

The Film her mind had made

by

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SCENE 1 - TRAIN RIDE INTRO

FADE IN:

INT. S BAHN CARRIAGE - DAY

TRAVELING MUSIC PLAYS IN THE BACKGROUND.

MEDIUM SHOT of Alison Creed gazing out the window.

Alison Creed sits alone in a four seater 'compartment' at the far end of the S Bahn and gazes out the window. She holds a notebook in her left hand, and an expensive pen in her right.

INT. S BAHN CARRIAGE - DAY

CLOSE UP SHOT of Alison Creed as she breathes in slowly.

INT. S BAHN CARRIAGE - DAY

Return to MEDIUM SHOT of Alison Creed.

She starts to write something on the blank page of the notebook. What she writes is not seen in the shot, only a scribble.

INT. S BAHN CARRIAGE - DAY

Return to CLOSE UP SHOT of Alison Creed as she again looks out the window.

FADE OUT.

SCENE 2 - IN THE BAR PRODUCER 1

FADE IN:

INT. SWANKY BAR IN BERLIN MITTE - DAY

Alison Creed sits opposite an attractive man and holds a glass in her right hand. The man is also holding a drink and staring at Alison, not saying anything. A Basket of bread sits on the table between them. BACKGROUND NOISE OF A BAR can be heard in the background.

OVER THE SHOULDER CLOSE UP SHOT of the man's face. The camera seems to focus for 5 or so seconds.

OVER THE SHOULDER CLOSE UP SHOT of Alison's face as the camera again seems to focus for 5 or so seconds.

MEDIUM SHOT of Alison as she begins to speak, BACKGROUND NOISE decreases just before she speaks.

ALISON CREED

(Smiling)

I've got some pretty big news for you today Frank. Want to make some money with me?

MEDIUM SHOT of Frank Lemund

FRANK LEMUND

(Laughing)

You mean do I want to invest money into another risky project of yours? Don't play your games with, Alison. We've known each other too long!

Return to MEDIUM SHOT of Alison. She takes a sip from her glass, taking her time.

ALISON CREED

It's a damn good idea Frank. I'm serious.

Return to MEDIUM SHOT of Frank Lemund who laughs again.

FRANK LEMUND

You think I don't believe you? I'm sure you think it's a great idea. That's why you're here after all. Explain

Return to MEDIUM SHOT of Alison who takes another careful sip of her drink.

ALISON CREED

(Hastily spoken)

It's about the refugee crisis, but different than any other movie made about it before! You see, I want this movie to send a message...

Return to MEDIUM SHOT of Frank Lemund who interrupts Alison.

FRANK LEMUND

I'm not paying for another refugee crisis movie. No matter how special

yours is, Germany gets it, Europe gets it, and the whole bloody world gets it. It's not going to happen.

CLOSE UP SHOT OF Alison who stares silently at Frank. She sighs and finishes her drink and places it on the table.

ALISON CREED

Then I best be going now. Thank you for your time.

WIDE SHOT of the two sitting at the table. Alison stands up and picks up her handbag.

FRANK LEMUND

You're leaving already? Don't you want to stay and have another drink?

LOW ANGLE SHOT of Alison standing, ready to leave.

ALISON CREED

I don't have time for that Frank. I have a movie to make. Without you.

Return to WIDE SHOT as Alison walks out of the frame and a DOOR CAN BE HEARD CLOSING.

FADE OUT.

SCENE 3 - TRAIN RIDE AGAIN

FADE IN:

INT. S BAHN CARRIAGE - DAY

Guy Clark - She Ain't Goin' Nowhere PLAYS QUIETLY IN THE BACKGROUND.

MEDIUM SHOT of Alison Creed gazing out the window. Similar to first scene, but different scenery in the S Bahn window.

INT. S BAHN CARRIAGE - DAY

CLOSE UP SHOT of Alison Creed as she breathes in slowly. Her eyes are filled with sadness and *difficulty*. Her mouth twitches slightly, as though she wants to say something. She says nothing.

FADE OUT.

SCENE 4 - IN THE BAR PRODUCER 2

FADE IN:

INT. SWANKY BAR IN BERLIN MITTE (Different from the bar of the second scene) - DAY

ALISON CREED sits opposite another producer, HARALD CLAY. She is fidgety and drinks warily from a glass of tap water. The producer is smiling cheekily at her as though they were sharing a perverted joke. He's ultimately kind of creepy.

WIDE SHOT of the two of them sitting at their table.

HARALD CLAY

(boyishly)

You know, I'm really happy you finally called me back. I had a really nice time last time we met, and well, I thought it was time to get to know you a little *better*.

MEDIUM SHOT of Harald Clay still smiling in a creepy sort of way.

CLOSE UP SHOT of Alison Creed. She winces ever so slightly in annoyance.

ALISON CREED

You know this is a business meeting, Harald. **I**, didn't have such a nice time last time we met. You tried forcing your tongue down my throat four times in front of my apartment? So can we please talk about the movie?

CLOSE UP SHOT of Harald Clay, his smile disappears momentarily, only to be replaced by a more confident business man smile. As he speaks the CAMERA ZOOMS OUT into a MIDDLE SHOT of Harald Clay.

HARALD CLAY

OF course, Of course! I'm sorry about that. You know I'm sorry about that, right? I had a bit too much to drink and, well, you know I'm sorry about that?

Return to MEDIUM SHOT of Alison Creed who scowls at Harald Clay and simply GRUNTS in response.

Return to MEDIUM SHOT of Harald Clay

HARALD CLAY

Ahem, yes. I'm glad we understand each other. Now what's this film idea?

Return to MEDIUM SHOT of Alison Creed who smiles a little in victory as she begins to speak. Camera SWITCHES BETWEEN MEDIUM SHOT of Alison Creed and MEDIUM SHOT of Harald Clay as Alison Creed speaks. HARALD CLAY smiles again in a creepy way.

ALISON CREED

(Sales Man pitch voice)

So, given the Refugee Crisis, and everything that's been going on, all the incidents and stuff... Well, I want to make a movie about that, and so much more. I want to show how sensitive our society has become, and how we need to stop...

(Pauses as she notices

Harald Clay is not listening)

Are you even listening to me?

Return to MEDIUM SHOT Of Harald Clay who appears to have been awoken from a daze.

HARALD CLAY

(Hastily spoken)

Yes, yes of course, I'm sorry I was getting a little distracted.

(Laughs it off)

Happens all the time! Now you were saying, about the refugee crisis?

Return to MEDIUM SHOT of Alison Creed who continues to speak whilst looking slightly annoyed. Camera ZOOMS IN as she speaks.

ALISON CREED

I want to bring across my message about political correctness. You know, how strict our society has become, how criminal it is to say anything anymore. It needs to stop. And I truly believe that I can make a movie that won't only successfully reveal my message, but also win me an award or two. And make you a ton of money, like

double or triple your investment.  
I'm **that** sure that this is going to  
work.

(She pauses.)

What do you think?

Return to MEDIUM SHOT of Harald Clay, who's now smiling a  
huge over the top smile.

HARALD CLAY

I think I want to take you back to  
my apartment and get you  
regrettably drunk. **If you know what  
I mean.**

CLOSE UP SHOT of Alison Creed. SILENCE in the background.  
CAMERA SWITCHES between CLOSE UP SHOT of Alison Creed and  
CLOSE UP SHOT of Harald Clay.

MEDIUM SHOT of Harald Clay as water hits him in the face.

WIDE SHOT of Alison Creed as she slams the glass on the  
table and stands up.

ALISON CREED

Go Fuck yourself Harald. Don't  
call.

Harald Clay stands up and puts his hands up in mock  
defense.

HARALD CLAY

Come on baby, you know I didn't  
mean it. And besides, don't you  
want to get me out of these wet  
clothes now?

Alison Creed slaps Harald Clay twice across the cheeks and  
says nothing. MUSIC PLAYS as she storms out of the frame in  
a hurry. Harald Clay sits down at the table and picks up  
his drink, shrugging. He notices he is being looked at and  
gets angry.

HARALD CLAY

What the fuck are all you looking  
at? Piss off you shits!

FADE OUT.

## SCENE 5 - TRAIN RIDE AGAIN

FADE IN:

INT. S BAHN CARRIAGE - LATE DAY

Solemn Piano Music PLAYS QUIETLY IN THE BACKGROUND.

MEDIUM SHOT of Alison Creed gazing out the window. Similar to first and third scene, but different scenery in the S Bahn window.

INT. S BAHN CARRIAGE - LATE DAY

CLOSE UP SHOT of Alison Creed as she breathes in slowly. Her eyes are filled with anger as she thinks back to her meeting with Harald Clay.

INT. S BAHN CARRIAGE - LATE DAY

Return to MEDIUM SHOT of Alison Creed still gazing out the window. She stands up and TEARS the window open allowing AIR TO WHISTLE through.

FADE OUT.

## SCENE 6 - CLAIRE STEVENSON

FADE IN:

INT. HOME OFFICE - DAY

Alison Creed sits at her computer and reads through Kickstarter.com instructions and information. There is MUSIC PLAYING from Spotify in the background (Flume - Never Be Like You ft. Kai).

MEDIUM SHOT of Alison Creed sitting at her computer, reading the webpage. CAMERA focuses first on Alison's back, then on the Computer screen.

CLOSE UP SHOT of Alison Creed as her eyes read. Her eyes move relatively quickly from left to right.

CLOSE UP SHOT of the Computer screen. The mouse moves towards the 'close' button, as Alison decides that she doesn't want to crowdfund.

MEDIUM SHOT of Alison Creed as she stands up from computer and walks towards the Kitchen.

CAMERA follows Alison Creed from behind as she walks. MUSIC



is still playing, but more faded now.

INT. KITCHEN - DAY

WIDE SHOT of kitchen as Alison Creed begins to prepare herself a cup of tea. As she waits for the Kettle to boil, she pulls out her phone and calls her friend CLAIRE STEVENSON.

ALISON CREED

Claire, how are you?

(pause)

That's so good to hear! I can't believe it took so long...

(pause)

Oh I've just been meeting producers the whole day and getting rejected one by one. I'm beginning to think that it's just me they hate and not the movie...

(pause)

Oh Claire, you're just saying that.

(pause)

Oh my god, would you? I've been having such a slow shitty day, you would literally be the best!

(pause)

20:30? Yeah I can wait that long. Thank you so much Claire, you have no idea how much I need you right now!

(pause)

Yeah I love you too babe. Xoxo, hurry over here!

Alison Creed places the phone back into her pocket and stands still, clearly in thought. The Kettle Whistles and snaps Alison back to reality. She pours the hot water onto her tea. She adds some milk and one teaspoon of sugar. She takes her tea and heads towards her living room.

INT. LIVING ROOM - DAY

WIDE SHOT of Alison Creed sitting down on her couch, and putting her feet up on the coffee table.

CLOSE UP SHOT of Alison Creed as she takes a sip from the tea. Her somewhat tense face relaxes as she enjoys her tea. She closes her eyes and SOOTHING PIANO MUSIC begins to play in the background.

CAMERA FOCUSES on Alison Creed for several seconds.

Switch to CLOSE UP SHOT of Alison's feet which rub one another as she finds her maximum comfortability.

Switch to CLOSE UP SHOT of a clock standing in front of a window.

Switch to CLOSE UP SHOT of Alison Creed.

MUSIC Stops abruptly and is replaced by complete silence. The scene continues for several more seconds of watching Alison, do absolutely nothing.

FADE TO BLACK.

SCENE 7 - TICK TOCK

BLACK SCREEN

TICKING and TOCKING can be heard in the background. This goes on for about 10 seconds, and is sharply cut off.

SCENE 8 - I MIXED UP THE DRINKS, I'M SORRY!

INT. LIVING ROOM - NIGHT

ALISON CREED is still lying with her eyes closed on her couch. She still holds the cup of tea in her hand, but by the lack of light in the room, the audience can tell that she has fallen asleep.

MEDIUM SHOT of Alison Creed as a DOORBELL startles her and wakes her up. She spills a little of the tea on her shirt and swears quietly. She stands up and puts the cup down on the coffee table.

CAMERA FOLLOWS from behind as she walks towards the front door which she opens.

OVER THE SHOULDER SHOT as Alison opens the door to reveal CLAIRE STEVENSON standing in the entrance, a plastic cup in each hand, smiling greatly.

CLOSE UP SHOT of Alison as she looks first confused, then relieved, and then extremely happy.

WIDE SHOT of Claire Stevenson marching in and giving Alison

a big hug. She continues holding the cups.

CLAIRE STEVENSON

(loudly)

I brought us some cocktails so we  
could get proper trashed!

Claire kisses Alison on both cheeks before putting the cups on the floor and continuing to take off her jacket and hang it up.

ALISON CREED

I'm so happy to see you Claire. I  
really need this! Getting turnt  
with my bff, I literally love you  
so much!

Alison picks up the two cups from the floor and walks towards the kitchen.

ALISON CREED

(shouting back at Claire)

What are these anyways? Do we need  
some more alcohol?

CAMERA FOLLOWS Claire Stevenson as she now also walks towards the kitchen.

CLAIRE STEVENSON

Oh girl, one of these will be more  
than enough, trust me.

(pause as she joins

Alison in the kitchen)

Now tell me about why no one wants  
to make you even more famous than  
you are?

WIDE SHOT of Alison laughing and handing one of the cups to Claire who accepts it warily.

ALISON CREED

It's not about making me more  
famous, or about making millions of  
euros. It's about showing the world  
that it's a messed up society we  
live in. It's that simple. And no  
one will let me make it!

MEDIUM SHOT of Claire Stevenson who is still looking at her drink with caution. She continues speaking though as to avoid her friend's suspicion.

CLAIRE STEVENSON

Was this my cup Alison? Mine was a bit fuller I think...

MEDIUM SHOT OF Alison who laughs and shakes her head.

ALISON CREED

You're always worried about which drink is the fuller one, aren't you. I'm like pretty sure that this was the smaller one, I wouldn't want to rob you after all! Now give me some advice!

MEDIUM SHOT OF Claire who laughs generically and takes a sip of her drink, relaxing slightly.

CLAIRE STEVENSON

Have you though about crowdfunding it? So many people are doing it nowadays, and like I think that it can...

(She is cut off by Alison)

MEDIUM SHOT of Alison sipping at her cup.

ALISON CREED

Don't you even get me started on crowdfunding! That stuff is bullshit! You have no control over who is donating, literally my movie could be fundraised by like ISIS or someone.

MEDIUM SHOT OF Claire who now also drinks.

CLAIRE STEVENSON

I mean yeah, but at least someone is donating, or?

MEDIUM SHOT of Alison sipping at her cup.

ALISON CREED

It's not the right way to go. I want to do this, like really bad, like I know that I **NEED** to do this, but not through crowdfunding. It's just not sending the right message you know? Like I might as well fund the thing myself then you know?

MEDIUM SHOT OF Claire who seems to think as she continues drinking from her cup.

CLAIRE STEVENSON  
Why don't you do it?

MEDIUM SHOT OF Alison who continues to drink.

ALISON CREED  
Do what?

MEDIUM SHOT OF Claire who still drinks.

CLAIRE STEVENSON  
(eagerly)  
Well produce it. Fund it yourself.  
You have the money for it!

MEDIUM SHOT OF Alison who pauses and looks blankly at her friend. She finishes her drink and puts it down on the table.

ALISON CREED  
But what if it doesn't succeed? The kind of money I need for this thing is basically all the money I have to my name. I don't exactly know how comfortable I feel...

MEDIUM SHOT OF Claire who interrupts her friend loudly.

CLAIRE STEVENSON  
If YOU don't think you can succeed, why should any other producer in the world think you can? You keep saying how you know it'll be great, so how on earth can't you trust yourself?

MEDIUM SHOT OF Alison who looks slightly embarrassed.

ALISON CREED  
It's just different, when it's all or nothing, you know?

MEDIUM SHOT OF Claire who smiles and steps forward to hug her friend.

WIDE SHOT of Claire and Alison hugging. Claire has put down her empty cup too.

CLAIRE STEVENSON  
I know it is honey, but maybe you should just go for it, I mean I believe in you, and what else do you want, right?

WIDE SHOT as the Hug breaks off and ALISON LAUGHS cheerfully. She's beginning to feel strange, as though she were drunk, but yet differently.

ALISON CREED

What was in the drinks Claire? Like they didn't taste strong, but... Well... I feel pretty weird.

MEDIUM SHOT of Claire as she looks back at her cup, and then at Alison's and then back at Alison. Her face is relatively shocked as she realizes that Alison mixed up the cups and drank the one Alison had made for herself.

CLAIRE STEVENSON

Alison I think you drank my drink...

MEDIUM SHOT OF Alison who laughs and shakes her head.

ALISON CREED

Boohoo Claire. So I drank the fuller drink. I'm sorry. But seriously, what did I just drink, like I feel like I'm about to start seeing stuff or something.

MEDIUM SHOT OF Claire who's beginning to look guilty.

CLAIRE STEVENSON

Well it's cranberry juice. And Vodka. And some LSD and Adderall...

CLOSE UP SHOT of Alison who's face is filled with horror. She stares blankly at her best friend as her vision starts being influenced by the drug.

ALISON CREED

(angrily)

Why the fuck would you put LSD and Adderall in a cocktail Claire? Are you actually trying to poison me? How much of that shit is in here, Claire?

MEDIUM SHOT [with druggy camera fx] OF Claire who's beginning to look guiltier and guiltier.

CLAIRE STEVENSON

Like a couple of hits of both. You should be fine in like seven or eight hours.

WIDE SHOT of the two standing as Alison explodes with rage.

ALISON CREED  
 A COUPLE OF HITS. OF LSD? SEVEN OR  
 EIGHT HOURS? WHAT THE FUCK CLAIRE?  
 WHAT THE ACTUAL FUCK?

MEDIUM SHOT [with druggy camera fx] OF Claire as she fidgets with her hands still looking extremely guilty and apologetic.

CLAIRE STEVENSON  
 (trying to explain)  
 Look I thought it was my drink! I  
 wanted to have a good time so I  
 spiked my drink. You weren't  
 supposed to drink that one!

WIDE SHOT of the two standing again, as Alison continues to let out her anger.

ALISON CREED  
 YOU WANTED TO HAVE A GOOD TIME WITH  
**A FEW** HITS OF LSD? WHAT ARE YOU  
 ERIC FUCKING CLAPTON?

MEDIUM SHOT [with druggy camera fx] of Claire who is trying to calm Alison down.

CLAIRE STEVENSON  
 I swear to god it was an accident.  
 It'll kick in any minute. Just try  
 to relax and you'll enjoy it I  
 swear. You can even work on your  
 project, as I said it's only a few  
 hits,

CLOSE UP SHOT OF Alison as she shouts at CLaire again.

ALISON CREED  
 YES I HEARD THAT IT WAS **ONLY** A FEW  
 FUCKING HITS. WHY WOULD YOU EVER  
 CLAIRE? WHY LSD AND ADDERALL WHAT  
 ARE YOU A FIFTEEN YEAR OLD DRUG  
 ENTREPRENEUR? WHAT ARE YOU, A...  
 (trails off)

WIDE SHOT of the two standing together as TRIPPY MUSIC  
 FADES IN. Alison notices it but Claire doesn't.

ALISON CREED  
 Do you hear that music? It's so  
 soft, so sweet, so... Angelic. Do

you hear that music?

Claire shakes her head and says something, but cannot be heard as the music becomes louder.

ALISON CREED

It's so beautiful. It's so real.  
It's like my movie. It's like  
what's supposed to be.

DRUGGY CAMERA FX are becoming hectic now. Alison begins to look around in awe and wonder. Claire remains guilty looking. The trip commences.

FADE OUT.

SCENE 9 - THAT JUST HAPPENED?

INT. BEDROOM - DAYBREAK

WIDE SHOT of ALISON CREED as she is lying on her bed, sleeping. The camera stays still and simply watches as she wakes up, rubbing her eyes. She sits up and presses her hand to her head and looks as though she may have a headache. She GROANS and falls back into bed, only to promptly get up in one swish movement. She makes her bed and picks up her phone which is charging beside her.

CLOSE UP SHOT of Alison's phone which has one missed call from CLAIRE STEVENSON.

CAMERA FOLLOWS BEHIND Alison as she walks out of her bedroom towards the kitchen.

WIDE SHOT as she fills the kettle with water and puts it on. She unlocks her phone and dials a number, presumably Claire Stevenson.

ALISON CREED

(sarcastically)

Were you calling just to check I  
hadn't overdosed on the drugs you  
slipped in my drink?

Alison sits down at the table in the kitchen and pours herself some water from the jug on the table. She picks up a remote from the table and presses a button on it while she listens to Claire on her phone. A radio goes on, and MUSIC PLAYS softly in the background.



ALISON CREED

You still gave me LSD and Adderall, Claire. Who even puts that in an alcoholic beverage anyways?

(pause)

Besides, I can't even remember what happened last night. The only thing I vaguely remember is that build up of music, when...

(pause as she listens to Claire speaking)

What do you mean you knew I would forget?

(pause as she listens to Claire speaking)

I did what?

Alison hastily stands up and heads toward the kitchen door. CAMERA FOLLOWS her again from behind as she enters her workroom and sits down at her computer. A script lies on the desk, with the title "It had to come from somewhere new" written in bold on the title page. Alison Creed puts down the phone while Claire continues to speak. Her muffled voice CAN BE HEARD over the now faint background music. She picks up the script warily, and flips through the pages as the memories of last night begin to flood into her mind again.

ALISON CREED

(picking up the phone again)

How Claire? How did it happen? I thought I'd passed out, I thought I'd just...

(pause as she listens to Claire speaking)

No shit that that's what the Adderall did! But how did I do it? I just don't get how and when...

(pause as she listens to Claire speaking)

I'm going to the bank now Claire. You've done me the greatest favor a friend could ever ask for.

(laughs)

Yes by drugging me you actually did me a favor you crazy bitch! Have I told you that I love you? And, well that you're basically the best person that's like, ever lived and stuff?

Alison Creed continues talking as the background music

rises in volume and becomes louder and louder. The CAMERA BACKS AWAY slowly from Alison's work desk.

FADE TO BLACK.

Scene 10 - The Kettle boils

INT. KITCHEN

CLOSE UP SHOT of the Kettle as it begins to boil.

FADE TO BLACK.

ROLL END CREDITS. AUDIENCE SHOULD BE LEFT WITH ABSOLUTE CONFUSION WHETHER THE KETTLE WAS MEANT TO SYMBOLIZE THE ENDING OF HER INTERNAL STRUGGLE AND ULTIMATE SUCCESS OR HER INEVITABLE FAILURE WHICH FINALLY ACCOMPANIED THE ILLUSION OF POSSIBLY SUCCEEDING. IN REALITY, IT'S JUST A BLOODY KETTLE.