

**“ZERO”** (Two Page Outline)

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One-liner: “Celebrity couple meets their dying guardian angel.”

**ZERO** tells the story of a black celebrity couple (Peter and Agnés), whose collapsing marital and professional life is interrupted by an otherworldly young girl, Mégane, dying of Progeria.

Peter, in his late 30s, is an actor whose career has turned into a celebrity life of collecting increasingly meaningless awards. He has lost the purpose of acting, of REALLY being a spokesperson for a minority voice. He suspects, but cannot voice, that someone has been trying to control his life and career for a while now.

Agnés is recovering from a unsuccessful pregnancy. She’s too is in her 30s, and been a successful and well-paid model. She has undergone a lot of cosmetic surgery, a sacrifice she once felt worthy of being recognized in the world of beauty and fashion.

Returning from her obstetrician, Agnés sits on the tube, travelling home. Opposite her is a beautiful, but bald, young girl. Agnés drifts off into fantasy, thinking about her recent, but concealed abortion. Just as she imagines the girl approaching her, the train suddenly halts to a still, and we see the girl in reality getting off.

As we follow the this girl, Mégane, outside through various streets, we find people preparing for a fancy awards ceremony taking place in a luxurious hotel. Mégane slips in past the Doorman. She walks in, marvelling at the beautiful guests in formal dress, and goes on to place herself at a table with other guests enjoying the food.

She recognises Peter, in the distance, from a magazine Agnés carried in the tube. Peter is slightly drunk and is mocking the awards he apparently is about to be honoured with later. He is told to freshen up, and doing so, looks for the nearest exit to escape.

Mégane follows, curious. She runs after him and finally sees him staring at his reflection in an television shop's window. He enters the church opposite, and out of pity, she follows. Meanwhile, Agnés has arrived home; alone and in despair, she tries to hold on to a semblance of normal life. Her husband's pleas are heard on the answering machine. She leaves, constricted by the walls of the flat.

Peter notices Mégane entering and though fearful, he starts to relate to her. Hiding in the aisles, they talk – about her illness, God, parents, his condition and his wife. He wants to be unknown, to start over again. We cut back and forth between images of the ceremony as the two talk in voice over. The door goes. Over in the other side of the church, Agnés has come to see Father Elliott, the priest. It feels as if Peter has somehow instinctively been drawn to this place, right now.

After hearing Agnés confide in the priest, we hear a book fall. Mégane promptly rises, before Peter can react. Walking slowly towards her, Agnés realises they've met before. She caresses Mégane's cheek, but frightens the girl away by her melancholic beauty.

Staring at each other, the couple dash out to the street and follow Mégane. They run back through the streets Mégane chased Peter, all the way to the hotel. Entering the foyer, there is a sense of deathly calm. Where is everyone? Entering the now darkened Banquet Hall again, Peter hears a girl's voice. Looking down the corridor, all he sees are footprints, running away from him. Peter and Agnés are alone, together. There are no guests, no ceremony. They have found each other again.