

## Scene Outline for Working Title: „In-Between“

<b>Scene No</b>	<b>1</b>
<b>Slugline</b>	Ext. Inner city, evening
<b>Endpoint of last scene</b>	No previous scene
<b>Characters in scene</b>	People attending the festive in the inner city
<b>Point of scene</b>	Showing the joy of the „ordinary“ people in contrast to the next scene
<b>Conflict</b>	None
<b>Ending/Central question</b>	None
<b>Key Micro elements employed and brief description of their use</b>	Different shots of the inner city, showing how people celebrate Christmas and enjoy life during the days of vacation. Also how a life of joy looks like will be shown by the camera following people with different expensive clothes and giving presents to each other.
<b>Scene No</b>	<b>2</b>
<b>Slugline</b>	Ext. the park of a city, evening
<b>Endpoint of last scene</b>	No previous scene
<b>Characters in scene</b>	Svenja, other homeless people, pedestrians
<b>Point of scene</b>	Show Svenja's circumstances of life
<b>Conflict</b>	None yet
<b>Ending / central question</b>	Who is she?
<b>Key Micro elements employed and brief description of their use</b>	The central focus will be the body language and mimics Svenja makes, while she sniffs some Amphetamine. The other homeless people also seem drug-induced, some are asleep. Svenja's eyes look empty while she consumes, she doesn't even care that pedestrians walk past her and partly look strange at her.
<b>Scene No</b>	<b>3</b>
<b>Slugline</b>	Ext. streets of the city, night
<b>Endpoint of last scene</b>	Svenja was getting looked at
<b>Characters in scene</b>	Svenja, pedestrians, Kebap-store employee, customer
<b>Point of scene</b>	Showing that Svenja is hungry and in need of money
<b>Conflict</b>	She could beg for some money, but instead she realizes, that she has become so corrupted by her homeless life, that she actually plans on stealing food, or money

<b>Scene No</b>	<b>3</b>
<b>Ending / Central question</b>	What will she do next, now that getting food didn't work
<b>Key Micro elements employed and brief description</b>	The camera will follow Svenja as she walks aimless through the streets, stimulated by the Amphetamine, crushing her jaw decently. She stops in front of a Kebap store, when she suddenly sees, that an employe puts a Kebap on the counter. She's focused on the Kebap, no one seems to come for it. She goes towards it, planning to just take it and then go away, when suddenly a man in front of her takes it and looks at Svenja in a mean way. This should show the spectator how Svenja feels about how she's being treated by society.
<b>Scene No</b>	<b>4</b>
<b>Slugline</b>	Ext. streets of the city, night
<b>Endpoint of the last scene</b>	Svenja looking back at the customer
<b>Characters in scene</b>	Svenja, Matt, pedestrians
<b>Point of scene</b>	Both main characters meet each other
<b>Conflict</b>	Svenja tries to steal money from Matt, he realizes it
<b>Ending / Central question</b>	What is Matt's intention with showing Svenja a magic trick and telling her a story from his past
<b>Key Micro elements employed and brief description</b>	Svenja roams again the street without any goal. She then sees Matt, who is a card magician, and who currently dismantles his installation (a table, with cards on it, two chairs and a box with collected money). She sees the pot for money in front of the installation and wants to steal some from it, when suddenly Matt turns to her and sees what she tries to do. She puts the money back, ashamed for a moment of what she has become. He tells her to stay a moment for a magic trick, if she does so, he will give her some of his money, if not she will get it anyways. She decides to stay and he pulls out a deck of cards. While he mixes the cards he asks her some questions, what's her name and what she's currently doing. She answers with Svenja and tells him that she's currently vegetating waiting for whatever end. He tells her his name and asks her to choose a card from the deck. She chooses a card, that will later have a meaning for the plot. He mixes the deck again, her view is on the cards. He begins to tell her a story from his life.
<b>Scene No</b>	<b>5</b>
<b>Slugline</b>	Int. apartment of Matt, entrance, evening
<b>Endpoint of the last scene</b>	Svenja watching Matt mixing the cards, while he starts to tell the story
<b>Characters in scene</b>	Matt
<b>Point of scene</b>	Introduction of the setting of the Matt's story
<b>Conflict</b>	None
<b>Ending / Central question</b>	Why does Matt tell this story

<b>Scene No</b>	<b>5</b>
<b>Key Micro elements employed and brief description</b>	Matt comes home after a day at work as an employee at a car sales house. He puts his jacket on a coat hook.
<b>Scene No</b>	<b>6</b>
<b>Slugline</b>	Int. apartment of Matt, living room/sleeping room, evening
<b>Endpoint of the last scene</b>	Matt hanging his jacket on the coat hook
<b>Characters in scene</b>	Matt
<b>Point of scene</b>	The beginning of Matt's mental struggle
<b>Conflict</b>	A rope following Matt
<b>Ending / Central question</b>	Why does Matt tell this story
<b>Key Micro elements employed and brief description</b>	He sits on his couch, switches on the TV and tries to relax. He hears how the door of a wardrobe moves and he walks towards it. He finds a knotted rope hanging in the door. He looks confused, takes the rope and throws it in the trash.
<b>Scene No</b>	<b>7</b>
<b>Slugline</b>	Int. Apartment of Matt, morning
<b>Endpoint of the last scene</b>	Matt throwing the rope away in the trash
<b>Characters in scene</b>	Matt
<b>Point of scene</b>	He develops suicidal thoughts
<b>Conflict</b>	The rope keeps on coming back
<b>Ending / Central question</b>	Why is there a mysterious rope
<b>Key Micro elements employed and brief description</b>	Matt wakes up. He sees, that the rope lies again in his field of sight. He gets scared, takes the rope and throws it away again. Using a Dutch Angle here, to create a distorted, „weird“ look.
<b>Scene</b>	<b>8</b>
<b>Slugline</b>	Int. Apartment of Matt
<b>Endpoint of the last scene</b>	Matt throwing the rope away in the trash
<b>Characters in scene</b>	Matt
<b>Point of scene</b>	The rope (suicidal thoughts) makes him afraid and it keeps on coming back, even if he tries to get rid of it

<b>Scene</b>	<b>8</b>
<b>Conflict</b>	The rope is still there
<b>Ending / Central question</b>	Is he going to do something about these thoughts, that tear him down?
<b>Key Micro elements employed and brief description</b>	Matt lies on the couch and watches an old horror show on TV. A time-lapse sets in, where he's just vegetating there, not being able anymore to stand up. He's starting to look scruffy over time and a lot of stuff starts to lay around. From a certain point there are different warning lying around in the room, from the electricity company, the gas company and even an eviction notice. While the lapse continues there's also the rope always close to him. He tries to consume drugs to get out of this state, but it doesn't help. The picture fades more and more to grey. In the end the TV just shows a rushing on it and Matt stares into it with empty eyes.
<b>Scene</b>	<b>9</b>
<b>Slugline</b>	Int. Apartment of Matt, morning
<b>Endpoint of the last scene</b>	Matt stares with empty eyes
<b>Characters in scene</b>	Matt
<b>Point of scene</b>	The point, where Matt realizes, that something really needs to change, or otherwise he will be dead
<b>Conflict</b>	Will Matt give up, or will he try to fight back his way in life
<b>Ending / Central question</b>	He realizes that he has to find a way to enjoy life again, or it will be his end
<b>Key Micro elements employed and brief description</b>	He wakes up one morning, the whole image is flooded in red and the rope is now around his neck. He screams inaudibly, while a sound of blood rushing can be perceived. He grabs the rope and gets it away from his neck.
<b>Scene</b>	<b>10</b>
<b>Slugline</b>	Int. Apartment of Matt
<b>Endpoint of the last scene</b>	Matt takes the rope away from his neck
<b>Characters in scene</b>	Matt
<b>Point of scene</b>	The point, where Matt realizes, that something really needs to change, or otherwise he will be dead
<b>Conflict</b>	Will Matt give up, or will he try to fight back his way in life?
<b>Ending / Central question</b>	Matt has to find back to himself and his will to live
<b>Key Micro elements employed and brief description</b>	He stands in front of a desk and takes out an old deck of cards. From there he is audible again as a narrator and tells about that magic, especially card magic was always a passion for him when he was a small child and that's why he thought that he might try it out again.

Scene	11
<b>Slugline</b>	Ext. Streets of the city, at the stall
<b>Endpoint of the last scene</b>	Matt taking out the deck of cards from the drawer
<b>Characters in scene</b>	Svenja, Matt
<b>Point of scene</b>	Resolution for Matt's current life situation
<b>Conflict</b>	None
<b>Ending / Central question</b>	Will Svenja be willing to tell a story from her life?
<b>Key Micro elements employed and brief description</b>	Back to the scenery at the installation, where Matt told his story to Svenja. She realizes that she totally immersed into his story, as the cards are already on the table and he asks her to select any card, that she wants. She picks a card and it is the card, that she saw before. Matt tells her that the card has a certain semiotic meaning. She remembers a moment from her life, that had an influence on her and she begins to tell it.
Scene	12
<b>Slugline</b>	Int. Homeless shelter, night
<b>Endpoint of the last scene</b>	Svenja telling her story
<b>Characters in scene</b>	Svenja
<b>Point of scene</b>	Svenja state of a horrific breakthrough
<b>Conflict</b>	Drug addiction
<b>Ending / Central question</b>	Svenja had to go through a horrific intense state of the so called „K-Hole“. Can she learn something from the things, that she saw?

Scene	12
<b>Key Micro elements employed and brief description</b>	<p>Svenja opens the drawer from a desk. A bottle of cheap Vodka stands next to her. There's a casket in the drawer, that she pulls out. She opens it and inside are a baggy of Ketamine, and also a little baggy with weed. She closes her door, and places a long line on the desk. She uses a drinking straw to sniff it. She sniffs it in one try. Her voice as the narrator explains that she just wanted to escape from the world, because it was awful, but on the other hand she wanted to keep on living for the high, that were her only moments were she felt like in heaven. After she sniffed the line she takes the Vodka bottle and takes some sips from it. She exhales in a disgusted way, because she drank it pure and then she lies on her bed. Her narrating voice explains: „That was the day when I fell into the K-Hole“. While she's on the bed the camera movement starts to become dizzy, as the effect of the drug on her mind increases. First the image starts to take on a Sepia-/golden look and she starts to laugh in a relieved way. Suddenly a dark tone is audible and the images start to become darker. The room starts to become more and more distorted and an invisible force seems to press her harder into her bed. She mourns in a frightened way, already unable to speak or to scream. The room is now completely dark, with a slightly pulsating violet lightning. She begins to see things, like eyes in the dark of a slightly opened wardrobe. She sees how the tendrils of a plastic room plant start to grow as if they were in a time lapse and also acoustic hallucinations kick in, as she believes to hear the plant growing. She sees how the wardrobe opens itself and a dress from her looks like a terrifying ghost girl. She turns her head away, hoping that if she ignores it, it will go away. In the new direction of her sight she sees, that an armchair now looks as if it was a specter, in German called „Nachtmahr“. (A „Nachtmahr“ is a mystical creature, sometimes found in German literature, that's most likely based upon the phenomenon of hallucinations perceived during sleep paralysis, where humans thought to have seen a small demon crawling onto their chest and thereby putting pressure on it.) Also a priest seems to stand in her room, holding a crucifix in front of him, that has been taped up and seemingly has been broken before. He stands in the darkest corner of the room. When the violet light fades away and then fades in again, the priest has suddenly the appearance of her mother. The whole room suddenly becomes a dark tunnel towards more blackness. Slightly overlaid on the image are galaxies and als supernovae that float through space (the supernovae).</p>
Scene	13
<b>Slugline</b>	Ext. space
<b>Endpoint of the last scene</b>	Svenja being torn into a dark tunnel
<b>Characters in scene</b>	Svenja
<b>Point of scene</b>	Peak of trip, mental breakthrough state
<b>Conflict</b>	Dissolution of Svenja's self
<b>Ending / Central question</b>	The birth of the entire universe in Svenja's head

<b>Scene</b>	<b>13</b>
<b>Key Micro elements employed and brief description</b>	She moves into the complete black and enters the so called psychedelic mental state of the „ego death“, where the perception of being oneself completely dissolves. After that the image is completely black for a while. A big bang happens and galaxies spread across the universe in a time lapse. The entire universe is being dragged into her head.
<b>Scene</b>	<b>14</b>
<b>Slugline</b>	Int. Homeless shelter, morning
<b>Endpoint of the last scene</b>	Galaxies spreading across the galaxy in a time lapse
<b>Characters in scene</b>	Svenja, homeless shelter aide
<b>Point of scene</b>	Resolution for trip scene
<b>Conflict</b>	Svenja's drugs were found
<b>Ending / Central question</b>	Did she learn from her experience?
<b>Key Micro elements employed and brief description</b>	Svenja wakes up the next morning, all alone in her bed. She sits up and tries to get any hold of what she perceived during the trip experience. An aide stands in the door and tells her, that she has to leave, because they found the bottles of alcohol, as well as the illegal stuff in her room. In that moment she realizes that she was way too faded to hide her stuff during the high.
<b>Scene</b>	<b>15</b>
<b>Slugline</b>	Ext. streets of city, at the installation, night
<b>Endpoint of the last scene</b>	Svenja being told, that she has to leave the homeless shelter
<b>Characters in scene</b>	Svenja, Matt
<b>Point of scene</b>	Resolution of the magic trick, finding sense in the encounter of both and the lecture from both their stories
<b>Conflict</b>	Both realize, that their enemies used to be their past, now they're themselves their biggest enemies and that they're not alone with their struggle to step back into life
<b>Ending / Central question</b>	They learn what their aim should be. Will they help each other out in the future?

Scene	15
<b>Key Micro elements employed and brief description</b>	<p>Matt is moved by her story, as was Svenja before from Matt's story. He tells that he can relate to it, especially the part with the drug use and the fear religious fanaticism has planted in his life. Svenja can suddenly tell him what the secret behind the magic trick was, because the semiotic of the card/s shown during the trick relates to the stories. Through her explanation on how the trick worked they find out what was their problem and cause of their isolation and they both realize that they're similar to each other, even with some different backgrounds. They look at each other, grateful for this moment. Matt stands up and gives her her promised money and congratulates her on her ability to analyze and see through illusions with a kind laugh on his face. He offers her to sleep in his apartment on his couch, as he realizes, that if he would just go, she would sleep on the streets again, she accepts, helps him to carry the stuff from his magic-installation and both walk along the streets of the city, a long road ahead of them.</p>