

Title: **Speech into the night**

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This short film tells us about a young woman who experiences a moment of extreme unstableness and incertitude. It shows the refuse to enter the world of adults. The protagonist is lost in transition, not able to make a step. This situation leads to a self-destructing process: she begins to abandon her Self physically and psychologically.

The film begins at the moment when this inner process is already under way: she is shown motionless, numb; more and more uninterested in her environment and in herself. She never speaks in the film, but her personality is described from different angles by using voices off the stage. These voices reflect different relationships with the protagonist and tell us about her inner state of mind; as well as the reflections of the woman in the window, in the river, in the mirror do.

The film does not live through its action, but through its atmosphere. Black and white shots and artificial light should set up an atmosphere which points out the psychological condition of the protagonist. The voices are also used to this purpose, as they should vary from whispering, menacing, timidity, to aggressiveness.... The décor scenery the light and the voices substitute the actor.

The transitions between the scenes should not be abrupt. The scenes are flowing into one another.

Scene 1

Dark room. One can see a window wide open. It's night outside. The only source of light is the window. One can see somebody standing beside the window, looking outside, motionless. Total silence. The camera is far away from the window, but approaches the person (it's a woman) when the first words from voices off the scene are whispered. Slowly, the words get louder and louder, faster and faster. As the camera approaches the woman, they become a chorus of voices. The camera climbs from the feet of the woman up to the back and targets her head. The woman does not move. One can see her face only in the reflection in the window. Suddenly, her mouth and eyes are wide open as if the words were penetrating her body. As she closes them, silence is restored.

In this scene the protagonist is described by different persons who are giving a first impression of her. She is judged by their statements, which are continuously reducing her qualities and characteristics as a human being.

Different voices from off the scene:

She doesn't do anything.

She doesn't know what to do.

She doesn't have ambitions.

She doesn't want to become something.

Will-less.

She is lost.
She doesn't know where to go.
She stands beside, watches.
She is an insecure existence.
Shape-less.

She wants everything.
She wants everything now.
She fancies herself as something.
She allows herself the luxury of personal pathos.
Ridiculous.

She doesn't say anything.
She doesn't know what to say.
She thinks she can't form words of thoughts.
She keeps them like a carapace.
Solidified.

She does – nothing to construct.
She wants – nothing to be responsible for.
She says – nothing to be taken seriously for.
She is –

Scene 2

The same woman is sitting on the floor. There are a lot of photos lying in front of her. In the photos, there are different faces of women, as well as hers, in different exposures. All the pictures are cut into two halves. The woman tries to find the halves which are fitting together. She grabs in the pile of photos, but she never finds the appropriate halves. While she is searching, a voice from off the scene is speaking the monologue.

This scene shows the denial of the protagonist who tries to substitute a part of her personality. On the other hand, it also shows the loss of integrity and the wish to be an integral person.

Off voice of a woman (in staccato, breathless, fast):

I want -
to destroy everything that existed before,
to perennially start from the beginning,
as if time never existed and I was not included in it.

They say- my childish imagination:
everything, I want it
now, fast, entirely – to grasp again and again for the new, unexpected -

destruction from the moment of comprehension:

I can't and I have to and I should

ACCEPT

and learn how to deal with fury

and know that you could not be free

of responsibility, you have to carry

until remains

only compromise.

I realized the imposture of all possibilities -

Nothing seems to be feasible now without strain

Scene 3:

In the third scene, not the position of the woman, but only the décor has changed. The woman is sitting beside a river. She looks up to the camera and listens with a strained face to somebody who is speaking to her. One can hear the rush of the river and the voice of a man from off the scene. As he ends, she seems to collapse back upon herself. She turns her head to look into the river and sees the reflection of herself into the water. The water is curled and her picture seems to be agitated.

The third scene shows a sort of state of dependence with a man whom the protagonist is looking up to. He gives her advice and tells her how to perceive life. She does not seem to understand. Her lack of reaction is contrasted by the river, which is the symbol of the flow of life.

Off voice of a man:

Just stand up and go! Stop asking why.

The person who shows you your way does not exist.

Over with the childish expectation of the redeemer.

Accept to be.

Realize: the world is naked. Realize the loneliness of your path.

When you have passed the barrier in a minute, it will be over.

You want to retreat from everything, to quit, quit yourself, leave, feel lighter after every act, peel off

until the calm -

remains

you and the fire.

Scene 4:

The next scene has the same background sound as the one before. But now the source is a shower and she is inside an apartment. One could see the woman naked in the shower. She leaves, dries herself and goes to another room. Inside the room, it is dark. There is a mattress lying on the ground. As she comes into the room, one can see the shape of a

man, telling her that he has not *finished* with her. She doesn't show any reaction. She lies down on the mattress, naked. While she is lying on the bed, a voice from off the scene is starting the monologue. During this monologue the man is coming and has sex with her. She doesn't move. As he has finished, she turns her head and looks into a mirror. She sees only a slight reflection of her in the mirror.

This fourth scene shows the abandonment of the woman's body. She is seen and behaves like a sex object. She has completely abandoned her body and does not react to the violent words of the man. She only lets things happen. It seems that her personality does not exist any longer.

A female voice from off the scene:

Perforate her.

She is a spectator of herself. Standing aside

open - searching for infractions

She believes: to learn about herself.

She feels: She has lost the one who held her together.

Scene 5:

The same scene like the first one. Dark room, the window wide open. It's night outside. The woman is standing beside the window, with her back now turned to the window. One can see her face, motionless. The voices from scene 1 are back, speaking the monologue. In the end, when the last sentence is spoken, the picture turns completely dark.

Voices from off the scene:

Chacun de nous a un jour, plus ou moins triste, plus ou moins lointain, où il doit enfin accepter d'être un homme.

For her, the moment is now, she can't refuse.

She is only self-pity and pathos.

She needs words from books, words from others to feel her Self.

She reads: Antigone saved herself from pathos by choosing death.

She can't save herself from pathos.

She chooses to dissolve her picture into the dark.