

# **'Lacuna'**

**Video Script**  
**Maya Newell**

## **INT. BEDROOM - NIGHT**

A shot of a child's mobile suspended above a cot. The mobile spins slowly and swings in a light breeze from a near window. It is dark except the faint glimmer of a child's night light in the corner. The camera pans down to reveal a young girl of about three years old who is striped by the horizontal shadows cast by the bars of the cot. A hand reaches down and strokes the child's head and pulls away.

## **INT. HALLWAY - NIGHT**

The mother of the young girl is cautiously walking down the corridor looking from side to side.

## **INT. BEDROOM - NIGHT**

The mother walks up past the window and pulls it shut. A montage is inter-cut revealing black and white footage of a woman pulling a door shut. An orange curtain falls over the window.

## **INT. HOUSE - NIGHT**

Close-up of a hand locking the front door. The hand appears frantic, as it quickly pulls the chain across the latch. The locking of the door is inter-cut with appropriated old film footage.

## **INT. HOUSE - NIGHT**

The woman kneels on the kitchen bench to pull the window shut resulting in a loud screeching and discordant sound.

**FADE TO BLACK**

**INT. HALLWAY - DAY**

Close-up of the child's feet walking down the corridor, her steps are unsure, the child steps from the dark of the house into a streak of light projected onto the carpet. She makes her way towards the screen door where there is a doll lying, discarded on the front porch, behind the screen door. POV shot of child as her focuses firmly upon the doll. The doll is lit so as it is depicted as a desirable object. She stands with her face pushed up against the screen door staring longingly at her possession, which is out of reach and then looks self reflexively to the camera (a plea to the audience). The door creaks and begins to swing open.

The door swings wider and the child steps onto the porch leaning over to grab the doll. The mother enters the frame and scoops up the child in her arms, lifting her from the open doorway. The door is shut and the mother secures the lock. This triggers a montage of old film footage imagery presenting many instances of people being locked in.

**CHAPTER 2**

**INT. HOUSE - DAY**

The child, who is appears to be now 10 years old (played by a different actress) sits on a chair reading a book in front of Venetian blinds, which create a pattered shaddow across her face. The sounds of children's laughter echoes resulting in the child standing to peer out the window. Slowly lifting one hand she parts the blind slats and peers out. A close-up of the child's face dissolves into the child's imagination, a dream world of clouds as an escape from reality is projected across the girls face. As the images flicker across her face, her expression shifts to form a smile as though she is happier. Suddenly the blinds shut

blocking her view and blocking her dreams. This triggers a montage of images from appropriated footage where people are being restrained and mothers are protecting their children.

#### **INT. HOUSE - NIGHT**

A pan diagonally across the cluttered walls and spaces of a lounge room to the girl who is colouring in a bright picture of happy figures. Suddenly the mother interrupts the by placing a dinner plate firmly on top of the picture. As the pair begin their meal, a series of news headlines are heard, similarly to a voice over, in the background. The mother is eating and the child is moving her food around the plate disinterested as incidents of rape, murder, terrorism and abduction echo through the living room. The mother drops her cutlery and puts down her plate in response to the violent headlines. The girl looks at the television screen. Cut to footage of images of war, terrorism. The camera cuts back to the mother who stands up and turns the television off.

#### **INT. BEDROOM - DAY**

The girl emerges from the darkness and passes a mirror which reflects her frail figure. Her movements are ponderous and she makes her journey to the window with difficulty as if she is overcoming a fear. She unlocks the window and slowly lifts the old sash frame. An orange curtain falls about her, engulfs her. This momentous scene is inter-cut with a appropriated film footage of people trying to open doors, break down barriers and step over boundaries.

The girl places her hand upon the sill and lifts herself out, one leg at a time. The camera is outside and the girl lifts her head and stares self reflexively at the camera. The image dissolves into a wide open shot of a train on a bridge depicting her

imagination and her dreams of a different freer life.

**FADE TO BLACK**

### **Chapter 3**

#### **INT. BEDROOM - MORNING**

A mid shot of the girl, who appears to be 17, (played by a different actress) opens her eyes awakening in the same position as her younger self in the cot. A POV shot reveals her gaze which fixes upon the light, searing through the orange curtains from the window opposite her bed. The sound of a texta scribbling is heard.

#### **INT. DINING ROOM - MORNING**

The sound of the texta continues. Close-up of the mother's hand scribbling out news headlines from a newspaper. The girl enters the dining room and sits opposite her mother. In front of her is a boiled egg; the top cut off and toasted soldiers are lined up on the plate. The girl grabs a section of the morning paper and starts flicking through it in disgust. Switch to POV and all the headlines have been blacked out with texta. The only readable articles concern happy topics. She looks at her mother in disbelief. The mother picks up her tea and exits the frame. On the kitchen table the mother has left her set of keys, which become the subject of the shot. The girl stares at them in indecision. She reaches over and snatches the keys and exits frame.

#### **INT. BEDROOM - MORNING**

A close-up of the girl's bright orange sneakers being laced up. A fast paced sequence of shots follows as the girl is preparing to leave. A close-up of her hand grabbing a handbag. She puts it over her shoulder and exits frame.

## **INT. BATHROOM - MORNING**

Pan down from a stained glass window to the girl who is placing her keys on the sink ledge. Montage of footage of a girl running along a fence. The girl stands before the bathroom mirror and applies mascara. In the background the mother walks past in an observing and controlling manner. Second section of the montage is of a girl who reaches a gate of the fence and opens it and runs out. The girl takes off her crucifix charm bracelet placing it next to the keys. Montage of people escaping, climbing fences etc. After a moment of indecision the girl grabs the keys and exits frame.

## **INT. HALLWAY - MORNING**

Close up of the girls' foot steps as she walks slowly towards the door. She leans her head against the hallway in uncertainty, as this is an important moment in her life. Cuts to a close up and the girl self-reflexively stares at camera as she needs the audience assurance. Cuts to herself as a toddler and as a young girl and then to a wide open expanse of where she wishes to be. She reaches the front door, opens the locks with the keys held in her hand she steps out. In the final shot she slams the door behind her and the music sound track abruptly stops.

**FADES TO WHITE**