

Page / Panel	Text	Picture [and notes]
Page 0 - Splash	Caption - In the story of Jan Vermeer, few dates are certain, but this one is - because it changed everything.; 12 October 1654. This day of the [big lettering] Delft Thunderclap!	[Objective shot of Delft, base on Vermeer's 'View of Delft'] This might be a single shot with inset pictures like to place - e'g where characters are.
		Possibly some details/arrows highlighting "Home and studio of painter jJan Vermeer". "Home of Antonie van Leeuwenhoek - draper by necessity, optics pioneer by vocation". "Artist's Guild", etc
		Close-up showing Catharina living in a coach (or barge? - check) leaving the city. perhaps other shots of her kissing Vermeer goodbye. Caption or similar]
		[Or is it better to go straight to the text below - a more attention grabbing start?]
Pages 2-3 Antonie		
1/1	Vermeer - "If I were but nearer the window, I would have lost my eyes! My career as an artist - ended almost before it began."	Jan looking through Antonie's microscope at a panelled leaded window.
2	Catharina - You're shouting. Softer, darling. We felt it where I was, five miles away. Where we were. [Tpuches pregnant belly] Jan - What? I am still a bit deaf!	Jan Vermeer talking to pregnant wife Catharina, in their home. Furniture and setting recognisable from Vermeer paintings. This is an evening scene to distinguish from daytime flashbacks to discussion with Antonie. The recounted scenes are visualised by Catharina from Vermeer's description. [maybe not!???

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3	<p>Jan to Cat - Antonie had been showing me some lenses' Jan - and useful to painters. It is said in a dark room a scene can be shone straight onto a primed board. It is said to render the familiar afresh. Lets one move the everyday a step closer to art.</p>	
4	<p>A - It could. This though shows not the familiar, but the unseen - as if a portal to another world. Life revealed - 'animalcules' invisible to the naked eye. I have watched entranced for hours - as tiny in time as in space, life so fast turns to death. Creatures as remote from us, as we to God! [pauses, looks thoughtful] Yet is this a step forward for natural philosophy arise though of natural and divine revelation..</p>	<p>[As he is saying all this Vermeer is (slightly comically) attempting to see through this strange contraption - whatever Antonie has supposedly seen.</p> <p>Note - drawings of the Leeuwenhoek microscope exist and replicas have been made, so it can be depicted realistically, and is visually striking].</p>
5	<p>Catharina - "You're talking too fast!" [need a better phrase.</p> <p>[Word balloon intruding onto scene with Antonie, then switch to Catharina]</p> <p>C - "Jan!"</p>	
6	<p>J - I see the pin A - Turn the screw slowly until the image sharpens. On the end of it is the tiniest sample [interrupted]</p>	
7	<p>j - On the pin? Shall I see the angels dancing!?</p>	
8	<p>A - You prefer to Aquinas - the implications for his distinction between natural and divine revelation...I have not quite thought.</p>	

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	9 C - My soul! That man is a ...an alchemist. This is dangerous [interrupted] approaching blasphemy! J - I saw nothing! He was just telling me to... A - "Move closer to the light".	[Back to scene of V telling Catharina - she looks relieved]
	10 C - Are you now mocking!? [perhaps a religious painting with light seen on the wall in their house]	Catharina
	11 A - The window! Move closer.	[Back to scene with Antonie]. [Jan moves nearer the window - his image is distorted in the panelled glass.
	12 A - Hold it still.	We see it shaking.
	13 It was at that moment... the most deafening thunderclap!. [lettering size increases]	[Jan has lowered the device from his eye, and he and Antonie look at one another, puzzled].
Page 4 Catharina		
	1 J - A fiery glow rose up the sky. Antonie went to check Barbara. A - Go home! Now! J and I ran for Papists Corner, the sky, the air around us was filled with black smoke. the smell - overpowering, choking. Thankfully i met the ...	This scene
	2 ...Captain! Captain "Quick we must help!" j - "What I'm not a soldier! The carnage!" Captain - Come boy! You must know the world to paint it. You can't know life until you have faced death!	Captain

Page / Panel	Text	Picture [and notes]
	<p>3 j [to Cat] J - He prevailed upon me. There were buildings damaged by flying masonry!</p> <p>C - Wait! So you didn't come to check on us: the little one, my mother; even your own mother!?</p>	
	<p>4 J [telling Cat he said to Captain] - My family! I must go home!</p> <p>Captain - The blast was nowhere near there! it's the gunpowder magazine! Doelstraat, Geerweg and three or more streets around it - lost!</p>	<p>[Captain pointing at old map of Delft]</p> <p>Fringes on blast area - buildings damaged by flying masonry,</p>
	<p>5 J - And true as we turned for there. I saw rows of buildings flattened, and further streets damaged by other buildings aflame.</p>	<p>birds eye of the two men running and the devastation</p>
	<p>6 C - Wait how would he know we were all...?</p> <p>V - He...uh? When he gives you an order you follow it!</p>	
Page 5 - The Captain		
	<p>1 He said "It's the gunpowder magazine - naught left but a gaping pit.</p>	<p>Large picture - possibly split over grid panels 1, 2, 4, and 5.</p>
	<p>2 Focus on the damaged houses in the streets before there.. Forget the dead - bring out the living!"</p>	<p>[Scene back to Catharina listening to this - not quite convinced or happy.]</p>
	<p>3 V - Men ran to do this. I watched and stayed to comfort the living. My eyes stung.</p>	

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	4 J to C - I saw one of the Burgomeisters; "... Houses spit out their innards ... all for the instrument, so we think, of our protection".	Can 4-6 be a single page panel? Possibly an image split across panels. perhaps with flashbacks to Cat.
	5 J - It was like a scene from Bosch.	
	6 J - People staggered around in a daze.	
Page 6 - The Artists.	9 panels..?	
	1 i watched it as if, my darkest dream. Buildings burning everywhere, people screaming. The sky lit up orange around the Oude Kirk. the scene was transporting, unreal.	
	2 It was like one of Leo's paintings! A night time scene - the lamps teasing the shadows.	
	3 Then I imagined Fabritius painting it. The outline of buildings against the sky - blocked in with umber against a field of olive. then around them a glow - a halo of dark orange	. [Images of this step-by-step].
	4 Next, the thick impasto of Rembrandt - a deeper orange. C - Jan..?	
	5 V - Oil paint applied wet-on-wet. C - The story!	Back to explosion aftermath]
	6 V - Into the world of man - as if with sights on heaven - had burst hell! the hell of a scene by Bosch! C - You're shooting again!	

Page / Panel	Text	Picture [and notes]
7	<p>V - " My son!</p> <p>C - What!? You have no son.</p> <p>J - "Egbert was there - howling! 'My son!"</p>	Cut to V and C
8	<p>V - "My son!" he howled!</p> <p>"He must be alive! Better I myself die!"</p>	[We see Egbert again]
9	<p>This shocked me back to reality! Into the painting walked an artist!</p> <p>Then I thought of Fabritius' - himself. His studio was one block closer.</p>	Egbert walking past, as V's looks into the blast zone, as if towards Fab's studio.
Pages 7 and 8 - Fabritius		
1	<p>C - Who?</p> <p>V - Carel - who did this very painting!</p>	V and C at home. He points to painting on their wall of the Goldfinch. [We need to have seen this earlier].
2	<p>For the first time I broke into a run!</p> <p>C - Wait that was the first time!?</p>	
3	<p>The studio was damaged but not downed. He was reaching out from the rubble.</p> <p>We pulled him free - conscious but weak, delirious.</p>	[In fact we see the Captain pulling him out of the building as Vermeer arrives - or what Vermeers says, and only show the less heroic reality later.]
4	<p>The captain - "He wanted a last view of the sky!"</p> <p>Fabritius - [small lettering in wispy balloon]. Little Jan - it's you!</p>	Jan kneels down at Fab. The Captain walks away.

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	5 Carel! You'll make it through this. Fab - I'm done. i can't feel my arms - couldn't hold a brush.	
	6 I've truly lived. Those golden moments channelling the divine through paint. This is how a Protestants can paint god! Why, now, live an epilogue..	Balloons like gasping breaths.
	7 No! You can survive. Your hands will recover. Let me just live this moment. I'm painting in my head. Thick impasto for the flecks of fire. V - That's what I thought!	Holds his hand, squeezes his arm, as if to force life back into it.
	1 F - the goldfinch - it falls is wings to no avail...You think like me. You could be the one, the only one who...	
	2 F - The goldfinch! See it there. Rising off it's perch - it strains against it's chain.	F reaches up hand as if pointing to goldfinch.
	3 V to Cat - I swear I saw it with him. Its ankle chaffing against the cuff before raising into the sky.	cut [if sufficient panels], cut between this and Fab thrashing on ground]
	4 i pled with him to hold on.	We see him slapping F's face or kicking him.
	5 Captain - he's gone.	The captain comes over and throws his red jacket over him. [does he need to take pulse first or something that confirms he is dead.
	6	Panels of the blood soaking through - crimson against the scarlet coat.
	7 Captain - Others need help, but take a moment.	
	8	Three panels of the blood soaking through.
	9 Captain - Come! Help the living!	
Page 9 - Catharina.		

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	<p>Catharina - Gone from us, but called to God...</p> <p>V - With my father it seemed...well too early, but... ashes to ashes.</p>	
	<p>Fabritius seemed a prince, and angel. Our world just something he visited, as if only to capture it in paint. His fascination with the corporeal - the flesh, as if it were something not quite of him - a borrowed coat. [Is this better saved for a 'sequel' scene?]</p>	<p>Make this over a few panels and zoom in to the painting the impasto ever bigger.</p>
	<p>Everything changed in a single moment. And i did nothing!</p> <p>You pulled him from the wreckage!</p>	
	<p>[Pause] It was the Captain!</p> <p>But you helped....!?</p>	
	<p>I arrived to see the Captain pull him out. While i was dazzled by my eyes, prisoner in my head, dreaming paintings - the creator of actual paintings I dream of was trapped under his studio. [Pause.] And I did nothing.</p>	
	<p>How can I go about my life - wondering if I deserved to live!</p>	
Page 10 - The Captain		
	<p>And the captain saw it all. He'd been shouting at me earlier; "Do something man! That house - check for survivors!</p> <p>[Can this just be fitted in earlier - time transition may confuse?]</p>	<p>[Captain rushes off to do something - give orders to other people] Vermeer freezes - reprise of earlier shots - paintings of sky, etc...]</p>
		<p>[Captain returns sees V still zoned out - slaps him or shakes him]</p>

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	V to captain. If I had been quicker. in the face of this - what use	Flash forward to same scene with dead Fabritius.
	Captain - You froze. I've seen it in older uglier men. Even the grand canal! [Half-smile from V]	Jump back to scene of V frozen.
	It's there in everyone. In the Orient they talk of everything having a trace of the opposite. Leonaert, for an artist, does have a touch of steel...perhaps he has more needed it.	
	Also, I've known other men, married, on becoming fathers. All the feelings, natural for even a warrior, to protect, the fear multiplies. it is that, with you, perhaps..?	
	I... that must be it?	
	Catharina - That's why he's the captain. You are called to be an artist.	
Page 11 - Antonie		

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	<p>Catharina - What about Antonie?</p> <p>Jan - Yes, he showed me lenses. "Forged in heat - they are shaped while still malleable. What is more noble than the pursuit of knowledge, without personal gain".</p> <p>V - "The real challenge, I said, `To let us see not just the new, but the familiar afresh. They make us master, rather than servant of what we see! The possibilities for painters - hardly explored.</p> <p>Cat - You sought to secure competitive secrets at such a time...!?</p> <p>V - This was before</p>	
	<p>Cat - And after? How were they?</p> <p>V - Neither was close to the explosion. I was in more danger</p>	Vermeer at A's window.
	<p>C - You've not been back!?</p> <p>V - He does worry about her nerves...</p>	
	<p>C - And you haven't been back?</p> <p>V - [silence]</p>	
	<p>C - Their maid came round: I said to say I was fine.</p> <p>V - We will need to call.</p> <p>C - True. She too, is with child.</p>	They walk down the street to Antonie's.