

ERASED:

Synopsis by Dmitry Tolonen Sept. 13th, 2010

2003, Helsinki. NADIA, 37, has just returned from the recording of a current affairs talk show. She stands in front of a bedroom mirror examining her pregnant belly in bleached soft light. She turns to look at EMIL, a man in his 40s, lying asleep on the bed. Glancing back in the mirror, we see Nadia look at her belly again, now slowly turning to the other side. We see tiny, healed razor-blade marks across her lower abdomen and groin area, across her wrists. She is looking forward to the future, optimistically.

Back in the Television Studio: Nadia watching the recording. One of the guests, a long-time charities spokesperson and cultural icon representing Finland, EMIL VIRTÄ, has returned from abroad to accept a lifetime achievement award after 20 years' absence from home. The host asks him another question. Emil seems ill at ease and preoccupied, momentarily frozen by something in the audience. He stares vacantly at the host, trying to answer but suddenly excuses himself. As the show cuts to commercial, Emil locks himself in the green room bathroom and blacks out.

20 years earlier: Confused, Emil wakes up to find himself thrown back twenty years, heavily drunk and holding a convulsive, bleeding young woman in his arms. She has tried to seduce him at a celebrity charity event. Emil is already in the middle of another scandal and escapes, carrying the woman – who strongly resembles both a younger Nadia, as well as an old love of Emil's - out of the building. While driving away with her, the car stalls, causing him to be recognised in traffic. She takes over the wheel from Emil, who is trembling. As he starts to hallucinate, she continues to drive him out of town.

Now, the tables have turned - she has kidnapped him and is driving out of town, to a distant mansion by a field. But then: she crashes. Crying and drowsy, she tries to drag him out of the car but, failing at this, leaves. The next morning, Emil finds himself in a bedroom in the mansion. The floors are stained with dried brown blood. The place is deserted. Outside, on a bench in the middle of the field, he finds ELEONORA ZIMMER.

This is Nadia's grandmother, Eleonora. Almost blind, Eleonora sits in the field, listening to the sound of the wind, waiting for heaven. It seems Emil is not here by accident. Eleonora reveals her story as a Leni Riefenstahl-esque young woman, who had to hide her Jewish roots to save herself, a woman who become entrapped as the role model of a large propaganda machine. After a life's work of charity, of trying to repay her sins, after losing her sight, Eleonora's daughter brought her to Finland. Mysteriously, Eleonora tells Emil he knows her daughter, and that Emil has been to the house before, even though he might not remember it. To redeem herself of the things she and her daughter have done, Eleonora gives Emil an old dossier from a private investigator: it contains information about Emil – and her daughter, who is Nadia's mother. Emil thinks about Eleonora's life, which was ruined by a destructive kind of celebrity. Suddenly, she dies just as Emil is about to ask her for guidance.

Emil inspects the mansion, now completely devoid of life, and finds out more about Eleonora and his daughter Nadia. He finds frantic diary entries and videos made by Nadia. On a video, Nadia's speech is cultish, confused and it sounds like she is either pregnant or about to kill herself - 'entering a new life'. He realises he's too late: the girl's not there.

Jump forward: back in the city, Emil wakes to realise he's in the midst of a crippling scandal. The earlier incident at the charity event has been leaked and his managers are automatically trying to spin this as a story about Emil being 'stalked'. In his deep despair, we see what has happened to Nadia; she has tried to slit and abort herself in a bath. Emil is now drinking, and working, to forget.

Jump forward to the Studio: Sick, Emil looks at himself in the TV studio bathroom mirror. He loosens his tie. For all these years, he's hidden the truth about Nadia, who disappeared from the news - thanks to his managers. Now, seeing his daughter alive in the audience, he is petrified. People are banging on the bathroom door. As we follow the studio audience being ushered out, we see Emil's head being tied to the sink in an unbelievable and cruel, intoxicated way - he proceeds to drown himself in the sink. In the audience, a newly pregnant, glowing Nadia and her husband are being led out. As security pounds Emil's door in, we see an image of Emil strung onto the sink – and, over this, another image of Emil, who gets up and walks into the darkened studio corridor.

Among the audience, we see Nadia being led out by her husband: they get into a car. We see a wet, dripping Emil walk in front of a camera, as if for a confessional. The studio lights start to go out behind him. Closer up, we see Emil in his hotel room, with his confessional playing on a TV set in the background. Reflected and through the sun-glared window of her car, we see Nadia in thought, smiling. She sees images of Emil, walking freely in a field, happy. We see the street outside, everyday life passing us by. Around the corner, we float with the real audience and into the real world. A bus stopping. Children playing. A shopkeeper arguing with a customer about something. A couple joking with each other while walking. Normal streets with normal people. The sound of the audience shuffling and leaving continues through the end titles. THE END

ERASED (WORKING TITLE)

An icon seeks private redemption in a world of spotlights
An original screenplay treatment by Dmitry Tolonen

Dialogue, dates and character names are temporary
Scenes with Finnish to be marked with (FIN)

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1 INT. NADIA'S BEDROOM (2003) - MORNING

CHARACTER VIGNETTES:

NADIA DREAMS ABOUT YOUNG EMIL

Late summer morning. We open with fuzzy images of beautiful skin, delicate hairs on a feminine neck. We show NADIA, late 37, standing in front of a mirror examining her pregnant belly in bleached soft light. From the mirror we can see an empty bed behind her.

She turns to look at EMIL, a man in his 40s, lying asleep on the bed.

Glancing back in the mirror, we see Nadia look at her belly again now turning to other side slowly. We see healed razor-blade marks across her lower abdomen and groin area, wrists. She looks up.

2 INT. NADIA'S BEDROOM (1981) - MORNING

YOUNG NADIA

Closer, we see eyes looking in the mirror. We now see an attractive young brunette, YOUNG NADIA, 17, stoically putting on an evening dress, covering her wrists with decorated bracelets. Caressing hands enter from behind her to fit the dress on. Written in lipstick on the mirror is: "how God is using her to show His love." Her mother, noticing this, turns her chin, and kisses her on the cheek, smiling: "now, put your make up on."

We see images of the girl waiting, passive. She looks through a window, touches it.

3 INT. HOTEL ROOM (1981) - MORNING

EMIL, an actor in his 40s.

Light rain: we see Emil's flight arriving in Helsinki. He shows his passport, ticket, picks up light luggage and is led to a car. He touches the car window, rain flowing down it. At the hotel, we see him drinking his late morning coffee, inspecting the wrinkles that have appeared under his eyes.

He flicks through channels: we come across a exploitative entertainment report about Emil's 'disappearance and possible suicide'.

More channels. He lands on porn which he watches vacantly

4 INT. HOUSE IN THE FIELD, LIVING ROOM (1981) - EVENING

We are in the living room of a country house. We pass a table with Jewish mystic ornamentation and move towards a table at the window.

It has a black and white photograph of young athletes.
We see a vast field outside.

5 EXT. BENCH IN THE FIELD (1981) - EVENING

We see an old woman, ELEONORA ZIMMER, late 70s, sitting
on a bench - looking out into a field at dusk.

We see the house in the distance.

6 INT. VICTORIA AND MARC'S BEDROOM (1981) - MORNING

VICTORIA AND MARC

We see Nadia's parents, a couple in their 40s. They are
busy with daily tasks - receipts, publicity stills - while
dressing for something more important. Though they are
seemingly unaware of each others' presence the husband
seems to be observing his wife in a controlling manner.

7 INT. HOTEL ROOM (2003) - EVENING

OLD EMIL

We see a man in his 60s, OLD EMIL, looking in the mirror
of a darkened hotel room. He returns the telephone on
the hook. He's been drinking for so long that it no longer
has an effect on him. Packing, he's been getting ready
for somebody to pick him up.

We focus on the television set. Flicking through channels,
we see news about the Iraqi war: a charity worker hostage
has been killed. He watches this impassionately,
helplessly. He ends on an entertainment news programme
showing the first images of a documentary retrospective
about him, his name 'Emil Virta' on the screen. Tired,
he looks at the image of himself, stood in a confessional
of some sort.

He's ready to leave the room.

END OF VIGNETTES:

To: black.

LOWER THIRD TITLE CARD: "ERASED"

8 INT. ARCHIVAL MONTAGE SEQUENCE (2003)

We open with a montage of archival footage, as the off-
screen narrator introduces us to a history of wartime

writers, composers, journalists and film makers. Among the images is an old black and white image of a white female photographer on a photoshoot in Africa.

The sound of audience clapping and discussion fades in over the images.

9 INT. TELEVISION STUDIO (2003) - EVENING

We are watching a LIVE TALK SHOW being broadcast. A female host leads a discussion about public role models and their responsibility during wars - WWI, WWII, Vietnam, Iraq etc. We see views of the audience as the guests talk in the background.

We enter the discussion mid-way.

An Italian visiting Professor, and specialist in 'celebrity activism', is talking about the importance and responsibility of public role-models in the media throughout history.

Interrupting the Professor, the host directs a question to Emil.

A long-time charities spokesperson and cultural icon representing Finland, Emil has returned to accept a lifetime achievement award after some 20 years' absence from home.

Emil looks blank.

10 INT. DARK ROOM (1981) - AFTERNOON

We see fuzzy images of a pretty young woman in a darkened room, smiling lovingly and speaking to us. We hear the audience over her image.

11 INT. TELEVISION STUDIO (2003) - EVENING

Emil seems ill at ease and preoccupied, momentarily frozen by something in the audience.

An educated, 'angry young photographer' type guest snaps at the host about the show trying to piggyback on current media attention thrown on Emil by 'a nation desperate for acceptance, especially foreign acceptance'. He mockingly accuses Emil of being a fraud, first and foremost a fraud to himself.

We hear Emil mumble something incoherently. He stares vacantly at the host, tries to answer but suddenly excuses himself.

There is confusion. The host tries to cover up smoothly by continuing to another guest, to whom we see the camera turn jerkily.

We see the Floor manager signalling to 'go to commercial'; the transmission is cut.

12 INT. STUDIO CORRIDOR (2003) - CONTINUOUS

Emil stumbles into the dimly lit studio corridor. Sickened, he tries to support by leaning on the wall. We hear the crowd unrest as we see slivers of audience behind Emil's bent-over silhouette. Lifting his head, he gathers his courage.

13 INT. GREEN ROOM TOILET (2003) - EVENING

Emil bursts into the studio toilets, bolting the door behind him.

Standing before the mirror, he takes a long, shivering stare at himself. He is clearly shaken.

Leaning heavily on the sink, we see Emil looking down. We hear a hollow thud and a woman scream, somewhere far in the distance.

Slow: we see water splash over both sides of the sink.

As we withdraw from the sink, we see Emil exit the mirror, dipping his head in the sink.

14 INT. GREEN ROOM TOILET/EXT. ROAD SIDE (1968) - EVENING

We hear the toilet door opening. A YOUNG EMIL, in his forties, enters the room. Terrified and motionless, he gazes in the mirror to examine the scratches on his face, the blood on his shirt.

We hear the sound of breathing and a car running, as Emil lets the situation hit him. He moves back to take a better look. Turning around with him, we slowly move towards the opposite toilet wall which has now faded to black, showing an actual road on the border of Helsinki.

In the distance, we see the red brake lights of a car. Hesitantly, he walks towards his car, stopping half-way.

(NB: this is a partial three-wall set lit on location, or three-wall set in studio with unlit empty studio space with car and city backdrop as back projection etc.)

15 EXT. ROAD SIDE (1968) - EVENING

We look at Emil.

The toilet wall behind him has disappeared, now showing only the road.

We see Emil considering his options. We see his car waiting, Emil again and, finally, the cause of his worries - a young woman lying on the road side in the background.

Emil's lips, bitten. And the woman - breathing, we follow the dried tears on her cheeks and scarred lips.

After this hesitation, we see Emil getting in the car and, closing the car door, leaving. Wider, we are shown a traffic sign 'Helsinki' and the city skyline.

16 INT. DARK ROOM (1981) - AFTERNOON

Long fade in to young Nadia, lying on the floor, day dreaming. We see her eyes, lips, smiling.

We see Nadia busy with daily, routine rituals.

From outside a window: Nadia bounces up to paint on the window with a lip stick: 'How God is using her to Show His Love'. She is pleased with the line.

TIME PASSING: We see several apparitions of Nadia overlapping, as she carries about her business around the room. The bathroom door is slightly ajar, lit by natural light outside.

In the bath: both innocent and sensual, Nadia toys with the water. She is talking to herself, recounting a story about a Sea of Black Trees,

We see a young, giggling girl of eight pop her head up from the bath water opposite Nadia, who we find has been telling the slightly off-key childrens' story to. The girl squeezes her nose, ticklish from the water.

Nadia talking in a mysterious way about her obsessions as if they were some kind of coming-of-age ritual. The little girl listens without understanding, it's all a game.

Nadia gazes out of the window, sedatedly. She remains there, dreaming of something. Her blurred view of the light-drenched window expands to form an inverted cross.

We see a field with stretched, blackened trees and the light changing, suddenly to over cast. Blurred and frozen-in-air, we see a dog in this white misty field savage a black bird as the dark clouds gather.

Seemingly frozen in time, we see people working further in the field.

Nadia sits in the white steam of the bath. The little girl has disappeared.

Nadia continues to speak: she says she doesn't know how to place her memories - they're fragmented.

She seems to be talking directly to someone, convincing them about being a grown real woman and that her mother has 'abandoned her' - she's clean and happy now.

We see time-lapsed dark clouds travelling across the sky.

She exits the bathroom, hair dripping, and steps in front of full-length mirror. She takes a crude, revealing polaroid of herself. She takes out a red felt-tip pen and writes on it in Russian: 'your fire'.

Still naked, she opens a dark scrap book on the table. She glues the polaroid in her scrap book where we see some unfinished thoughts:

I do not hate, I love.

You hate what I love.

You destroy what I love.

This is why I must destroy you.

You can't run. You won't escape.

You won't remember me but I am all those women.

I can't forget (struck through) I can't remember.

I am coming. (Wait for me.)

We see more double exposures of Nadia in the room, time passing, carrying out with daily tasks which by now feel strangely ritualistic. Talking to someone who's not there, she seems to be rehearsing for something. We see the bathroom door slightly ajar in the background.

In the now much darkened room, Nadia holds up a card angel. Having examined it in awe, she licks it.

She strikes a match.

The match burning, she says with a drugged smile:

"You will fail, you will fall down."

"...And no-one will be able to hear you because you're too far away."

The angel takes the flame. We hear the distant echo of children playing happily, which carries over to:

We see Emil sitting quietly on his hotel bed alone. We see distant city lights outside. We see him turning on the Television, looking for the news when he notices smudged, dried blood on the remote control.

18 INT. HOTEL ROOM (1981) - EVENING

Images of TV Content: the landscape channel, a documentary about celebrity deaths called 'Celebrity Obsolence', images from the Stanford Prison Experiment and Halliburton-type, cultish, chirpy infomercials. The hourly news.

19 INT. HOTEL ROOM (1981) - CONTINUOUS

He turns on the blistering lights of the cold, tiled bathroom. We stand behind Emil's silhouette as he studies his face in the harsh light. We hear very distant sound of traffic, and fading in, entertainment news from the Television...

...describing Emil and an upcoming charity screening - the usual brand of bland press junket material, nothing in the news about car accidents.

We see images of Emil on the television screen: flash bulbs going off.

The light bursts fade into the glare of the bathroom, as we see Emil observing himself in the mirror.

As he yanks the light switch, the slow sound of a flash bulb fades in.

We hear an alarm clock going off.

20 INT. HOTEL ROOM (1981) - AFTERNOON

We fade into red alarm clock digits being revealed.

Emil's reflection in the window, gazing out to the city. He has barely slept.

21 INT. HOTEL ROOM (1981) - CONTINUOUS

We see Emil's reflection in the mirror. He looks out into the distant city horizon, exhausted.

22 INT. HOTEL LIFT (1981) - AFTERNOON

We see Emil alone in a dark lift, going down - having lain sleeplessly in his suit all night.

23 INT. HOTEL ENTRANCE (1981) - AFTERNOON

We hear muffled sounds of a crowd outside and soon we are assaulted by the white flash 'bulbs' of photographers gathered outside the building.

Just visible through the bursts, we see an ink-black limo pull up outside. We see Emil coming out of the hotel entrance and we follow him through the photographers into the car.

24 INT. BLACK LIMO (1981) - AFTERNOON

Emil sits down opposite a serious looking agency-type woman in formal black dress. He peeks through the limo's beige curtains, designed to keep the world out, to a middle-aged woman staring at him from a distance just between the photographers crowding the car.

25 EXT. BLACK LIMO (1981) - CONTINUOUS

Emil looks out to the street and the silenced images of the huddling photographers. We now see the woman closer up - looking straight at us. We see the limo take off and Emil pulling the curtains.

Emil raises his eyes to the agency woman - keeping eye contact.

26 EXT. ROAD SIDE (1968) - EVENING

We revisit the image of the young woman, Emil looking point blank at her. We see the woman's glazed eyes, her breath in the cold air.

27 INT. BLACK LIMO (1981) - AFTERNOON

Over the sound of the woman breathing, we see Emil and the agency woman sit silently, looking at each other.

28 INT. BLACK LIMO (1981) - CONTINUOUS

The limo pulls up to a fenced-in road, leading to a red carpet.

We follow muted images of cheering crowds through the windows.

The agency woman grabs hold of Emil's hand to snap him out of his thoughts. He looks at her for courage, knowing he has to get out. Scruffy and preoccupied, he steels himself just before stepping out into the crowd.

29 EXT. CHARITY SCREENING RED CARPET (1981) - AFTERNOON

We hear a surge of cheering from the crowd over Emil's nervous, heavy breathing. He steps out of the limo, sweating and smiling with the confidence of an actor. As we see his hands twitching at his side, we begin to hear a young female voice over:

"I've studied you for a long time."

Emil greets the crowds and signs some autographs, shielded by the agency woman before being snatched away by a hand on his shoulder...

30 EXT. CHARITY SCREENING RED CARPET (1981) - CONTINUOUS

...that of Victoria Åkerman, a well-known actress. Beside her we find Nadia, her late teen, pretty daughter and Marc, her husband. Nadia is introduced to Emil, who politely greets her, though hardly looking at her before shaking the husband's hand. Nadia is in awe of the man, excited but hurt because of his attention to the parents. Emil continues to cheer the crowd while talking to the couple. We see Victoria holding awkwardly to her husband's hand.

31 EXT. CHARITY SCREENING RED CARPET (1981) - CONTINUOUS

We see the awkwardly wallflowered Nadia again. She is a sedated but bravely smiling presence, wrists covered with jewels.

She looks pale; like she might be sick at any moment.

32 INT. PHOTOMONTAGE/HOME VIDEO

Intercut with red carpet footage, we see a rapid succession of animated magazine-cover, studio portrait-style photos of a baby girl growing up through a sequence of annual family snapshots on a black background. We also see 8/16mm home footage showing a more natural, adolescent Nadia.

We see a photograph of Nadia's mother holding the early teen daughter out towards the camera, like a child star or a debutant offering. The photos get gradually closer up and more provocative, as Nadia assimilates her mother's identity.

We see the mother and daughter applying mascara with a brush.

33 EXT. CHARITY SCREENING RED CARPET (1981) - CONTINUOUS

Back on the red carpet, we see the agency woman lead Emil apart from the couple and they all turn, smiling to the crowds. They turn to the grand entrance of the building.

34 INT. DIMMED CINEMA (1981) - AFTERNOON

Interior scenes of people congratulating each other, laughing and generally in their public charity-modes.

35 INT. DIMMED CINEMA (1981) - AFTERNOON

Marc leads Nadia to her seat, Victoria following up, talking to someone.

We see Emil sitting beside Nadia. Marc is speaking to someone opposite them. Victoria toys with a with her golden necklace, which catches the light subtly.

On stage, a director is introducing the evening's screening. We see a giant video image of Emil blurred on the screen in the background. The lights go out.

Emil looks uncomfortable, wanting to escape.

36 INT. DIMMED CINEMA (1981) - CONTINUOUS

Television cameras push in to the host through a series of cuts. We listen to plasticky, cynical show biz charity and self-praise.

37 INT. DIMMED CINEMA (1981) - MOMENTS LATER

Emil gets a hand-written note.

"I CALL THE SHOTS. IN THE LADIES' - 5 MINUTES"

Signed with a large hollow star.

As he crumples it in his hand, we guests at his table and Nadia, smiling confusedly.

38 INT. DIMMED CINEMA (1981) - CONTINUOUS

We see more of the event, and Emil drinking liberally.

A waiter comes up to him, whispers: "...it's a delicate situation for you,sir..."

Pale, Emil makes for the exit.

Nadia is taken aback as he leaves.

39 INT. CINEMA CORRIDOR (1981) - AFTERNOON

We see Emil retreat to the corridor, almost retching in the corridor, then to the bathroom.

40 INT. CINEMA CORRIDOR (1981) - CONTINUOUS

Emil bumps into an old cleaner in the corridor:

We see his name tag, 'HUDSON'.

HUDSON: " -- and it WILL happen AGAIN."

We follow Emil passing slowly, as the man eyes him suspiciously.

41 INT. CINEMA TOILET (1981) - MOMENTS LATER

Emil reaches the ladies' toilet, empty. He goes through the stalls when the door goes.

Nadia appears, now self-confident, but in poor shape.

His danger-loving reputation has preceded him. Almost like another person, she approaches him but he won't go along with her advances; she curses him snottily:

"you fucking faggot"

She grabs a shot of him. Suddenly, she worsens, collapses - he panics and, getting her out, starts to shake - has to go to his knees for support.

42 INT. CINEMA CORRIDOR (1981) - MOMENTS LATER

Emil slips down a long, dark corridor of the building, carrying Nadia, but nearing the foyer he notices the over-exposed entrance. We hear the cheering of an enthusiastic crowd outside. Emil withdraws into another corridor, dragging in an employee: 'Get me a way out of here'.

43 EXT. ALLEY (1981) - AFTERNOON

Following the attendant, Emil exits an alley-side door of the cinema. He needs to get her away fast.

He struggles through one or two dark and steamy alleys to get away.

44 INT. FRIEND'S HOUSE (1981) - AFTERNOON

At the front door of an surprised, old friend of Emil's: "don't ask questions - I need your keys".

45 INT. CAR PARK (1981) - AFTERNOON

Picking up the car from an urban, inner-city car park.

46 INT. JAGUAR (1981) - CONTINUOUS

Driving the car away. Emil's nervous, has been drinking and his reckless driving causes him to be recognised. He pulls over at an alley to clear his thoughts.

The jolt brings us to Nadia, who has been acting all along. She 'wakes' and comes on to Emil, who is breaking down.

Nadia looks a lot like her mother. She straddles him; french kisses him, grabs the keys and takes over the wheel: 'I've got a better idea, move over'.

She pushes him into the passenger's seat. We see her slip a small pill into her mouth.

47 INT. JAGUAR (1981) - MOMENTS LATER

We follow them driving further.

48 INT. JAGUAR (1981) - CONTINUOUS

Groggy, Emil re-lives a flashback montage of him leaving the hotel lift.

49 INT. JAGUAR (1981) - LATER

Darker now.

Emil sees muffled, IMAGINED scenes of himself at the wheel.

We see Nadia driving frantically, Emil mumbling to someone in his hallucination.

50 INT. JAGUAR HALLUCINATION 1 (1981) - CONTINUOUS

There are bumps on the road. Emil imagines Nadia and the radio 'talking' to Emil.

51 EXT. CRASH BY ROAD 1 (1981) - AFTERNOON

Silent: Emil has a flash-back of dark figures closing in on him, picking him up.

(Off screen) We hear Emil: "where are you taking me..?"

52 EXT. CITY SCENES (1981) - AFTERNOON

Nadia driving out of the city, leading to:

53 INT. JAGUAR HALLUCINATION 2 (1981) - CONTINUOUS

Another bump in road, shaking Emil about: the radio talks about eternity, reincarnation, guilt, redemption, your past, and celebrities - a repeat radio version of the talk show themes seen in the beginning.

Nadia: "I wouldn't worry about it Emilio, it's beyond your reach now; I popped you a couple of these honies earlier."

She sticks out the tip of her tongue, smirking.

"Sweet dreams."

Nadia slips a finger over Emil's lips to distract him from the mumbling, but it only triggers new memories:

54 INT. EMIL'S PAST CONQUESTS 1 (1981) - NIGHT

GIRLS' CHARACTER VIGNETTES - SEQUENCE

We see Nadia driving the Jaguar; Emil slipping in and out of a nightmare.

Emil dips into a lucid dream, seeing images of all his women and the particular road they're on, from his past.

MEMBERS-ONLY BAR: we see Emil approach a blonde woman from behind. Embracing her, she turns to smile at him. She gives him a passionate kiss.

We see many double-takes of the meeting, only now with similar-looking women. These images are roughly superimposed.

At the bar we see an elderly woman, who we recognise to be Mrs. Zimmer. She looks at Emil from a distance. The clientele's faces are subtly deformed.

The lovers' pick-up lines for each other seem not to change a lot as the women themselves do.

Emil is trying to match the images in his mind to the woman's voice he is hearing.

Nadia (voice over): "you lied to me."

Emil: "I could do whatever I wanted to you... fucking a star!"

Nadia takes hold of his hand.

*

Nadia: "I am taking you home."

55 EXT. ROAD SIDE (1968) - EVENING

We see Emil's hand lifting up a scarred female hand.

56 INT. EMIL'S PAST CONQUESTS 1 (1981) - NIGHT

We see the women in bed with Emil;

THE IMAGES RAMP UP PACE

A man and a woman's hands, fingers intertwined.

Bursts of sex with a redhead, a mere conquest for the actor. We see Emil having sex in several similar situations; a gallery toilet, suburban house and a bored housewife, husband absent. Jailbait in fashion event back room. The images of the redheads merge one into another.

Emil: "fame is a drug... brings them like moths to your flame, and shows your true self to you, in all its ugly glory..."

INTERCUT WITH THE SEX, WE SEE WHERE THEY END UP:

(the sound of the love-making continues as we see short vignettes of the womens' futures).

We find a girl working at the shop till; another desperately lost, still clamouring for acceptance, bending over in someone's bed; a woman leaving the back corridor

of an office, clutching to her purse and jacket, make up running; another 'star fucker', over-dosed in a hotel room; a woman working sheepishly in an insurance office.

BROKEN PEOPLE and their tinsel dreams about show business crumble with the impact of their and Emil's burning passions.

And - after this barrage of images, the last woman to be introduced in bed - is Victoria, Nadia's mother. She grabs hold of his hands in an embrace.

Emil halts, to a confused Victoria.

Nadia (Voice over): "we are driving away to be united."

Emil has a flashback of the ROAD SIDE:

57 EXT. ROAD SIDE (1968) - EVENING

At the side of the road, we see Nadia as a little girl, looking at her mother - a limp body being lifted into a black limo.

58 INT. EMIL'S PAST CONQUESTS 1 (1981) - NIGHT

Emil's vision is getting blurry.

59 INT. DARK ROOM (1981) - AFTERNOON

We finally see images to the voice-over from the Jaguar scene: it's Nadia in her room, which by now has darkened ominously. Her mood has changed. She is near unrecognisable, speaking more intensely and personally.

We see her profile against the window. She seems to have been there long - staring, drawing on the dust on the window.

We see her writing:

'MESSENGER'.

She covers 'ENGER' with her hand, then 'MESS'. She tries an 'L' under the 'R' - 'ENGEL' (angel), takes it out. She wipes out an 'e' - 'MESS N GER'. Wipes out the 'G', replacing it with a 'H'. 'MESS N HER'.

She re-phrases her dust words further; 'MESSING HER', 'MESSIEURS', covers 'MES' to reveal the 'SIEUR' (Lord), 'MA SOEUR' (my sister), 'MISS AND HER', 'MISSING HER', 'MISSING GIRL', replaces the original 'E' and wipes 'GIRL' to end with 'MESS'. She draws long grimy finger marks across the text.

Her fragile neck extends, spine protruding and partially covered by long dark hair.

She sings made-up words to herself, barely audibly, to a Russian folk melody. The words speak of 'a journey through the dark Sea of Black Trees to the dazzling, bright Lake of Fire; about smiling japanese tourists snapping photos to preserve eternity while we pass them; about the journey home to the One'.

Nadia (as if to someone in the room): "There's nothing much you can do about it; it's the dope doing the talking now."

We scan over her table, which displays her scrap book, a copy of Borges's *The Circular Ruins*, and a large Art book with 'The Fall of the Rebel Angels' painting by Brueghel the Elder.

In a far dark corner of the room, we see a semi-naval military uniform of some kind. It's very neatly hung up on the wall, though looks like it has been dragged across mud. There is a patch of blood from the groin, down the leg.

An arm grows slowly out of the uniform top; an other. The chest starts to fill up. Long, seductively young, though arachnoid legs unfold from under the skirt. A metallic cord pops out from the neck opening, pulling a blonde head upwards to the corner.

Glazed over and on the brink of falling asleep, Nadia drops the worn, black book she has been holding.

60 INT. DARK ROOM (1981) - CONTINUOUS

Nadia moves away from the window; she continues the monologue we've been hearing, but it is now directed to a mirror. From the mirror, we can see legs dangling above.

She turns -

We see a video camera on top of a television set.

Lit from behind by the television set she is using to monitor herself, we see Nadia's silhouette. She pulls her knickers down to her ankles, then her skirt up to reveal her stomach to the camera above the television.

"You're inside me... amazing what can be done nowadays with the help of some money..." She touches her stomach with her skirt up. We hear the bathroom door squeak.

"Yes sir, down and down the rabbit hole we go."

We now see her face, continuing to speak to the camera: "and we are all desperately waiting to see you again".

Slowly, we see a semi-circle of women creep in from the recesses, shadows of the darkened room, gathering around her like in a nativity painting.

We recognise some of these women from the Jaguar.

The little girl from the bath enters last, Little Nadia.

They all look lovingly down at Nadia's stomach, which is covered by the television, pulsating rays of light.

We hear a distant beeping.

61 INT. JAGUAR (1981) - DUSK

Nadia speeding up, driving recklessly.

A very brief, momentary return to Emil's reality in the Jaguar. He is hallucinating as if he was being kidnapped by Nadia. We see the landscape changing as Nadia drives.

We hear the beeping.

62 INT. EMIL'S PAST CONQUESTS, AGEING (2003) - NIGHT

In bed: mounting on top of him, Emil's women are ageing gradually, magazine-cover photomontage style.

We see a lamp by the dress cabinet mirror; a man turning it on after lighting his cigarette. We recognise him: it's OLD EMIL from the talk show.

He is reading a note: 'want you alone'.

Past the note in the mirror, we see the woman who wrote the note - purring happily on his bed.

We see YOUNG EMIL reacting to this memory; it snaps him to for a moment.

63 INT. FLASH BACK MONTAGE - EVENING

Roughly superimposed flash series of images; from Nadia to Victoria to Mrs. Zimmer - a matched action on front passenger seat bending towards Emil seductively.

We see a fast sequence of images: Emil's alarm clock; a close up of Nadia on video, pointing a remote (visible 'infra red' beam); film going through a projector's gate and the charity screening's audience watching;

a hand submerged under bubbling water; a video image of hands holding up a cryptic hand-written note;

a photographer's flash; an image of a woman suddenly in a spasm of rapture - she looks at the camera.

64 INT. EMIL'S PAST CONQUESTS 2 (2003) - NIGHT

We follow a female hand moving, fingers intertwined in Emil's fingers.

WE NOW SEE NADIA: She moves on top of Emil, in charge.

Emil is shaken out of it by seeing Nadia in his bed -

65 INT. HOTEL LIFT (1981) - AFTERNOON

We see Emil going down in the darkened hotel lift, adjusting his cufflinks. A bell chimes and the door closes.

SIMULTANEOUSLY: We see a female hand closing a hotel room door down the corridor.

Another chime, which brings us to:

66 INT. NADIA CRASHES JAGUAR (1981)

Nadia is speeding: frantic, drugged... Nadia runs off the road, bumps her nose on the dashboard. As she comes to, crying, she tries to drag Emil out of the car.

She whimpers and screams desperately, swearing at the unconscious Emil: "come out, you fucking bastard, come out! --" Failing at this, she leaves the car there and wanders off to the country house across the opposing field.

67 EXT. CRASH BY ROAD 2, FULL SCENE (1981) - AFTERNOON

We see silent, dark figures arriving and carrying Emil out, clearing the car off the road.

Dark.

68 EXT. HOUSE IN THE FIELD (1981) - DUSK

We see extremely sedate, painterly images of a vast field in the country, and a solitary house in the middle of it.

69 INT. HOUSE IN THE FIELD, NADIA'S ROOM (1981) - DUSK

EMIL'S BURNING DREAM NO. 1

We see an old woman's silent profile. It's Eleonora Zimmer. She kisses a shivering young Nadia on the forehead, like a caring but somehow repentant grandmother.

She gently whispers something to Nadia, waits for a reaction, tries again.

Nadia sits alone by the window in her now darkened room, sedate and staring past her table to the corner near the bathroom. Nadia's bottom lip droops.

Watching this, we hear Mrs. Zimmer read from a book about elemental forces in nature in a mystical way. Sounds like an allegorical fairytale of some sort.

We see Mrs. Zimmer's face again, speaking softly, disappearing into the shadows.

Nadia is gaunt and stiff from sitting.

Mrs. Zimmer slams the book shut.

Nadia rises slowly from her chair -

In the same room, we see Emil dreaming, lying on a bed.

Nadia appears by Emil's bed. She has a glazed, intense look in her eyes. This is the only thing that looks alive in her. She scoops his head up in her hands. Bringing his head up, she looks at him. Emil starts shaking, burning. He wakes up frightened.

Nadia: "this is your penance."

70 INT. HOUSE IN THE FIELD, NADIA'S ROOM (1981) - AFTERNOON

Emil wakes up in this unfamiliar house. The room's a mess, there are dark brown stains like some animal was dragged across the room.

71 INT. HOUSE IN THE FIELD, NADIA'S ROOM (1981) - AFTERNOON

Emil looks around the room and window, but sees little. As he moves to the window, he discovers the expanse of a field.

72 INT. HOUSE IN THE FIELD, NADIA'S ROOM (1981) - AFTERNOON

Emil has a flash-back of Nadia in rapture; the dark figures lifting him.

73 INT. HOUSE IN THE FIELD, LANDING (1981) - AFTERNOON

The house is dilapidated. Emil opens the door and looks around, outside the room, landing and stairs.

74 INT. HOUSE IN THE FIELD, LIVING ROOM (1981) - AFTERNOON

The downstairs livingroom - we glance briefly past photographs, a dinner table with food left on it.

75 INT. HOUSE IN THE FIELD (1981) - MORNING

Lost, Emil glances out the window and sees, on a bench mid-field, an old woman. The almost blind Mrs. Zimmer sits quietly, listening out for sounds on the horizon.

Mrs. Zimmer has been in Finland for decades, hidden from all eyes. She is a German-Hungarian Jew; a travelled woman who has been deserted here, literally, by her family. She has a zen-like, mysterious presence about her.

We see Emil leave for the front door; we float with him as he halts by the door frame, and see him disappear into the radiant field.

We remain inside, with the shadowed photographs.

76 EXT. HOUSE IN THE FIELD (1981) - MORNING

We see ink black clouds gather far away, across the horizon of the wind-swept field.

77 EXT. BENCH IN THE FIELD (1981) - MORNING

Emil arrives at the bench.

Mrs Zimmer turns her head towards Emil, gently, acknowledging his presense. She speaks to Emil as if to an old acquaintance who had left the village ages ago and changed as a person.

"I expect you were waiting for a letter or such, but she left you nothing of the like. Do you see that field? Take that as your letter. That girl, she's already gone, her image has faded long ago."

Silence.

We see the wind-swept field. There is a group of people working far in the distance. The field looks like a raging sea drowning the people who have been sucked into it.

Emil asks her about the girl; did she see her, does she know her?

Mrs. Zimmer: "put the image of the girl to rest son". Mrs. Zimmer says he's not really here because of the girl; he was destined to come.

They sit silently.

Smiling, she closes her eyes, leaning her head on the shoulder of her visitor. The old woman's head dips down.

"I knew you would be here one day. People always end up on their correct path. It's pre-destined.

"Why do you think you have ended up here ...?"

"... I ended up here - I am not one of those good folk over there, I wasn't born here, you know.

"Whatever you were out there - in the world, you have a chance to leave that all for one moment in your life. The big hand in the sky has pointed at you, son."

Emil repeats his question about the girl. He's concerned about his reputation.

She laughs. To her, this is a trivial matter looking at 'The Big Picture'.

Mrs. Zimmer: "you have been given a chance". It has all been written for us. "What's a reputation, anyway? Are you afraid you can't eat at the popular restaurants anymore? Will people stop mentioning your name? Following you around with cameras? Do you worry women won't chase you for your money?"

"Doesn't sound like something to worry about, to me.

"Sounds like you've been too wrapped up in yourself, you've forgotten this.

"You needn't worry about the girl any longer. I'd be more worried about what you are going to do with yourself.

"It looks like we've got something in common.

"I could've been anything... a biologist, a painter, a farmer... something useful. But instead I craved for some fame and acceptance, what a ridiculous illusion! I settled for a mirror instead of the world, well -

"- What a waste, my life. Spent correcting all my earlier mistakes."

"You must watch out that you don't become a cog in a machine like I did -

A walking ghost."

78 EXT. BENCH IN THE FIELD (1981) - AFTERNOON

Emil is about to turn and leave.

Mrs. Zimmer: " - ever heard about the dreaming man who walked into the fire?"

She relates to Emil the story from Borges's 'Circular Ruins' story - where an old wizard creates a man from his dream-state, cell by cell - only to walk into the fire and find out that he, too, had just been dreamt up by somebody. He was not real.

Mrs. Zimmer confides in him that, as a child, she had been frightened by an image in her head.

She realised that whether she was an atheist or believed in a heaven, a hell, or reincarnation - everything would last for eternity. Nothing ever ceases to exist. Ever.

Nothingness.

If this is true, what are you - and can you be saved?

Still, even if you don't know what is real, you at least might want to learn to make good choices.

This is her repentance.

Mrs. Zimmer: "life is too short to make the wrong choices like i did. You want to leave the right kind of mark in the books, don't you?"

79 EXT. HOUSE IN THE FIELD (1981) - CONTINUOUS

We see Emil's car in the ditch. Silent, music on the radio sparks up by itself as we look at the shadowed wreck.

80 EXT. BENCH IN THE FIELD (1981) - LATER

"You will find yourself at a cross-roads.

"Don't worry about the insecurity; life is a series of cross-roads in any case.

"Every moment of your life you can make a new turn in your story - all roads only lead to a different way of being lost, it's up to you only whether you can live with it.

"You must decide between disappointing them first or yourself later. People look up to you now, they follow you -

"What do you lack?"

He wishes for the ability to look honestly in the eye of the audience, without a mask.

Silence.

"Do you recognise me? I used to be a dancer, then a well-known, well, infamous, photographer... that's before I fell from Grace.

"I've spent the whole of my life trying to reconstruct myself ever since. I go to bed, thinking that I'm redeeming myself, but I fear that I'm only trying to feel better...

"I was doomed in the thirties. It's a lost cause."

She pauses.

"You don't know this, but you and I are joined, our two paths are joined. They always were joined.

"I've brought something into the world, and now i'm responsible for its destruction.

"There is something you must know - I will leave it for you, later."

"The girl, save the girl. It's too late, but try anyway - It's too late for me but you've been give a chance to redeem yourself.

"Soon, you are going to go through fire, very soon.

"Your own blood will turn against you. But - you have to fight the path.

"So burn our joined paths, burn it all up in flames."

81 EXT. HOUSE IN THE FIELD (1981) - EVENING

The ink black clouds are closing in on us, reaching across the horizon of the wind-swept field.

82 INT. HOUSE IN THE FIELD, LIVING ROOM (1981) - NIGHT

The near-blind Mrs. Zimmer feels her way to a large black book in her shelves, lowers it on the table and writes a short note, smiling. Resigned.

83 INT. HOUSE IN THE FIELD, NADIA'S ROOM (1981) - NIGHT

EMIL'S BURNING DREAM NO. 2

We see Emil in the dark room: he's having a nightmare. We hear distant, soft crackling of fire. The bathroom light has been left on.

DOUBLE EXPOSURE: as Emil sleeps, we see Nadia sitting in her bath, motionless, staring towards the bathroom window. She is imagining Emil outside, sitting on the bench.

Golden afternoon rays on the windy field.

We see her get up and move to look out the bathroom window. She wipes the steam off the frame.

From afar, we now see Emil sitting on the bench. Nadia looks on, Emil sleeps uneasily in his bed.

We float into the field slowly.

Suddenly, we see Nadia's back: Nadia grabs on to the window, screaming from the top of her lungs, petrified. We can't hear her.

As we move closer we see Emil, burning, sitting on the bench. Disappearing into the golden field.

From outside the window: We see Nadia screaming. Emil wriggles in bed.

Emil dreams an earlier image of the having sex with Victoria. She turns into Nadia, and into Victoria again.

Muffled, Nadia is screaming through the window, her feet splashing in the water.

From Emil in the field, we move to see the house from the field, and see a young woman on the porch.

Emil is rambling, shaking. A dark image of Nadia descends on him, holding his head in her hands. She speaks in a gentle voice, exotic sounding Russian and Finnish.

He imagines her trying to save him. She tells him to let go of his 'self'.

Carefully, but forcefully, she pushes him under the surface - we find the bed is filled with liquid. We see his face go under, struggling, looking up at her loving face.

He is torn from his sleep.

84 INT. HOUSE IN THE FIELD, NADIA'S ROOM (1981) - MORNING

Waking up, Emil goes downstairs. He sees Mrs. Zimmer sitting in the distance, but thinks nothing of it and returns inside. He feels exhausted.

85 INT. HOUSE IN THE FIELD, LIVING ROOM (1981) - MORNING

Emil returning to the living room: in passing, we see books about African tribal photography, Leni Riefenstahl, history, politics, occult religion. He goes for a drink of water and sees a large black dossier on the wooden country dining table.

86 EXT. BENCH IN THE FIELD (1981) - DAY

We follow Emil walking slowly through the field, and towards the bench.

He finds Mrs. Zimmer keeled over on the bench, passed away.

He sits there silently with her.

87 INT. HOUSE IN THE FIELD, LIVING ROOM (1981 - AFTERNOON

Emil carries Mrs. Zimmer in.

Emil goes in further, lays her down on a modest, wooden bed. In contrast to the woman lying still, we see framed black and white photographs of a lively star from a bygone era.

Neatly tucked away, Emil finds other memorabilia, old German awards. We recognise the woman smiling in the pictures from the WWII montage in the talk show.

He sees the black dossier left on the table. Within it are extremely detailed notes; only then does he realise, that they concern him. Hundreds of pages, everything about him. We see a black and white photograph of Victoria and him with notes attached. Papers that seems to profile him in every kind of way. Then, he sees something that makes him waver.

Stumbling in his already weakened state, he wretches all over the table and floor. He can barely stand, fingers gripping on to a page in the documentation.

He tries to keep himself up, leaning on the soiled floor.

88 INT. DARK ROOM (1981) - AFTERNOON

From behind the television, we see Nadia pulling a long, white dress over her head.

Nadia is preparing for something.

We see her naked, caressing her hips, stomach.

We see her looking decisively into the camera, breathing in calmly.

89 EXT. ROAD SIDE (1968) - EVENING

We visit the hit-and-run scene again, seeing more now. It's VICTORIA, as she looked when young.

Emil looks down at her. He's such a compulsive drinker that he can't remember what really happened.

We see his hand, fingers in blood.

She is frightened of him.

90 EXT. ROAD SIDE (1968) - EVENING

Struggling; hands being tied up in the back seat of a limo on the road side. From the sound of it, we can't make out whether this is real or some sort of a hostage fantasy of the rich and bored. The opposing car door is opened; there are more people involved.

91 INT. DARK ROOM (1981) - AFTERNOON

A burst of slow images:

We see NADIA wriggling, water splashing, her feet kicking, her hands trapped. Gradually, we hear sound with dark-clothed arms holding her down, as if Nadia was being drowned.

92 EXT. ROAD SIDE (1968) - EVENING

We return to the struggle in the limo back seat.

We see VICTORIA'S eyes even closer up, as she looks at us, terrified.

We see Emil's eyes, thinking this through.

93 EXT. ROAD SIDE (1968) - EVENING

VICTORIA lies on the road, bleeding.

Closer up, we see Emil looking at her, frozen.

Suddenly, she opens her eyes - and laughs, looking up at him. As she laughs, we see Emil from her view. His image starts to flicker on and off.

In the end all we see is this view: the sky but no Emil.

We see the road towards the city, but there is no sign of Emil. We are left with a shivering Victoria, anxious in her condition yet unable to cry or express her feelings.

Dark-suited bodyguard type figures arrive from a distance to collect her into a slowly approaching limo. They don't say a word.

94 INT. DARK ROOM (1981) - AFTERNOON

Emil stands in Nadia's room, watching Nadia on the screen: we see Nadia's apparition materialise in the room behind him.

She speaks to a camera in a tone similar to Mrs. Zimmer, existential, though more self-sacrificial.

95 INT. DARK ROOM (1981) - AFTERNOON

Direct confessional tone by Nadia to video tape:

"I am Nadia Åkerman. My mother was Victoria Åkerman and my Grandmother is the disgraced Jewish-German photographer Eleonora Zimmer -

"I was the daughter you were never supposed to meet -

"Why was I born, and kept - for what purpose?

"My family has been following you, profiling you since before mother took interest in you, before she took her own life.

"Your life has been set up and guided invisibly along the way in ways you don't know. The charities you have been involved with are mostly fronts. You, your current identity, were created to fill a political and corporate need. My mother insisted on making you, and then she created me. Too much money and exposure ruins you."

96 EXT. CHARITY SCREENING RED CARPET (1981) - AFTERNOON

Flash-back: Victoria whispering to Emil "She's ours now"

97 INT. DARK ROOM (1981) - AFTERNOON

Nadia (off screen): "And then she undid herself."

We see Nadia's room with the books, television in the background.

Emil is thinking about Victoria.

On the video, Nadia continues her revelations, which take on a more immediate, violated and apocalyptic tone.

We see Nadia smiling; her image starts to repeat over and over like it's stuck in a loop. She looks very much like her mother.

98 EXT. HOUSE IN THE FIELD (1981) - AFTERNOON

Emil tucks Mrs. Zimmer in her bed.

We hear voice-over from the Nadia's video: "what is it about confessionals that draws you to expose your lies?"

99 INT. HOUSE IN THE FIELD (1981) - CONTINUOUS

We see a light bulb and moth fluttering around it. Lower, we see Emil sitting among Mrs. Zimmer's memorabilia.

Nadia: (whispering) "what is it about confessionals - that you expose your lives?"

Emil looks up at the old woman's framed image.

He stands up to look through the window, to the field.

100 INT. HOUSE IN THE FIELD (1981) - CONTINUOUS

Emil sitting on the bench, now alone.

101 INT. DARK ROOM (1981) - AFTERNOON

We see Nadia. Her voice-over continues: " -- incriminate yourself as a flawed human being? I will do it for you".

She pulls a dark dress over her head.

" -- to help a lost soul into the light. This recorded life of mine, it will last an eternity."

102 EXT. HOUSE IN THE FIELD (1981) - AFTERNOON

We see Emil about to walk away from the house, through the wind-swept field.

Far in the distance we see the country people, approaching Mrs. Zimmer's house.

Nadia's voice-over: "I've been groomed for your devotion. I am letting go of my identity to join yours. Let me bathe in your light.

"Let me take in your sins."

Emil is resolute to begin walking home, to face this ordeal.

Suddenly, we hear the sound of water and snorting; over images of the wind in the field

OLD EMIL (Off-screen): "...let me sleep"

103 INT. NEWSPAPER COVERAGE SEQUENCE (1981)

Voice over: we hear a soft-spoken news reporter "after a collapse and mystery disappearance Emil Virta...

...The stalker ordeal is over and Virta has withdrawn into hiding" etc.

We see silent images of Emil, again powerless and dazed - being whisked away from the public eye.

News story angle: mystery stalker, and Emil passing out at the charity event following on the news reports we have heard at the beginning speculating about Emil's disappearance, possible reasons.

Simultaneously: we see images of Marc whisking a scared Nadia out and away from the charity event before anyone sees her.

In private, we see Emil cracking up, supported by his entourage as he's brought inside.

104 INT. HOTEL ROOM (2003) - EVENING

The Television set is on. Same hotel room as earlier, 20 years later. Emil's sitting on the bed, having been drinking slowly. He looks in the mirror, seeing a darker clad, younger Emil in the background - looking at him.

Old Emil walks to the window; his pupils dilate from the exposure.

Looking back, we see Victoria's ghost sitting on Emil's bed.

105 INT. HOTEL ROOM (2003) - EVENING

We see Emil's phone-call to Victoria, but she's not there. Although we hear a dead tone, he talks to her anyway -

He then calls the police.

We see a half-empty bottle of whiskey, mood stabilising prescription drugs, a half-packed suitcase.

106 INT. HOTELLIN HISSI (2003) - EVENING

Going down in the lift. We see an air-conditioning machine high up in the lift. A long, solitary drop of water is running down the back wall. Emil stares at it, deep in thought. We hear a muffled flock of birds somewhere.

107 EXT. HOUSE IN THE FIELD (1981) - EVENING

Emil's fingers twitching, in the field. We hear the sound of distant birds, getting louder.

108 INT. PRISTINE BATHROOM (1981) - AFTERNOON

Abruptly, we see heavy images of Nadia submerged in her black dress. We see some dark blood gathering at the bottom of the bath. We see a flash of an umbilical cord as dark shadows pass over her in this pristine bathroom.

There is writing on the wall tiles next to the bath: 'from nothing, comes nothing'.

As we witness people grab and drag her out, we see frozen images of water sprayed in the air, Nadia screaming but us not hearing it - abruptly cut off, mid scream -

109 INT. GREEN ROOM TOILET (2003) - EVENING

Violent sounds of resistance, water being snorted in.

We see Old Emil clutching to the edge of a sink, its drain pipe. His fingers straighten out in the terror of this purging baptism.

We see his face submerged, and moving as if something is being tied. We continue to hear horrible sounds of breathing water in.

110 INT. GREEN ROOM TOILET (2003) - EVENING

Nadia's voice over: "you owe me your love."

Hands grabbing hold of the pipe under the sink. We hear coughing and water being sucked in.

Calm.

Muffled sound of the toilet door being pounded by security.

111 INT. PRISTINE BATHROOM (1981) - AFTERNOON

We see people drag Nadia out of the bath. The blood in the bath, the umbilical cord fly in the air as she's taken out, screaming, choking.

People flowing into the room. A small boy watches on, stunned.

The door is shut in front of us.

112 INT. GREEN ROOM TOILET (2003) - CONTINUOUS

DOUBLE EXPOSURE: OLD EMIL stares in the mirror, anxious, loosens his tie.

Blurry, we see a similarly dresses YOUNG EMIL. Soon, he approaches, and -

forces OLD EMIL into the sink, tying his head down, tie around the faucet, water flooding the sink.

OLD EMIL holds on to the drain pipe, powerless.

WE SEE OLD EMIL'S profile wake as the water pours over his face -

113 INT. GREEN ROOM TOILET (2003) - EVENING

From Emil's profile under the water, we see dreamy images of a happy, childhood Emil -

114 INT. GREEN ROOM TOILET (2003) - EVENING

We see old Emil's hands, and feet, dangling underneath the sink. From the force he is using to clutch onto the pipe, though, we can see he's alive.

We see his neck stretched, and head tied to the tap with his necktie.

115 INT. GREEN ROOM TOILET (2003) - EVENING

We see the door kicked in.

116 INT. TELEVISION STUDIO (2003) - EVENING

We start to hear indistinct talk and feet shuffling from the corridors.

Amongst the audience, we find a pregnant woman in her forties, sitting in the audience.

Her husband returns to their seats and asks her if she feels up to going (not heard).

Moving in slowly to reveal the woman, she is clearly affected but strangely relieved by the events.

Only just noticeable, she is wearing a golden necklace with an unusual cross.

- 117 INT. STUDIO CORRIDOR (2003) - EVENING
Images of studio crew rushing in dark corridors.
- 118 INT. HOTEL ROOM (2003) - EVENING
We see the hotel room with the phone off the hook, dead tone. The television is on.
- 119 INT. TELEVISION STUDIO (2003) - EVENING
Finally, the couple leaves slowly as we move in further: we are left with the remaining empty audience seats.
- 120 INT. GREEN ROOM TOILET (2003) - EVENING
FROM ABOVE: we see people rushing into the room, there is water pouring far down the floor and into the corridor.
We see OLD EMIL strung onto the sink. People rush in to detach and resuscitate him.
- 121 INT. STUDIO CORRIDOR (2003) - EVENING
Suddenly, we see Emil getting up in his drenched suit. He is dripping, and staggers into the darkened corridors of the studio -
- 122 INT. GREEN ROOM TOILET (2003) - CONTINUOUS
We close in on the green room mirror. Smudged finger writing shows us: "he who controls the present-- "
- 123 INT. TELEVISION STUDIO (2003) - EVENING
Drained, Emil drags himself into the studio space.
Emil: " - Put a camera on me, I have to tell a story, I have a story to tell - "
He stands, dripping, waiting.
- 124 EXT. STUDIO CORRIDOR (2003) - EVENING
We see the audience being shuffled out of the building.
Silent: Nadia is taken away by her husband; we follow them out onto the street and a car.
- 125 EXT. STREETS OUTSIDE STUDIO (2003) - EVENING
Through the sun-glared car window, we see her, smiling sadly, in thought as they drive off into the traffic.
- 126 EXT. STREETS OUTSIDE STUDIO (2003) - EVENING
STREETS FURTHER AWAY: casual, calm everyday images of traffic and people going about their business.

127 INT. TELEVISION STUDIO (2003) - EVENING

Emil, just barely upright, stands before the first row audience seats. He's exhausted, staring blankly ahead.

We see and hear banks of lights successively go out behind Emil.

EMIL'S VIEW: as Emil stares at Nadia's empty seat, we see superimposed, in a flower-blossom-like flurry of images, the many different women in his life overlapping - ending with Nadia and Victoria reaching out to him from the seat - leaving us with a bare, dimly lit seat and Emil dripping alone.

For a moment, we stay with the empty seats Emil's vacantly staring at - before leaving him.

128 INT. STUDIO CORRIDOR (2003) - EVENING

We pull away from Emil and turn towards the corridors out the studio, past the Green Room - still resuscitating the Emil we saw on the floor - out to the street and into the mix of everyday life, down the road with the real audience and into the real world.

129 EXT. STREETS OUTSIDE STUDIO - EVENING

A bus stopping. Children playing. A shopkeeper arguing with a customer about something. A couple joking with each other while walking.

Normal streets with normal people.

The sound of the audience shuffling and leaving continues through the end titles.

THE END