

Winter and Spring  
by  
Adrian McFarlane

Based on the film  
Late Spring  
by  
Yasujiro Ozu and Kôgo Noda

and the novel  
Father and Daughter  
by  
Kazuo Hirotsu

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INT. TAFE ART CLASS - DAY

LILY CARMICHAEL (60's) sits in front of an easel, sketching on a large sheet of paper. An empty chair with a blank easel in front of it sits next to Lily. Other STUDENTS sketch as well, their easels pointed towards a MUSCULAR MAN at the front of the class.

The door opens and KIT MYERS (late 20's) enters. She smiles apologetically to the people she passes in front of as she takes the seat next to Lily.

KIT  
Sorry I'm late.

LILY  
It's ok.

KIT  
I brought that book for you.

Kit reaches into her bag and pulls out an art book, handing it to Lily.

LILY  
Oh, lovely, thank you.

Kit unpacks her charcoal tin.

LILY  
How's George?

KIT  
Good. He's taking me for a fancy dinner on Wednesday.

LILY  
Where to?

KIT  
Bouchon Bistro. On Cambridge.

LILY  
Oooh, that is fancy.

Kit looks at the Muscular Man and starts to sketch the curves of his torso.

KIT  
Where did they get this guy?

LILY  
Greek Mythology.

KIT  
Hah, he is a bit of an Adonis.

LILY

No, I mean he works in the  
Classics Department. Associate  
Professor of Greek Mythology.

INT. BUD KERR'S HOUSE (STUDIO) - DAY

CHARLES "BUD" KERR (70's) and WALLY LARCH (30's) sit side  
by side, painting. Bud paints a dark abstract while Wally  
paints a realistic landscape from a photo taped to the top  
of the canvas.

BUD

What's that you're using for the  
highlight on the tree trunk?

WALLY

The same brown with a third  
white.

BUD

Where's the sun?

Wally points to the air above the canvas.

WALLY

Here.

BUD

What colour light is it giving  
off?

WALLY

I don't -

BUD

An orange afternoon glow? A red  
dawn? Golden mid-morning?

WALLY

The picture was taken just before  
midday -

BUD

Forget the picture. Look at your  
scene.

(beat)

Think about where the sun is  
coming from. Think about what it  
is doing to the places it  
touches. Is it just making them  
lighter, or is it infusing them  
with its own energy?

Wally looks back and forth between his painting and the  
photo. Bud takes the photo away.

Bud leans over to a side table where a small plate of orange sections sits. He picks through them, looking for an uneaten one.

Wally takes a long look at his painting before he reaches over to a box and plucks out a tube of dark yellow paint. He mixes it with the colour he is already using and, with light, deft strokes, adds highlights to the trees. He picks up a very thin brush and adds tiny dots to the leaves nearest to the unseen sun.

BUD  
That's good, Wally. That really  
makes a difference.

They continue on their respective paintings, Bud keeping an eye on Wally.

INT. BUD KERR'S HOUSE (FRONT DOOR) - LATER

The door opens and Kit enters.

KIT  
I'm home.

Kit exits.

INT. BUD KERR'S HOUSE (STUDIO) - CONTINUOUS

Kit enters.

KIT  
I'm home.

Wally stands up, knocking his chair over.

WALLY  
How was your class?

As Wally picks the chair up he knocks a pot of dry brushes onto the floor.

KIT  
Hi Wally. How are things coming  
along?

WALLY  
Good, thank you. Fine. Good.

KIT  
Bud?

BUD  
Very well, thank you.

KIT  
It's twenty to three.

BUD  
I feel alright.

KIT  
That's great. Twenty minutes.

BUD  
I said I feel fine.

KIT  
I heard you. But it's still  
brushes down in twenty minutes.

WALLY  
It's been pretty calm today, Kit.

KIT  
Thank you, Wally.

Kit picks up the plate of orange sections and exits.

INT. BUD KERR'S HOUSE (STUDIO) - LATER

Wally packs away paints and brushes. He covers the two paintings.

INT. BUD KERR'S HOUSE (KITCHEN) - THAT MOMENT

Bud and Kit sit at the kitchen table, sipping tea.

BUD  
How was class?

KIT  
Good. I'm happy with my forms.  
Lily thinks I'm getting better.

BUD  
Tea's getting cold, Wally.

WALLY (O.S.)  
Be there in a sec'.

BUD  
What time is our appointment  
tomorrow?

KIT  
Eleven.

BUD  
Lucy's coming when?

KIT

At two.

BUD

You don't have to come.

KIT

Yes I do.

BUD

I feel fine. I feel good.

Wally enters and sits down, picking up his tea.

WALLY

How was class?

KIT

Really good. I think my torso and leg forms are really getting good.

WALLY

That's great. I used to have a lot of trouble with legs -

BUD

Did you tell Kit about your showing?

WALLY

Nah, come on, it's not that -

KIT

A showing?

WALLY

It's only a small place. Half a framers, half a gallery.

KIT

That's great, Wally.

BUD

They're showing the gum trees, the horses in shade and the cockatoos.

KIT

The cockatoos in the tree or on the wire?

WALLY

The wire.

KIT

Ah, that's a lovely painting. I always feel so sorry for that third cocky though. You've got your two over here together and the other one by itself on the other side.

WALLY

Yeah, I like that one.

They drink their tea.

BUD

Do you guys want to take a walk or something? I'd like to rest my eyes for a while.

WALLY

Kit?

KIT

Sure. But I'm setting you up in your room, you're not sleeping in that chair.

BUD

Fine.

KIT

Thank you.

EXT. STREET - AFTERNOON

Kit and Wally walk along the footpath.

WALLY

- and it's like I can't look at anything now without thinking how I'd mix it as a colour.

KIT

What do you mean?

WALLY

Well, take your shirt for example. It's white, right? But the shadow here is more blue than grey and the brickwork here gives your sleeve a slightly red cast.

(beat)

Hah, see. I can't help it.

(beat)

How long has he been painting abstracts?

KIT

Since his second attack. So two,  
almost three years.

WALLY

Why? His landscapes are so  
beautiful.

KIT

He lost some of the strength in  
his arms -

WALLY

After the second heart attack?

KIT

Right. I don't think he thinks  
he can do it anymore.

WALLY

They're so angry those paintings.  
I don't - It's not that I don't  
like them but...

KIT

I know.

WALLY

How long have you been with him?

KIT

Six years. Since the first.

WALLY

Did you care for anyone else  
before that?

KIT

Yeah.

WALLY

What happened? They get better?

KIT

No.

(beat)

She had ALS. In America they  
call it Lou Gehrig's disease.  
It's a degenerative condition, I  
mean, you don't recover from it.

WALLY

What was she like?

KIT

She was like anyone else. It's a  
hard disease.

WALLY

And she passed away?

KIT

Yeah. But I wasn't - I left her before that. I mean, I didn't leave her, but she was in a hospice. I wasn't with her at the end.

INT. BUD KERR'S HOUSE (DINING ROOM) - NIGHT

Bud and Kit eat dinner, mostly vegetables. Soft classical music plays in the background.

BUD

When the doctor gives me a clean bill and I get rid of you I'm going down to that hamburger place and I'm getting the biggest, fattest, greasiest one they've got.

KIT

Oh, yeah?

(beat)

The first thing I'm going to do when I'm in my own place is buy a heavy metal CD and play it at full blast.

BUD

That sounds like fun.

KIT

Yes, we'll both be very happy, you with your fatburger and me with my heavy metal.

BUD

What band are you going to buy?

KIT

Oh, I don't know, Megadeth, Judas Priest, Black Sabbath.

BUD

I'll have cheese on my hamburger. Double cheese. And bacon.

KIT

The Darkness, Rage Against the Machine, Iron Maiden.

BUD

Sounds cool.

KIT

Cool?

BUD

No? Teach me a young word.

KIT

Sick. That's what they say now.  
Things are 'sick'.

BUD

I'm not saying that.

KIT

Cool.

(beat)

What's going to happen with  
Wally's showing?

BUD

They're good paintings but I  
think it's the wrong place. It  
doesn't matter.

KIT

What do you mean?

BUD

He's a good painter, a good  
artist, when he's got the  
confidence, when he feels that he  
is good he won't need to come  
anymore. This showing will move  
him along a little. If they sell  
we'll never see him again.

KIT

I don't believe that. I think  
he'd paint by your side as long  
as you let him in the door.

BUD

No. Sooner or later he'll leave  
us behind.

KIT

Doesn't that make you sad?

BUD

There'll be another student. And  
maybe another one after that.

KIT

It's cold.

BUD

Hmmmm. (Yes.)

KIT  
What time do you want to leave  
tomorrow?

BUD  
Ten thirty.

KIT  
So late?

BUD  
We'll be there in time.

KIT  
Lily was asking after you.

BUD  
How is she?

KIT  
Not bad. You should call her.

BUD  
Maybe tomorrow.

KIT  
She'd like to hear from you. I  
think she's a little lonely.

BUD  
I thought she was with her son  
and his family now.

KIT  
She is, but, you know, I think  
she'd like someone to talk to.

BUD  
Maybe tomorrow.

INT. DOCTOR'S OFFICE - DAY

DOCTOR JOHN DABNEY (50's) sits behind his desk. Kit sits  
across from him. Bud puts his shirt on behind a paper  
screen, comes out and sits down.

BUD  
So?

JOHN  
Based on your test results and  
pending bloodwork -

BUD  
Am I cured or not?