WS DARCY IN DOORWAY. SHE WAVES.				
506	02:23:41:11	H/A WS SARAH ON PATH. SHE TURNS AND WALKS [AWAY FROM CAMERA] OUT GATE.				
507	02:23:47:07	WS DARCY IN DOORWAY.				
 <b>EXT. DARCY'S STUDIO - MORNING</b>						
508	02:23:54:21	MS DARCY [SEATED, BACK TO CAMERA] AT PIANO.				
509	02:24:02:07	CU DARCY [HEAD OUT OF FRAME] AT PIANO.				
510	02:24:07:16	PROFILE MCU DARCY.				

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
<b>INT. DARCY'S BEDROOM / HALLWAY - MORNING</b>						
511	02:24:14:02	L/A WS TREES. PAN AND TILT TO WS TREE. PAN AROUND TO MS DARCY SEATED ON BED WITH JOURNAL. TRACK BACK AND PAN AROUND AS DARCY STANDS AND WALKS [TOWARDS CAMERA] IN MCU. SHE WALKS OUT OF BEDROOM AND DOWN HALLWAY.	DARCY: [sighs].	897	02:24:52:01	02:24:53:14
512	02:25:08:02	MWS TRACK IN DARCY WALKING [AWAY FROM CAMERA] INTO LIVING ROOM. SHE STOPS IN MS. TRACK IN AS SHE MOVES THROUGH LIVING ROOM, OUT ONTO PORCH. SHE STOPS IN MCU. TRACK BACK AND PAN AS SHE WALKS FROM PORCH INTO LIVING ROOM. PAN AS MOVES AROUND ROOM. SHE STOPS IN MCU. PAN AROUND HER AS SHE LOOKS AROUND. TRACK IN AS SHE MOVES INTO KITCHEN AND STOPS AT BENCH IN MWS [BACK TO CAMERA] AND USES GRINDER. TRACK IN TO MCU DARCY [BACK TO CAMERA].				
513	02:27:17:22	MS DARCY [HEAD OUT OF FRAME] PLACING ITEMS ON TRAY.				
514	02:27:26:15	MCU DARCY. PAN AROUND AS SHE WALKS AWAY FROM KITCHEN BENCH. TRACK IN AS SHE WALKS OUT ONTO PORCH, AND DOWN STEPS. SHE EXITS LEFT OF FRAME.				
<b>EXT. DARCY'S POOL - MORNING</b>						
515	02:27:54:06	L/A CU TREES. PAN.				
516	02:28:01:18	MWS DARCY SEATED ON LOUNGER.	DARCY: [breathes heavily].	898	02:28:02:18	02:28:12:22

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
517	02:28:12:23	WS TREES. PAN.				
518	02:28:22:07	PROFILE CU DARCY.	DARCY: [breathes heavily].	899	02:28:22:07	02:28:29:10
			DARCY: [breathes heavily].	900	02:28:36:22	02:28:39:09
519	02:28:39:09	L/A WS TREES.				

## EXT. DARCY'S GARDEN - TWILIGHT

520	02:28:45:19	CU DARCY'S HAND HANGING OVER SIDE OF LOUNGER. SARAH'S HAND ENTERS RIGHT OF FRAME AND TAKES HOLD OF DARCY'S HAND.				
521	02:29:00:01	H/A WS DARCY'S GARDEN. FADE TO BLACK.				
522	02:29:14:17	BLACK. FADE IN VERMILION SHAPE.				
523	02:29:28:23	BLACK.				

## CLOSING CREDITS

524	02:29:32:18	FADE IN TITLE:  <b>WRITTEN AND DIRECTED BY</b> <b>Dorthe Scheffmann</b>				
525	02:29:37:00	FADE IN TITLE:  <b>PRODUCED BY</b> <b>Michele Fantl</b> <b>Nik Beachman</b> <b>Dorthe Scheffmann</b>				
526	02:29:41:00	FADE IN TITLE:  <b>ASSOCIATE PRODUCER</b> <b>Paul Scantlebury</b>  <b>EXECUTIVE PRODUCER</b> <b>Josh Egan</b>				

# VERMILION

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
527	02:29:45:13	FADE IN TITLE:  DIRECTOR OF PHOTOGRAPHY Maria Inés Manchego				
528	02:29:49:20	FADE IN TITLE:  EDITOR Peter Roberts				
529	02:29:53:21	FADE IN TITLE:  ORIGINAL MUSIC Don McGlashan				
530	02:29:58:13	FADE IN TITLE:  COSTUME DESIGNER Kristin Seth				
531	02:30:02:17	FADE IN TITLE:  SOUND DESIGNER Dick Reade				
532	02:30:07:18	FADE IN TITLE:  VISUAL EFFECTS Jon Baxter				
533	02:30:12:04	FADE IN TITLE:  CASTING BY Christina Asher				
534	02:30:15:21	ROLL CREDITS:				
			CAST			
		DARCY	Jennifer Ward-Lealand			
		THERESA	Theresa Healey			
		EMILY	Emily Campbell			
		SILA	Goretti Chadwick			
		PETER	Peter Feeney			
		FRANK	Guy Montgomery			
		DAVID	Will Wallace			
		ISSY	Tiger-Lily Cocker-Lemalie			
		BJORN	Fasitua Amosa			
		LUCE	Isobel Dryburgh			
		BETH	Deirdre O'Connor			
		PRIEST	Ian Mune			
		SMOKING MAN	Michael Hurst			
		MALIA	Pusi Urale			
		LOSEFINA	Leiola Matthews			
		MARY	Fiona Edgar			

# VERMILION

BRIAN	Ross Harper
MIKE	Richie Grzyb
ALICE	Anna Thomas
MC	Victor Grbic
LILLY	Rhyaan Burgen
OPHELIA	Claire Duncan
PHOEBE	Shakila Wasasala
RUTHIE	Kristina Cavit
TRACEY	Waimarie Stone
VERONICA	Veronica Crockford-Pound
FLOWER GIRL	Poppy Cavanagh-Briggs
FLOWER GIRL	Trinity Tapu
FLOWER GIRL	Zara Stevenson
	<b>CREW</b>
LINE PRODUCER	Jill Soper
FIRST ASSISTANT DIRECTOR	Sez Niederer
ADDITIONAL 1ST ASSISTANT DIRECTOR:	Jen Butcher
2ND ASSISTANT DIRECTORS	Paddy Compter Nikki Birchfield
3RD ASSISTANT DIRECTOR	Maria Via
SUPERVISING ART DIRECTOR	Janelle Aston
ART DIRECTORS	Charlotte Rust John Ioane Donna Hanson Joseph Leary
ART DEPARTMENT ASSISTANTS	Nicola Verdon
SCRIPT SUPERVISOR	Kathleen Thomas
CAMERA OPERATOR	Nina Wells
CAMERA OPERATOR	Gilly Lawrence
FIRST ASSISTANT CAMERA	Nina Wells
SECOND ASSISTANT CAMERA	Asuka Sylvie Nick Willoughby David Chan Kelly Chen Archer Roelants
DIT	Callum Thomas Jack Vincent
CAMERA TRAINEE	Angie Sanchez
STEADICAM OPERATOR	Alex McDonald
DRONE OPERATORS	Ryan Haste Giona Bridler

# VERMILION

COSTUME DESIGNER	Kristin Seth
COSTUME DESIGN ASSISTANT	Briar Vivian
COSTUME SUPERVISOR	Gabrielle Stevenson
COSTUME STANDBY	Nat van Halle
COSTUME TRAINEE	Georgia Pringle
COSTUME EXTRAS ASSISTANT	Derya Parlak
KEY MAKE UP ARTIST	Katie Melody Rogers
CASUAL MAKE UP ASSISTANT	Louise Yates Stefana Bajac
CASUAL MAKE UP INTERNS	Emma Campbell Saskia Catlin Stacey Burnett
GAFFER / KEY GRIP	Gilly Lawrence
BEST BOY	Merlin Wilford
LIGHTING ASSISTANTS	Mana Lawrence Alex Young Jarrod Jones Kyle Tonder Julian Herrera Dean Gudgeon
PRODUCTION SOUND MIXER	Ande Schurr
LOCATION MANAGER	Craig Tikao
LOCATION ASSISTANT	Jozef Wright
LOCATION SCOUTS	Gavin Dennis Jeremy Galvin Stephen Piper Matt Horrocks
ADDITIONAL PRODUCTION MANAGER	Nicky Simes
PRODUCTION COORDINATOR	Jaunnie Ilolahia
ADDITIONAL PRODUCTION COORDINATOR	Olivia McClyment
PRODUCTION RUNNER	Jess Robins
DIRECTOR'S ASSISTANT	Isobel Dryburgh
PRODUCER'S ASSISTANT	Joseph Griffen
PRODUCTION ACCOUNTANT	Cheree Cook
ACCOUNTS ASSISTANT	Ashleigh Habedank
STILLS PHOTOGRAPHER	Jen Raoult
STILLS CONTENT	Harry Were
SOCIAL MEDIA	Veronica Crockford-Pound
EPK	Michelle Savill

# VERMILION

PIANO TUTOR Grant Winterburn  
DIALOGUE COACH Conor McSwiney  
HEALTH AND SAFETY COORDINATOR Marty Clist  
ADDITIONAL HEALTH & SAFETY Gavin Newton  
Ed Gordon  
Natalie Dowd  
Wendy Faulkner  
Michael Vins  
Louise Spraggon  
ADDITIONAL UNIT Coen Falke  
Kendra Page  
Clayton Soper  
SHUTTLE DRIVER Gavin Maine

## POST PRODUCTION

EDITOR Peter Roberts  
ASSEMBLY EDITOR Dione Chard  
ASSISTANT EDITOR Peter Barrett  
AVID EDITING FACILITY RPM Pictures  
SUPERVISING SOUND EDITOR/DESIGNER Dick Reade  
FOLEY ARTIST Jonathon Moore  
FOLEY MIXER Sam Moore  
FOLEY MIXER Amy Barber  
FOLEY SERVICES PROVIDED by Bespoke Post

ORIGINAL MUSIC COMPOSER AND PRODUCER Don McGlashan

PIANO Rosie Langabeer  
DRUMS Chris O'Connor  
BASS Tom Dennison  
TRUMPET Mike Booth  
SAXOPHONE Jong-Yun Lee  
TROMBONE Jonathon Tan

MUSIC RECORDED at Roundhead Studio  
MUSIC RECORDER AND MIX Jordan Stone

POST SERVICES Perceptual Engineering  
VFX SUPERVISOR Jon Baxter  
VFX PRODUCER Hannah Walker

COLOURIST Peter Ritchie

NZFC CHIEF EXECUTIVE Dave Gibson  
HEAD OF FINANCE Mladen Ivancic  
HEAD OF DEVELOPMENT & PRODUCTION Leanne Saunders  
DEVELOPMENT EXECUTIVE Christina Andreef  
HEAD OF MARKETING Jasmin McSweeney

# VERMILION

HEAD OF BUSINESS AFFAIRS Chloe McLoughlin  
STRATEGY & INSIGHTS ADVISOR Marg Lawson

TVNZ EXECUTIVE Kathleen Anderson

LEGAL SERVICES Sarah Cull

COMPLETION GUARANTOR Film Finances, Inc.

CATERING BY Epic Gourmet

CAMERA AND DIT Imagezone

CAMERA LENSES Luxlens

DRONE Ariel

## LICENSED MUSIC

### "Knitted Into My Bones"

Nick Atkinson/Tim Stewart (pub: Songbroker)  
Performed by Hopetoun Brown  
from the album "Burning Fuse"

### "Prelude No.1"

Douglas Lilburn (Control)  
performed by Michael Houston  
from the album "Lilburn"  
Douglas Lilburn, copyright Alexander Turnbull Library  
Endowment Trust. Used by Permission.

### "Player's Music"

Douglas Lilburn (Control)  
performed by Michael Houston  
from the album "Lilburn"  
Douglas Lilburn, copyright Alexander Turnbull Library  
Endowment Trust. Used by Permission.

### "Burning my Doubts"

Pearl McGlashan (Control)  
performed by Pearl McGlashan  
with Don McGlashan, Sean Donnelly  
and Sandy Mill

### "Guide Me, O Thou Great Redeemer"

Words: William Williams  
Trans. Peter Williams  
Music: "Cwm Rhondda"  
Peter Hughes  
Performed by Jubilation Choir,  
Tim Tenbenschel and the cast.

### "Po Kare Kare Ana"

Paraire Tomana  
Performed by Tama Waipara  
[Composition] Douglas Lilburn, copyright Alexander  
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### "Throw Your Arms Around Me"

John Archer/Geoff Crosby/Doug Falconer/  
Jack Howard/Rob Miles/  
Mark Seymour/Michael Waters  
(pub: Mushroom Music) arr. Don McGlashan  
Performed by Jennifer Ward Lealand  
with Rosie Langabeer, Chris O'Connor,  
Jong-Yun Lee, Jonathan Tan, Mike Booth and  
Tom Dennison

### "Willow Song"

Douglas Lilburn (Control)  
performed by Michael Houston  
from the album "Lilburn"  
Douglas Lilburn, copyright Alexander Turnbull Library  
Endowment Trust. Used by Permission.

### "4am"

Keith Ballantyne (Control)  
Performed by Keith Ballantyne

### "Connemara Cradle Song"

Trad arr. Don McGlashan  
performed by Peter Feeney  
with Jennifer Ward-Lealand, Emily Campbell  
and Don McGlashan

### "Wedding March"

Felix Mendelssohn  
Performed by Tim Tenbenschel

Courtesy of Radio New Zealand  
- Susan Faludi in the darkroom  
with Kim Hill – broadcaster 18th March 2017

# VERMILION

## ARTWORKS

ALEXIS HUNTER WOODS SUPPLIED BY: JULIA CAHILL  
TRUSTEE: ALEXIS HUNTER TRUST  
SELINA FOOTE WORK COURTESY OF ARTIST  
TRACEY TAWHIAO WORK COURTESY OF ARTIST  
GRETCHEN ALBRECHT WORK SUPPLIED BY TWO ROOMS  
RICHARD MCWHANNELL WORK COURTESY OF ARTIST  
JULIA STEVENSON WORK COURTESY OF ARTIST

## SPECIAL THANKS TO

JANINE DICKENS  
JANET MCIVER  
TRISH LAKE  
JULIA AND CAMPBELL STEVENSON  
MARKUS POPPE  
ANDREW MCALPINE  
SARAH JOHNSON & ROBIN RAWSTORNE  
THE GOLDEN DAWN  
THE SISTERS OF MERCY  
LISA TAQUA  
ST JOHNS PONSONBY SAMOAN METHODIST PARISH  
GRAEME AND JEN CLARKE  
PAUL DELIEU  
STEPHEN MARR  
JOHN CAVILL  
ARIEL CAMERA LTD  
FAT LIGHTING LTD  
TOMMY DAVIS  
CRAIG MUIRHEAD  
CHRIS MAUGER  
MARK SEYMOUR  
HUNTERS & COLLECTORS  
CHRIS O'CONNOR  
REB FOUNTAIN  
DAVID PAUL  
JANE ELLIOTT  
EDWARD MEE  
VICKY NOBLE  
ARMAGAN BALLYNTYNE  
SIMA URALE  
WILLY KLOETON  
JANE HOLLAND  
JOHANNA SMITH  
NICOLE VAN HEERDEN  
MARIANNE SCHULTZ  
VIOLET KENNEDY  
JULIA CAHILL  
FELICITY MORGAN-RHIND  
MARIA O'CONNOR  
MARK JACKSON  
Yael KLANGWISAN  
NATASHA MEAD  
SONIA COTTER  
DALE LEYLAND

# VERMILION

PHOEBE MOLLOY  
NATALIE THOMSON  
KATH MCRAE  
JANE CAMPION  
ROGER HORROCKS  
DAVID COULSON  
GREGOR NICHOLAS  
NOELLE SCOTT  
NATASHA MEAD  
ANNI BROWNING  
PETER CULLINANE  
MIKE HORTON  
JOHN GILBERT  
TRACEY TAYLOR  
TOMAS DRYBURGH  
OPHELIA KING  
EMIL SCHEFFMANN  
ANNA GRAVES  
JONATHON CULLINANE  
ANNABEL BLACKETT  
LINDA HOLLOWAY  
SEAN CARLEY  
SAM PEACOCKE  
STEPHEN BAKER  
ALEX SOUTHERLAND  
DYLAN SCOTT  
LISA MORRISON  
EZRA FANTL  
DAN FANTL  
SANDI ANDERSON  
CRAIG MUIRHEAD  
GINNY LOANE  
KIRSTY CAMERON  
MATUA FRED HOLLOWAY  
IMOGEN JOHNSON  
JILL BATER

## THE PRODUCERS WISH TO THANK

Supreme

[LOGO]

The Sisters

[LOGO]

Sans

[LOGO]

Rialto Distribution

[LOGO]

TVNZ

[LOGO]

# VERMILION

NZFC                  Lotto  
[LOGO]                [LOGO]

NZ on Air  
[LOGO]

ifp  
[LOGO]

The Donnelly Trust  
[LOGO]

The characters and incidents portrayed and the names herein are fictitious, and any similarity to the name, character or history of any person is entirely coincidental and unintentional.

Representatives of the Animal Welfare Institute of New Zealand were present on the film sets and locations to monitor animal action during the making of this production. No animal was abused, ill-treated or neglected during the making of this production.

(Certified by The Animal Welfare Institute of New Zealand on 9<sup>th</sup> January 2007)

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Ends: 02:32:24:05



JENNIFER WARD-LEALAND

# VERMILION

*One summer changes their lives forever*

PRESS BOOK

<https://ondemand.nzfilm.co.nz/film/vermilion/>

JENNIFER WARD - LEALAND

# VERMILION

*One summer changes their lives forever*

## PRODUCTION NOTES

### contents

#### 1. FACT SHEET

#### 2. SYNOPSIS

#### 3. THE FILM

#### 4. THE PRODUCTION

#### 5. THE CAST

Jennifer Ward-Lealand

Theresa Healey

Emily Campbell

Goretti Chadwick

Peter Feeney

#### 6. THE FILMMAKERS

DIRECTOR/WRITER/PRODUCER: Dorthe Scheffmann

PRODUCER: Nik Beachman

PRODUCER: Michele Fantl

ASSOCIATE PRODUCER: Paul Scantlebury

DIRECTOR OF PHOTOGRAPHY: Maria Ines Manchego

EDITOR: Peter Roberts

COSTUME DESIGNER: Kristin Seth

SOUND DESIGNER: Dick Reade

MUSIC: Don McGlashan

#### 7. CREDITS

#### 8. REVIEWS

# 1

## Fact Sheet

A Dorthe Scheffmann Film

PRODUCTION COMPANIES: MF Films, Thick As Thieves, This Is It

FUNDING FROM: NZ Film Commission,  
NZ On Air and private investors

DISTRIBUTION NZ: Rialto Distribution

DIRECTOR/WRITER/PRODUCER: Dorthe Scheffmann

PRODUCER: Nik Beachman

PRODUCER: Michele Fantl

ASSOCIATE PRODUCER: Paul Scantlebury

EXECUTIVE PRODUCER: Josh Egan

DIRECTOR OF PHOTOGRAPHY: Maria Ines Manchego

EDITOR: Peter Roberts

COSTUME DESIGNER: Kristin Seth

SOUND DESIGNER: Dick Reade

MUSIC: Don McGlashan

### CAST

DARCY: Jennifer Ward-Lealand

SARAH: Theresa Healey

ZOE: Emily Campbell

SILA: Goretta Chadwick

PETER: Peter Feeney

## 2 Synopsis



Celebrity composer Darcy (Jennifer Ward-Lealand) sees colours when she plays musical notes. She has a synaesthetic condition that connects her music to a mindscape of colour and shape. When she notices her usually subtle colours changing to intense red – vermilion – she realises she needs help.

Darcy, now in her fifties, arrived from Ireland as a child and grew up in 1970s Pasifika-centred Ponsonby with her Samoan friend Sila (Goretti Chadwick), who is now a high school English teacher. Sila, her husband Bjorn (Fasitua Amosa) and their daughter Issy (Tiger-Lily Cocker-Lemalie) live next door and both families treat each other's houses as home. They've always been there for each other and that easy familiarity is needed more than ever in this summer of crisis for Darcy.

Darcy has a tense relationship with her daughter, Zoe (Emily Campbell) a junior doctor, and they keep important secrets from each other. Zoe feels Darcy left her behind while chasing her career dreams. She credits Sila and Darcy's best friend, Sarah (Theresa Healey), with her upbringing – a source of pain for Darcy.



When Zoe suddenly reveals she's marrying Frank (Guy Montgomery),

Darcy, with a sense of urgency, takes over planning the wedding, while Zoe tries not to resist.

As the dresses are being made and endless food is prepared, Zoe's bridesmaids gather around the pool while the flower girls, led by



Issy, play dress-ups in anticipation of the veils and lace they want in their futures.

Sarah, a corporate lawyer, introduces Darcy to her lover, an Irish actor, Peter (Peter Feeney). They persuade him to take on a role he's never played before. This, surprisingly, turns into a period of deep reflection for Darcy, in which she turns to her lover David (Will Wallace) for help.

Galvanised by the love of those close to her, Darcy returns to her keyboard and plays fearlessly into her new vermilion colourscape, creating music that celebrates the depth of those feelings.

While the house and garden is humming with the festive bustle of wedding activity, Darcy makes secret plans for another event.

#### SHORT SYNOPSIS (58 words)

Celebrity composer Darcy (Jennifer Ward-Lealand) sees colours when she plays musical notes – synaesthesia. When she notices her vision is disrupted by the colour vermilion, she knows she needs help. While planning the wedding of her daughter Zoe (Emily Campbell), surrounded by her loving friends Sarah (Theresa Healey) and Sila (Goretti Chadwick), she secretly makes her own plans.

#### DESCRIPTION

VERMILION, an intimate, character-driven drama written and directed by Dorte Scheffmann and starring Jennifer Ward-Lealand, is a stunningly beautiful meditation on life, death and the strength of family and friends in a summer of crisis. Effortlessly multi-cultural and set in the lush domesticity of middle-class suburbia, VERMILION celebrates love and generosity in a richly female-centred household.



#### ONE-LINER (tag line)

Vermilion is a stunningly beautiful meditation on life, death and the strength of family and friends in a summer of crisis.

#### TAGLINE

VERMILION

one summer month changes their lives forever

# 3

## The film



VERMILION is an intimate, character-driven drama which captures a glorious summer amongst family and friends in a lush, beautiful house where there is an undercurrent of unease and worry, despite a whirlwind of pre-wedding activity.

It is a story about Darcy (Jennifer Ward-Lealand), a successful composer and musician in her fifties, and the group of women closest to her. She shares a house with her daughter Zoe (Emily Campbell), and Zoe's boyfriend Frank (Guy Montgomery). Her childhood friend, Sila (Goretti Chadwick), lives in the house next door with her husband Bjorn (Fasitua Amosa) and their daughter Issy (Tiger-Lily Cocker-Lemalie). Darcy's close friend Sarah (Theresa Healey), a corporate lawyer, comes and goes as if she lives there too.



Darcy has a synaesthetic condition which means she sees colours associated with musical notes. The story begins when Darcy realises the colours she sees are changing. Her mind is sending her a message in the intense red colour – vermilion. When the reason for this disruption is uncovered, Darcy grapples with

what it means and explores her choices, while she plunges into the bustle of organising Zoe and Frank's wedding. Surrounded by a flurry of excited young women and caring old friends like Sila who fills the

kitchen with the rich aromas of preserves and jam, Darcy secretly plans a ritual of her own.

VERMILION is aimed at a mature female audience and is a sensory experience reflecting the creative environment of Darcy, her friends and neighbours. It is poetic and sensitively paced, while it remains grounded in the everyday domesticity of their real lives. The world of the film is effortlessly multi-cultural, illustrated by the lifelong closeness of the neighbouring Ponsonby families and their day-to-day interactions, forever in and out of each other's homes. It



is a celebration of the strength and generosity of the New Zealand spirit, at the same time a stunningly beautiful meditation on life, death and the love of family and friends in a summer of crisis. A demonstration of aroha in action.

VERMILION is written and directed by Dorte Scheffmann, whose award-winning short film

The Beach was selected in Competition Palme d'Or at the 1996 Cannes Film Festival and numerous international film festivals. She also produced VERMILION, with Nik Beachman (Mahana) and Michele Fantl (50 Ways of Saying Fabulous) and associate producer Paul Scantlebury (founder of the film website flicks.co.nz), for an alliance of their production companies – MF Films, Thick As Thieves and This Is It – with funding from NZ Film Commission, NZ On Air and private investors. It is distributed in New Zealand cinemas by Rialto Distribution.

Writer and director Dorte Scheffmann says her inspiration for the story came from “a group of women that I’ve lived alongside for a long time. And a desire to make films for an audience of women.”

She has identified that her cohort of women are avid movie-goers and yet there is a shortage of stories made specifically for them. “Why wouldn’t you make films for an incredibly buoyant economic group who are desperate for material about their lives?”

Women’s films, she says, “send you right to a glass of wine with your best women companions afterwards and create a conversation. The domestic situation on screen is one that so many women in my age group will say ‘oh I’ve seen that’ and ‘I recognise that,’ ‘I’ve been there,’ or ‘There’s always one of those in my fridge too.’ It’s familiar.”

She says the VERMILION story is not autobiographical, “but it is personal in as much as anything that you write and that you care deeply about is bound to be personal. It is about the issues that I find interesting, and it is the world as I see it.

“It is rare in New Zealand drama films to see an older woman in the central role who is intellectually, creatively, economically and sexually independent, and it is a personal goal of mine to reflect this world that I know so well.





“Darcy’s a modern woman. But she also has all of the problems associated with a life spent in such a way. She feels guilty about her daughter. She feels guilty about all of the things that she hasn’t been able to do.”

Jennifer Ward-Lealand, who plays Darcy, says what attracted her to the role was the complexity of the character: “It was an opportunity to play someone who’s my age who I could play with the full depth of my experience. That’s very rare in a business where we tend to disappear at about 40 and reappear at 65 as someone’s grandmother.”

She describes Darcy: “At her core she’s a creative being. She’s a mother. She lives in contemporary Auckland but she leads a global existence, travelling the world in her work as a performer/composer. I think she and I have experienced that same thing – that tension between being the parent and being the creative – and I think many women will relate to that juggle, that pull on your time.

“She also inspires great loyalty from her friends, which is at the heart of this film. It’s a film about women’s friendships.”

VERMILION is set in contemporary Ponsonby and the families in the film, who have lived next door to each other for a long time, represent the evolution of Ponsonby from the 1970s immigrant community – Pacific Islanders, working-class Irish and others – to the modern, affluent middle-class suburb it has become over the years.

The contemporary upscale glamour is reflected in the lifestyles



of the families – the elegant houses filled with art and other symbols of gracious living, set in lush, overflowing gardens with an immaculate shared swimming pool.

Scheffmann lived in Ponsonby in the 1970s and has contributed to its modernisation by

being one of the original co-owners of the now legendary SPQR restaurant, which was initially conceived as a way to generate funds for filmmaking.

As producer Michele Fantl says: “VERMILION is a world that

Dorthe knows like the back of her hand. It's the world of Ponsonby and its changing face. There is the art, the music and the faces that middle-class Kiwi audiences will delight in seeing. There is also the topic of family versus career and ambition which she sets alongside the drama of Darcy's situation. This is Dorthe's world on screen."

Scheffmann says that at the heart of the film is a story about a complex mother/daughter relationship. "Ultimately, Zoe's much more like her mother than she thinks she is and her struggle is perhaps understanding that. There's a lot of love between them but

they're not great at talking to each other, and the events of the summer bring them together."

Emily Campbell, who plays Zoe, Darcy's daughter, says "For me, it's a story about love. Zoe has so many relationships all filled with different kinds of love. The love between Zoe and her mother is very different to the way she shows love

to Sila, which is a very emotional bond. The love with her other mother, Sarah, is very intellectual and honest. Her love with her fiancé, Frank, is a very clear and pure kind of love.

"Zoe and Darcy have a tense relationship. Darcy wasn't always around when Zoe was growing up and that has created a gap in how they relate to each other."

Scheffmann says the inspiration for the title VERMILION came when she heard a friend of hers, a painter, talking about how happy he was to have found some Vermilion paint. "I loved the sound of the word. At the time I was writing the final draft of the script and realised it was perfect as a title because that's the colour Darcy sees in her mind when things start going awry.



# 4

## The production



VERMILION was filmed in the Auckland suburb of Ponsonby in the summer of 2017.

Scheffmann says: “The film is set in one summer in Auckland and it’s a beautiful summer – it’s green and it’s lush and a wedding happens in that summery atmosphere. Lots of young girls get excited about the wedding and lots of older girls drink and laugh and party about the wedding. It’s a festive summer. It’s a happy summer and Auckland’s looking stunning.

“It’s quite a challenging story and so I focused on creating a visual language which is very beautiful so that the audience, when they’re experiencing the emotion of it, are able to look at something which is gentle on the spirit.”



Scheffmann says she has thought hard about how to construct a film for women. “It’s filled with beautiful music, it has wonderful performances from some very clever actresses. I think it’s a challenging and interesting story. I hope there will be lots of after-cinema conversations about the story.

“Visually, I wanted to provide images that allow the audience to engage with the depth and authenticity of the performances in deeply pleasurable ways.”

Producer Michele Fantl says, “It’s a modern, contemporary New Zealand, but it has a very European look to it. I think if you look at Dorthe’s short films, it’s very ‘Dorthe’ in its look. It’s painterly and poetic.”

The locations for the neighbouring houses, the garden and the pool

were a compilation of three properties, so creating the sense that it was all one place was essential.

Director of photography Maria Ines Manchego says “With the interiors, feeling the summer pushing in from the outside was important. We were always sensing the season and the garden surrounding and encapsulating the house and this moment in time for this group of women. The sense of memory and a tactile quality to the image was also achieved by using vintage lenses.”



Manchego says the visual style is “naturalistic, soft and feminine. The film had a very talented ensemble cast and a dialogue heavy script, so the camera sat back to give the actresses and their performances space to breathe.”

She says she and Scheffmann “looked at a lot of references – painting, film and photography. Dorthe loves Ingmar Bergman

and the way he captured faces in profile and relationships and tensions between characters. We also looked at films like *Mustang* and *I Am Love*, which were also strong references due to their treatment of colour, strong female protagonists and the sense of seasons.”

Janelle Aston, one of the art directors, says, “For Dorthe, this film was a long time in the making and she had very strong ideas about the composition of the frame and how everything was going to look. She has a very strong aesthetic, which created a beautiful world surrounding this challenging story.”

Costume designer Kristin Seth says she felt VERMILION was an opportunity that might not come her way again. “It’s close to home – I grew up in the area. It’s our world – the main character is a creative artist. I enjoyed the challenge of it being a different subject and a different style. I was sick of working on movies with cops, stunts, car chases and helicopters.”

Seth says Scheffmann was deeply involved in the costuming decisions, “She loved the costume element and I appreciated having that time with her. I enjoyed the heightened, stylised reality of this female world and working to help the characters express themselves.”



Emily Campbell (Zoe) says when she first read the script, “I cried. It’s great to have a story that’s centred around females. That’s something that really speaks to me. And I was thrilled to be working with Jennifer Ward-Lealand, who I just adore.”

Fantl became involved as producer early on, arising from her work with Scheffmann on television commercials and Stewart Main’s feature *50 Ways of Saying Fabulous*. “I had always really liked Dorthe’s short films and when I read the draft of what became VERMILION, it really spoke to me. My husband had recently passed away and I had been in a world of women who’d been taking

great care of me and my family. So the story of female love and friendship was particularly poignant. It was a world that I knew, it was Ponsonby, which is where I have lived for nearly 30 years. I felt that the whole multi-generational and artistic way that Dorthe spoke about this place spoke to me.”

After about 10 years of initial development and coming close to production before the 2008 Global Financial Crisis caused their Irish co-production funding to collapse, VERMILION was re-written and re-conceptualised as a lower budget film by Scheffmann as her Master of Philosophy thesis at AUT University. She set out to create a film that would satisfy and entertain her target audience of women aged over 50. Women like herself.

She says “The New Zealand film industry produces very little cultural and commercial material that represents the older female experience. As the largest group going to the cinema, this audience misses these representations of themselves and misses out on participating in the cultural discussion.”

Jennifer Ward-Lealand says: “At the time Dorthe offered me the role, I had given up on the idea of screen work because I think the theatre seems to be the refuge of the complex female and it’s rare to get something like that in film for someone of my age.

“This film really sustained me for a long time after we finished shooting. I felt I’d had this wonderful experience of filmmaking and I was creatively satisfied for months afterwards.

“I loved working with Dorthe. She has an innate and deep understanding of the characters of course because she wrote them. She has such a beautiful aesthetic and attention to detail. “She would say exactly what I needed at just the right time – some little jewel of information about Darcy that would make me change the piece subtly and make a big difference.”

Ward-Lealand also enjoyed the fact that her character was a pianist: “Learning the music was actually great for me because music informs everything I do. My mother’s a pianist and so I grew up with hearing the piano all day every day at home.”

Scheffmann: “We were really lucky that Jennifer Ward-Lealand, as well as being a great actress, is an accomplished pianist and was able to play Don McGlashan’s score. That was a real asset and also part of the reason why I thought she’d be perfect for the role.”

The other important quality about the character Darcy is that she has synaesthesia, which Scheffmann used as an unusual story-telling device. “I thought it was a lovely thing to explore. The fact that somebody could live in colour and note is an interesting connection. She’s a composer, so when the colours she usually sees





with certain notes changes, it forewarns her and that's interesting dramatically.”

For Ward-Lealand, “Knowing that Darcy has synaesthesia was a great help in playing her because it gave me another element that changes my world view – particularly when I’m playing the piano. It took on a slightly more magical feel and made the music very potent.”

In order to create optimum working conditions for herself, the cast and the largely female crew, many of whom were mothers, Scheffmann devised an alternative to the normal feature film regimen of about six weeks of pre-production followed by 6–8 weeks of shooting for 10 hour days.

VERMILION was filmed mostly in script order, in five separate blocks of time with a week of planning and rehearsals between each block – a total of 25 shooting days overall, spread over about 10 weeks. Scheffmann worked with a very small core crew, pulling in additional crew for big days. This structure enabled her to spend more time with the actors and to see and respond to the assembly edit by making changes in upcoming scenes.

She says, “I felt that it was really important to make this film with as many women filmmakers as we could, so we had something like an 85 percent female crew. We also took the opportunity to mentor women filmmakers and to give opportunity to women that they might not otherwise have had, for example, this is Maria Ines Manchego’s first dramatic feature as Director of Photography. VERMILION is a vehicle for a lot of creative activity.

“In an industry that doesn’t have many women in the technical area, and which is set up to work in a male-centric way, we worked quite differently. My priority is rehearsal and our approach served to enhance performance and to give me time for reflection.”

For Ward-Lealand, the one week shoot/one week rehearsal pattern was similar to her work in theatre. “It was a really great way of shooting. I highly recommend it for anybody. It meant we were really confident in our understanding of where the scenes that we were about to shoot were going. We had them sitting inside us in a really strong way because we had wrestled with them in the rehearsal week.”

## 5 The cast



**JENNIFER WARD-LEALAND** plays DARCY

Jennifer Ward-Lealand has a long and distinguished career as actor and director. Since training at Auckland’s influential Theatre Corporate, she has worked extensively in film, theatre, and television for more than 35 years. She has excelled in both dramatic and comedic roles, as well as numerous roles in musical theatre and cabaret.

The lead role of Darcy in *Vermilion* is a welcome return to the cinema screen. Her portrayal of Dorothea in the iconic feature film *Desperate Remedies* earned her the Best Actress award at the International Festival of Fantasy Film at Sitges, Spain in 1993. Other feature films include *Fracture*, *The Footstep Man* and *The Ugly*.

She guest-starred as two different characters – Boadicea and Zehra – in *Xena: Warrior Princess* and Voluptua in *Hercules, The Legendary Journeys* and was Isobel Kearney in New Zealand’s long-running soap opera, *Shortland Street*. More recently, alongside her theatre acting and directing work, she has played memorable roles in several popular web series, including *Friday Night Bites*, *Adventures of Suzy Boon*, *High Road*, *Auckland Love* and *Auckland Daze* as well as recording the narration for the Māori Television comedy series *Find Me A Māori Bride*, described by *NZ Herald* as “hilariously earnest”.

She has always been actively involved in developing the performing arts industry, often in entrepreneurial roles. She was a founding board member of the Watershed Theatre and a co-founder of The Large Group and The Actors’ Program. She is currently President of Equity New Zealand, Patron of Q Theatre, Auckland Performing Arts Centre and Youth Theatreworks. She serves as a trust board

member of Arts Regional Trust and Actors Benevolent Fund. She has been a board member of WIFT (Women in Film and Television) and a trust board member of Silo Theatre.

In 2007, Jennifer was named an Officer of the New Zealand Order of Merit for services to theatre and the community.

She is a fluent speaker of, and advocate for, Te Reo Māori, the Māori language, and an in demand MC, host and guest speaker for a wide range of organisations.

For full details of current activity, see:  
<http://www.jenniferwardlealand.com/>



**THERESA HEALEY plays SARAH**

Theresa Healey's most recent screen role was as Vivian Trubridge in TVNZ's series *Filthy Rich*. She has a long career in television, most notably her popularity as Carmen Roberts in the early days of New Zealand's long-running soap opera *Shortland Street*. She played Alison in *Go Girls*, Helen Irwin in *The Blue Rose*, Dee in *Cover Band* and Sandi in *Agent Anna*, as well as significant guest roles in *The Brokenwood Mysteries* and *Harry*.

In American television productions, she played Celeste in *Xena: Warrior Princess*, Hildy Southerlyn in *Murder in Greenwich* and Madelyn Pugh in *Lucy*, the Lucille Ball biopic filmed in New Zealand. In 1997, she played the lead in *Hercules & Xena: Magic of the Gods*, a theme park attraction movie for Universal Studios.

Her early career includes the international award-winning short film *Kitchen Sink*, directed by Alison McLean and presenter of the now iconic subject of a Te Papa exhibition and lovingly remembered *Play School*, New Zealand children's entertainment series.

Her feature films include *Jubilee*, co-starring with Cliff Curtis for director Michael Hurst; *Savage Honeymoon*, directed by Mark Beesley; *The Last Tattoo* directed by John Reid; and Gaylene Preston's biopic of Sonja Davies, *Bread & Roses*. She played Janet Knight in *Sylvia*, the Sylvia Plath/Ted Hughes story, directed by Christine Jeffs.

Theresa also has an extensive career in theatre, with many productions for Auckland Theatre Company, Silo Theatre, and Downstage, Mercury, Circa, Fortune and Court theatres.



**EMILY CAMPBELL plays ZOE**

Originally from Hamilton, Emily graduated from University of Waikato in 2012 with a Bachelor of Arts majoring in theatre studies and a Bachelor of Music (Hons) majoring in violin performance. She plays the violin as part of her portrayal of Zoe in *Vermilion*. She went on to train at The Actors' Program in 2015.

After working on *Vermilion*, Emily played Peri in *The Shannara Chronicles*, the MTV fantasy series filmed in Auckland.

Her other credits include the web series *Longshots*, *Flatmate Wanted* and *Touch Wood*; feature film *The Most Fun You Can Have Dying* and short films *The Engagement Party*, *Like there's No Tomorrow* and *Andy*.

She has been working in theatre since 2010, most recently in *When Sun and Moon Collide* for Auckland Theatre Company and in 2017, she staged a sold out revival of the ensemble show *FLAPS Retouched*, which she created in 2016 with a fellow graduate of The Actors' Program.



**GORETTI CHADWICK plays SILA**

Goretti Chadwick followed a Diploma in Stage and Screen Acting from Unitec Performing Arts School with extensive theatre experience as an actor, writer and director. Chadwick is one half of comedic duo *Pani & Pani* (with Anapela Polataivao), whose

larger than life PI personas and cheeky euphemisms have spiced up Pasifika youth show *Fresh TV*, and popular Māori Television reality series *Game of Bros* (which they host).

Her feature film roles include *Sione's Wedding*, *Apron Strings*, *The Legend of Johnny Lingo* and *The Overstayer*. She has played roles in television dramas *The Market* and *Orange Roughies* as well as comedy series *A Thousand Apologies* and *Fresh TV*. Her most recent role is in the stage show *Still Life With Chickens* and her other theatre work has been with New Zealand's foremost Pasifika Theatre practitioners: *Jingle Bells* (Diana Fuemana); *My Name is Gary Cooper* (Victor Rodger) and *Frangipani Perfume* (Makerita Urale).

She is Course Director at Auckland's Pacific Institute of Performing Arts (PIPA).



**PETER FEENEY** plays **PETER**

Peter FeENEY's professional acting career kicked off in 1994 after an Honours degree in Politics and History from Melbourne University, graduate study in Moscow and a Drama Diploma from Auckland University.

His roles range from playing maligned NZ filmmaker Cecil Holmes (in 1995 docudrama *Seeing Red*) to a deranged hunter (in 2000 teleplay *Possum Hunter*), to an eccentric father (in 2013 coming-of-age short film *Birdsong*). Along the way he has acted in a number of based on a true story TV movies: the award-winning *Abandoned* (as John Glennie, skipper of capsized trimaran the Rose Noelle), *Operation Overdue* (about the Erebus disaster recovery mission) and *Siege* (about a gunman holed up in a Napier suburb).

He was the kids' spymaster in *Secret Agent Men*, played a businessman living a double life in *Dirty Laundry*, and had roles in many locally filmed US productions, including *Spartacus: Gods of the Arena*, *Legend of the Seeker*, and vampire movie *30 Days of Night*. He gained special mention in reviews of Jonathan King's 2007 splatter comedy *Black Sheep* for his mad scientist gone gleefully GE in Godzone. He was the male lead in Australian miniseries murder mystery *A Difficult Woman*, and appeared in Australian hits *All Saints* and *Stingers*.

His performance as a man waiting for a train in Robin Walter's award-winning *The Platform* was nominated for Best Short Film Performance at the 2003 NZ Film Awards.

Feeney has turned his conventionally handsome facade (he once modeled in the Benson & Hedges Fashion Awards) to comic effect in shows like *Auckland Daze* and *Agent Anna*, and in his over-the-top portrayal of a selfhelp guru in an advertising campaign for Tip Top's Memphis Meltdown.

On the other side of the camera, Feeney has been casting director and since 2001 he has taught acting on both sides of the Tasman, including at drama school Toi Whakaari, Unitec Performing Arts School and Auckland's The Actors' Program.

Feeney is also an acclaimed theatre actor and director. His one man show *A Night with Beau Tyler* (an adaptation of his Memphis Meltdown persona) toured NZ in 2008 and 2009.

He studied Russian and lived there for a year, travelling throughout Russia, the Baltic States and Eastern Europe. He also teaches acting, directs theatre, write on travel for *NZ Herald*, has written a coming of age novel (*Blind, Bitter Happiness*), and helps raise his three children.



## 6 The filmmakers



**DIRECTOR, WRITER, PRODUCER  
DORTHE SCHEFFMANN**

Dorte Scheffmann was born in Denmark and immigrated to New Zealand as a child. She began her career on the 1976 New Zealand film *Sleeping Dogs*, notable as the first film of the new wave of New Zealand feature films. She completed this period as the production supervisor on three feature films: *Constance* (1983), *Pallet on the Floor* (1983) and *Came a Hot Friday* (1984). She was also a partner in a lighting company Streetlight Productions, which supplied lighting equipment to many New Zealand films at that time.

After a decade of working on many of the seminal New Zealand films of that period, Dorte formed This is it Ltd with director Gregor Nicholas. They made many award-winning commercials and in 1991 they produced the international award-winning short film *Avondale Dogs*. Dorte's children Tomas, Isobel and Emil Dryburgh were born in 1985, 1987 and 1990.

In 1993, with then partner Stuart Dryburgh, she set up Ponsonby restaurant SPQR – which was designed as a vehicle for the funding of film projects. SPQR allowed Dorte to direct her first short films – *The Beach* and *The Bar*. *The Beach* was selected in competition at the Cannes Film Festival 1996 and won the Francois Ode prize at the 1996 Hamburg Short Film Festival. After shooting both films, Dorte spent a number years in Denmark.

On returning to New Zealand in 1998, her film work included her third short film, *The Funeral*. And, as a producer she partnered in a NZFC devolved funding scheme. Between 1999 and 2004,

Dorthe directed television commercials – for both her company, This Is It Ltd, and VERMILION producer Michele Fantl's company, MF Films – winning several awards. She also line produced Stewart Main's feature film *50 Ways of Saying Fabulous*, which was produced by Michele Fantl.

Since her first short films, her interest and focus has been on a women's cinema. This is reflected in the projects she has developed and in her Master of Philosophy, AUT University (2011) thesis "A Feminine Language in Cinema", which provided the opportunity to write a manifesto for the making of films for a women's audience.

She was until recently a senior lecturer in film at the UNITEC Performing Arts School and has served as a thesis supervisor for the Department of Film and Media Studies at Auckland University. She is currently a PHD student at AUT.

**PRODUCER  
MICHELE FANTL**

Michele Fantl has been producing documentaries, short films, telemovies and features since the 1980s. Initially a copywriter for TV commercials, in 1988 she became a partner in production company Zee Films, producing commercials and TV documentaries.

In the 1990s she began collaborating with noted gay directors Stewart Main, Garth Maxwell and Peter Wells, launching her own company MF Films. Wells and Main had earlier collaborated on the now iconic feature *Desperate Remedies*, which starred *Vermilion's* Jennifer Ward-Lealand.

Fantl produced Main's short film *Twilight of the Gods* (1995), starring Marton Csokas. It was nominated for best short at the Berlin and Chicago Film Festivals. She also produced Wells' television drama *One of Them!* (1997) and documentary *Pansy* (2001) and Main's documentary *God, Sreenu and Me* (2000).

Her first feature film was Garth Maxwell's *When Love Comes* (1998), starring Rena Owen, Simon Prast, Dean O'Gorman and Sophia Hawthorne. She later produced *50 Ways of Saying Fabulous* (2005), directed by Stewart Main, based on the novel by Graeme Aitken. The film won a special jury award at Italy's Turin International Gay and Lesbian Film Festival in 2005.

In 2007, she produced the television series *Rude Awakenings*, which was created by Garth Maxwell and starred Danielle Cormack and aired on TVOne.

Fantl went on to produce two award-winning telemovies with director/writer Fiona Samuel who had written for *Rude Awakenings*. Based on a novel by Renee, the high rating *Piece of My Heart* (2009) starred Keisha Castle-Hughes, Emily Barclay, Rena Owen and Annie Whittle. Her second collaboration with Samuel was the widely acclaimed *Bliss – The Beginning of Katherine Mansfield* (2011), starring Kate Elliott.

Also in 2011, she produced Welby Ings' short film *Munted* starring Ella Edward (*The Rehearsal*).

Most recently she has been working on developing TV series and feature films with a variety of female writer/directors while continuing to work with her corporate clients.

**PRODUCER**  
**NIK BEACHMAN**

Nik Beachman is a Producer and Executive Producer of acclaimed and award winning short films, feature films, commercials and screen content. Nik has a background in the NZ film industry, where he worked as a First Assistant Director. In 2007 he co-founded Thick as Thieves, a commercial production company based in Ponsonby, Auckland.

Nik was Executive Producer on *Mahana* (Berlin and Toronto Film Festivals 2016), directed by Lee Tamahori and produced by Robin Scholes. His short films include including *Fog* (Critics Week, Cannes 2007), *Run* (In Competition, Cannes 2007) and *Nature's Way* (In Competition, Cannes 2006).

**ASSOCIATE PRODUCER**  
**PAUL SCANTLEBURY**

Paul Scantlebury's background is in film and business. Originally a filmmaker, in 2005 he founded online movie/cinema publication flicks.co.nz. Today this is New Zealand's most popular movie website with over 500,000 monthly visitors. It was launched in Australia in 2013 (as flicks.com.au).

Currently Flicks' general manager, he is still actively involved in film making as editor, producer and director. His credits as producer, director and writer are the short films *Morningside* (2006), *It All Happened So Quickly* (2003) and *Tom Collins* (2000).

He was producer, director and co-writer of short film *Jeffrey* (2011) and co-producer, director, co-writer of short film *Honky Tonk* (2007).

His credits as editor include *Stake Out* (2015), a web series directed by Thomas Sainsbury, *Plimpton* (2011) a short film directed by Andrew Hedley and *Pearl* (2011) a short film directed by Thomas Sainsbury, for which he was also co-producer.

He also has an impressive academic history, earning a Masters in Creative and Performing Arts (Directing), University of Auckland (2006), for which he was mentored by *Vermilion* director, writer and producer Dorthe Scheffmann. He also has a Bachelor of Commerce (Marketing), University of Auckland (2004) and Filmmaking, New York Film Academy (2000).

**DIRECTOR OF PHOTOGRAPHY**  
**MARIA INES MANCHEGO**

Maria Ines Manchego was the 2017 recipient of Jane Campion/ New Zealand Film Commission CineFem Scholarship. She has also completed a masters degree in Cinematography from The American Film Institute.

In addition to Vermilion, her recent work includes the documentary sequences of *Mau'i's Hook*, directed by Paora Joseph. Her other work includes Florian Habicht's documentary feature *Pulp*, about musician Jarvis Cocker, which was awarded Best Music Film at the NME awards, screened at multiple film festivals including SXSW and opened the Sheffield Documentary Festival. She also lensed *Love Story*, Habicht's New York quest movie, which played at the London Film Festival and Hotdocs and for which she was nominated as Best Feature Film Cinematographer at the NZ Film Awards.

Her short films as cinematographer include *Mouse*, directed by Lani-Rain Feltham and starring Colin Moy and Miriama McDowell; *Shadow Cut*, directed by Lucy Suess and starring Troy Kingi; *Last Summer*, a NZ/Japan film written and directed by Asuka Sylvie; and LA Shorts best film award winner, *Clarity*, directed by Dustin Brown. Maria Ines has shot various music videos and shorts in locations around the world. Her photography has been exhibited in NYC and her commercial work won her a Young Directors award at Cannes in 2012.

**EDITOR**  
**PETER ROBERTS**

Peter Roberts has been in the film and television industry for nearly 40 years. He started as a gopher in Soho, London, and then found his passion in the film editing rooms of London. Moving to New Zealand (after marrying a Kiwi) at the end of 1985, he was quickly signed up to edit Alison MacLean's short film *Rud's Wife*.

He then spent five years at TVNZ, working in every department possible. In 1992, he became freelance again and invested in the first Avid editing system in the country. His 1990s were spent editing a mix of documentaries, commercials and short films, including

In 2014 he edited the acclaimed award-winning drama feature film *The Dark Horse*, directed by James Napier Robertson and starring Cliff Curtis and James Rolleston, as well as the documentary feature *Hip Hop-eration*, directed by Bryn Evans and the short film *Dive*, directed by Matthew Saville – all of which won best film at the New Zealand Film Awards – and he was nominated as best editor in all three categories.

He won best editing, drama award at the 2017 NZ Television Awards for his work on the TV movie *Jean*, directed by Robert Sarkies and starring Kate Elliott. The movie also won best script, director and feature drama

In 2018, he edited Michael Bennett's TV movie about the Teina Pora case, *In Dark Places* and in 2017 the drama feature, *For Izzy*, written and directed by Alex Chu and starring Michelle Ang and the AACTA 2017 Award-winning Sci-Fi TV series *Cleverman*. He edited the NZ/China/UK co-production *Into the Rainbow*, starring Willow Shields.

**Music**  
**DON MCGLASHAN**

In 1982, musician/songwriter Don McGlashan's song "Don't Fight it, Marsha, It's Bigger Than Both Of Us" with the group Blam Blam Blam won Song of the Year. In 1985, he founded "The Front Lawn" with Harry Sinclair and was joined in 1989–90 by Jennifer Ward-Lealand. An acoustic group that combined theatre and songs, they toured all over Australasia, Europe and America picking up many awards and accolades. From 1991 to 2002 he was singer and main songwriter in "The Mutton Birds".

Parallel to his song writing and performing career, McGlashan has scored over a dozen feature films including Jane Campion's *An Angel At My Table* (1990) and *Sione's Wedding* sequel, *Sione's Two*, directed by Simon Bennett.

In 2006 his score for Toa Fraser's feature *Naming Number 2* won the best original music award at the NZ Film Awards. Also for Toa

Fraser, he scored the award-winning *Dean Spanley* (2008), starring Peter O'Toole & Sam Neill and *The Dead Lands* (2014) starring Lawrence Makoare and James Rolleston.

For his television work he has won several NZ Film & TV Awards for original music – for the series *Street Legal* and *This Is Not My Life* and Fiona Samuel's TV movie *Bliss*.

#### SOUND DESIGN DICK READE

In 2007 Dick Reade was named SPADA/Onfilm Industry Champion for his work in all aspects of sound across all genres of NZ films and for his legendary generosity towards low budget and deserving productions working at his West Auckland studio. And for training and inspiring many sound recording and engineering professionals.

In addition to an Emmy nomination for his early work on TVNZ production *Buggin' with Ruud*, he has won awards for sound designing *The Navigator: A Medieval Odyssey*; *When Love Comes*, *After The Waterfall*, *Mt Zion* and *The Ground We Won*.

In 2017's Moa Film Awards, three of the five nominations for Best Sound involved Reade.

His other films include: *50 Ways of Saying Fabulous*, *The Māori Merchant of Venice*, *Fantail*, *How Far Is Heaven*, *Hip Hop-eration*, *The Pa Boys*, *A Flickering Truth*, *Poi E: The Story of Our Song*, *The Rehearsal*, *Hunt for the Wilderpeople* and most recently *Beyond The Known World*, *Herbs: Songs of Freedom* and *Hibiscus & Ruthless*.

Reade's long career began in the 1970s at the then NZBC, interspersed with independent productions for Geoff Murphy and Bruno Lawrence's *Blerta* and Vincent Ward's short films. He left television to work on Ward's opus *The Navigator: A Medieval Odyssey*, the beginning of a long independent and innovative career. He worked for a while in Poland, then returned to New Zealand to establish firstly, Auckland Audio, then Reade Audio, his present studio.

#### COSTUME DESIGN KRISTIN SETH

Kristin Seth has designed costumes for Taika Waititi's *Hunt for the Wilderpeople*, starring Sam Neill and Julian Dennis; Matt Murphy's *Pork Pie*, starring Dean O'Gorman, James Rolleston and Ashleigh Cummings and *The Dark Horse*, directed by James Napier Robertson and starring Cliff Curtis and James Rolleston. She also designed costumes for Zoe McIntosh's international award-winning short film *The World in Your Window*.

Her other costume department work includes Glenn Standring's vampire feature *Perfect Creature*, for which department head Kirsty Cameron won the best costume design award at the NZ Film Awards in 2008; Fiona Samuel's award-winning TV feature *Piece of My Heart* (2009), starring Emily Barclay and Rena Owen, and Australian feature *Butterfly Crush* (2010)



# 7 Credits

In association with the New Zealand Film Commission

And NZ On Air

MF Films

This is it

Thick as Thieves

Present

Jennifer Ward-Lealand

Theresa Healey

Emily Campbell

Goretti Chadwick

Peter Feeney

a Dorthe Scheffmann film

VERMILION

## END TITLES

WRITTEN AND DIRECTED BY Dorthe Scheffmann  
PRODUCED BY Michele Fantl  
Nik Beachman  
Dorthe Scheffmann  
ASSOCIATE PRODUCER Paul Scantlebury  
EXECUTIVE PRODUCER Josh Egan  
DIRECTOR OF PHOTOGRAPHY Maria-Ines Manchego  
EDITOR Peter Roberts  
ORIGINAL MUSIC Don McGlashan  
COSTUME DESIGNER Kristin Seth  
SOUND DESIGNER Dick Reade  
VISUAL EFFECTS Jon Baxter  
CASTING BY Christina Asher

## CAST

*Darcy* Jennifer Ward-Lealand  
*Sarah* Theresa Healey  
*Zoe* Emily Campbell  
*Sila* Goretta Chadwick  
*Peter* Peter Feeney  
*Frank* Guy Montgomery  
*David* Will Wallace  
*Issy* Tiger-Lily Cocker-Lemalie  
*Bjorn* Fasilita Amosa  
*Luce* Isobel Dryburgh  
*Beth* Deirdre O'Connor  
*Priest* Ian Mune  
*Smoking man* Michael Hurst  
*Malia* Pusi Urale  
*Losefina* Leiola Matthews  
*Mary* Fiona Edgar  
*Brian* Ross Harper  
*Mike* Richie Grzyb  
*Alice* Anna Thomas  
*MC* Victor Grbic  
*Lilly* Rhyaan Burgen  
*Ophelia* Claire Duncan  
*Phoebe* Shakila Wasasala  
*Ruthie* Kristina Cavit  
*Tracey* Waimarie Stone  
*Veronica* Veronica Crockford-Pound  
*Flower Girl* Poppy Cavanagh-Briggs  
*Flower Girl* Trinity Tapu  
*Flower Girl* Zara Stevenson

## CREW

LINE PRODUCER	Jill Soper
FIRST ASSISTANT DIRECTOR	Sez Niederer
ADDITIONAL 1ST ASSISTANT DIRECTOR	Jen Butcher
2ND ASSISTANT DIRECTORS	Paddy Compter Nikki Birchfield
3RD ASSISTANT DIRECTOR	Maria Via
SUPERVISING ART DIRECTOR	Janelle Aston
ART DIRECTORS	Charlotte Rust John Ioane Donna Hanson Joseph Leary
ART DEPARTMENT ASSISTANT	Nicola Verdon
SCRIPT SUPERVISOR	Kathleen Thomas
CAMERA OPERATOR	Nina Wells
CAMERA OPERATOR	Gilly Lawrence
FIRST ASSISTANT CAMERA	Nina Wells
SECOND ASSISTANT CAMERA	Asuka Sylvie Nick Willoughby David Chan Kelly Chen Archer Roelants
DIT	Callum Thomas Jack Vincent
CAMERA TRAINEE	Angie Sanchez
STEDICAM OPERATOR	Alex McDonald
DRONE OPERATORS	Ryan Haste Giona Bridle
COSTUME DESIGNER	Kristin Seth
COSTUME DESIGN ASSISTANT	Briar Vivian
COSTUME SUPERVISOR	Gabrielle Stevenson
COSTUME STANDBY	Nat van Halle
COSTUME TRAINEE	Georgia Pringle
COSTUME EXTRAS ASSISTANT	Derya Parlak
KEY MAKE UP ARTIST	Katie Melody Rogers
CASUAL MAKE UP ASSISTANTS	Louise Yates Stefana Bajac
CASUAL MAKE UP INTERNS	Emma Campbell Saskia Catlin Stacey Burnett
GAFFER/KEY GRIP	Gilly Lawrence
BEST BOY	Merlin Wilford

<b>LIGHTING ASSISTANTS</b>	Mana Lawrence Alex Young Jarrod Jones Kyle Tonder Julian Herrera Dean Gudgeon
<b>PRODUCTION SOUND MIXER</b>	Ande Schurr
<b>LOCATION MANAGER</b>	Craig Tikao
<b>LOCATION ASSISTANT</b>	Jozef Wright
<b>LOCATION SCOUTS</b>	Gavin Dennis Jeremy Galvin Stephen Piper Matt Horrocks
<b>ADDITIONAL PRODUCTION MANAGER</b>	Nicky Simes
<b>PRODUCTION COORDINATOR</b>	Jaunnie Ilolahia
<b>PRODUCTION ASSISTANT</b>	Jess Robins
<b>DIRECTOR'S ASSISTANT</b>	isobel Dryburgh
<b>DEVELOPMENT COORDINATOR</b>	Joseph Griffen
<b>PRODUCTION ACCOUNTANT</b>	Cheree Cook
<b>ACCOUNTS ASSISTANT</b>	Ashleigh Habedank
<b>STILLS PHOTOGRAPHER</b>	Jen Raoult
<b>STILLS CONTENT</b>	Harry Were
<b>SOCIAL MEDIA</b>	Veronica Crockford-Pound
<b>EPK</b>	Michelle Savill
<b>PIANO TUTOR</b>	Grant Winterburn
<b>DIALOGUE COACH</b>	Conor McSwiney
<b>HEALTH AND SAFETY COORDINATOR</b>	Marty Clist
<b>ADDITIONAL HEALTH &amp; SAFETY</b>	Gavin Newton Ed Gordon Natalie Dowd Wendy Faulkner Michael Vins Louise Spraggon
<b>ADDITIONAL UNIT</b>	Coen Falke Kendra Page Clayton Soper
<b>SHUTTLE DRIVER</b>	Gavin Maine

## POST PRODUCTION

EDITOR	Peter Roberts
ASSEMBLY EDITOR	Dione Chard
ASSISTANT EDITOR	Peter Barrett
AVID EDITING FACILITY	RPM Pictures
SUPERVISING SOUND EDITOR/DESIGNER	Dick Reade
FOLEY ARTIST	Jonathon Moore
FOLEY MIXER	Sam Moore
FOLEY MIXER	Amy Barber
FOLEY SERVICES PROVIDED BY	Bespoke Post
ORIGINAL MUSIC COMPOSER AND PRODUCER	Don McGlashan
PIANO	Rosie Langabeer
DRUMS	Chris O'Connor
BASS	Tom Dennison
TRUMPET	Mike Booth
SAXOPHONE	Jong-Yun Lee
TROMBONE	Jonathon Tan
MUSIC RECORDED	at Roundhead Studio
MUSIC RECORDER AND MIX	ordan Stone
POST SERVICES	Perceptual Engineering
VFX SUPERVISOR	Jon Baxter
VFX PRODUCER	Hannah Walker
COLORIST	Peter Ritchie
NZFC CHIEF EXECUTIVE	Dave Gibson
HEAD OF FINANCE	Mladen Ivancic
HEAD OF DEVELOPMENT & PRODUCTION	Leanne Saunders
DEVELOPMENT EXECUTIVE	Christina Andreef
HEAD OF MARKETING	Jasmin McSweeney
HEAD OF BUSINESS AFFAIRS	Chloe McLoughlin
STRATEGY & INSIGHTS ADVISOR	Marg Lawson
TVNZ EXECUTIVE	Kathleen Anderson
LEGAL SERVICES	Sarah Cull
COMPLETION GUARANTOR	Film Finances, Inc.
CATERING BY	Epic Gourmet
CAMERA AND DIT	Imagezone
CAMERA LENSES	Luxlens
DRONE	Ariel



**LICENSED MUSIC**

**“Knitted Into My Bones”**

Nick Atkinson/Tim Stewart (pub: Songbroker)  
Performed by Hopetoun Brown  
from the album “Burning Fuse”

**“Prelude No.1”**

Douglas Lilburn (Control)  
performed by Michael Houston  
from the album “Lilburn”  
*Douglas Lilburn, copyright Alexander Turnbull Library  
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**“Player’s Music”**

Douglas Lilburn (Control)  
performed by Michael Houston  
from the album “Lilburn”  
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**“Burning my Doubts”**

Pearl McGlashan (Control)  
performed by Pearl McGlashan  
with Don McGlashan, Sean Donnelly  
and Sandy Mill

**“Guide Me, O Thou Great Redeemer”**

Words: William Williams  
Trans. Peter Williams  
Music: “Cwm Rhondda”  
Peter Hughes  
Performed by Jubilation Choir,  
Tim Tenbenschel and the cast.

**“Po Kare Kare Ana”**

Paraire Tomana  
Performed by Tama Waipara  
[Composition] Douglas Lilburn, copyright Alexander  
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**“Throw Your Arms Around Me”**

John Archer/Geoff Crosby/Doug Falconer/  
Jack Howard/Rob Miles/  
Mark Seymour/Michael Waters  
(pub: Mushroom Music) arr. Don McGlashan  
Performed by Jennifer Ward Lealand  
with Rosie Langabeer, Chris O’Connor,  
Jong-Yun Lee, Jonathan Tan, Mike Booth  
and Tom Dennison

**“Willow Song”**

Douglas Lilburn (Control)  
performed by Michael Houston  
from the album “Lilburn”  
*Douglas Lilburn, copyright Alexander Turnbull Library  
Endowment Trust. Used by Permission.*

**“4am”**

Keith Ballantyne (Control)  
Performed by Keith Ballantyne

**“Connemara Cradle Song”**

Trad arr. Don McGlashan  
performed by Peter Feeney  
with Jennifer Ward-Lealand, Emily Campbell  
and Don McGlashan

**“Wedding March”**

Felix Mendelssohn  
Performed by Tim Tenbenschel

**Courtesy of Radio New Zealand**

– Susan Faludi in the darkroom  
with Kim Hill – broadcaster 18th March 2017

**ARTWORKS**

Alexis Hunter Woods Supplied By: Julia Cahill

Trustee: Alexis Hunter Trust

Selina Foote Work Courtesy of Artist

Tracey Tawhiao Work Courtesy of Artist

Gretchen Albrecht Work Supplied by Two Rooms

Richard Mcwhannell Work Courtesy of Artist

Julia Stevenson Work Courtesy of Artist

SPECIAL THANKS TO

Janine Dickens  
Janet McIver  
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Sarah Johnson & Robin Rawstorne  
The Golden Dawn  
The Sisters of Mercy  
Lisa Taquma  
St Johns Ponsonby Samoan Methodist Parish  
Graeme and Jen Clarke  
Paul Delieu  
Stephen Marr  
John Cavill  
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FAT Lighting Ltd  
Tommy Davis  
Craig Muirhead  
Chris Mauger  
Mark Seymour  
Hunters & Collectors  
Chris O'connor  
Reb Fountain  
David Paul  
Jane Elliott  
Edward Mee  
Vicky Noble  
Armagan Ballyntyne  
Sima Urale  
Willy Kloeton  
Jane Holland  
Johanna Smith  
Nicole van Heerden  
Marianne Schultz  
Violet Kennedy  
Julia Cahill  
Felicity Morgan-Rhind  
Maria O'Connor  
Mark Jackson  
Yael Klangwisan  
Natasha Mead  
Sonia Cotter  
Dale Leyland  
Phoebe Molloy  
Natalie Thomson  
Kath McRae

Jane Champion  
Roger Horrocks  
David Coulson  
Gregor Nicholas  
Norelle Scott  
Natasha Mead  
Anni Browning  
Peter Cullinane  
Mike Horton  
John Gilbert  
Tracey Taylor  
Tomas Dryburgh  
Ophelia King  
Emil Scheffmann  
Anna Graves  
Jonathon Cullinane  
Annabel Blackett  
Linda Holloway  
Sean Carley  
Sam Peacocke  
Stephen Baker  
Alex Southerland  
Dylan Scott  
Lisa Morrison  
Ezra Fantl  
Dan Fantl  
Sandi Anderson  
Craig Muirhead  
Ginny Loane  
Kirsty Cameron  
Matua Fred Holloway  
Imogen Johnson  
Jill Bater

THE PRODUCERS WISH TO THANK

Supreme  
The Sisters  
Sans  
Rialto Distribution  
TVNZ  
NZFC  
Lotto  
NZ on Air  
ifp  
The Donnelly Trust

## 8 Reviews



*Metro Magazine*

David Larsen

★★★★★

“Scheffmann’s writing is a gift to her performers, delineating character and story cleanly while trusting them to do the work of bringing both to life. Although the film is dealing in emotionally charged matters, the dialogue is light rather than heavy, elliptical in a way that at first seems pseudo-profound but gradually reveals itself to be the real thing. The characters have the force of lived experience behind them. This is a wise, sweet, moving film and it made me cry.

*New Zealand Herald*

Francesca Rudkin

★★★★

Dorthe Scheffmann’s directorial debut celebrates female relationships and is a wonderfully thoughtful, deliberate film. Everything feels carefully constructed – from casting choices to lush settings and immaculate costumes, and its emotive musical score from Don McGlashan. The love and care invested is evident on screen, and it’s a pleasure to see all aspects of filmmaking come together so cohesively...



Which brings me to Ward-Lealand’s performance. Layered, assured and fascinating, it’s also sensual. And she’s not the only, shall we say, post-20s,

actress presenting a sexually confident character, Healey makes her mark too...

*Vermilion* is a grown-up film, it doesn't feel the need to spell it all out: rather it encourages the viewer to participate and form their own ideas about characters and their relationships. It may not appeal to those who prefer the lighter kiwi comedy we're familiar with, but those who appreciate another layer of complexity, and genteel pacing have a film to savour"



James Croot

Stuff – on line new service

★★★★

From an opening moody rendition of Hunters and Collectors' anthemic *Throw Your Arms Around Me* to a final study in conveying emotion via silence, this Kiwi drama is very much a showcase for one of our finest actors.

Jennifer Ward-Lealand (*Desperate Remedies*, TV's *Dirty Laundry*) is outstanding as a woman coming to terms with significant changes in her life but, in truth, this engaging, if sometimes ethereal female-driven tale highlights just what depth of talent exists...

*Vermilion* might mark Danish-born writer-director Dorthe Scheffmann's feature debut, but she's been part of the New Zealand film-making community since 1977's *Sleeping Dogs*. Her experience shows, with the movie's meditative mood reflected in its unhurried scenes, realistic tensions and understated Don McGlashan score.

There's also both food and architectural porn to enjoy, while the impressive cast also includes Goretta Chadwick and the welcome return of Theresa Healey (*Shortland Street*) to a screen of any size...



*Vermilion* is an absorbing drama illuminated by talent that needs and deserves more moments in the spotlight like this.

An Angel came to visit

Written by

Dorthe Scheffmann

17.6.2024

© Dorthe Scheffmann

The first ten pages of a feature film

This is it ltd  
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EXT. WETLANDS,1860 - DAWN

The sky and water the palest blue in the dark of the dawn.

A waka tiwai moves through the rapo reeds as the wetlands whisper. The wind and the rain hissing like nature's own electric current.

The reeds brush the arms of a young woman, ATARANGI. She leans with her waka laden with food. The wooden hull, like a giant eel moves slowly through the reeds.

The voices of angels blend with the dawn chorus of birds, as thin strips of gold lighten the sky where it meets the water.

EXT. PARK,2024 - DAWN

The outlines of the massive trees appear like delicate line drawings on a canvas.

Birds sing in the new day. Their complex chorus building with the light.

A dark silhouette runs silently through the park, every breath a pulse, each step another beat, her hands brushing through the low hanging branches.

A plume of great soft feathery smoke erupts amongst the black branches of a mighty tree. As the smoke and the ethereal feathers drift, they appear, with their arms in a series of gestures like a dancer evoking a bird, they step out of the smoky haze. An ANGEL in the guise of a human has come down to earth.

Angels' beauty is elusive; they are elusive. Alert to the morning chorus of birds, they look around, bringing their hands together and listening. They begin to conduct the birds, and as the birds grow louder and louder, they create spaces for other sounds. They bring every sound in the park to a crescendo.

The trees can now be seen against the dawn sky.

EXT. HIGH-RISE BALCONY - DAWN

On a balcony overlooking the park, is a shadow of someone watching.

I/E. HIGH-RISE BALCONY - DAWN

TUI watches the park with expressive eyes. She is in her fifties, has a short haircut and is wrapped in a blanket. She moves out of the shadows to the edge of the balcony and looks for all the sounds she can hear. She opens her mouth and sings a note with the chorus and then another and another.

EXT. PARK, 2024 - DAWN

Angel looks at Tui on the balcony and begins to conduct her mezzo-soprano voice into the crescendo of the chorus.

The distinctive sounds of helicopters enters the mix.

EXT. CITY, 2024 - DAY

Tall buildings on an empty street.

The city is silent except for the sounds of a distant helicopter and a runner approaching.

The runner pulls off her beanie and punches in the code. She pushes open the door and disappears.

EXT. CITY - SUNRISE

Two helicopter fly over the sea and into the air space of the city.

EXT. PARK, 2024 - DAY

Angel orientates themselves to the park. As the park is overtaken by the sounds of the helicopters overhead. They look up and watch as the helicopters, two dark shapes with red lights blinking bank to the left of the park.

On the northwest corner of the park is an Art Gallery all glass and wood nestled in the trees.

EXT. ART GALLERY, 2024 - DAY

They peer down at a series of wide concrete steps where a woman lies asleep.

The sleeping woman opens her eyes, she is Atarangi. They smile at the woman.

ATARANGI  
Did you hear the birds?

ANGEL  
(smiles)  
It was me.

They fall into silence watching each other

ATARANGI  
How did you do it?

ANGEL  
I closed me eyes and used my hands

ATARANGI  
Who are you?

ANGEL  
An angel.

ATARANGI  
What are you doing here?

ANGEL  
They told me I have to settle down.

ATARANGI  
Who told you?

ANGEL  
The other angels. I'm too much...so  
I've come back for a while.

ATARANGI  
(sitting up)  
Do you have any powers?

ANGEL  
Nothing really big just little  
ones.

The angel takes something wrapped in brown paper from her pocket and gives it to the sleeping woman.

ANGEL (CONT'D)  
Eat this Atarangi.

She opens the parcel to find food.

A Māori warden, resplendent in layers of official garments, a hat and a high-res vest has appeared and is watching.

MAORI WARDEN  
Hello love.

They stand and smile and bob a bit.

MAORI WARDEN (CONT'D)  
Who are you?

ANGEL  
I am an angel, I don't have a name.  
Call me Angel.

MAORI WARDEN  
(leaning towards them)  
Righto. How long are you here for  
Angel?

ANGEL  
As long as it takes.

The sleeping woman now on her feet is looking at the reflections in the glass. There are only two reflections in the massive wall of glass. The Angel doesn't have one.

ATARANGI  
(in Te Reo Māori)  
You really are an angel.

The Angel and the warden both look at the two reflections in the glass. The angel doesn't have a reflection.

ANGEL  
(in Te Reo Māori)  
Yes, didn't you believe me?

MAORI WARDEN  
I thought you were Chinese.

ATARANGI  
I don't think there are Chinese  
angels

ANGEL  
(in Mandarin, nodding  
their head)  
There are Chinese angels.

The sleeping woman shakes her head and looks at the Warden.

MAORI WARDEN  
Don't look at me.

The Angel has gone.

ATARANGI

She's gone.

MAORI WARDEN

She can't just have disappeared.

The Maori warden walks up the path looking for the Angel.

EXT. PARK, 2024 - SUNRISE

Angel looks into the park from under the trees. Sounds alert them. They walk towards the sound of drumming.

I/E HIGH-RISE BALCONY - DAY

TUI stands listening and looking before turning back into the room. She leaves the doors wide open.

She is preparing bread dough. She makes a call on the IPAD on the bench. The screen lights up. The camera stays on Tui

TUI

Harry, I'm dementing, I swear I heard the birds this morning accompanied by voice and orchestra.

HARRY

(gender-neutral voice)  
You do like the birds.

TUI

(crossly)  
Not that much. This was epic. There was a clarinet and I sang.

HARRY

Let's take a walk later and you can sing some more.

TUI

It happened Harry.

HARRY

I believe you.

Tui reaches over and disconnects the call. Another call comes in. Tui leans in and takes the call. The camera stays on Tui she's smiling

TUI

Oh darling let me see.

We see the image pan down to a baby, breast feeding, which fills the screen.

TUI (CONT'D)  
Can I just keep watching her as we talk?

Cut to Tui.

TUI (CONT'D)  
I don't like the corsets for it.

SUZY  
We can minimize the structure and make a Tulle jacket or something similar.

Tui walks back to the kitchen with her IPAD to check the dough.

SUZY (CONT'D)  
Let me see.

The dough rising.

TUI  
Let me see.

Baby moves her head away from Suzy's nipple and looks at her mother, her mouth is dribbling milk.

EXT. PARK, 1860 - DAY

The Angel finds soldiers drilling, back and forth. A lone drummer sets the beat. A man, a sergeant, sits astride a horse as he calls out the drill commands. The soldiers march, carrying bayonets, the blades fixed to the muzzles of their rifles catch the light as they move.

A young soldier plays a penny whistle.

INT. STABLES, 1860 - DAY

The sergeant ties his horse to the stable wall, murmuring to the horse as he strips off his shirt and fills a bucket from the trough nearby. He brushes the horse.

Angel leans on the other side of the horse and smiles at the sergeant.

SARGEANT  
 (a thick Irish accent)  
 Hello love where did you come from?

ANGEL  
 (in an Irish accented  
 English)  
 Heaven.

SARGEANT  
 I don't believe in the existence of  
 angels.

ANGEL  
 And yet we are.

SARGEANT  
 What brings you into my stable?

ANGEL  
 The why of it all  
 (looking at him)  
 And I wanted to look at you.

He bends under the rope stroking the horses head and  
 murmuring to him.

SARGEANT  
 Here I am.

She reaches out and touches him.

SARGEANT (CONT'D)  
 Do angel's touch?

ANGEL  
 We touch and look.

He brings his arm around her, his hand on her back. He feels  
 something and turns her around and lifts her shirt. Her back  
 reveals two wounds of lifted skin connected to read like a  
 freshly written **W**

She pulls away.

SARGEANT  
 What's that?

ANGEL  
 My wings.

SARGEANT  
 Why darlin, what did you do?

ANGEL

Why,Why, Why the guns? What are you getting ready to do.

SERGEANT

We're going to fight the natives, stop them stealing the land.

ANGEL

It's already been stolen, they're just trying to get it back.

INT. STABLES,1860 - DAY

Angel pauses at the door of the stable, she looks into the park and through the trees she can see a large crowd of people dancing around the band rotunda. The sergeant comes up behind her.

ANGEL

Do you want to come with me?

SERGEANT

Where to?

ANGEL

The future.

EXT. PARK,2024 - SUNSET

The Band rotunda was built in 1901 to remind the people of the homeland. Now, this moment, a samoan metal band, SHEPHARDS REIGN are performing.

The crowd is deep around the rotunda dancing to the powerful metal beats. Amongst them are pockets of men playing and dancing like big baby bears. The air is potent with potential.

Angel is dancing in the crowd. We see the lines on her back where her wings have been. The lines read like a big **W**.

EXT. PARK,2024 - MAGIC

The birds are singing as the light goes down. They are competing with the metal beats of Shepherd's Reign.

All around the park, city lights are coming on.

SARAH SELWYN

(voice-over)  
 Denying them the ordinary  
 privileges of British  
 subjects, which the  
 Treaty of Waitangi  
 declares them to be...we  
 are sinking so low in the  
 eyes of the Maories.  
 Where is our good faith?  
 Where are our assurances  
 that the Queen would  
 never do them wrong?  
 (Selwyn, 1861, p. 25-26

EXT. CITY STREETS - DUSK

The street is empty except for Tui and HARRY. Harry is carrying a shopping basket as they walk and talk.

INT. MOLLY'S APARTMENT - DUSK

MOLLY adjusts the screen behind her desk, designed to hide her room from whomever she is talking to. She puts a zoom call through on her laptop. An elderly face appears on the screen.

MOLLY

Hello Mum.

MUM

Hello Dear.

MOLLY

You will never guess what I saw  
 this morning.

MUM

Oh, tell me dear, tell me a story I  
 need a story.

MOLLY

I was running through the park, and  
 the birds got louder and louder,  
 and there was a voice, and a violin  
 (thinking)  
 I think it was a violin. There were  
 a lot of instruments in that bird  
 chorus.

MUM

Then what happened?

MOLLY

I just kept running it was as if I  
was part of it my breath, my pace

(beat)

It was magical.

MUM

That's lovely dear.