

FIRST DRAFT
MARCH 1997

SLEEPING ON HER COUCH

Based on
the poem by
Richard Leigh
(1649 - 1728)

by

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- 1 Very quick fade into THE WOMAN sleeping on her couch - she is against a stone wall in a castle with a shaft of light coming in through a window, adjacent - the camera is positioned at a wide shot just slightly above THE WOMAN'S level and starts tracking in towards her, at an angle, on 'lovely', and comes to a complete stop on 'here' - having slowed down 'her', and now resting in a medium shot

VOICE OVER

Thus lovely, Sleep did first appear,
E're yet it was with Death ally'd
When the first fair one, like her here,
Lay down, and for a little dy'd.

- 2 Cut to a medium close shot outdoors, looking down onto some long grass or reeds, the Voice Over starts and on 'happy' THE FIRST FAIR ONE lies back on her back in shot - smiling and eyes open - happily going to sleep

VOICE OVER

E're happy souls knew how to dye,

- 3 Cut to close shot from ground level of THE FIRST FAIR ONE'S head from side on, she is pleasantly asleep - on 'Paths' the camera slowly closes in on her mouth and nose region, and on 'Transported' starts to lose focus and a cross fade begins as well

VOICE OVER

And trod the rougher Paths to Bliss,
Transported in an extasie,

- 4 Close shot of THE FIRST FAIR ONE'S mouth and nose region, breathing out, the shot starts gradually fading to black on 'as', but proceeds quickly after 'this'

VOICE OVER

They breath'd out such smooth waies, as this.

- 5 Cut to close up of THE WOMAN'S hand, supporting her head, moving slowly down towards her wrist

VOICE OVER

Her hand bears gently up her Head,
And like a pillow, rais'd does keep;
But softer than her Couch, is spread,

- 6 Quick cross fade to a close up of THE WOMAN'S eyes and eye brows - she has a worried expression - the cross fade is completed before the Voice Over starts

VOICE OVER

Though that be softer, than her sleep.

- 7 Cut to close up of one shut eye, the camera moves slowly to the other one in the course of the verse - observing detail

VOICE OVER

Alas! that death-like Sleep, or Night,
Should power have to close those Eyes;
Which once vy'd with the fairest Light,
Or what gay Colours, thence did rise.

- 8 Quick cross fade to a close up of the edge of the shaft of light intersecting the darkness - the cross fade is completed during 'Ah', and the camera starts moving down the shaft of light after 'Ah'

VOICE OVER

Ah! that lost beams, thus long have shin'd,
To them, with Darkness over-spread,

- 9 Cross fade to a slightly more distant shot of the beam - on the same angle but now with THE WOMAN visible in the dim blue light in the background - the cross fade is completed on 'Unseen'

VOICE OVER

Unseen, as Day breaks, to the blind,
Or the sun rises, to the dead.

- 10 Cross fade to medium shot of THE WOMAN, we see almost all the length of her body, and are slightly squarer on now than the first shot - the cross fade is completed by the end of 'sun'

VOICE OVER

That sun, in all his Eastern Pride,
Did never see a shape so rare,
Nor night, within it's black Arms hide
A silent beauty, half so fair.

pause there for a moment, then fade out - credits roll.

Sleeping on her couch - Richard Leigh

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(Poems, 1675)