

The background of the entire page is a faded, high-angle photograph of the Berlin TV Tower (Fernsehturm) on the left side. The tower's distinctive spherical observation deck is visible. Overlaid on this photograph is a complex, glowing white and yellow line-art pattern that resembles a topographical map or a circuit board, covering the lower two-thirds of the image. The overall color palette is muted, with greys, blues, and yellows.

# Metamorphosis

## A Berlin Trilogy

Pale Blue Dot

Steppenwolf goes Berghain

High, Higher, Highest

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## Content

Metamorphosis - A Berlin Trilogy.....	3
Pale Blue Dot .....	6
Steppenwolf goes Berghain.....	10
High, Higher, Highest.....	17
Realization .....	24
Backup: The first scenes .....	25
Pale Blue Dot .....	26
Steppenwolf goes Berghain .....	30
High, Higher, Highest .....	34
About me.....	38
Personal .....	38
Art and cinema.....	40
Filmography .....	40

## **Metamorphosis** - a Berlin Trilogy

Metamorphosis is a trilogy of feature films in the style of an anthology series.

All films are set in Berlin milieu and are driven by the movement of the respective protagonists from inner doubts to authenticity. They reflect the feelings of a generation in midlife in search of meaning and inner fullness outside traditional clichés and linear life plans.

The respective films are inspired by literary models transposed into the present day:

### **Pale Blue Dot (approx. 120 minutes)**

*The game is up (Jean Paul Sartre)*

*With closed doors (Jean Paul Sartre)*

*Nadja (André Breton)*

### **Steppenwolf goes Berghain (approx. 110 minutes)**

*The Steppenwolf (Hermann Hesse)*

*Siddhartha (Hermann Hesse)*

### **High, Higher, Highest (approx. 120 minutes)**

*Alexis Zorba (Nikos Kazantzakis)*

*Bhagavadgita (part of the Mahabharata)*

## **Dramaturgy**

The films of the trilogy follow the spiritual concept of enlightenment, which in various traditions describes three stages of ascent: Recognition, Realization, Liberation.

The term spirituality or the reference to currents and religions is explicitly avoided in all films. They are meant to entertain, enchant and inspire light-hearted reflection.

### **Recognize**

This stage describes the realization that the world surrounding us is an illusory reality. It can be found in Plato's Allegory of the Cave, in Immanuel Kant, in the film Matrix, but also in the Eastern concepts of Maya and Lila. A person who gains knowledge is often overcome by great doubts, followed by depressive episodes and the effort to return to the illusion of the everyday world at *all costs*.

Recognition is the theme of *Pale Blue Dot* and is dealt with both individually and in the interaction of the protagonists with each other and their surroundings.

### **Realization**

Since no return to the gently lulling illusion of the everyday world is possible after recognition, these people often struggle with themselves, their environment and their values. In doing so, they find themselves in extreme turmoil, because they are no longer of this world, but must live and survive in it.

This often leads to situational comedy or extremely irritating moments that develop from the most banal of occasions.

Realization is the theme of *Steppenwolf goes Berghain*: the protagonist (gender change of the underlying literature) penetrates her doubts by confronting the darkest side of her mental morass and finding her way back to her longing.

## **Liberation**

A person achieves liberation when he no longer struggles with his contradictory parts, but lives playfully and in deep peace into the day completely in the now. In the Tarot this card is symbolized by the Fool, who either dances directly at the abyss or seems to hover already with one leg in the air above the abyss. Greek mythology, on the other hand, knows the stinking god Pan, who enjoys himself with nymphs in a warm pond and does not care in any way about tomorrow and after.

Inherent in all analogies is that life is a single unfathomable river that inevitably drives us home.

Liberation and the supposed naivety but also audacity associated with it are the theme of *High, Higher, Highest*. It is the grandiose failure in the illusion of reality, to which the protagonists can only react with a liberating laugh and glorious "keep it up".

## **Development novel and hero's journey**

Each part of the trilogy and its entirety are a novel of development and a hero's journey in Campbell's sense. The identity construction of the different protagonists dissolves more and more as the trilogy progresses, following an archetypal pattern and the four-act model.

### **Pale Blue Dot**

*Collect information*

*Act and experience*

*Making and integrating experiences*

*Recognize and understand*

### **Steppenwolf goes Berghain**

*Memories and past*

*Despair about the now and impulsive reactions*

*Deepest longings and contradictions*

*Authenticity and immersion*

### **High, Higher, Highest**

*Memories and develop a plan*

*Take roles and follow the flow*

*Live dreams and aspirations*

*Let go*

## **Metamorphosis versus transformation**

A transformation is classic personality development, triggered by crises, therapeutic processes or coaching. It can, as the root word *transformer* describes, take place upwards or downwards and can be reversed at will. Often the pull into the mundane weakens the effect of a transformation, and over time it disappears into the unavoidable felt reality.

A metamorphosis is biologically a process of transformation: the best known is that of the caterpillar to the butterfly. In contrast to the transformation, the metamorphosis knows only one direction, a backward transformation is excluded. Also, with the transformation, the identity construction associated with the previous state of being disappears: the butterfly is a butterfly and has lost all memory of its previous existence as a caterpillar.

The movement of the protagonists in the respective films of the trilogy is comparable to the development of caterpillars into butterflies.

In the viewers' reception, this development is successful in each case and will lead to a positive judgment of the protagonists, even if some recipients quarrel with the naive unworldliness of individual characters.

## Pale Blue Dot

(Script, version 3.0, written out— Length approx. 120 minutes)

Inspired by Jean-Paul Sartre and André Breton:

*The game is from*

*With closed doors*

*Nadja*

### Plot

*Pale Blue Dot* is an existentialist fairy tale about the magic of love and art beyond all conventions, conditioning and death. It combines existentialism with surrealism and shows what is possible beyond fear and lack.



### Dramaturgy

Three seemingly completely different people meet in the afterlife and are given the opportunity to return to life.

Ines is a highly gifted but bipolar pianist who became homeless after several psychiatric episodes and occasionally makes street music. Ines' longing is a sincere groundedness, which, however, she destroys again and again in manic episodes.

Estelle is the perfectly moral one, in whose life everything seems to be in order and yet she keeps stumbling over her shadow. She has a deeply hidden seer in her soul, which she fears, but which mercilessly comes to light in the course of development.

Garcin is a vain and self-absorbed intellectual who discovers his soft core only when he encounters the inevitable, death and disasters.

As different as the characters are, they have valuable, situational gifts for each other. The threads are tangled, and in the end each determines the impetus for the development of the others.

### Content

The camera moves from the *Pale Blue Dot* toward Earth until it captures a skydiving plane.

Garcin crashes the parachute - the lines tangle on both the main and emergency parachutes.

He is taken by elevator to the "Hotel Jenseits" and escorted to his room by the Chef de Portier.

Garcin expects to be in hell, but the room is extremely pleasant and aesthetically timeless. Three sofas and three large flat screens, on which the previous life and the way those left behind deal with estate and the dead are superimposed.

Estelle is led into the room, she protests a bit, but then resigns herself to her fate. She was killed in an accident while engrossed in her smartphone.

Garcin begins a provocative flirtation with Estelle.

Silently, Ines is brought into the room. She seems to be a homeless woman who froze to death in the forest and was eaten by a wild boar.

Garcin, Estelle and Ines are not at ease with each other, and a conversation ensues about what is to come. A scene with her lover flickers on Estelle's screen, illustrating how little Estelle corresponds to the outward image of perfection, as her partner is shown having fun with her sister. Ines resolves the situation with compassion.

The phone in the room rings and the three are told they will be picked up shortly.

They are led into a conference room, and the leader of the afterlife explains that they are all part of an anomaly and must return to life because they ensure the cohesion of the world.

For explanation, the leader of the afterlife plays a prepared film with an allegory: a derelict, drunken god invents the 36 tzadik (righteous) or the figure of the bodhisattva to avoid the apocalypse.

The return to the normal world happens via a kind of airlock, which the protagonists enter only hesitantly and one after the other.

Garcin parachutes in and completes a precision landing. After an attempted flirtation at the manifest, he drives back to the city.

In front of a kebab snack bar, he saves Estelle, who is just coming out of a shoe store, from an approaching car.

Estelle and Garcin have a coffee together after the near accident, and Garcin accompanies Estelle for a bit. He would like to get her phone number and arrange to meet.

On their way to a street corner, they both pass an S-Bahn bridge under which Ines is begging. She is being humiliated by two wealthy men, but Garcin and Estelle do not interfere.

Estelle comes to the shared apartment with her boyfriend. On a hunch, she cracks his mobile phone and finds clear chats between her boyfriend and her sister. An argument ensues, as a result of which her boyfriend leaves the apartment.

Estelle can't stand the situation and also goes out towards evening. She passes the S-Bahn bridge under which Ines is begging and throws some money into her cup.

While Estelle obliviously makes non-verbal contact with Ines, her handbag is brushed off her arm and a thief runs away with her. Ines has recognized this, a chase ensues and Ines rescues Estelle's bag. Estelle follows like a shy deer.

When Ines and Estelle return to Ines' place under the bridge, it is ransacked. Estelle decides to take Ines to her home.

In the big apartment, Estelle lets Ines take a shower and offers food while she gets drunk.

Ines notices a piano in the corner, she sits down and plays as one learns only at the conservatory. Estelle is deeply touched.

Ines mentions that she is bipolar.

In the morning, they both go to a café for breakfast. On the way there, Ines shows Estelle her street music paraphernalia.

From the cafe, Estelle calls her savior from the previous day, Garcin, and he joins her.

All realize that this situation is not a coincidence, but the threads of life are knotted.

Estelle's apartment changes: her boyfriend moves out, and apparently Garcin and Ines move in, it becomes a shared apartment with a lively housewarming party.

At the end of the feast there is a quarrel between Estelle and her lover about living conditions and freedom.

Ines addresses Estelle's provocations and a certain double standard.

Ines has a manic episode that lands her in a psychiatric ward, but Estelle, Garcin and a lawyer friend are able to get her out.

At a dinner together, the conversation turns to art and identity. Ines wants Estelle to start painting. Garcin suddenly feels sick and has to throw up.

The apparently precarious Ines invites Garcin and Estelle to a gourmet restaurant - she always has a reserve from which she likes to give. Again, Garcin gets sick in between.

At an artist supply store, they all buy painting supplies for Estelle together.

Estelle tries to paint, but can't get past the first few strokes. A conversation about art develops, in the course of which Ines kisses Estelle.

Garcin joins them, and during a meal together, Estelle pronounces that Ines and Garcin should sleep together. Estelle discovers her inner seer in this situation and is frightened out of her wits. Ines fights back.

All three are in an oncology practice where Garcin's pancreatic cancer and approaching death are issues.

They spend a relaxing afternoon at a street music hotspot, after which Garcin opens up to the members of his a cappella group that he doesn't have long to live.

All three are in a hotel on the Baltic Sea.

While Ines goes to the room with Garcin and they both make love, Estelle goes for a walk on the beach, which takes her to the "other side".

Estelle returns to the hotel and has a philosophical chat with the night porter about passion.

At home with Estelle: Estelle tries to paint again, but it doesn't work. She gets the idea to drip with wax.

When she does not have enough candles, she goes to a night supermarket to buy candles. The situation on the way there and there is bizarre.

In the morning Estelle has finished the wax painting, it is the *Pale Blue Dot* made of wax drops. Ines comes into the room, admires the picture and says that she is pregnant.

Garcin is in his last room in the palliative care unit and has a visitor. Estelle has brought the wax picture with her.

The hospital calls Estelle and Ines because it is time to say goodbye.

They are in the hospital. Shortly before his death, Garcin sends Ines out of the room and asks Estelle about the "other side".

Garcin's funeral will be a small but poignant celebration. Music will be played and then everyone will meet at the street music hotspot.

Ines is accompanied by Estelle to a gynecologist, who tells her that she is ten weeks pregnant and in good hope.

From the printer of the ultrasound image, the camera moves back to the view of the *Pale Blue Dot*.

## **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 accompany the film live on the grand piano at special screenings.

## **Background**

*Pale Blue Dot* is the name of a photo of the Earth, which was taken at the suggestion of the US-American astronomer Carl Sagan by the space probe Voyager 1 from a distance of about 6 billion kilometers or 40.5 AU. In an explanatory note to the image Sagan writes: "[...] Given our lostness in

this immense expanse, there is no indication that help will come from anywhere else to save us from ourselves. [...] Earth is the place where we must assert ourselves, whether we like it or not. [...]."

Sagan's texts correlate with the philosophy of existentialism: each person must discover his own way. 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.

Since Sagan's perspective, as well as the philosophy of existentialism, does not allow for outside salvation, surrealistic elements are introduced. These magical events, hidden behind the backdrop of everyday life, drive the story forward and reflect the imponderables that define every life.

These are inconspicuous yet significant moments that ultimately lead the protagonists to a very worldly redemption.

The metamorphosis in this film is the movement from *living* unconsciously to realizing that everything is *connected and interwoven*.

### **Script**

Excerpts of the script are available at <https://www.rainergrunert.de/portfolio/kino/>. The entire script can be requested from the author upon signing an NDA.

## Steppenwolf goes Berghain (working title)

(Dramaturgy, scenic construction and definition of characters completed—  
Length approx. 110 minutes)

Inspired by Hermann Hesse:

*The Steppenwolf*

*Siddhartha*



### Plot

*Steppenwolf goes Berghain* is an adaptation of Hesse's *Steppenwolf* relocated to contemporary Berlin with a "gender change". The film tells of the contradictions of art and commerce as well as freedom and morality and their resolution in an inner process triggered by drugs and driven by reflection.

### Dramaturgy

Harriet is a successful painter in the commercial world. She runs an art factory for painted alphabets, which are in no way offensive and fit perfectly with the carpeting of large law firms and dentists.

Inside herself, Harriet is torn: she has sworn off breadless art, and yet there seems to be a longing in her for authentic expression. This ambivalence is also evident on a personal level between freedom and jealousy.

On a drug-techno night, Harriet gets to her core and is confronted with the deepest morass of her demons and her dark side.

Harriet undergoes a personality change and picks up in her life where she left off before commercialization. She completes her image *Coming Home*.

### Exposé

With hoodie over her head, earphones and loud techno (Kruder & Dorfmeister - Lamb: Trans Fatty Acid), Harriet walks through a gentrified neighborhood (Kreuz-Köln in Berlin).

She passes a cross street and is almost run over by a souped-up Mercedes.

She bends down, picks up a smaller paving stone and throws it at the car. The stone hits the rear window, which shatters. The car brakes and a menacing-looking man with a bald head and a long beard gets out, screams and runs towards Harriet. Harriet flees, the man runs after her.

She crosses an entrance into a backyard with old factory buildings.

She opens a freight elevator with her key.

Harriet enters a factory floor. It is a large studio where various people paint alphabets on large canvases and make miniatures of individual letters with ink or watercolor. It is an art factory in the style of Warhol's Factory. The people in the studio seem very hip and cool.

A woman approaches Harriet and gives a report. She explains to her that she still has to sign some works. In the scene, it comes out that this is Harriet's company and the woman is probably a senior employee.

Harriet signs, asks something about a delivery to a shipping company in Hamburg, and then goes into an adjoining room.

The floor is not only Factory, but in an adjacent area is Harriet's apartment.

Harriet is having an opening at the offices of a large law firm.

An art historian gives a speech: development of Harriet from expressionism to surrealism to the essential: Alphabets. One notices, everything is a beautified marketing farce (persiflage on vernissage speeches).

Harriet makes small talk and greets individual visitors.

An older lady, who doesn't really seem to fit into the ambiance, approaches Harriet.

She tells that she has seen completely different pictures of her three years ago and refers to an earlier homepage. She would like to buy perhaps one of these "old" pictures. Harriet explains to her that this was a different time, but that she would be happy to meet with her next week in her former studio on the outskirts of town.

Harriet leans against a wall in a courtyard smoking with her executive assistant.

The senior employee emphasizes how good it is that she used to be a beautician and does Harriet up a bit more. Then she says she'll go ahead.

Harriet notices a note on the floor next to the trash can. It is some kind of flyer. She picks it up and reads it: It's strange - Invitation *Electric Magic Cabinet*. She reads it again, only half understands it and then throws it into the trash can.

Harriet again at the opening - the senior staff member introduces her to a man: E  
r is said to be a great patron and collector. Short chat, compliments and appointment for next week in his office. Harriet is suddenly in a hurry and says goodbye

She is in an elevator going down, then she goes to the backyard where she smoked before.

She looks for the flyer and rummages in the wastebasket. She does not find it.

A cab with Harriet drives towards an older building on the outskirts of the city - another cab is already waiting there. From the second cab, the elderly lady from the vernissage gets out. Harriet greets her and leads her into a large room.

Many large-scale surrealist paintings, one very large (*Coming Home*) is only half finished.

Almost with a certain disdain, Harriet presents her earlier works, which seem to have brought in nothing (at least financially), to the older lady. The works decay like an old, dilapidated house. The older lady takes her time, but comments only sparingly. It quickly becomes clear that, unlike the speech at the vernissage, she has penetrated art with the soul and not intellectually.

Harriet seems to be in a hurry - art production is calling.

Harriet says she has another appointment and has to leave, and asks the lady when she leaves to just pull the door shut behind her. It seems that the old stories mean nothing to Harriet anymore.

Quick question from Harriet in the exit, "What do you actually see in the pictures?"

The older lady talks about a pull, especially with the unfinished painting, but quickly ends the conversation by pointing out Harriet's follow-up appointment.

Harriet cannot let this get to her. A cab ride follows to a noble part of the city (Potsdamer Platz). She gets out of the cab in front of a corporate headquarters.

Reception: She has an appointment with the boss.

Meeting room and executive office in one. On the wall Claude Monet: Water Lilies.

The boss says they need alphabet pictures for their global meeting rooms.

An assistant explains: Cancel culture - only Latin alphabet, no Cyrillic characters (proximity to Russia), no Turkish accents (could scare the Greeks), for heaven's sake no Greek letter (because of the Turks), only an Öre sign (Scandinavians always go), if it must be.

And don't be ashamed of the alphabets - Monet also specialized in water lily decorations at some point. The company has already done a background check: apart from a statement made twenty years ago shortly after the death of Yasser Arafat, nothing has been found - but our IT and network forensics people are on it.

Then there was an exhibition four years ago: There was a statement about man and woman - transmen were not mentioned there - that could be difficult. But there don't seem to be any relevant records - although you never know what who filmed where and when. You have to be careful these days.

The contract can be concluded - the secretariat already brings a small snack and champagne on a trolley.

Harriet suddenly tips over into rebel and goes on a rant about the Impressionists and Monet: Monet had contempt for himself, destroyed parts of his works before his death, etc. It continues with a critique of Cancel Culture, and seemingly completely superfluously Harriet destroys her prospect of the big contract.

She stomps out of the room, leaving astonishment at her outburst.

Harriet shakes her head and curses at the corporate headquarters: "I showed them.

Harriet enters her Factory, she looks ready. She takes a Crémant from the refrigerator and pours two glasses. In between, she uses an employee as a lightning rod.

Harriet in her Factory at the table with the executive: She does not know what has overtaken her.

Employee: I'm already ironing that out - artist PMS or something.

Harriet wants to be alone and retreats to her rooms.

Harriet meets a man (Hermann) in her regular bar - she doesn't know him, he approaches her.

She says she messed up, has: No real art - the fake also messed up - failure all the way - only suicides as an art form remains.

Hermann gives her a razor.

Harriet messes with a waitress - pure rebellion - she's looking for a lightning rod again.

Harriet and Hermann go to another club - an electro-fetish club.

On stage a good looking woman (Pablita) in light fetish dominatrix outfit.

Pablita plays the saxophone, after which she demonstrates her bondage art on a young androgynous man.

Hermann suddenly says to Harriet: "You will kill me. Harriet is frightened.

An exchange develops about leading and following. Harriet would like to be led, but cannot admit it.

Pablita comes to the table and is introduced - it seems to have been intimate between Hermann and Pablita and/or to become so again and again.

Pablita beckons another friend (Mario) over and suggests that Mario and Harriet have a *good time*.

Harriet is open and yet closed - in her, bourgeois freedom and morality are fighting - just like art and commerce otherwise.

Hermann kisses Mario, and Harriet is irritated (kissing women is normal - men, especially one interesting to her, extremely unusual).

Pablita offers a round of cocaine.

Harriet and Mario go to her studio together.

Techno, drugs and sex and loss of space and time.

Harriet's co-worker wakes them both up in the morning and is irritated.  
She wants to inform that she has smoothed everything with the contract, but this does not seem to matter to Harriet.  
Harriet doesn't seem in love - rather, she begins to stumble over her life and the whirlpool of art marketing.  
She sends Mario and her employee away and seems to enter into a dialogue with a withered palm tree in the corner and a fly that keeps perching on a leaf.  
Harriet sits with her hairdresser - actually a hair and head artist.  
Discussion about commerce and art - the artificial and the real - a hairy affair.  
Possibly Harriet decides to go bald - her hairdresser may refuse.  
Pablita comes into the store. It is clear that the hairdresser and Pablita know each other.  
Pablita takes the hairdresser, who closes his store, an employee and Harriet.  
Mario joins them and has brought opium.  
Pablita proposes an orgy.  
Harriet refuses and asks Hermann to go with her and not to stay.  
Harriet and Hermann go for a walk.  
They go through a church (allusion to Dolce Vita - church scene with the organist). It is about the search in life: Eternity and redemption - ultimately enlightenment and dissolution.  
Art is just one way of doing this.  
Harriet says she can't live like that: with orgies etc., she wants to be free and yet number one.  
The contradiction is obvious, but Harriet does not seem to be aware of it.  
Hermann affirms that she will kill him, because eternity costs the mind.  
Hermann invites to a confidential proposal from Pablita: Saturday at the Techno Fetish Club.  
Harriet goes to her studio, and it seems that she wants to set an anchor for herself with her organizational and control fanatics.  
In a discussion with her co-worker, it turns out there are many overlaps in the calendar and also that deliveries are overdue.  
Harriet has already lost control of the flow of her life. She just doesn't want to admit it.  
Harriet at the entrance to the techno club - she is standing in line.  
The bouncer (a character like Sven Marquard) and his entourage sort out the guests.  
The elderly lady gets out of a cab near the bouncer, goes to the bouncer, they both hug, and she hands him a small package - it is a wrapped gift. Both chat a little, then the elderly lady says goodbye and leaves with the waiting cab.  
Harriet comes to the entrance. She looks at the gift. The doorman sees it and puts it on the side so that Harriet can't see it.  
Harriet asks if he knows the lady and who she is, and gets no answer, "Do you want to go in or stay out?"  
At the club, Harriet looks for Hermann, but only finds Mario as a soft-drag queen. Mario says that Hermann is in hell. Harriet immediately thinks of drugs, and an overdose scare overcomes her - she actually worries.

An unknown woman approaches Harriet in the tumult of the dancing, kisses her, and pulls her into an adjoining room full of mirrors.

The room seems unreal, but in it are Pablita and Hermann.

Pablita offers drugs: a special mixture of Liquid-Ecsatsy, LSD and a little bit of speed.

Pablita asks the question if Harriet wants to know the reality (allusion to Matrix - monologue of Morpheus).

Everyone takes drugs, and after some time the images in the mirrors blur.

A corridor with doors appears: it could go to darkrooms, but it could also be an inner corridor. The sound of techno is restrained in the background.

Harriet walks through the hallway, which becomes increasingly morbid.

Above the doors are lamps some soothing, some clear (it shines like the light in the bardo, drawing unclear minds into rebirth).

Harriet opens a door and stands in her studio. Machines, similar to welding robots, paint alphabets and miniatures. The paintings look beautiful and Harriet admires them. There are no people in the studio.

A bang, the door flies open, and people in protective clothing like the SEK storm into the room. One of them throws stun grenades and smoke grenades. Harriet is startled. The man opens his helmet visor, and Harriet recognizes a friend from her early artist days. She asks what is going on, and he explains that the machines must be destroyed. The machines have taken over, and right now the human uprising against the "artificial" is raging. He is able to convince Harriet and together they pour gasoline from a canister and torch the studio.

There is an explosion and Harriet finds herself on the floor in the corridor leading to the darkrooms.

A friendly club visitor hands Harriet water, and Harriet vomits. The club visitor sits down next to her and takes her in her arms. It is Pablita in a loose summer dress who now takes her by the hand and leads her into a quiet room. Harriet had not recognized her.

In the room, Pablita transforms into the older lady, the transition is fluid. There is also a video installation of several body-sized monitors (similar to *Time and the Space between*<sup>1</sup>) in the room. There are repeated situations from Harriet's life, which overlap with unconscious roles of her.

Pablita/older woman asks them to play.

Harriet's personality constantly rearranges itself in the monitors.

Pablita/older woman comments on the various appearances until Harriet is satisfied with the arrangement.

Into the apparent peace suddenly appears a projection of Harriet's ambivalence and Hermann's desire to possess.

At the projection of Harriet's jealousy, Pablita breaks into a diabolical laugh and the room dissolves. The laughter reverberates.

Harriet is in another room. She is naked and tied to a chair with artistic bondage.

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<sup>1</sup> <https://www.rainergrunert.de/wp-content/uploads/2022/07/Time-and-the-Space-Between-V2.pdf>

Right in front of her on a yoga mat Hermann and Pablita are making love.  
They smile at her and want to say, "Come - play."  
Harriet has no words, she cannot speak nor move.  
The other two laugh amiably and wave at her.  
From behind, the elderly lady enters the room.  
She strokes Harriet's head, then opens a knot of the bondage sculpture and sits down on a large armchair in the corner, as if in a theater. She observes.  
Harriet is slowly able to free herself, while Pablita and Hermann begin to doze after making love.  
It is noticeable that Harriet is furious. The older lady looks amused.  
Harriet has freed herself and finds a heavy object with which she slays Hermann.  
Blood flows and the older lady says: "Poor little thing".  
Harriet puts the heavy object away and watches as Pablita gets up and sits down next to the lady.  
Harriet seems unaffected.  
The faces of the elderly lady and Pablita ask: who is going to clean this up - tidy it up - undo it.  
Dissolve to the room with the monitors - Hermann and Pablita look out of the monitors and are crossfaded by Harriet's face.  
Harriet is startled.  
Hermann and Pablita are really in the room.  
Pablita hands Harriet water from a bottle - Hermann holds her head: It must have been a bit much.  
Harriet wakes up in her apartment next to the studio.  
It was too much drugs, alcohol, techno. She makes herself a mix of aspirin and electrolytes.  
Harriet goes through her Factory and begins to smile.  
She waters, although superfluously, the withered palm tree on which the fly sat in the earlier scene.  
Harriet starts a sketch - puts it away and looks out the window.  
She is looking for a set of keys, and when she finds them, she calls a cab.  
Harriet in the cab to her old studio.  
She unlocks the door and starts cleaning up.  
She sits in silence, then takes earplugs (Kruder & Dorfmeister - Lamb: Trans Fatty Acid) and slowly begins to paint on *Coming Home*.  
There is a knock at the door in the background.  
Harriet doesn't hear it, but the older lady enters the studio.  
When Harriet notices her, she is astonished: "How do you know I am here?"  
Older lady: I didn't know - I was here almost every day and knew you would come eventually.  
It takes a back seat - similar to the club scene.  
Harriet continues to paint her picture.  
After some time, the elderly lady asks for the name of the picture.  
Harriet takes out the earplugs, glances meet: *Coming Home*.

**Annotation:**

*Incidentally, the elderly lady assembled the impressive collection of Impressionists of the corporate leader and patron described in the film many years ago, and to this day very modestly curates major exhibitions.*

### **Music**

The DJ will be Kruder & Dorfmeister. Like the music in earlier silent films, the set is played through completely. Only in the later mix does the sound engineer decide on the use of individual elements.

The basement of a small music school in Berlin Wilmersdorf was the origin of electronic music long before *Kraftwerk*. Here, the now deceased musician Klaus Schulze experimented with one of the first synthesizers and developed templates for the groups *Ash Rah Tempel* and *Tangerine Dream*, who specialized in sound carpets. Kruder & Dorfmeister will skillfully mix the first techno designs with a contemporary sound and beats that fit the storyline.

### **Background**

*Coming Home* is a painting by a painter under the pseudonym S.E.A. and is sold through the online gallery *paintiguniverse* - it has power and a pull, yet it matches the carpet (at least that's how it's offered).

Already in Hesse's *Steppenwolf*, the opposites of morality and freedom as well as art and commercialization (there in relation to music and literature) confront each other, and the question of authentic BEING arises.

Hesse tries to transcend the conflict in *Steppenwolf* by means of magical theater, which is supposed to show a psychoanalytical attempt at personality change. This attempt must fail (like Hesse's protagonist Harry Haller): Psychotherapeutic methods allow for transformation, but not metamorphic processes - these extend far beyond classical personality development.

The metamorphosis in this film is the movement from repressed longings to a plunge into the deepest abysses, to a liberation beyond all norms and conventions.

## High, Higher, Highest (working title)

(Dramaturgy, scenic construction and definition of characters completed– Length approx. 120 minutes)

Inspired by Nikos Kazantakis and the Mahabharata:

*Alexis Zorba*

*Bhagavadgita*



### Plot

*High, Higher, Highest* is an adaptation of Kazantakis's *Alexis Zorba*, set in the hip, big world of startups in today's Berlin.

The film tells of the grandiose rise and collapse of a startup in the construction industry. It follows a key text from the Bhagavadgita: "You have a right to action, but only to action itself - not to its fruits. And do not persist in inaction."

### Dramaturgy

Lukas inherits his father's successful construction company. Instead of construction, however, he is more interested in a playful, carefree life driven by a wide variety of drugs.

With Alexis, he meets a real bon vivant: Alexis can inspire women as well as men and is bubbling over with daring down-to-earthness. He has a depth that Lukas longs for.

They both found a startup in the construction industry and are excellent at seducing those around them. In the end, they fail and everything collapses. They laughingly take it as fate, and Alexis immediately proposes a new project to Lukas.

### Annotation:

*Like the model in the book, Alexis is wise. In the film, he has a doctorate in philosophy with a focus on epistemology, but after that he mostly worked in skilled trades. His depth is evident in simple but pointed dialogue and his unflinching presence. He uses far fewer drugs than Lukas, besides being able to handle them.*

### Exposé

*[All flashbacks, interludes and most of the dialogue are filled with deepest black humor. ]*

View from a large, very modern, expensive and equipped with all kinds of gadgets apartment on the TV tower and Alexanderplatz. On the wall hangs a large print of the photograph: *Lunch atop a Skyscraper*.

It is night and Lukas is looking out of a floor-to-ceiling window. He muses from the role of the first-person narrator, "Fine, but there won't be any more of this tomorrow - so enjoy the last few hours."

He operates the remote control and shows off the apartment: Lights, shutters and quite a lot of absurd things, even the juicer in the American Kitchen can be controlled via smartphone.

Lukas pours himself a vodka - he is already drunk, he explains further and takes a nose of cocaine in between.

"That's something - but tomorrow - easy come, easy go - it's a long story - best I start at the beginning".

Flashback: A woman (Luke's mother) joyfully informs her husband (Luke's father) that she is pregnant - his face shows: just not now.

"That's when the whole drama began. My father was a builder on his way to immense wealth - my mother a penniless artist whom he now had to marry."

Flashback: Mother in her studio in self-occupation - father in his company commanding other men and insulting secretaries, only to apologize minutes later.

"My mother was depressed and my father was grandiose, choleric and narcissistic.

I was a fringe phenomenon - no, better a troublemaker, which didn't stop my parents from sending me to the best kindergartens (flashback: Chauffeur drives little Lukas and explains to him how to get ahead in big cars) and the very best boarding schools (flashback: English boarding school for rich kids ,who learn tie knots over 15). The main thing was that they had their peace from this accident.

I did an internship on my father's construction sites (flashback: construction site and iron layer with beer shower), later I was a trainee in his company (flashback: with a female trainee on the toilet, first coke then making out).

Such a life costs money. In short, my father collected expensive Swiss watches (flashback: Luke stealing and pawning them in a mediocre store).

You can guess how that turned out: my parents divorced, because after all, my mother was responsible for that brat, I was fired, and my father disinherited me (flashbacks).

I went far away -India (flashback).

I was looking for the other life: meaning, profundity, yes, also love and being accepted (flashback: Luke in an ashram with a guru in Rishikesh)- but don't get sentimental now (flashback: Luke smoking pot with self-proclaimed sadhus). That was a good life.

But this thorn that my parents had left in my flesh, this sting to really make something of my life, I couldn't tear that out, so I combined spiritual growth with serious study of Sanskrit at the Hindu University in Varanasi. It was a wonderful time (flashback: Literature study at the Gatts, corpses are being carried by every minute, Luke lays out a log, a porter stumbles, the corpse rolls out and unwraps itself from the cloth).

This could have gone on forever, but then the call came: My father had died suddenly - without notice or warning - as he always does - and I was not disinherited - rather, my father's construction company, which had grown properly in the meantime, was transferred to me.

I was a child of affluence and suddenly even a wealthy heir (flashback: Luke boards the Indian Airlines business class in Varanasi).

The day that set the course for my future life was inevitably approaching: the takeover of my father's life's work (flashback: Lukas in the Intercontinental Hotel Berlin in a suite - he looks strange: English pants and shoes plus an Indian shirt and unkempt hair). It was my father's chief secretary who booked this suite - God rest her soul, cancer tragically struck her a little later.

My first accommodation back in Berlin was nowhere near up to that (Lukas shows the current ambience again), but it was a good start in keeping with the standard.

Luke in the Intercontinental Suite, looking out the window and getting restless.

He goes to the reception, which sends him to the doorman. Lukas whisperingly asks for a coke cab - no problem. He gives the doorman money and goes back to his room.

A little later, a maid brings a small envelope, and Lukas immediately pulls a line.

Lukas' mood rises instantly, he leaves the hotel and gets a ride to the wild east.

Lukas at a counter, a little distance away next to him is Alexis.

Alexis examines Lukas' somewhat strange outfit. Then he bums him for a cigarette. Lukas does not like moochers, lets Alexis feel this and gives him a cigarette anyway. Luke's countenance brightens when Alexis mixes the cigarette with grass. A conversation ensues. At the end of it Alexis introduces himself as a jack of all trades and imposes his support. Lukas is happy to have met a somehow familiar soul already on the first day back in Berlin. They drink, smoke pot and Alexis suggests going to Berghain. Lukas is skeptical that they will even get in.

Queue in the rain outside Berghain: both with beer bottles in their pockets. It seems like they hardly have a chance, but Alexis greets the bouncer with "Five" and they get admission to the horror of rejected people behind them in the queue.

Alexis immediately begins to flirt with the eyes and gestures with very young women. Luke is rather shy. Alexis provokes Luke's shyness and tells him women have to be able to flirt and lose. Both drink too much.

Suddenly Alexis runs to the toilet. After a while, Lukas goes after him and finds Alexis, who has vomited, on the floor next to a urinal.

Alexis remembers that he has an appointment at his father's company in the morning. He has lost track of time and looks at his cell phone. A short exchange with Alexis. Alexis tells Lukas to go away, he'll be fine, and mumbles: See you after your appointment. Lukas thinks that this probably won't work with Alexis' condition, but Alexis has already seen completely different times.

Lukas in the hotel: He dresses like a wealthy kid. Stylish, but a little overdressed on top. A look in the mirror gives him a fright. Another nose of coke, that cures.

Lukas at the reception desk of his father's company: the good soul of a secretary says that everyone is already in the meeting and, shaking her head, organizes coffee and aspirin for Lukas on the side.

Lukas in the meeting room with the Board of Management and Supervisory Board. He knows them all. From off-screen, he talks about his bizarre experiences with the corresponding people (flashbacks). It turns out that, from Lukas' point of view, this is a bunch of big-headed toddlers who are involved in all kinds of power games and intrigues, just like his father.

The chairman of the supervisory board and the chairman of the board agree that Lukas does not need to be at the company more often than once a month at the most - it runs best when everything stays the way it is. They try to sell this to Lukas in a flattering way. With the current hangover, this seems to be true for Lukas, but his gestures reveal that he by no means wants to be sidelined. There is still plenty of room for revenge for the earlier humiliations.

The executives leave the room and are irritated by a person sitting in the anteroom near the reception desk: Alexis, in a perfectly fitting suit and otherwise good outfit, is flirting with the executive secretary and a trainee.

Luke asks the secretary if the meeting room is free - no, but go to her father's office.

Alexis and Lukas go into their father's office. There are lots of photos of the company's buildings on the wall. Also some skyscrapers. Lukas is unsettled in father's office and sits down at the conference table. Alexis in the executive chair and grins. Then he stands up and says, "Your place. Be a capitalist." and laughs.

Lukas and Alexis at various company construction sites, Alexis has done just about everything that requires hands, feet and a head. He is quick to think and understand and has an idea about everything. He points out to Lukas where things are dragging for convenience. As he does so, he rants to himself and urges Luke to take it in hand: Your company.

A special feature on this ride is a "concrete printer" (it really exists). This is a kind of large 3D printer that prints concrete in multiple layers. With such a machine, prefabricated walls and other components are produced on site and do not have to be ordered months in advance from the concrete plant.

On the way back, Alexis asks: Do I have the job? Lukas first wants to know where he got the suit so quickly.

They go to a Turkish tailor shop in the deepest ghetto and Alexis introduces a friend from whom he occasionally borrows suits. Lukas: You got the job. As what, actually? Consultant, of course.

Alexis takes Lukas to his apartment in the same neighborhood. In the stairwell, they meet Amira, who is veiled. Alexis invites her to come with him for a moment.

In the apartment, Amira takes off her veil and undoes her hair. There is an immediate attraction between Lukas and Amira. Alexis mischievously asks Lukas to flirt. Lukas is overwhelmed by both the woman and the cultural situation.

In Lukas' company, office of the chairman of the board: He would like to know who this man was on the construction sites who accompanied Lukas, and whether Lukas really wants to get involved in the business now. He signals that the rest of the board doesn't want that, and holds out the prospect of a good life for Lukas. He talks about an apartment on Alexanderplatz that Lukas's father bought before he died.

Apartment at Alexanderplatz: The apartment is almost completely empty, and the CEO shows Lukas around the rooms. At the end, he gives Lukas the keys. Lukas sits alone on the floor in the apartment and calls Alexis.

Alexis is watching a YouTube video about the operations of a canning factory and says he doesn't have time right now, but needs to think - do his job as a consultant.

Hours later, Alexis comes by anyway: He says he has an idea, but needs a contract first. Both agree on a handshake, then they call a coke cab and celebrate the unknown idea - it becomes noticeable that it is something really big.

In the meeting room of Lukas' company: Alexis explains on the whiteboard the processes in the cannery (possibly with short interludes), timing, assembly line processes - everything coordinated, smart and fast.

Berlin needs apartments, and it needs them fast. Building is good, but it's going much too slowly.

A concrete printer is also only a small help, because the parts have to be hoisted up by the crane. The space required for the concrete printer and crane is huge. There is hardly a building site in the city that can accommodate it.

The solution: Three or more concrete pressers stand in a free space near the construction site and work in parallel. Then comes a chain of load zeppelins (they actually exist, e.g. Cargolifter) that fly fully automatically in a loop. They pick up the parts from the printer and bring them to the building at exactly the right height. Everything is fully automated and has been there - not on construction sites - but the construction is known - everything is calculated - you just have to put it together.

Alexis makes music from his smartphone via the communication system in the room and dances.

The secretary comes into the room irritated with the trainee. Alexis tells again in short and the added ones are not completely convinced, nevertheless the idea captivates by megalomania and the genius of its presentation: But there should be a prototype or a model.

The secretary remembers that Lukas' father has a warehouse in an old hangar in Tempelhof, which would have to be cleared, then a model could be built there.

The chairman of the board is called: The stock and an extremely generous initial capital for Lukas' startup are in if Lukas is conspicuous by his absence at the company.

Former hangar: There is a megalomaniac and drug-filled housewarming party. Everything is hip. Alexis gives a speech with interludes about transport airships, funding, startups. Amira is there too - quite revealing, she quickly changed in the improvised dressing room. Amira and Lukas flirt intensively.

As Amira leaves, she is watched from a car by her brother and cousin. It is clear that the two detest Amira's lifestyle.

Apartment at Alexanderplatz: The decorating begins. Amira and Alexis help - there is a spark between Amira and Lukas, and Amira spends the night with Lukas until the early morning.

As she leaves she is almost run over, this could be a coincidence or it could be her brother and cousin.

Hangar: A large model of a construction site. Concrete printers, mini zeppelins (from room and event monitoring), nerds at computers. The model works and even the CEO of Lukas' company is enthusiastic.

A camera crew records everything - several consultants and pitch coaches prepare Alexis for the presentation at a financing round in Frankfurt. Nothing can go wrong anymore.

Hotel Frankfurt: Alexis is on the phone with Lukas (Amira is in his arms): Don't worry. It's only tomorrow afternoon - I'm going around the houses again.

Alexis in a table dance bar, running house and finally in a night bar where everything meets. Alexis with two women at the table. He lives and sprays. Alexis gets some drops (probably KO drops) from one of the women into the glass. But before they take effect properly, he intuitively but very wobbly goes to a cab and hands the driver a map of the hotel.

Cab in front of Alexis' hotel. Alexis can't be woken up, the driver gets the porter, both call the ambulance. Alexis comes to the hospital and there the stomach pumped.

Luke wakes up from a nightmare: Amira is sitting next to him and holding his hand. Lukas' delusions of grandeur and self-confidence have dissolved in the dream - he has fallen into the bottomless pit. Amira laughs: they are only dreams. She begins to love him.

Alexis in the hospital on an IV. He is just coming to and looks terrible. He receives a call from Lukas. Alexis tells briefly before he realizes: only 40 minutes to the pitch.

[The following two scenes are interwoven by means of hard cuts].

1. Alexis at the pitch: he presents like a world champion. He answers questions with aplomb and receives a huge financing package for three load zeppelins to applause. He would like to have five.
2. Amira in the late evening on the Tempelhofer Feld - in the distance visible the big poster of Lukas' startup with zeppelins and new buildings. The brother and cousin follow her and confront her in a deserted, hidden spot: Amira has defiled the family honor and Allah, that is irreparable - the lifestyle and an infidel. Amira is afraid, but they talk her well. She should pray and not be afraid. The brother hugs her and stabs her several times from behind with a knife. Amira bleeds to death.

Amira's funeral in a Muslim cemetery: Alexis and Lukas are insulted by family members and prevented from going to Amira's grave. The police are present and observe the events.

On the way out, they both pass a Späti with newspapers: there is talk of a family drama instead of an honor killing. Lukas is outraged that the "other cultures, other customs" narrative has prevailed.

Apartment at Alexanderplatz. Lukas is finished: I could have offered her to live with me. A discussion about fate begins. Lukas is outraged that not even the politicians state the obvious. Alexis addresses the grief, but not Lukas' outrage. He plays music over a boombox and dances.

Zeppelin plant: Lukas (quite absent) and Alexis visit a heavy load test, how a zeppelin lifts a truck.

Foyer in a large Berlin hotel in the evening. Everything is megalomaniacally overblown. Investors, press, everyone from Lukas' company, other construction companies. Very good food, but banally nasty conversations. Lukas and Alexis are hyped.

Demonstration on a real construction site: three zeppelins on approach. Nerds on IT and surveillance. Important people with radios and cameras. Above it all, drones (multicopters) buzz for aerial shots. The first blimp grabs a wall and does an excellent job of moving it to the right spot on the fifth floor. The second blimp hangs but runs through the cycle without a wall. Now all the blimps have walls, depending on their production status. A drone crashes into one of the zeppelins. This one trundles, and the others follow it. It looks like a ballet. This is created by the software: One zeppelin follows the other - the classic master-slave principle.

People flee. The blimps crash into the building (no fire - helium does not burn) and knock down significant parts of the building. A lot of it collapses.

Cab ride of Lukas and Alexis to Lukas' apartment: How could this go wrong. Master-slave principle. A bird that the drone dodged - automated conservation. Have you seen a bird?

Lukas: Thank God we are well insured.

Alexis: I have to say something. I stopped the insurance - they wanted an insane premium - and all the tests were good after all.

Abrupt stop of the cab in front of a Späti.

Both share a bottle of vodka on the side of the road and later dance to the music of another customer's boombox. Lukas calls a coke cab.

Back to the entrance scene: View from a large, very modern and expensively furnished apartment to the TV tower and Alexanderplatz. Lukas seems quite drunk.

Lukas from the role of the first-person narrator: And tomorrow the lawyers will talk, but I guess all this is history (pan across the room).

Lukas' smartphone rings. Lukas to the viewer: one moment.

He takes the smartphone and sees Alexis. A video message via WhatsApp. Lukas mumbles, "Do I need this now? What the hell?"

He demonstrates the smart home for the last time: With a voice command, Alexis' video message is projected from a projector.

Alexis speaks: Look. I have something for you. Poor Luke. Laughter. Laughter. And we can do business - I have discovered something.

I left for Crete - by land, but that doesn't interest you - all the Croatian girls on the road, that took time. Now I'm in Matala: that's where my earliest ancestors lived in caves (pan across hordes of tourists on the beach).

So I broke into an old cave far up the mountain - man has to sleep once in a while. (Alexis at night with a bolt cutter on the fence, all via cell phone camera).

Alexis stumbles up the hill.

He crawls into a cave and inspects the walls. He kicks a wall at the end of the cave, and the wall gives way.

Behind it is a very narrow corridor.

Alexis struggles through the passage, it becomes a labyrinth of caves. Alexis pushes on fearlessly. He breaks in briefly and finds another passage. At the end, he stands in front of a wall and scratches. Something bluish becomes visible: it could be amethyst druses or aquamarine or just discolored sandstone.

Alexis: Look what I found. Valuable stones - you know about stone - we can mine them. And nobody knows the secret, otherwise the stones wouldn't be there anymore. I know you don't believe in it, you think Alexis is a nutcase, but look.

Come, come to Crete.

Let's start a mine - it's not so complicated in Greece - I've already met a lawyer, too. You can build, you know about concrete. What's the difference if we build above or below ground? We are miners for a year or two, and everything is paid back twice.

Alexis beams into his smartphone.

Comm.

Incipient music: Sirtaki (Zorba's Dance ) by Mikis Theodorakis.

Lukas puts the smartphone on the table, looks out the window at the TV tower.

He takes a sip from the almost empty vodka bottle, then says to himself, "Tomorrow, what is tomorrow - if it even exists. Poor Amira. Business: the lawyers can do that without me".

He goes into an adjoining room, takes the last half bundle of money from a safe and packs a small cabin suitcase.

Insert before credits: In Memoriam Nikos Kazantzakis, Mikis Theodorakis & Michael Cacoyannis.

## **Music**

The film is accompanied by ethnic music with techno elements. In scenes dealing with megalomania, the instrumental intro of "I shot the Sheriff" (Eric Clapton - Crossroads 2010) is in the background.

## **Background**

The picture *Lunch atop a Skyscraper* was probably taken by photographer Charles C. Ebbets during the construction of Rockefeller Center. It is amazing that only two workers died during construction, although they were working at dizzying heights and mostly without any protection.

The game and the flow of life are linked on three levels in this film. There is the driving biographical, love as well as business, success and failure.

All the strands invite the protagonists to plunge into the mighty waves of the stream of life without knowledge and despite all doubts.

Despite all the tragic events, all that remains in the end is laughter and the realization that the river of life inevitably pushes each of us onward - even if some drown on the way to the ocean. A sometimes exaggerated audacity and gambling are part of it.

Walter Serner writes in the template for the Dadaist manifesto (Handbrevier eines Hochstaplers): "The world wants to be deceived, and if you don't do it, it will become evil. Very evil, even."

The name of the protagonist Luke is based on the biographer of Jesus.

## **Realization**

Each of the films has a strong connection to Berlin. Funding by the Medienboard Berlin-Brandenburg is thus guaranteed. Furthermore, support for Berlin tourism could be considered, since the protagonists in each film correspond to the target group of affluent Berlin visitors and the content portrays Berlin as cosmopolitan, artistically focused and an ideal city for startups.

It seems to me that it makes sense for each film to be directed by a director experienced in the subject in question. I take on the role of chief dramaturge or co-director.

### **Backup: The first scenes**

The first scenes of a film correspond to an overture.

They give the viewer a sense of what might come, and also hint at the ending already, without anticipating it.

At best, they create a pull and a tension that arouses curiosity without revealing the detours and aberrations of the story.

## Pale Blue Dot

A small blue planet in the vastness of a hostile universe, inhabited by omnipotent beings.

It goes downhill and inevitably towards the carefully excluded: death.

Until then, however, the strands of individual life are intertwined with those of all others.

The threads (lines) are inevitably tangled.



### 1. TRICK: PALE BLUE DOT - TAG

From the view of the Pale Blue Dot fast ride through the hostile universe towards Earth.

Through the outer atmosphere, past high-altitude clouds onto a small plane with a propeller.

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

Scattered clouds drift across the landscape.

Music in the piano versions of Viktoriya Yermolyeva: At the beginning "*The Doors - Riders On The Storm*"<sup>2</sup> , then Viktoriya leads over to "*The Rolling Stones - Sympathy for the devil*"<sup>3</sup> .

### 2. 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.

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<sup>2</sup> <https://www.youtube.com/watch?v=4fGE07dATvc>

<sup>3</sup> <https://www.youtube.com/watch?v=y2He1oZVoCI>

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 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.

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. OUTSIDE: ABOVE A PARACHUTE FIELD - 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.

5. TEXT : WHITE ON DARK BLUE

- Hotel Beyond -

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

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.

CHEF DE PORTIER bears a resemblance to Jean Paul Sartre -  
he's a little 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 like he's coming to terms - he's curious and tends  
to be a bit cynical.

The cultivated arrogance of his previous life seems to be  
firmly attached 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 CHEF DE PORTIER, then looks again and the reflection is normal.

CHEF DE PORTIER  
That gives itself with the time.

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

## Steppenwolf goes Berghain

The first movement in the film is linear and takes place in the hectic everyday world.

Everything seems familiar and used to. But even on familiar paths, no one is immune to surprises.

The inner tendencies to deal with conflict then emerge abruptly and begin to drive the game forward.



### 1. EXTERIOR: GÖRLITZER BAHNHOF SUBWAY BERLIN - DAY

#### Elevated station:

A subway train pulls in. The camera follows a window as it slows down, and Harriet becomes visible. She is typing on her smartphone and seems absorbed in the conversation.

She looks out the window and realizes that this is her station to get off.

#### ANNOUNCEMENT:

*(From offstage)* Stay back in the direction of Warschauer Strasse, please.

Harriet jumps up. She pushes past people, almost knocks over a baby carriage shortly before the door closes, and just manages to jump out of the subway.

#### Platform and exit to the street:

The camera follows Harriet. At the end of the platform and on the stairs to the street, dealers are standing and offering their dope. Harriet greets some with a gesture and it becomes clear that she is no stranger to this neighborhood.

#### HARRIET:

All clear?

#### DEALER:

Always.

#### Exit to the street:

Harriet comes up from the subway station and stands at a traffic light.

She fingers her earphones from a jacket pocket and, before the light turns green, puts them in her ears and connects

them to her smartphone; then Harriet selects a song:  
"Kruder & Dorfmeister - Lamb - Trans Fatty Acid"<sup>4</sup> .

The music plays over the next scenes until Harriet enters her studio.

## 2. EXTERIOR: STREET IN A RUN-DOWN NEIGHBORHOOD (KREUZ-KÖLLN) - DAY

Kreuz-Kölln is the border area between Kreuzberg and Neukölln and one of the neighborhoods in Berlin most affected by gentrification. Yuppies and artists displace old residents and migrants and hope for self-discovery and capital growth in morbid luxury.

Harriet walks down the street and passes a cross street.

A souped-up Mercedes cuts her off, and as she jumps back, Harriet almost falls. She picks herself up and looks irritatedly after the car until a small cobblestone catches her eye near the curb. She pulls the hood of her hoodie over her head, grabs the stone and throws it at the slowing car, which is probably looking for a parking spot.

The stone hits the rear window, and it shatters. The car brakes abruptly and the driver, a closet with a bald skull and long beard, gets out.

DRIVER OF THE MERCEDES:

Are you crazy?

The driver starts running towards Harriet, who begins to flee. A short chase follows.

Harriet runs into an archway and through several passages. She turns around and seems to have shaken off the pursuer, but she is not quite sure.

She stands in front of a freight elevator and nervously searches for her keys. She opens the elevator and steps inside.

## 3. INSIDE: HARRIETS ATELIER / FACTORY: FREIGHT ELEVATOR - DAY

Harriet leans against the wall and gasps, dialing the top floor with another key.

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<sup>4</sup> <https://www.youtube.com/watch?v=94NU-W-Kgxl>

Just before the elevator ride stops, Harriet takes the earphones out of her ears.

She pushes open the door to her studio/factory.

4. INSIDE: HARRIETS ATELIER / FACTORY: FREIGHT ELEVATOR - DAY

A large, bright room of a factory floor. In one corner a kind of tea kitchen and chairs to hang out, next to it a DJ booth.

At the DJ booth stands a hipster with sunglasses and earphones and mixes "*Heroin - The Velvet Underground*" in the direction of Chill-Out (*The Velvet Underground - Heroin - Remix by Polo*)<sup>5</sup>.

In the studio a lot of young, hip people work on simple boards on trestles or easels and paint alphabets. They are large paintings with a whole alphabet or miniatures made of ink with one or more letters.

Some people give Harriet a brief wave of greeting. She looks at one or the other table and nods sympathetically or taps an employee on the shoulder.

From a corner of the office in the room, the senior employee of the studio approaches Harriet. Harriet hugs the woman in greeting.

SENIOR EMPLOYEES

Where are you?

This shipowner from Hamburg has already called three times to ask when he'll get his pictures.

HARRIET

You won't believe this - I almost got run over just now.

(Pause, then annoyed) I know we're overdue.

The senior employee is a bit startled by the tone.

HARRIET

(Almost yelling to the DJ) Now turn off the fucking music.

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<sup>5</sup> <https://www.youtube.com/watch?v=B8KQekhZMCA>

(To the executive) Sorry.  
Let's go over there.

Harriet points her head to the office corner.

HARRIET  
(*Into the room*) It's all good.  
Just keep going.

The DJ had turned off the music and looks questioningly.

HARRIET  
Yes, you too.

The DJ carefully and quietly starts the music again.

## High, Higher, Highest

Voices sound out of the dark void: It is the call to participate in the game of this world.

And how could it be otherwise, it can only go up - to unknown, dizzying heights. Alcohol, drugs and borrowed luxury reinforce this feeling of immortality.

It's about everything: life at any price.



### 1. TRICK / DRONEFLIGHT: TELEVISION TOWER AT ALEXANDERPLATZ - NIGHT

Into absolute darkness, a sound of rotor blades beginning to turn.

FIRST STIMME:

Ready?

SECOND STIMME:

Ready!

FIRST STIMME:

Go.

As if on a screen, an image of the entrance to the visitor center of the TV tower at Alexanderplatz flickers on somewhat disjointed and pixelated. The rotor noise increases and at the same time music starts: "*Eric Clapton - I Shot The Sheriff [Crossroads 2010]*"<sup>6</sup> .

With a slight inclination to the ground, an ascent takes place at the Berlin TV tower; as the height increases, the image becomes more stable.

When the height reaches the dome ball, there is a pan over the city and a ride towards the window of a building.

Lukas is standing behind a pane on the top floor, looking out the window at the TV tower. In his hand he holds a half-full glass of water with vodka, and next to it is a bottle.

As soon as the singing starts in the music, Lukas takes his smartphone and turns down the volume.

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<sup>6</sup> <https://www.youtube.com/watch?v=APWhx97QvxE>

## 2. INTERIOR: APARTMENT LUKAS - NIGHT

A large, very modern apartment equipped with all sorts of gadgets and American Kitchen with a view of the TV Tower. On a wall above the sofa a huge print of the picture "*Lunch atop a Skyscraper*".

Lukas is refilling his glass. Drunk, he perceives the viewer and takes on the role of the first-person narrator.

LUKE

Nice, but it won't be there tomorrow.  
So enjoy the last hours.

Lukas laughs to himself and uses his smartphone to operate: lights, shutters and starts the smoothie machine in the American Kitchen.

LUKE

*(Almost contemptuously)* Ha. Isn't that something?  
You first have to get it right: remote-controlled smoothies.  
For the sake of health.

Luke pours some white powder on the window sill. He searches with his eyes for something to roll up and finds nothing.

LUKE

Works the same way.

He pushes the powder together and sinks his nose directly into the snow.

He pulls his nose up several more times, then his face brightens.

Luke gestures to the apartment, starting and stopping the Smoothie machine several times.

LUKE

That's something - but tomorrow - easy come, easy go - it's a long story - best I start at the beginning.

## 3. INTERIOR: HALLWAY - HOUSE OF LUKAS' PARENTS - EVENING

Overdrawn nouveau riche house with mainly expensive, but tasteless furnishings.

Lukas' father enters the hallway and it becomes apparent that he is coming from work. Lukas' mother comes to meet

him and both exchange perfunctory kisses.

It becomes apparent that Lukas' mother wants to say something important, but Lukas' father gets right to it.

LUKE'S FATHER

230 apartments. 37 million. What a day.  
*(Pause and then casually)* And with you?

Luke's mother does not answer, because she senses that Luke's father is in his world and whatever she would say would not get through.

LUKE

*(Off-camera)* That's when the whole drama began.

4. INTERIOR: BEDROOM - HOUSE OF LUKE'S PARENTS - NIGHT

Luke's father is reading a trade magazine, his mother snuggles up to him and wants to say something, but doesn't get around to it.

LUKAS

*(Off camera)* My father was a contractor on his way to immeasurable wealth ...

LUKE'S FATHER

*(Comments the newspaper)* These will be really golden times.

Luke's father turns off the bedside lamp.

5. INTERIOR: LIVING ROOM - HOUSE OF LUKE'S PARENTS - MORNING

Lukas' father and Lukas' mother are sitting at the breakfast table. Finally, Lukas' mother can say something. Lukas' father looks grumpy and reads the daily newspaper.

LUKE'S MOTHER

*(It blurts out)* By the way, I'm pregnant.

Lukas' father almost gets a bite stuck in his throat. Then he crumples up his napkin.

LUKE'S FATHER

We'll talk tonight.

LUKE

*(Off-camera)* My mother was a penniless artist whom my father now had to marry.

She was depressed ... and from that day  
on things only went downhill between them.

## 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 that I had 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 mention 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 interest in 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 I separated 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 it 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 does not matter, because at the core everything revolves around the same: 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 for 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 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 concepts	Filmwerkstatt 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