

# PALE BLUE DOT

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Inspired by Jean-Paul Sartre and André Breton:

The game is from

With closed doors

Nadja

Version 3.0

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## Summaries

### Topic

*Pale Blue Dot* is an existentialist fairy tale about the magic of love and art beyond all conventions, conditioning and death.

It shows what is possible beyond fear and lack.

The script is inspired by the philosophy, work and texts of Jean-Paul Sartre and André Breton.

### Plot

Three recently deceased people (two women and one man) are allowed to return from the realm of the dead, as they are believed to have an important function in the cohesion of the world (36 Righteous - Tzadik).

Back in the real world, their mutual search turns out to be difficult, as it is shaped by their respective social, biographical, and current life circumstances. With the beginning of a ménage-à-trois, feelings of fear and lack come to the fore and endanger the mission.

The situation turns when the man is diagnosed with an incurable disease. Before the man dies, one of the women becomes pregnant by him. His death is not in the context of having betrayed love and fullness, but for a normal process in life and the continuation of this life beyond his death.

The film combines existentialist philosophy and surrealism, spirituality and the Talmud with the longing for love and individual expression beyond all conventions.

### Synopsis

Two women and a man, who died in different ways, meet in a hotel room. They don't know each other and it takes them a while to realize that this is a kind of hell. There are monitors on the walls where they see images of their past lives and how they will continue after their deaths through the eyes of others. Although none of them has anything left to lose, they persist in a strange denial of reality and personal vanity.

They are called together into a room with innumerable monitors on which the infinitely interwoven strands of the possibilities of their lives are displayed. It is opened to them that their deaths were an unfortunate concatenation in the web of these probabilities and that they can return to their lives once again if they want to live together for love and out of inner fullness. They are told that at a point just before they die, they will be planted back into life: they will no longer consciously remember the events and information from the "hotel beyond." Rather, it seems to be a subtle knowledge, as if from a lucid dream, combined with a strong gut feeling.

Returning to their previous life, all underestimate the power of habit and its conditioning. The existing life, whether just comfortable or maximally challenging, is at least known. Why bother with strange dreams and gut feelings?

Only one of the two women, a pianist who has just been released from a psychiatric hospital and is now homeless, follows her dreams despite her external precarious circumstances and retains her faith in love and abundance. The other woman and the man have to be carried from their supposedly secure circumstances by fate into their new lives.

Only when he and she encounter the neglected beggar woman (the pianist) do parts of them all remember the common task. But here, too, social separation and demarcation initially stand in the way of implicit recognition, and the later coming together is marked by initial ignorance and a flight from the inevitable.

In order to be able to live together, each of the three must cut off large parts of his past and end his previous life in a radical way. With the breaking in of an eroticism affecting all of them into the ménage-à-trois, the conflicts escalate. It seems that all have arrived back in the room of the "Hotel Jenseits" and break through all the old conditioning.

The situation changes when the husband receives a diagnosis of a terminal illness in the near future. Space also opens up for something new when the pianist begins to play again.

From the magic of love and art in the face of an approaching death, a melancholic, fairy-tale triangular relationship unfolds.

The man's funeral is not a mourning event, but a process from which the future grows. The pianist, who desperately wanted a child, becomes pregnant by the man.

Pale Blue Dot is a metaphor for the lost human being who has to assert himself in the only possible world and present (Now) despite all adversities, beliefs and cultural imprints: He can experience this from an attitude of love and abundance, or he can remain in fear and lack. The decision he makes, although embedded in a web of storylines and possibilities, every moment himself.

## Existentialism and Surrealism

From the perspective of existentialism, man breaks down against the reality that surrounds him and his inner values, as well as the entanglements of both.

Sartre thematizes this impressively in *"The Game is Up"*. In the end, Eve and Pierre fail because of their biographies and attitudes; love and all the hopes associated with it are lost. They must return to the realm of the dead.

In the play *"At Closed Doors"* the situation is even more hopeless, because Sartre thematizes the inescapability of man from his nature. Only a true liberation could put an end to the eternity of hell.

Sartre's texts are ambivalent: In his main work *"Being and Nothingness"* he negates the possibility of such a liberation in relation to love between people. On the other hand, he describes a being-for-itself that can overcome the imprinted being-on-itself and thus tries to create a transcendence.

Nevertheless, existentialism remains a self-contained philosophical construction. Therefore, within its own logic, it cannot grow beyond itself and transcend itself. For this would mean to at least consider the existence of something greater outside the existing construction. Existentialist philosophy would thereby have to grow beyond its concept of reality.

Surrealism, on the other hand, literally means "above realism." Similar to existentialism, surrealism was a revolutionary movement that opposed the implausible values of the bourgeoisie.

Giorgio de Chirico, a founding member of the Surrealist movement wrote that what was important to him was what he saw, but what was most important was what he saw with his eyes closed. André Breton added to this, "The symbolism of the dominant language does not allow for new experiences or new insights. Surrealist writers should therefore invent a new language in order to be able to base on it a new thinking, a new world-relationship, and ultimately even a new world."

André Breton's novel *"Nadja"* hints at the turmoil of a man between existentialism and its overcoming in surrealism.

Nadja becomes, in Breton's eyes, a symbol of what he imagines as surrealism: She is emblematic of love that threatens to become mad love (*l'amour fou*). She is a symbol of the glorification of life and equally in possession of seer-like abilities.

Just as she is a sign of love, Nadja is also lonely. The "magical creature" is turned by reality into a person outside the social norm.

The novel concludes with a definition of beauty: "Beauty will be CONVULSIVE or it will not be."

In the clash of existentialism and surrealism, the political and the romantic always meet, about which Peter Handke writes in one of his early novels (Falsche Bewegung): "Oh, if only the political and the romantic could be one, that would be the end of longing and the end of the world".

The cinematic encounter of existentialism and surrealism in Pale Blue Dot is propelled by surrealistic situations hidden behind the magic of everyday life.

The viewer forgets the social restrictions in the maelstrom of the plot and its images and is carried away into a dream world of abundance.

A space where magic, love and art overcome all conventions and conditioning of the real world and which allows each of the protagonists their individual transformation.

The film closes with a quotation from Sartre, with which he longs for the hope of breaking the corset of existentialist philosophy by means of the surreal:

*"I will smile,  
and my smile will sink into your pupils,  
and heaven knows what will become of it. "*

## People

### Ines

Casting request: Lilith Spangenberg

Ines is 39 years old and has freed herself from the precarious circumstances of her childhood with the help of a piano, her will, but also a lot of talent.

#### Short biography

Ines received lessons at an early age, later attended the conservatory as a highly gifted student, and by the age of 30 was one of the world's 20 best classical pianists. At the peak of her career, triggered by an external experience of violence (not directly, but as an observer) and an excessive intake of cocaine, she fell into a depression. Later, Ines was diagnosed with a bipolar personality disorder. In a manic phase, she decided to cancel all concert dates and henceforth play only hard rock, metal and post-punk. She also became behaviorally conspicuous in her social environment by maltreating the bass strings of a piano with a Japanese knife. As usual in the manic, her actions were always accompanied by delusions of grandeur. This was then covered by shame during the depression and she withdrew from the outside world. Since she categorically refused phase prophylaxis, she became a revolving-door patient in the psychiatric ward.



First Ines lost her apartment, then her piano, and became homeless.

#### Character

Ines is mercilessly honest, but constructs a parallel reality in manic phases. She is marked by a despair about the world and cannot find or imagine a home. She wants to live "at all costs", but fails again and again because of the rules of this world. Ines has no special style of dress. She can wear anything. From her current situation, she wears rather casual clothes - even a sweater with holes - but she wears these clothes with dignity.

#### *External appearance*

Ines' external appearance is often characterized by provocation and aggression. She only shows her inner self-doubt to people close to her. It takes a long time before Ines really trusts.

#### *Trademark*

Ines is a free spirit. She is highly gifted and knows it. She senses people's little common everyday lies and has developed a contempt for conventions from them.

Nevertheless, Ines knows these conventions very well and can follow them if she wants to. For example, at a classical concert, Ines would of course dress appropriately at the grand piano.

#### *Substance Abuse*

As far as drugs go, Ines has pretty much put it all behind her and lost interest in substance abuse. Ines has had her borderline experiences and has looked behind the mirror. She can share a glass and even "powder her nose" once in a while, but it no longer has any appeal, rather it creates a disdain for addiction.

And yet Ines is always looking for new borderline experiences and appears to some as an adrenaline junkie -

but that's not what she's about, rather she's a radical seeker after the core of the matter, whatever that is.

### *Strength*

Ines' strength is her cutting intellect, based on empathy, and her directness. She despairs of everyday lies, and you sense even in superficial encounters with her: there is someone who has no time for Games.

It radiates clarity through lived experience. In manic phases, it then often becomes a dose of too much life.

### *Advantage*

Her advantage is her high intelligence and her undoubted talent. In addition, despite her disorder, great empathy and life experience in a wide variety of situations.

"I play instruments, but not with people. " (Ines)

### *Free time*

In the classical sense, Ines knows no free time and yet there is one area that she cultivates: she has a mini piano (controller) with the associated loop station and a very old drum computer. These devices are distributed on different plastic bags and well hidden. Now and then, and not to make money, she makes electronic street music with these tools.

### *Other*

Ines is broad in the field of art: she has a basic understanding of passion that distinguishes her from art producers. In her heart she is a radical surrealist who wants to combine analog with digital and desire with reality on all levels.

### *IDC-10*

Code F31 - Bipolar disorder: Bipolar affective disorder is characterized by an episodic course with depressive, manic, hypomanic or mixed episodes. Ines' disorder falls into the range of dysphoric manias or "rapid cycling": when depressive and manic symptoms occur in rapid succession during a bipolar episode, or when depressive and manic symptoms mix by occurring simultaneously. For example, affected patients may think or speak very quickly, as is typical of a manic episode. At the same time, however, they may be very anxious, have suicidal thoughts, and suffer from depressed mood or react extremely aggressively; ultra- and ultradian rapid cycling can also be detected in these episodes in patients who are not otherwise affected by this type of switching. Mixed states often occur in the post-manic phase and are also due to the fact that affected individuals are unable to sleep properly during the manic phase. These are severe episodes that are more difficult to treat than the classic phases of bipolar disorder.

Triggering factors in Ines' case were a weakening of self-esteem, an irregular day-night rhythm and alcohol and drug abuse. Ines remembers that immediately before the first noticeable episode of illness she was under intense stress and that there had been a death in her family, which she did not attach any importance to at the time.

### *Quote*

"Sometimes the only way to stay sane is to go a little crazy. " (David Bowie)

### *Astrology*

Scorpio, Ascendant Pisces, Moon in Sagittarius.

### *Development*

Ines' development is about accepting herself: accepting her former ability - her high talent, with all its disadvantages, and accepting that the tears of the world (depression) will always accompany her, but that this is her potential.

### *Collision*

If love and abundance are the dramaturgically supporting elements, then Ines is the sidekick of abundance, whose rebellion is repeatedly curtailed by depression and despair.

The collisions proceed accordingly: Ines does not act or speak out of compassion or human love - she acts because she has to follow an inner impulse, and she does so without thinking of herself in these moments. Ines does not act out of compassion, in the decisive moments she is.

### *Transformation*

Ines will overcome the shame of her stigma. She does this by discovering and igniting the hidden abilities and inner light of the two other protagonists.

Through this process, their own light begins to shine, even though their world despair will remain.



## Estelle

Casting request: Leni Speidel

Estelle is 41 years old. Outwardly she is perfect and brave, but inside she is fermenting - she is looking for a vocation and an expression. As soon as she approaches this expression, her perfection and fear throw a spanner in the works. She seems attractive, but somewhat withdrawn. This impression could be mistaken for gentleness, but it is first and foremost adaptation. She can walk coldly and dismissively for her own interests. Outwardly, she suggests to those around her that she is not a victim, but if she goes deeper, she challenges from a victim stance. She has a rigid image of how the world works and clear rules for everyday life. Estelle wants to appear normal, even though she knows full well that a fire is burning inside her and that she is by no means normal in the bourgeois sense. This flame needs to be discovered.

Estelle is mostly upscale casual to well dressed and subtle, but pretty perfect makeup.

She is a seductress. Not for the result of seduction - she often suppresses men's expectations quite naively, but for her own confirmation.

Inside a control freak who dreams of nothing but letting go - outside exaggerated psychologizing and spiritualizing compassion.

In the material it will never be enough - she will only overcome the prosperity paradox with difficulty. Estelle often wonders what is the right thing to do and finds it difficult to decide.



### Short biography

She comes from a well-protected middle-class household. She has never experienced lack, and yet she feels it every day. She does not necessarily feel envy, rather it is the feeling of having been cheated out of her life and efforts.

Estelle has been living with her boyfriend for a long time, because a firm commitment is simply part of it. She represses the fact that he is now more interested in her sister and is having an affair herself on the outside. She would never admit this, because this liaison creates an irreconcilable ambivalence against her rigid values.

Estelle's professional life remains unclear and it seems that she doesn't know exactly what she wants either. At the moment, she's doing a job that she can do mostly online - at least, she's often seen at the computer.

### Character

Estelle sees others with great clarity, but hardly herself. The "crazy" seer slumbers under a blanket of bourgeois, bourgeois shame and strives for disinhibition. This in turn reinforces the shame and leads to an ambivalence in everyday life: I am the most honest skin in this world, however, a halfway orderly everyday life can only be survived with minor lies.

### *External appearance*

Outwardly, Estelle flirts with the classic role models. She always wants to make the best impression. "Ugliness" and a lack of aesthetics repel her.

Often she perceives restrictions as freedom, because inside she is overwhelmed by the multitude of impressions flowing at her and then tends to decision blockades or an unwillingness to make decisions. People

around her interpret this, depending on the situation, as down-to-earth continuity or as procrastination.

#### *Trademark*

In a certain way Estelle is beautiful - she knows how to use her grace and play with it. She is well socialized and wicked tongues might accuse her of a slight female narcissism.

At the core, she is left with the feeling that she could always be appreciated just a little bit more - this attitude expresses itself through a subtle envy that she is instantly ashamed of again.

#### *Substance Abuse*

Estelle loves Crémant. She can also consume it in larger quantities. It's so nice to be very slightly disinhibited and yet still retain control. Above all, compared to other substances, Crémant can be dosed very precisely and certainly never lead to a loss of control. Crémant from a certain amount fulfills the idea of a beautiful and carefree life, much like earlier childhood dreams.

Estelle says about herself: "After three glasses of Crémant I somehow become a lesbian".

#### *Strength*

Estelle is a seer, but she often doesn't know what to do with it or it overwhelms her. Especially when she recognizes people in their core, a shame quickly creeps over the perception: actually I know nothing and maybe I do the person wrong.

Their ability is therefore reduced in everyday life to anticipatory adaptation and the fulfillment of social roles and expectations.

#### *Advantage*

She usually gets off to a good start. She is quickly popular and doors open for her. She fulfills a classic ideal of beauty, combined with an aura of "goodness. This leaves people with the feeling of predictability - even if this is a huge deception.

#### *Free time*

In the past, she sometimes played electro in private circles and wanted to become a DJ, but this has now given way to very reduced club visits. It no longer suits her age, plus all that MDMA - a good Crémant also serves its purpose.

Estelle shows an interest in art only on the level of aesthetics. Therefore, it is no contradiction that she appreciates handicrafts: Estelle collects good porcelain and vases. However, not to show it off, but each piece is unique and has a story - each piece is a part of her. On special occasions, exquisite crystal glasses or special porcelain are taken out of the cupboard.

#### *Other*

Earlier in her life, she had several years of classical guitar lessons, just like others learn to play the recorder at school - it never interested her much. Estelle doesn't consider herself particularly talented anyway.

#### *IDC-10*

Of course, no diagnosis.

#### *Quote*

"If you act like you know what you're doing, you can do whatever you want. "(Amy Winehouse)

#### *Astrology*

Cancer, Ascendant Virgo, Moon in Pisces.

### *Development*

In the dramaturgical structure, Estelle is the emotion caught in often feigned pity and perfectionism. Her perfectionism is driven by a feeling of inadequacy and is overlaid with a well-overplayed shame.

### *Collision*

On an outer level, she initially presents her collection of china and glasses until she smashes them at a later stage.

She wants to be free, but can only realize this in an affair, which in turn contradicts her values, yet does not prevent her from living them and blaming others for her affairs.

At a later stage, she tries to integrate her somewhat liberated life, but fails because of the rigidity of those around her: they want the adaptable and low-maintenance Estelle back.

### *Transformation*

Estelle does not have the breakthrough, rather it is a slow development in the course of which her public layers become thinner.

An approach happens thereby over the attempt to paint. She considers herself completely untalented, but it would be impolite not to give in to the benevolent and supportive motivation of those around her. All this happens very slowly and yet strives towards an unavoidable collision point: Estelle speaks.

For the first time, she speaks out in perfect clarity what she perceives and thus lets the seer off the leash.

Her inner Nadja is born and there is no going back to the old life. The greatest horror she causes is not in her surroundings, but in herself.

## Garcin

Cast: Paul Wollin

Garcin is 42 years old. Professionally, he is successful, but his occupation remains unclear - it has something to do with upper management and he has a disdain for his activities and achievements.

He dresses casually and likes to flirt, but his relationship status remains unclear.

Garcin is a cynic and has hidden behind an intellectualizing coldness. On the surface he seems cool and attracts sapiosexual women. With his cutting analytical intellectuality, he fends off his feelings and avoids feeling his aching heart. He seeks validation on the outside to compensate for the narcissistic emptiness on the inside.

Part of his personality constructs the world from observation and learned knowledge. With this supposed catheter knowledge he likes to shine himself into the center. It seems that from a lack of mother love and little previous recognition, a deficit of self-love has developed.

At his core, Garcin is a melancholy romantic and multi-talented. He has great integrity, though he does not yet live it.

In the dramaturgical structure, he is the skeptic, embodying the flow of eternal doubt, which he overplays well. His development goes from the outside to the inside - from intellectuality to direct feeling and experiencing. In the confrontation with his finiteness and dying he experiences his transformation.



### Short biography

Born in a Berlin suburb. Once dropped out, then high school and Abitur. Reluctant study of business administration. Versatile interest, but rather superficial knowledge. Garcin wants to live, but has no idea how and who he really is. He was fixated on career and when he made it, he despised it. He doesn't know about his emptiness in his heart and when asked about it, he dismisses it as psychologizing and spiritualizing.

A part of him can't come to terms with the fact that normal life, should be everything. He seeks the thrill of skydiving, women, a capella performances, and occasionally drugs: "That can't be it. "

### Character

On the surface, Garcin is an arrogant macho man. He is a terrific performer of himself, or how he would like to be seen, and compensates for his fear of being gay by collecting women's stories.

In the depth he has a narcissistic wound, under which in turn is the deep longing to be accepted as he is - without any effort.

### *External appearance*

Garcin has a problem with authority. It stems from his (perceived) inner weakness, which he overplays well learned. Out of his narcissistic wound, he often reacts overly aggressively to criticism and to being underestimated. His biggest trigger is being overlooked and quickly forgotten.

### *Trademark*

He is a pseudo-intellectual dazzler and appears via a well-played charm and the corresponding sayings. His gaze is direct and his eyes, despite all the superficiality in his appearance, suggest a certain (injured) depth.

### *Substance Abuse*

Cocaine and alcohol. Often in combination: first a few beers, then a shot or two of vodka, and the drug cab arrives with a lot of coke, some speed, and possibly a little ecstasy at the end. Garcin is not addicted, but once he has started, he has a loss of control. He gets a "speech flash" and texts others. He uses substances only socially and once or twice a month. The drugs are used to numb doubts and to leave him feeling: I am the emperor of this world.

### *Strength*

His outward appearance is open and cheeky, which can sometimes come across as arrogant and overbearing. He is extroverted, curious and overly confident. He takes nothing, but nothing at all, for granted.

### *Advantage*

His advantage in life arises from a "stupid" fatalism and "childlike" trust in God. The material part in him is the conviction: The devil always shifts on the big pile.

### *Free time*

In his spare time, Garcin is embodied and seeks a thrill: he skydives and regularly trains in ju-jitsu. He is a fighter in his head and his body has an irrepressible desire to take this fight to the ground.

Garcin lives his soft part in his free time in an a cappella group with three hipsters. He is the lead singer there and the group specializes in crooning (The Manhattans - Kiss and Say Goodbye). Significantly, the group calls itself "The Hipsters."

### *Other*

Garcin lost his driver's license during a drug test. According to the results of his hair test, he has to pass a medical-psychological examination. However, this does not prevent him from continuing to drive: No risk - no fun.

### *IDC-10*

Code F60.8 - Narcissistic Personality Disorder: Narcissistic personality disorder is a persistent and fundamental disturbance of self-esteem. In this disorder, one's own self is often inwardly rejected, while the narcissist is outwardly exaggeratedly self-absorbed. Affected persons constantly strive for attention and recognition. Their appearance is characterized by arrogant and haughty behavior, accompanied by a strong feeling of inner emptiness and meaninglessness. Affected persons seem to radiate a lack of empathy, while at the same time showing increased vulnerability and sickliness.

### *Quote*

"The only way to get rid of a temptation is to give in to it." (Oscar Wilde)

### *Astrology*

Aquarius, Ascendant Leo, Moon in Cancer.

### *Development*

Garcin's development moves from the socially integrated (lonely) self-promoter with a great emptiness in his heart, to an open empathetic person who has many questions, but ultimately must leave them unanswered. The little I, is transformed in the face of approaching death: "Is it not better to die with an open but aching heart than with a closed one? "

This means to feel, and not only oneself and one's own hurts - the swamp, but also the others, the people surrounding one.

In the end, Garcin doesn't have to do anything - he has received all the gifts and is allowed to go home.

### *Collision*

Garcin's collisions take place when fate takes unknowable paths and when, in the course of the story, he is confronted with two women who see through him and his game faster than he even realizes.

It's a constant barrage of superficial arrogance, under which more and more seriousness and melancholy shine through.

In these confrontations, Garcin becomes thoughtful and touchable.

### *Transformation*

Garcin's final transformation is the last weeks before his death, beginning with a diagnosis of pancreatic cancer.

It is introduced via being accepted by the two women without him having to do anything in return.

Garcin experiences love and devotion as a gift to his vulnerability.

Thus, his mask begins to crumble. The loss of the inner mask, the persona, is connected with the external decay caused by the illness. Not only the identity disappears, but also the body that carried it exaggeratedly to the outside.

## Other supporting roles:

### Chef de porter

Desired cast:  
Peter Simonischek

"The sensitive person does not suffer for this or that reason, but all by himself, because nothing in the world satisfies his longing. "



### Head of the afterlife

Desired cast:  
Katharina Thalbach

"Have you ever heard of Giordano Bruno or Nick Bostrom? "



### God

Desired cast:  
Josef Bierbicherl

"Apocalypse or just 36 righteous for now? "



## Some supporting roles:

### Accident car driver

Desired cast:  
Mista-Meta

"All Cops are Bastards. "



### Lawyer and friend

Desired cast:  
Dennis Scheuermann

"Testis non est iudicare. "



### Kebab vendor

Desired cast:  
Sinan-G

"Allah büyüktür. Kimse incitmez. "



### Gynecologist

Desired cast:  
Anna Thalbach

"It could be a boy, but I can't see it exactly yet. "



## Music

Played solo piano by pianist Viktoriya Yermolyeva. Under the pseudonym vkgoeswild Viktoriya specializes in rock, post-punk and blues.

The music is played through completely, as in earlier silent films. Only in the later mix does the sound engineer decide on its use.

Viktoriya is ready to provide live piano accompaniment to the film at special screenings.

Viktoriya Yermolyeva was born in 1978 in Kiev. She graduated from the Kiev Lysenko Music High School with honors (1996) and the National P. Tchaikovsky Music Academy of Ukraine (2000).

Afterwards she studied at the Franz Liszt Academy of Music in Weimar and at the same time in the years 2001-2003, at the International Piano Academy "Incontri col Maestro" in Imola.

In 2003-2006 Viktoriya Yermolyeva studied at the Codarts Academy of Music and Modern Dance, at the Rotterdam Conservatory in the Netherlands and graduated with honors from the postgraduate course with Prof. Aquiles Delle-Vigne.

She participated in many renowned master classes and worked with Prof. Vladimir Krainev, Norma Fisher, Viktor Merzhanov, Diane Andersen and Karl-Heinz Kammerling.

As a soloist she performed with the Dnipropropetrovsk Symphony Orchestra, Mykolaiv Symphony Orchestra, Chernigiv Symphony Orchestra, Kaunas Chamber Orchestra, Orchestra Sinfonica di Sanremo and Jena Philharmonic Symphony Orchestra under the conductor Kohei Sodeoka.



She is a prize winner of numerous piano competitions, including:

1st prize at the "Filippo Trevisan" International for Piano Interpretation (I).

Winner of the canal festival 2005 Amsterdam

1st prize at the 35th International Competition "Vincenzo Bellini" (I)

1st prize at the 20th International Piano Competition "Citta di Marsala" (I)

1st prize at the International Piano Competition "Citta' Di Trani" (I).

1st prize at the 4th International Sigismund Thalberg Piano Prize (I)

Grand Prize at the 9th Pierre Lantier International Music Competition in duet with V. Dmitriev (flute) (Fr).

Viktoriya gave recitals in the concert halls of Kiev, Zwickau, the German National Theater in Weimar, the Castle Theater in Ballenstedt, De Doelen Rotterdam and many others.

In recognition of her achievements, she received a Ruth Westen Pavese Scholarship in 2001, a Giovanni Doria Scholarship, and an Inter-Cities Performing Arts Foundation Scholarship. In 2002 she received a scholarship from the Franz Liszt Music Institute in Weimar, in 2003 a scholarship from the German Academic Exchange Service and a scholarship from Avv. Francesco Paolucci delle Roncole.



The main theme of the film is:

The Doors - Riders On The Storm

<https://www.youtube.com/watch?v=4fGE07dATvc>

Transformations of the characters are accompanied with:

The Doors - Break On Through To the Other Side

<https://www.youtube.com/watch?v=y2He1oZVoCI>

Further, each lead has a theme:

### **GARCIN**

The Rolling Stones - Sympathy for the devil

<https://www.youtube.com/watch?v=cCVUIm9TYtQ>

### **ESTELLE**

Led Zeppelin - Stairway To Heaven

<https://www.youtube.com/watch?v=flAMXocEk4E>

### **INES**

The Doors - Riders On The Storm

<https://www.youtube.com/watch?v=4fGE07dATvc>



*Pale Blue Dot* is the name of a photograph of the Earth taken at the suggestion of US astronomer Carl Sagan by the Voyager 1 spacecraft from a distance of about 6 billion kilometers or 40.5 AU. To date, it is the photograph of Earth taken from the greatest distance. Scientists chose the photo as one of the ten best photos in space science in 2001. In a text accompanying the photo, Carl Sagan writes:

"[...] Given our lostness in this vast expanse, there is no hint that help will come from anywhere else to save us from ourselves. [...] The earth is the place where we have to assert ourselves, whether we like it or not. [...] There has perhaps never been a more apt demonstration of the foolishness of human conceit than this distant image of our tiny world.  
[...]"

SCRIPT

PALE BLUE DOT

FOR:  
CLAUDIA, BRITTA AND THOMAS

Special thanks for the support in wrestling with the characters, images,  
connections and dramaturgy go to:  
Anett-Patricia Wittich, Anja Grunert, Daniela Raabe, Deniz Hasenöhr,   
Philipp Hosemann.

## PROLOGUE

### 1      TRICK: PALE BLUE DOT - TAG

From the Pale Blue Dot view, fast travel through the hostile universe toward Earth.

Through the outer atmosphere, past high altitude clouds, towards a small airplane with a propeller.

The side door is open - it's a beautiful autumn day - still a little warmer during the day, but at night there may already be hard frost in lowlands.

Isolated clouds move over the landscape.

### 2      EXTERIOR: PROPELLER PLANE OVER SKYDIVING FIELD - DAY

Skydivers jump out of the plane. One with helmet camera (*GARCIN*) stands briefly on the landing gear before jumping backwards in a roll.

The camera flies a little behind the jumpers, as if it is the last jumper (*it seems that it is GARCIN's helmet camera*).

The jumpers join hands and form a star. *GARCIN* is a part of it. One gives a signal with his hand and they release the star.

Suddenly, the other jumpers disappear upwards out of the camera's field of vision.

One jumper (*GARCIN*) continues flying - he briefly turns upward and sees that the chutes of the others are open and his lines are twisted (*streamer*).

He remains perfectly calm, because the following routine is standard for every jumper.

*GARCIN* looks at the altimeter on his wrist, then loosens the pack with the twisted chute. He looks up briefly: The pack flutters away.

*GARCIN* looks down.

Now the camera has its perspective and several small caravans become visible in the picture next to the jumper's landing site.

Perfectly calm, *GARCIN* pulls the reserve parachute hanging in front of his belly. The parachute also opens and twists.

3      OUTSIDE: CARAVAN NEXT TO THE SKYDIVING SITE - DAY

A man stands in the corner next to a trailer and unbuttons his pants as if he wants to pee.

The man looks at GARCIN.

From the man's perspective, the glider flying away, a twisting rescue chute, and a GARCIN hurtling toward Earth.

The man is so fascinated that he pees on his pants.

He stares at the falling GARCIN.

4      EXTERIOR: ABOVE A SKYDIVING SITE - DAY

*A slight slow motion:* GARCIN looks up and sees the twisted rescue chute, then down.

The previous calm abruptly changes in his face and gesture to panic.

Shortly before the impact with the earth an acceleration from the slow motion: GARCIN races from his perspective towards the earth.

Impact.

**OFF. VERY DARK BLUE, FAST BLACK.**

Lead-in.

## CHAPTER 1

5     TEXT: FIRST CHAPTER

- Hotel Beyond -

"Hell is a place where women go without mirrors, men go without self-respect, and watches go without hands."

## Set design

The first chapter takes place in a surreal setting, except for flashes and interludes. Sartre used the term hell for this in the stage play *"With Closed Doors"*. In this film it is the *"Hotel Jenseits"*. Hell is the inner life of the characters.

This inner life is reflected in the stage design as a form of surreal perception of the outside. The aim is to expose the self-evident everyday perception as an illusion and Platonic illusory world with the stylistic device of irritation.

The accents set by the set design should be subtle and never overdone. It's not about German slapstick, but about the smallest subliminal effects that only develop an impact in their entirety.

Some of this is described in the scenes below, but much will develop in conversations with set design or on set, possibly even in post-production.

### Examples:

- When opening a mineral water bottle, the water does not bubble upwards, but downwards.
- A table lamp could light up without being in the plug.
- Some fluid flows up from a minimal crack in the wall of the long passageways and seeps into another crack.
- Deliberate connection errors recognized by the performers: e.g., reaching for a pencil that comes to nothing because it is suddenly several inches away.

In the end, nothing is normal: the illusory world of the living is dissolving, but the new eternal world has not yet fully unfolded. It is an intermediate state that should lead the protagonists to themselves without holding on to the outside.

## Philosophical Mood Coaching

Each person must discover his or her own path.

There is hell for all those people who do not understand how to live a being-for-itself, but are constantly in being-outside-itself. They reflect and lose themselves in the freedom of others and thus destroy their own freedom.

Sartre does not want to recreate hell in the play *"At Closed Doors"*, but actual life. He depicts freedom as that small movement which, by chance, makes a human being out of a completely socially conditioned being.

Very bumpy starts a reflection - even if seemingly simple answers and chatter are easier than questions.

6      INTERIOR: ELEVATOR - TIMELESS

A spacious exclusive elevator.

At the end of the elevator a mirror in the discreetly flattering light of better hotels.

The bullet display runs rapidly backwards in the minus range.

In the elevator GARCIN in neat casual and the CHEF DE PORTIER.

The CHEF DE PORTIER bears a resemblance to Jean Paul Sartre - he's a bit shorter, has a skewed eye on the right and dark-rimmed glasses. The clothes are modern, but exude an existentialist flair.

GARCIN is dead. He has understood that, but since he has no idea except the usual ideas about the afterlife, he is surprised: no bright light, no images of the past life, at least not until now.

It seems as if he arranges himself - he is curious and tends to a certain cynicism.

The cultivated arrogance of his past life seems to stick firmly to him.

Silence.

The elevator stops.

CHEF DE PORTIER

Here we are - almost.

*(He points with his head to the mirror  
in the elevator.)*

One last look?

GARCIN shrugs, looks in briefly.

CHEF DE PORTIER

Most people care about that.

The elevator door opens.

GARCIN sees the current reflection, but it seems that he is looking into his face just before the impact: The headwind pushes his hair back and against his cheeks. His face shows the terror of the inevitable.

GARCIN briefly turns his head to the CHIEF DE PORTIER, then looks again and the reflection is normal.

CHEF DE PORTIER

That gives itself with the time.



GARCIN shrugs his shoulders once again, revealing an obvious vanity, for he is certain that he is irresistible.

He lets the mirror feel his contempt.

To be on the safe side, he still runs a hand through his hair and checks the seat with his hand.

7      INTERIOR: LONG AISLES - TIMELESS

Very long corridors with intermediate doors.

It looks like a labyrinth. The CHEF DE PORTIER walks briskly.

CHEF DE PORTIER

I apologize, but the roads are getting longer and longer. Every year it gets worse.

We simply can't keep up with the conversions.

Delays again and again

And it's not just additions - new elevators and stairs, a culturally adapted entrance routine. You wouldn't believe all the things management comes up with: process optimization - as if we didn't have enough to do already.

You can't imagine what's involved - but we'll be there soon.

GARCIN

We can continue the chat for all I care.

I have all the time in the world now.

Of course, GARCIN also knows fear, only he knows how to overplay it excellently.

The CHEF DE PORTIER does not go into it, but moves forward briskly.

GARCIN

*(Somehow GARCIN took a liking to the chit-chat)* What about the other department, anyway?

CHEF DE PORTIER

What do you think?

GARCIN

Well: Angel, George Clooney. Whatever people talk about. *(GARCIN laughs cynically)*.

HEAD OF THE BEYOND  
 Maybe she will tell you one day ... in  
 your new life ....

OVERVIEW

43     OUTLOOK: UNDER THE S-BAHN BRIDGE (ON THE BEAMER) - EARLY  
 EVENING

INES looks for a place and rolls out the insulating mat and  
 sleeping bag. She cleans the place beforehand.

HEAD OF THE BEYOND  
*(From the off)* And to anticipate any  
 further questions. Here you can see the  
 sporty man.

OVERVIEW

44     AUSSEN: FALLSHIRT PRINGER PLACE (ON THE BEAMER) - DAY

GARCIN has landed after a jump. He rolls up the glider behind  
 him.

45     INSIDE: LARGER CONFERENCE ROOM - ZEITLOS

ESTELLE  
*(Irritated)* No crash?  
*(Pause)* And the madwoman didn't freeze  
 to death in the forest?  
*(Disgusted)* And pitted?

HEAD OF THE BEYOND  
 There was a signal malfunction on the  
 S-Bahn, well outside the city limits.

ESTELLE  
 Ahhh. That's how you do it.

HEAD OF THE BEYOND  
 We don't do anything.

Formulas and visual concepts from quantum mechanics flicker  
 across the screen.

## HEAD OF THE BEYOND

These are superpositions, also known as wave-particle duality. Then decoherence occurs, the state freezes and that is what you perceive as life.

ESTELLE slowly stands up.

## ESTELLE

I don't need to understand that.

## HEAD OF THE BEYOND

*(Compassionately)* No.

*(Pause)* And yet you will go.

ESTELLE finds it difficult to leave. At first she nods, then has trouble getting up and hesitates on her way to the door. She turns a little longer into the room. The CHEF DE PORTIER nods at her sympathetically. Then her expression turns grim and she trudges outside.

## CHEF DE PORTIER

This is going to be exciting.

*(To THE LEADER OF THE JENSE)* By the way, compliments on how you got them.

## HEAD OF THE BEYOND

She has an incredible sense of justice - only for herself, of course, at first.

Injured vanity and a little revenge.

The primal reasons of the human condition.

**OFF. VERY DARK BLUE, FAST BLACK.**

## CHAPTER 2

46     TEXT: SECOND CHAPTER

- How life plays out -

"Man is  
condemned to freedom.  
"

## Set design

The second chapter is set, in "real life" and focuses on contrasts that are evident in the set design between poor and wealthy, clean and dirty, light and dark.

It reflects the interior of the protagonists, who move between lack and abundance, without perceiving their own predisposition in each case.

The approach and resolution of these external contradictions is followed by the inner development of the characters. The point here is not to find the lowest common denominator, but to accept what is and make the best of it, as well as to overcome the apparent contradictions about being human. The chapter ends in a perfectly normal café where everyone has their place.

Before that, the set design moves between:

- A run-down Kebabstand and a pimped Mercedes AMG.
- A sleeping place under a suburban railroad bridge and an upscale former officer's apartment.
- A first-class electric piano and a guitar with broken strings standing next to it.
- Minimalist street music paraphernalia laced with expander rubber on a shopping cart and a premium sound that could be played in any club.

## Philosophical Mood Coaching

"If God does not exist, there is at least one being in which existence precedes essence, a being that exists before it can be defined by any concept, and this being is man.

[...] However, if existence really precedes essence, man is responsible for what he is. Thus, the first intention of existentialism is to put every man in possession of himself and to impose on him the total responsibility for his existence. And when we say that man is responsible for himself, we do not mean to say that he is responsible for his strict individuality, but for all men.

[...] When we say that man chooses himself, we mean that each one of us chooses himself, but with that we also want to say that he chooses all people.

[...] To choose to be this or that is at the same time to affirm the value of what we choose, because we can never choose the bad; what we choose is always the good, and nothing can be good for us without being so for all. "

Jean-Paul Sartre: Existentialism is a Humanism. In: Collected Works. Philosophical Writings 1 Volume 4

47     OUTSIDE: PROPELLER PLANE OVER A PARACHUTE FIELD - DAY

Skydivers jump out of the plane. One with helmet camera (GARCIN) stands briefly on the landing gear before jumping backwards in a roll.

The camera flies a little behind the jumpers, as if it is the last jumper (it seems that it is GARCIN's helmet camera).

The jumpers join hands and form a star. GARCIN is a part of it. One gives a signal with his hand and they release the star.

Now the camera has its perspective and several small caravans become visible in the picture next to the jumper's landing site.

48     OUTSIDE: CARAVAN NEXT TO THE PARACHUTE FIELD - DAY

A man stands in the corner next to a trailer and unbuttons his pants as if he wants to pee.

The man looks at GARCIN. The man hesitates for a moment, then he ties his pants again.

He walks in front of the trailer and holds his hand over his eyes so he can see better. He sees the parachutists approaching.

49     AUSSEN: FALLSHIRT PRINGER PLACE - DAY

GARCIN comes floating with an elegant swing (he's really good at that) and lands almost spot on.

Behind him the glider falls into the grass.

He disengages, loosely overlays his umbrella and pulls it out of the picture behind him.

50     AUSSEN: MANIFEST AT THE FALLSHIRT PRINGER PLACE - DAY

GARCIN is standing at the manifest talking to another SPRINGER and the WOMAN FROM THE MANIFEST. In the Manifest there are jumpers lining up who want to book flights.

It is noticeable that GARCIN wants to flirt.

GARCIN

What a beautiful day.

(To the women) Are you coming for a drink?

FRAU FROM THE MANIFEST

You can see that I still have work to do. That goes on today until dawn.

SPRINGER

I have a date.

GARCIN

Too bad. But I still have something to show you.

We took it last week.

GARCIN pulls out his mobile and searches for a YouTube clip of his hipster a cappella group. He is obviously very proud of it.

The camera dives into the scene via the mobile, there are intercuts on the bewildered faces of the two women.

51 INTERIOR: STAGE IN A COMMUNITY CENTER

On stage four hipsters singing the song "Kiss and Say Good-bey"\* by the Manhattans in a cappella. The costumes and movements are based on a hipster outfit, but similarly overdone as in the original.

Tone forks to the skull bones and off they go. The group is not bad, but somehow it seems weird and out of time.

52 AUSSEN: MANIFEST AT THE FALLSHIRT PRINGER PLACE - DAY

FRAU FROM THE MANIFEST

Okay. No, honestly, you guys are good, but do they have to be old tearjerkers?

A spike occurs when suddenly the screening is interrupted and YouTube shows ads for Manscaped, an intimate shaver for men. GARCIN has left a tidy trail on the Internet - customized advertising.

The women look at each other and snort with laughter.

OTHER JUMPER

A bag razor.

---

\* [https://www.youtube.com/watch?v=wtjro7\\_R3-4](https://www.youtube.com/watch?v=wtjro7_R3-4)

WOMAN FROM THE MANIFEST

He can't help it.

What is the name of your band?

No. What do you actually call singing?

GARCIN

Choir or a cappella group is what they call it, and we are the hipsters.

Both women snort with laughter.

OTHER JUMPER

The hipsters?

WOMAN FROM THE MANIFEST

So you look - except for you - too little hipster beard - is probably due to the bag razor.

Laughter.

GARCIN

What's so funny about that? The ones in the song were called The Manhattans.

WOMAN FROM THE MANIFEST

The Manhattans - but not The Bronx or Harlem.

GARCIN's pickup backfired - he shakes his head.

GARCIN

I'm off.

There will be nothing more with the beer.

WOMAN FROM THE MANIFEST

How do you get out of here anyway?

Are you allowed to drive again?

GARCIN

I'll do it. Somehow - there's no bus here.

So take care.

He goes to the parking lot.



INES

That's not shit.  
*(Pause)* Whatever happens.  
 Take a good look.  
 Bullet holes.  
 And is it dead? *(She means the heart.)*  
*Am*  
*I dead?*

Close-up from the tattoo.

GARCIN shrugs his shoulders.

INES

Does not look like it.

ESTELLE

Still, that sucks.

INES

Don't make a drama.

Longer pause.

INES

*(To GARCIN)* Always making drama - I  
 think her whole life is drama.  
 You should have seen the apartment -  
 at its finest.  
 No - but life is no fun without drama.  
*(To ESTELLE)* `Sorry ... but this had to  
 come out now.

INES briefly takes ESTELLE in her arms. It is exactly the  
 same energy with which she hands her the dress in the hotel  
 beyond.

INES

Sorry.

Silence.

GARCIN

I think I have a déjà vu.

ESTELLE looks like she doesn't really want to understand.

INES

*(Thoughtful pause)* Mhmm. Something is  
 not right here.

GARCIN nods slightly and looks around.

GARCIN

Yes.

INES

*(Hesitating)* The threads are tangled.  
*(Pause)* And now I have the funny feeling  
 that I've said exactly that before.  
*(Pause)* Totally disturbed.

ESTELLE

Somehow it all fits together, and yet  
 it's just stupid coincidence.  
*(Laughs at INES)* Now I'm starting to get  
 crazy, too.

GARCIN falls into ESTELLE's and INES' laughter.

98     OUTDOOR: STRASSENCAFÉ - MORGEN

A black cat walks through the picture, just before the end  
 backs up and focuses towards the camera.

INES

*(Off-camera)* That's not a coincidence.

**OFF. VERY DARK BLUE, FAST BLACK.**

**CHAPTER 3**

99     TEXT: THIRD CHAPTER

      - Unconditional life -

      "Hell, it's  
the others."

## Set design

The third chapter moves from the dissolution of illusions, to the manifestation of the unimaginable and dreams.

It begins with a demystification of the medium of film, which, however, immediately leads to a deeper magic and a magic that encompasses the characters.

The condensation of the personal is driven primarily by dialogues and the play of the protagonists.

Set design plays a subordinate role in this chapter and largely disappears behind the expression of the actors.

The framework of life chosen by the protagonists serves as a parenthesis and necessary support against a dissolution into a "super-reality."

In contrast to the "Hotel Jenseits" of the first chapter, the surreal no longer takes place on the outside, but begins to permeate the protagonists.

## Philosophical Mood Coaching

Surrealism presupposes the existence of another dimension of reality inaccessible to the everyday mind and its logic: a "super-reality." The surrealists believe that it is possible to preserve miracles by interpreting

them in a less "delusional" way than the conventional believers in miracles.

André Breton therefore attributes the miraculous to a surreality that lies not in an immaterial beyond, but in the midst of the world.

He sees in it an aspect of the unsuspected fullness of our world: a proof of the power of incarnate thought.

From this he derives claims: Namely, that surrealist art should open up this other dimension of the real and that it thus sets itself apart from

conventional, "realistic" art and achieves something new.

Surrealism thereby aims at the inclusion of dreams, coincidence and miracles in life, which means the abolition of the pairs of opposites of conscious/unconscious, rational/irrational, real/imaginary, acting/thinking, life/art.

"An object suggests that there are others behind it. "

*René Magritte: The words and the images*

100 INTERIOR: BACKDROP APARTMENT ESTELLE - DAY / NIGHT

FADE IN

View from above into the scenery of the apartment ESTELLE.  
It is a large apartment, and the view shows a dollhouse with  
the roof lifted.

The shooting technique/lighting technique is not hidden. Out-  
side the backdrop, but in the picture, is a grand piano.

The viewer should not forget that this is a film. A fairy  
tale. And every now and then the narrator flips the book  
closed and creates moments of contemplation and reflection.

Repetitive fades in time-lapse. Sometimes the entire scenery,  
then the focus is again on one or more rooms.

The apartment is converted into a shared apartment.

ESTELLE's friend clears out with movers.

Together, all paint walls.

After that ESTELLE and INES clear alone.

Then in between furniture carrier and GARCIN.

Then deliveries of furniture.

In between, we have breakfast, cook, make phone calls and  
sleep.

In the end, everyone has their room and is working or on the  
phone or lying on the bed looking up.

The perceived season also changes: when the residential com-  
munity is complete, it is spring.

The *real* pianist comes to the grand piano outside the set.  
She bows briefly to the technicians and actors in the set.  
Then she sits down at the piano and begins to play the theme  
of the film.

The time lapse slows down.

ALTERNATIVE WITHOUT A BACKDROP PERSPECTIVE:

The time jump is represented by a fast-moving, superimposed calendar. The activities of the protagonists remain the same as described and subtly the music of the main theme sets in.

The time lapse slows down.

It's evening and GARCIN, ESTELLE and INES are having a housewarming party for their friends.

Now individual rooms are shown in a long shot from above or already slightly in perspective. Individual sentences can also be mixed in with the music.

GARCIN's hipster friends give a little interlude.

Cuts to details e.g.: hanging up, refilling, a jam and flirting in front of the toilet.

GARCIN and ESTELLE in the toilet take a drag. To celebrate the day, INES, who actually rejects drugs, also wants to do coke again. She pushes past a waiting person and knocks violently on the door. She is let in and the noses turn snow white.

ESTELLE'S LOVER is also invited. She and her lover, very close in one room.

In another room: people dance and GARCIN and INES hug each other briefly, INES puts on - techno played on the grand piano - that's all right.

ESTELLE'S LOVER is in the background and cannot cope with the openness of the party. He doubts his world view and his image of ESTELLE. When she wants to hug him again, he is irritated and reacts reluctantly.

INES leaves and ESTELLE goes to GARCIN and tenderly strokes his cheek.

ESTELLE'S LOVER'S worldview shatters at the eroticism of touch.

ESTELLES LOVER

You, I'm sorry, I think I better go.

ESTELLE

What's the matter?

Don't you like it?

Absolute silence. A feather could fall. What ESTELLE utters seems so otherworldly.

ESTELLE

Sorry. I don't know what got into me just now.

Absurd. Completely absurd.

Such a gut feeling - comes from hunger.

Here the surreal enters the scene with full force: a mood like in André Breton's *Nadja* - when the seer aspect and madness of *Nadja* clearly emerges.

It is not INES who is the seer - it is ESTELLE. She fears and hides it under a layer of shame and bourgeois conventions. Now it bursts out, and ESTELLE is most horrified: *it is your thoughts and mine. Look where they all come from, how high they rise and how beautiful it is only when they fall again.*

INES

Nothing against you, Garcin.

(To ESTELLE) But he's really not my type.

(To GARCIN) The clip you showed me the other day - really good.

And then I think, sentimental and sweet.

(To ESTELLE) This is not a guy I can get hurt by.

(To GARCIN) That's nice.

INES strokes GARCIN's cheek and smiles.

INES

I don't know if I want to jump over my shadow.

ESTELLE

Wait a minute.

It's funny. I have to say it again: You should sleep together.

(Pause) Shit, I'm going now.

ESTELLE walks out of the kitchen.

INES

(To GARCIN) You know I like you.

You have this certain arrogance and aggressiveness, and yet something doesn't feel real.

Sexually I mean.

(Pause) I'm probably weird.  
 (Pause) There were so many guys - I don't know if I can open up at all.  
 (Pause) Not just fuck - open - open very gently.

GARCIN

Holy shit.

INES

You can say that again. There I am babbling away. Without a clue.

GARCIN

Indeed.  
 And Estelle hardly knows me - probably doesn't even know what she's talking about.

INES

Yes, she does. She knows that very well.  
 But love - real love - what's that all about?  
 Sleeping together - making love?  
 As if you can make love.  
 Be love?  
 I don't even know who I am.  
 How can I be love?  
 Sex, then?  
 Nope.  
 But love?

INES cringes as she talks about herself, then takes GARCIN in her arms tenderly for a moment.

INES also leaves the kitchen and a thoughtful GARCIN remains - something has happened - something existential and yet the situation is completely surreal.

LONG FADE

**Off. Very dark blue, FAST black.**



**EPILOG**

129    TEXT: EPILOGUE

- Life -

"Maybe there are finer times,  
but this one is ours."

### **Set design**

The world of illusions and appearances has disappeared, while the "real world" remained unchanged.

The characters are the same and yet they are in a process of metamorphic transformation - there is no going back.

For the set design, this means abandoning all interpretive efforts and moving towards an almost documentary space.

The play becomes light and all tragedy loses its perceived terror in the face of unavoidable reality.

### **Philosophical Mood Coaching**

Death is, according to Sartre, for the "human reality", an event of the outside world with a random date and therefore absurd. Man cannot include it meaningfully in his conception of existence through expectation. Rather, it represents a complete alienation, which is doubled by the fact that "human reality" then exists only in the memory of others. On the other hand, the mortality of man does not limit his complete freedom, since his free choice itself already creates his finitude.

"He who lives life as if it lasts forever misses it. Only he who takes nothingness into being finds his way with the greatest possible clarity. Thus, according to existentialism, death is not a destroyer of meaning, but, just the other way around, the giver of meaning par excellence. "

Jean-Paul Sartre: Nothingness and Freedom

130     OUTSIDE: HOUSE ENTRANCE PRACTICE FOR ONCOLOGY - DAY

GARCIN, ESTELLE and INES are walking towards a building entrance: sign - group practice for oncology.

GARCIN had several examinations before this appointment. He has become present in confrontation with his death - that should be noticeable.

ESTELLE

Are you sure you want us to come?

GARCIN looks very serious and nods.

GARCIN

Please.

He briefly takes the two women in his arms - actually, they take him in their arms. All three embrace each other.

GARCIN bites his lower lip lightly.

GARCIN

Okay.

He presses the bell, the door opener opens, and everyone enters.

131     INSIDE: STAIRCASE PRACTICE OF ONCOLOGY - DAY

Everyone walks silently and slowly up the stairs until they are standing in front of the practice entrance.

GARCIN rings.

132     INTERIOR: WAITING ROOM PRACTICE OF ONCOLOGY - DAY

ESTELLE and INES each hold one of GARCIN's hands.

133     INTERIOR: CONSULTING ROOM AT THE DOCTOR - DAY

GARCIN, ESTELLE and INES are led into the large consulting room of an oncologist in a doctor's office.

*The procedure for the interview still needs to be clarified with an oncology practice.*

ONCOLOGE

Come in.  
Good afternoon, Mr. Balmer.

GARCIN

Hello.  
My roommates.  
May they come in?

ONCOLOGE

Yes, of course.

The oncologist pulls another chair out of a corner.

ONCOLOGE

Please take a seat.  
(Pause) We had already spoken briefly  
on the phone, and unfortunately I don't  
have any good news for you.  
(Pause) We had already discussed the  
fact that you have pancreatic cancer.  
The further examinations have unfortu-  
nately confirmed the aggressiveness of  
the adenocarcinoma and also that it has  
already spread.  
Surgery is therefore not really an op-  
tion.

INES

Can I ask something?

ONCOLOGE

Gladly.

INES

I googled it, of course, and there's  
talk of five to seven percent.  
Percent - that's always such a word -  
percent and probabilities - hopes?

ONCOLOGE

You want a prognosis?  
(Pause) The five to seven percent ap-  
plies to a carcinoma that has not yet  
spread.  
Unfortunately, your roommate's pancre-  
atic cancer is very aggressive and ad-  
vanced.

Prolonged silence.

LONG FADE

163     INTERIOR: GYNECOLOGY PRACTICE - TREATMENT ROOM - DAY

INES on a treatment couch. ESTELLE is holding her hand. Next to it an ultrasound machine and a friendly gynecologist. Quite remotely, she has something of the head of the afterlife, even if she is younger.

INES Lower abdomen is free. The gynecologist makes a cover over the scanning head and has the ultrasound gel in her hand.

GYNECOLOGIST

It gets a little cold.

The GYNÄKOLOGIST applies the gel to the scanning head and scans INES' lower abdomen. In between, she adjusts the ultrasound scanner.

INES looks questioningly.

GYNÄKOLOGIN

This looks wonderful.

I can't tell the sex yet - it could be  
- do you even want to know?

INES

No.

ESTELLE

Yes, it is.

The gynecologist looks questioningly back and forth between INES and ESTELLE.

INES

Yes, it is.

GYNÄKOLOGIN

It could be .... No, I can't really tell.

(Pause) But what I can say: You're about 10 weeks along, and so far it seems to be developing without complications.

(Pause) Do you want me to print out the picture for you?

INES and ESTELLE nod.

The gynecologist presses a button on the ultrasound machine - a small thermal printer outputs the image.

INES

How did they say in the past: Good hope?

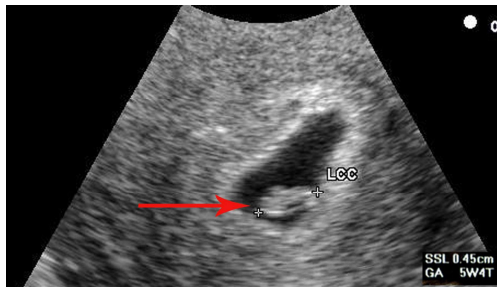
GYNÄKOLOGIN

Yes, so they said.

ESTELLE

Aren't we all hopeful?

164     TRICK: ULTRASOUND IMAGE - DAY



From the view of the ultrasound image tracking shot to the ceiling of the gynecologist's treatment room, up through the sets. Beyond the ceiling of the studio. From a bird's eye view past high-altitude clouds. Through the hostile universe to the view of the Pale Blue Dot.

Still image.

INSERT

***"I will smile,  
and my smile will sink into your pupils,  
and heaven knows what will become of it. "***

Longer pause, then a fade to very dark blue almost black.

The text remains for a moment.

INES

*(From offstage into the fade-out of the text - quietly, but very clearly) The threads are tangled.*

*(Long pause - spoken into the darkness)  
No beginning - no end.*

Music: "Riders on the Storm" or "The Perfect Live".

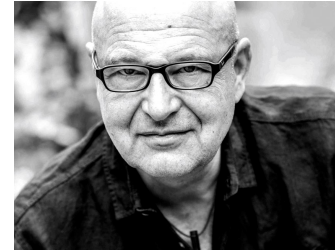
CREDITS

## About me

### Personal

My path in life was not a straight one.

Instead of an apprenticeship, I started as a trainee in a print shop and finished with an external exam to become a typesetter before the Chamber of Crafts. I then studied business administration for my mother and psychology for myself. I was less interested in the therapeutic side of things than in the content of the minor subjects: philosophy and religious studies. The big questions have always occupied me.



Still, I was no smarter after my studies than before: I had gained knowledge, but not the feeling of having come one step closer to truth or wisdom.

It was an exciting time nonetheless, because alongside my studies I shot short films and commercials, wrote scripts, was responsible for a product campaign for cosmetics and worked as a dramaturge at the Frankfurt Opera.

I had a wide range of interests and was unstable - unsuitable for a salaried position in a company and the oxen ride through countless hierarchical levels. My only option was to take the leap into self-employment.

My first own business was a disaster: I bought an ailing typesetting shop from a prepaid inheritance. Getting out of it without losses was a feat of strength, because the business was doing so badly that there was no capital even for small investments. But 1991 was also the time when DTP emerged. The graphic arts industry couldn't do anything with it at the time; it was considered a toy. With two partners and additional borrowed money, I founded a start-up to connect the old typesetting systems with the new world.

After three years, I held several patents in Germany, the USA and had a branch office in Chicago. With this start-up I learned to build a company, acquire worldwide distribution channels, the depth of patent and trademark law, not to forget at least five programming languages and of course crisis management in every form. In 1997, I had enough and sold the company to an international group of companies.

With the experience he had gained, the next step was obvious: joining a consulting firm and, five years later, becoming a self-employed temporary manager.

I reorganized, restructured, wound up and built up. I was responsible for projects from 3 to 300 million euros, and yet in 2006 I lost my desire for constant change and the same hotels and airport lounges.

During this time, however, there was another part of me. I used the days off for further training in psychotherapy and coaching. I attended self-awareness groups and started working with men in 1999. This developed into the book "Suffering or Passion" and other books followed.

I also slipped into a crisis and the question came to me: Who am I?

The successful, often aloof manager or the open and sometimes pastoral author and coach?

I had well repressed art itself and my former life as a filmmaker at that point.

It overtook me abruptly in 2020, shortly after the separation from my wife, and at first I had no idea how to integrate art into my well-arranged life.

In the meantime everything has settled down: I work two days a month in a practice for couples counseling in Zurich and the rest of the time I take care of my current artistic projects or work temporarily in leadership workshops.

## Art and cinema

Art has haunted me all my life but has not defined this life. It attracted me and I ran away from its depth. I never produced art despite excellent teachers and people I was allowed to observe at their work - however, I also never had to live from art. After deducting all the salaries for technology and people involved, I was always able to complete my projects without loss, but also without profit.

Add to that my approach: always perfectionist, elaborate and obsessed with detail. In my lifetime, therefore, I will probably realize only two or three works.

In the end it doesn't matter, because at the core everything revolves around the same thing: Contact, longing, love and death with all the ramifications in detail.

My film *Spuren* was the first work in 1988, was completely surprising for me awarded and invited to international festivals. That was too much - in front of myself I didn't deserve it - it was after all ONLY the first film, a short film - nothing but a small insignificant finger exercise, so to speak.

It took many years until 2020 for me to surrender myself to creative processes again.

There were two aspects: one was that in the meantime I actually had nothing to say that would have been worthy of my framework of art. The other aspect was the fear of art and of being swallowed up in the creative process.

In contact with artists and through profound changes in my life, something unimaginable to me just a few years ago has happened: I am focusing on two new works. One is the interactive video installation *Time and the Space Between*, the other is the feature film *Pale Blue Dot*.

At first I thought I had lost a part of my life during my artistic abstinence, but that is not the case: I have learned to realize large projects and to lead people. When working on larger works and in teams, it is precisely these "skills" and the humility associated with them that seem to me to be just as important as inspiration and creativity.

Here is the link to my short film:

[https://www.youtube.com/watch?v=fOV6J\\_Exxp8](https://www.youtube.com/watch?v=fOV6J_Exxp8)

People and artists I was able to observe at work and learn from:

<b>Artist</b>	<b>What was it about</b>	<b>The work</b>
Vollrad Kutscher	Performance and Installation	The White Dream
Gerhard Zwerenz	Literature (film adaptation)	The earth is as uninhabitable as the moon
Michael Gielen	Opera (Music)	Parsifal / The Ring
Ruth Berghaus	Opera (Director)	The Ring
Robert Wilson	Stage design and lighting design	The Black Rider (Der Freischütz)



## Filmography

### Scripts

- The earth is as uninhabitable as the moon (based on a novel by Gerhard Zwerenz)
- Point of no return
- Cold nights
- Time stands still
- Thieme's last case

### Collaboration

1985	series conceptsFilmwerkstatt	Frankfurt
1986	Eyes from another country	Kairos Film - Alexander Kluge
	The Bed Bunny	Kairos Film - Alexander Kluge
	Baroness Mucki	Kairos Film - Alexander Kluge

### Direction

1987	Roosen Filmverlags GmbH	Teaching and industrial film
1988	Trouble and Soul	Debut film

## Joint direction or co-direction

In my early days in film, I experienced the profession of cinema as extremely concerned with vanity and ego. The director was considered an untouchable institution, and if he had no arguments, he struck with the club of artistic freedom. The team included at most the main actors, but even they were regarded more as material and less as collaborators on an equal footing.

From current conversations with film-, theater and art professionals, I have heard that, except for the tone, nothing has changed. Big egos hover over deep artistic and sometimes murky waters.

On this basis, mainly narcissistic projects are created without deeper cinematic aspirations. The results can be successful on the market, but what they lack is soul, as well as the spirit and quality of a group and swarm intelligence.

In industry, I was able to learn that results are never achieved by individuals, but by teams. That there is no need for a "last word" or a "last decision", but rather a shared vision and open communication. Projects that did not live this spirit have all failed.

Based on this experience, I can very well imagine a joint direction and learning from each other. Personally, I have deficits in digital and in understanding the female soul. On the other hand, I have strengths in moderating large teams, dramaturgy and image composition.

I would like to see a shared direction, with a director who is experienced in digital and who directs fearlessly: My idea would be a collegial collaboration with Nicolette Krebitz.

*"Furthermore, I vow to abstain from personal taste as a director. I am no longer an artist. I vow to stop working towards a "work" and to give more weight to the moment than to the whole. My highest goal is to wring truth from my characters and scenes. I vow to do this by any means available, at the expense of any good taste or aesthetic considerations."*

Epilogue of the Dogma 95 Manifesto

## Sources and background

### Inspiration

#### Literature

With closed doors (Jean Paul Sartre)  
 The game is up (Jean Paul Sartre)  
 Nadja (André Breton)  
 Solaris (Stanislaw Lem)

#### Film

Jules and Jim (François Truffaut)  
 Persona (Ingmar Bergmann)  
 Nostalgia (Andrei Tarkovsky)  
 Melancholia (Lars von Trier)

### For dramaturges and editors

#### Literature

Being and Nothingness (Jean Paul Sartre)  
 The Interpretation of Dreams (Sigmund Freud)  
 Totem and Taboo (Sigmund Freud)  
 Love as Passion: On the Coding of Intimacy (Niklas Luhmann)  
 Theodor W. Adorno and Elisabeth Lenk. Briefwechsel 1962-1969 (ed.: Elisabeth Lenk).  
 Stella (Johann Wolfgang Goethe)  
 The Apprentices of Sais (Novalis)  
 Children of the Night (Jean Cocteau)  
 Wrong movement (Peter Handke)

#### Film

The Marriage of Maria Braun (Rainer Werner Fassbinder)  
 Red Sun (Rudolf Thome)  
 Holy Smoke (Jane Campion)  
 Chasing Amy (Kevin Smith)

### The story behind the music (main theme)

Ray Manzarek about Riders on the Storm - <https://www.youtube.com/watch?v=3deQXzV-qTk>