



PARANOIA

“Process of film production of short film Paranoia”

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Master thesis in the programme Film & Media Producing. The summary of the process of making the short film “Paranoia”

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Introduction

Film production is a task filled with complexities, organization, liaising and passion. Even a ten minute film requires months of planning, re-writing the script, pre-production, casting and assembling a team of skilled crew members to bring the story to life.

“And in movies you must be a gambler. To produce films is to gamble.” - Douglas Sirk

In the following essay I will bring up the process of making my film “*Paranoia*” and the different stages of the endeavor as well as the hurdles that required to be overcome.

Pre-Production

I had the idea for the script for about a year before I started writing it. I met my Director of Photography (*hereon referred to as DOP*) and he agreed to act as the script editor and I sat down to write the first draft. The story was inspired, for lack of a better word, by a true story of a rapist that was lurking around the area of Linero, Lund.

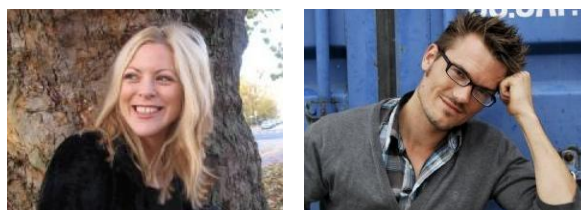
When the idea resurfaced a year later, the same rapist was in the news again and so I started writing the story simultaneously. My thought was that because no one really knew who this man was he could really be anybody's neighbor, boyfriend or friend. After I wrote the first draft, where the male character was portrayed completely as the perpetrator I sent it to my DOP and he made the comment that it was too obvious and that maybe we should keep some of the mystery. I thought about it some further and realized it would be much more interesting if there was a play on the media's spin and how paranoid one can become when reading the news. A loved one, a friend can all get suspicious when you let it in and make it part of your reality.

In the second draft again things were too obvious and it would in the end take seven drafts and two months before a version came about that was the shooting draft. (**Annex 1 and 2**)

During the work of the drafts I started with the process of *casting* the actors. As there are only two characters in the story I took on the task of finding the actors myself without hiring a specific *Casting director*. This felt more personal as the characters were created by me and so I knew them best, their appearance, their mannerisms, and their way of movement. The reason for me to take on even this role, on the side of producing and directing is because I could easily spot who was of interest and who was not, based on vision.

As I was hiring for no money at all I decided that Filmcafé's website (www.filmcafe.se) would work best for the task at hand as it has a perfect mixture of both trained actors and amateur actors. As I wanted actors that felt realistic and could bring in their own personality to the role I simply wanted a mix of trained and untrained actors. The ads were a success as I had upwards thirty people who applied for each of the roles. Choosing the girl was an easier task as she was clearer in my head, appearance-wise. I wanted a girl-next-door looking character that the audience would feel close to and bond with throughout the story.

The male part was a bit trickier as he needed to feel like a realistic and normal guy while exhibiting the characteristics of evil. He needed to possess the ability to confuse the audience so that they, in the end, would be puzzled as to whether to accept him as an evil character or a paranoid depiction of evil from his girlfriend.



I looked at the profiles, portfolios and appearance and the selected few were contacted for a test screening where they were given two scenes to record at home at their convenience. The budget did not allow for an audition day so this was a very cost efficient way to test their skills and their compatibility for the role.

The actors that were chosen had all the required skills and appearance and their audition test was strongest. They were then provided the entire script to study and memorize lines.

The budget for the film was to be a “zero-budget” as it was funded by private equity and meant that no salaries would be paid but only expenses would be covered. This entailed that the team needed to be kept to a minimum number of people and everyone needed to be aware of this fact. I gathered the essential crew needed, a DOP, a sound technician and two production assistants/runners and for post-production I found a sound designer and the entire film was shot in one location so the schedule was set for a one-day shoot.

Production

The *mis-en-scène* of the film in its original meaning is the term used to “...signify the director’s control over what appears in the film frame....includes those aspects of film that overlap with the art of theatre: setting, lighting, costume, and the behavior of the figures.” (Bordwell, Thompson, 2004, p. 176)

The *mis-en-scène* for this film was to be a very casual and a realistic view of a lived in apartment. The set was not staged but a real apartment was used with a non-staged interior that would enhance that the characters could move freely in and also the DOP in turn creates a realistic and livable environment in the film.

When we discussed with the DOP how the film should flow, I asked for a moving image rather than still shots of the characters interacting. We decided to go with a handheld option to open up the feeling of a space to move in and where the characters can undergo different aspects of the story. The handheld camera would also create the image of an unsettling state of mind and a constant feeling of the audience’s point-of-view so to create a link between them and the main character, the girl. They needed to connect with her through the lens and to best get them involved was to make the image a bit

unsteady. This camera technique would be served best in the end of the film where the main character feels panic and is showing signs of paranoia. This is where the audience needs to believe in her genuine built up fear and be as unsettled as she is in thinking that her boyfriend is in fact the perpetrator she imagines, though there are no apparent signs that she sees in him.

The lighting we decided to use was the natural daylight during the day. This was to keep the realistic look of the film and not to enhance the light that was entering the apartment. As it was January, we did bring in a kinoflo light that would, when needed as it got darker earlier, support the appearance of sun rays seeping in through the windows.

The advantage of removing the element of lighting cut down immense time from the scene changes and so generated an efficient turnover between scenes. For the actors, using this kind of lighting was helpful to create the illusion of a couple that lived together as it was the first time they were meeting.

The lines were read a few times prior to shooting each scene and gave me and the actors a chance to shape the characters. The film had one scheduled shooting day and no previous rehearsal was involved as the budget did not allow such expenditures though it was a conscious choice to not allow too much time before shooting the scenes to rehearse with the actors as I preferred to not have them sink into their characters too much but rather bring the characters they were supposed to portray into their own personalities so that their mannerisms were natural and the dialogue felt comfortable and flowed like a realistic conversation.

Due to unforeseen time constraints we did not shoot the scene where the main female character gets dressed and tries to leave the apartment. This meant that we needed a second day to shoot and the budget would not hold to what it was initially estimated. As we had wrapped the scenes with the male lead we did not need to bring him back which meant that we could only focus on one character. The second shoot did not take too long as it was meticulously planned out and we shot the scene in 2 hours after which we went to take the establishing shots that were to open the film.

The establishing shots needed to open up to an unthreatening environment that could look like any neighbourhood and so that it was not made apparent what the film would entail story-wise from the very beginning.

The first shot of the snowman was a pretty shot at first but I opened with it to signify a cold environment without being obvious. The second is of a road and dark clouds hiding the sunlight which signifies certain darkness in the story. The shot with the little child's toy was an important one and planned since the writing of the script as it needed to show that it was an area where children lived and played. This was important to establish the belief that the area is safe and a family friendly place, a sheer contrast to the plotline and the unfolding story of the film.

The shots we took for the establishing of the film were taken to give a suspenseful and ominous feeling while appearing as ordinary as possible. After these shots the second day of filming wrapped and the next phase of the production process could begin.

Post-Production

Once filming wrapped I started the search for an editor and I was particularly targeting film schools in the area as I wanted someone from the film students who have very good knowledge of the technical aspects of editing software as well as an edit suite. The search took a long time and it was an inconvenient time of the year to go around trying to find an editor as most film students were busy with final projects of their own. After a month of searching and no pay to offer them for the work I finally decided it would be best to sit down on my own and edit the film. This ensured me a quick editing process as I was very familiar with the script and the shot material and how I initially had envisioned the appearance and look of the film as a whole. Usually I do not think that neither directors nor scriptwriters should be the one to edit their own film as I am a firm believer of the infamous saying in filmmaking "*Kill your darlings*" and that there is an emotional attachment that builds between the story and its writer or director as they see more of the story and see it in a way that might be too overpowering.

Once I sat down for the editing process though, things were very clear and I tried to detach myself from my role as writer and my role as director to see the film with fresh eyes.

To shortly go back to my directing role, I was quite meticulous to only get as much footage as I needed, as I had a clear image of what I wanted and the composition I desired for the look of the film so that the editing would not allow for too many directions to be explored.

The process was very simple as the film follows a linear telling of the story and so did not require the usage of special technical features or visual effects. A very conscious choice was made to not spend much time colour-correcting the film so that it kept its natural looking lighting and colours.

To create some more tension than initially required I did however add more pauses in some of the scenes, such as the first dialogue scene between both characters where we needed to feel more distant to the male character.

A difficult task I had not worked with much prior to this in editing was the use of external audio tracks that required synching in post-production as the male characters dialogue was primarily shot on a Zoom audio recorder while the female lead's dialogue was picked up in the camera from a lavalier microphone. The process was very interesting because to synch everything one had to be meticulous to pinpoint the exact frame a word starts for the sound not to seem off. This was a difficult but very engaging process to be a part of.

When the editing was complete with the dialogue and sound, the film was sent to sound design post-production with an independent sound designer I had worked with a year prior. I allowed the sound designer creativity to bring forth the sounds of an everyday apartment and put together the gaps in the original sound tracks where there were insufficient holes in the background sound. Once he had completed the dialogue and background we needed to put in the music score.

The musical score was made by a friend who I have worked with on many occasions for a few of my films as well as on various other shorts and so it was not difficult at all to create a score that fit the film's essence.

Following in the footsteps of keeping the realistic tone of the film there is not a big score but more of an undertone of drone sound to create a bit of a fearful aspect and suspense at the end of the film. I wanted this to be very simple and simply heighten the emotional distress that the female character is experiencing rather than overtake the scene to create the mood.

At the beginning the music needed to be less fearful and warmer in a sense to lead into a non-threatening environment but also with an undertone of something leering. My inspiration was to use a Hitchcock inspired score that works with enhancing the scene rather than being its leader.

After the score was created it had to be timed into the sound design of the film and so needed to be timed to fade in and out with the action. This process was quick and soon the entire track lay was sent back to me to synch up to the image. Once the track was synched the only thing left was making the titles of the film, which were done in a very demure font and in white text to fit the film's low key agenda.

The film was now finished and so I screened for a few non-filmmakers to get a sense if the message was coming across and to see if it worked in the way that I wanted and it was met with contentment.

Analysis

To analyse a creative piece of work is always hard, especially for the creator, in my opinion as one must take their choices and dissect the meaning and the appearance of it. To start with the initial start of the project I would have to say that starting any film on a “zero-budget” mentality will have its fair share of complications as it is a time consuming process and requires commitment from the crew beyond a money related cause. This is something I was lucky to have experienced as my crew were dedicated and eager to work but also for me it was to respect their free time and plan the shooting schedule so that no one would be required to give up too much time.

The logistics and planning stage of the film ran smooth as the set was simple and fixed and the shooting was kept to a minimum and run very tightly.

One time-consuming aspect of the pre-production stage was annihilated by using the “zero-budget” route as no time had to be spent filling in forms or going to meetings with film funds to oversee development and negotiating budgetary capabilities but we could focus on getting a shooting draft of the script and starting to produce and lead the project through the stages of development. I believe sometimes that having to go through the route of film funds and other bureaucratic red tape that it can slowly repress the creative desire to actually go ahead with the film. With this said it is a very useful tool to know the way that film funds work and to take the step to making a film with their help.

In the first draft of the film we initially set out to have a newspaper as the source for where the female character reads the article but soon we realized that this was too expensive and we were not able to reproduce a paper on no budget so the idea came to be that she reads the article on her computer in a digital form. This is of course much easier in this day in age as the digital age made filmmaking much easier and more accessible without making compromises that affect the production value but simply alter the way that an idea can be put forward.

The online article was created in a few hours and we used an existing website of one of the production crew to load it up and be able to access it online. This kept us within our budgetary confinement but in the end did not take away from the film’s overall appearance.

As it was a small crew project it was both very fun and engaging and required people to work more closely but also it allowed me to work very hands on in all aspects of the production stages as I wrote, produced, directed and finally edited the film. Most filmmakers will not take on these roles altogether as it causes great barriers for their creativity in the different stages, which I understand better after having worked so intimately with the film. Though on the other hand it also forced me to dive into areas that previously were not as explored in a professional sense, as I had never worked with external dialogue as much and also I had not worked with sound design to create the sense of space that the characters were in. These processes gave me the opportunity to develop my skills in all of the production stages.

Conclusion

To make a film, short or feature, is a daunting task of different stages. As a producer one has to be business minded, creative and a bit political as you are required to pass so many hurdles throughout the process. It is an endeavour that requires many compromises and liaisons between various crew members and outside contributors. It is a task of organization and leadership and keeping to the budgetary confinements which usually accompany a film production, unless it is a major Hollywood production where budgets are slightly larger.

To produce this film was the overall most engrossing task at hand and the one that gave me the most in developing my skills and growing my experience. The sheer organization from point A, which was the start of the scriptwriting, to point B, which was the finished piece, was very informative and challenging and the goal was always to take it one hurdle at a time so that it never got ahead of you and so that it never turned into chaos. This is by far the most important lesson I learned as a producer while making this film and will keep to it from now on whenever I produce any future projects.

Bibliography

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Sirk, D. - (*BookRags Media Network*) Copyright © 2001-2012 *BrainyQuote*
http://www.brainyquote.com/quotes/authors/d/douglas_sirk.html

Annex 1

Paranoia

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1 EXT.APARTMENT BLOCK - DAY

ETABLERINGSBILD. Fint område! Barnleksaker ute. Rent. Inte mycket folk. Tyst.

2 INT. VARDAGSRUM - MORGON

En telefon ringer. En kille vaknar upp trött. Han ser lite nöttad ut. Han tittar mot telefonen utan att röra sig mycket men ignorerar den tills den slutar. han har en gammal skrynklig t-shirt och boxersshots på sig.

Han reser sig upp långsamt.

3 INT. KÖK - MORGON

En tjej, SARA, tittar genom Sydsvenskas nyheter på datorn. Hon dricker en kopp kaffe och äter en knäckebröd med ost och gurka. Köket är upplyst av solens strålar. Hon har en topp på sig och mjukisbyxor.

Hon bläddrar i tidningen informativt. Hon stannar upp vid en artikel.

"NY VÅLDTÄCKT SKAKAR LINERO"

Hon skakar lätt på huvudet.

SARA
(suckande)
Herregud.

Hon läser den i tysthet.

4 INT. VARDAGSRUM/ENTREN - DAG

Joakim går ut från vardagsrummet till éntren. Sara tittar ut på honom från köket i bakgrunden.

SARA
God morgon, älskling.

Joakim grymtar lätt tillbaka.

JOAKIM
Morgon.

Han fortsätter mot badrummet.

SARA (O.S)
Hade ni kul igår? Jag hörde inte
ens när du kom in.

Joakim sätter igång kranen och slänger lite vatten på ansiktet.

Han tittar sig sedan in i spegeln.

5 INT. KÖK - MORGON

SARA håller upp en kopp kaffe. Hon sätter den mitt emot sig.

Hon tar fram en nyckelknipa med en USB. Hon sätter in USB:n i datorn och klickar på tangentbordet.

Joakim kommer in.

SARA
Hej gubben!

Han går fram till henne och ger henne en puss och går sedan till skåpet för att ta en kaffekopp.

SARA (FORTS)
Så hur var det igår?

JOAKIM
Vilket?

Han håller upp lite kaffe till sig.

SARA
(undrande)
Vaddå vilket?

JOAKIM
Ah, jo...det var bra. Vi drack ganska mycket.

SARA
Ja, jag märkte det. Du var helt utslagen på soffan. Vågade inte riktigt väcka dig.

Han dricker lite kaffe.

SARA (FORTS)
Hur är det med Harry?

JOAKIM
(eftertänkande)
Bra. Inte mycket nytt.

Han ställer ifrån sig kaffet.

JOAKIM
Jag går och tar en dusch.

SARA
Ok.

Joakim går ut ur köket.

Sara går tillbaka till datorn. Hon blir påmind om artikeln igen.

6 INT. ENTREN - DAG

Joakim går långsamt. Tar en handduk från skåpet. Fortsätter.

SARA (O.S)
Det hände igen förresten.

Joakim stannar till.

JOAKIM
Vaddå?

SARA
En ny våldtäckt på området igår kväll. Jag hade rätt att det skulle hända igen.

Han fortsätter.

JOAKIM
Du borde sluta läsa alla de artiklarna. Du blir ju bara nojig.

SARA (O.S)
Fast nu fick de lite spår att gå på från kvinnan.

Joakim fortsätter till badrummet.

Telefonen i köket RINGER (O.S).

Joakim

7 INT. KÖK - MORGON

Sara pratar i telefon med sin mamma.

SARA
...ja, men vad kul. Mår pappa bra?

Ja, jag läste det också. Men han ska inte vara orolig. Det är ett bra område här och polisen har ju fått lite att gå på.

Ja, mamma, jag lovar. jag ska plugga lite idag. Ja, men klart, jag ska hälsa Jocke.

...

8 INT. BADRUM

Joakim duschar. Han har ett sår på magen som blöder lätt.
Ser ut som ett rivsår.

9 INT. KÖK/SOVRUM - MORGON

Sara ställer sig upp från bordet.

SARA

Ok mamma. Jag ska hälsa Jocke.
Puss på er.

Hon går mot sovrummet. Hon lämnar mobilen på byrån och går
in i kläddkammaren.

10 INT. KLÄDDKAMMAREN/SOVRUMMET/VARDAGSRUMMET

Sara tar upp kläderna från tvättkorgen i kläddkammaren.
Hon slänger de på golvet i sovrummet.

Hon tittar lite uttråkat runt i rummet efter andra kläder.
Sedan går hon ut i köket mot vardagsrummet. Hon tar en
tröja från en stol och tittar runt lite mer.

Hon ser en plastpåse sticka ut bakom soffan och går och
tar upp den. Hon klämmer på den och konstaterar att det är
plagg. Hon bär det till sovrummet igen.

Sara börjar sortera lite kläder och tittar på påsen. Hon
tar upp den och börjar knyta upp den.

Plötsligt RINGER och vibrerar hennes mobil på byrån. Hon
blir skrämmd och tappar påsen.

SARA

Fy fan...

Hon tar upp telefonen. En bild på en kille och namnet
"HARRY" kommer upp.

Hon svarar.

SARA

Hej Harry. Hur är det?

(skratt)

Ja, visst var det. Vi får ses
snart.

((Paus))

Nej han är i badrummet nu. Ja,
jag kan säga till honom. Nästa
gång ni dricker får ni ta det
lite lugnare.

(beat)

Vaddå?! Men ni var ju ute
tillsammans.

(CONTINUED)

Sara ser häpen ut. Hon vandrar ut i köket.

SARA (FORTS)
(harklar sig)
Ja, jag säger att du ringt. Nej,
nej, det finns säkert en
förklaring. Hej då, Harry.

Sara tittar undrande i tomma intet. Hon skakar på huvudet och får en ledsen blick.

Hon tittar mot sovrumsgolvet och ser påsen. Ett svart kläddesplagg tittar fram. Hon tittar misstänksamt.

Hon tar fram tröjan och ett par svarta jeans. En lång stund går.

Hon går in i köket.

11 INT. KÖK - MORGON

Hon går till datorn och tittar på artikeln igen, lite närmare.

SARA
(tyst för sig själv)
*...han hade en svart luvtröja på
sig och svarta byxor...mannen var
i sen 20-års ålder och mörkhårig.*

Joakim går i bakgrunden som en sihlouette. Hon märker inte.

SARA
Nä, det kan inte...

Hon tänker efter.

12 INT. ENTREN

Joakim letar efter plåster.

JOAKIM
Sara, var är plåstren någonstans?

Inget svar. Han suckar och letar.

Sara ser ut som om hon kommer att må illa. Hon är blek men försöker samla sig.

Joakim kommer in i köket. Sara stelnar till. Han går till skåpet.

(CONTINUED)

JOAKIM

Har vi några plåster, gumman?

Sara svarar inte. Hon andas nervöst.

Han vänder sig mot henne.

JOAKIM

Gumman? Hörde du?

Sara vaknar till.

SARA

(Nervöst)

Vad? Ja, ja. Eller nej...jag tror inte vi har några. Varför behöver du de?

sara andas lite tyngre.

JOAKIM

Jag rev mig någonstans. Jag vet inte.

SARA

(kort paus, mer paranoia,
mer misstänksamhet)

Jag, eh...jag går och köper.

Hon går förbi honom i ett sansat försök för att Joakim inte ska märka något. Hon går till éntren.

Joakim öppnar kylan och skakar lätt avfärdande på huvudet.

14 INT. ENTREN - DAG

Sara tar snabbt på sig skorna, oknutna. Hon grepar tag om jackan och till dörren. Hon vrider om låset och dörrhandtaget men dörren går inte att öppna. Hon blir skakig och puttår mer på dörren. Inget. Hon tittar på det övre låset som behöver nyckel.

Hon vänder om och letar eftr några nycklar vid byrån.

15 INT. KÖK - MORGON

En par nycklar ligger på köksbordet.

Joakim ser lite fundersam ut. Han tittar mot entren och sedan ser han nycklarna vid datorn. Han går närmare för att ta de och då lägger han märke till artikeln. Han tittar närmare och läser titeln.

Han tittar kallt upp och kastar ett öga in i sovrummet. Han ser kläddhögen och påsen öppnad med tröjan och byxorna kastade.

16 INT. ENTREN

Sara hittar inga nycklar. Hon tittar mot köket och ser datorn.

SARA
(nervöst)
Fan...fan...

Hon tittar skrämt mot köket och försöker samla sig.

17 INT. KÖKET

Sara kommer in i köket. Hon tittar runt och märker att Joakim inte är där. Hon går försiktigt längre in och tittar i sovrummet. Ingen.

Sara går mot bordet och tittar på datorn. Inga nycklar. Hon letar frenetiskt i röran på bordet. De är inte där. Hon får panik.

Joakim kommer fram ur kläddkammaren i sovrummet och in till köket. Han står bakom henne klädd i samma svarta kläder. Nycklarna KLIRRAR i handen på honom.

Sara stelnar till.

JOAKIM
(kallt och okänsligt)
Älskling!

Sara andas tungt. Hon tittar upp mot kameran.

RÄDSLÅ!

SVART

Paranoia
(english translation)

By

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EXT. ESTABLISHING SHOTS

Quiet area. Kids play areas. Clean neighbourhood. Not many people around.

INT. LIVING ROOM - MORNING

A phone rings on the table. A guy, JOAKIM, is sleeping on the couch and wakes up dead tired. He ignores the phone until it stops ringing. He is wearing a t-shirt and boxers.

He gets up slowly. SIGHING.

INT. KITCHEN - MORNING

A girl, SARA, looks at the news on her computer. She is drinking coffee and eating a sandwich. She is dressed in sweats.

The kitchen is lit up by daylight sun rays.

She is scrolling the news and stops at an article.

"ANOTHER RAPE AT LINERO"

She shakes her head lightly.

SARA
(sighing)
Goodness.

She reads on in silence.

INT. LIVING ROOM - MORNING

Joakim walks out of the the livingroom to the hallway. Sara sees him from the kitchen.

SARA
Morning, baby.

Joakim grunts back.

JOAKIM
Morning.

He continues to the bathroom.

(CONTINUED)

SARA

Did you have fun last night? I didn't even hear you come in.

Joakim is in the bathroom and doesn't answer. He stares at himself in the mirror.

INT. KITCHEN - MORNING

Sara pours a cup of coffee. She puts it on the table.

She picks up her key chain which has a USB attached. She plugs it into the computer.

Joakim comes in.

SARA

Hi, baby.

He walks up to her and gives her a kiss and walks further to the kitchen cabinet.

He pours himself a cup of coffee.

SARA

So how was it last night?

JOAKIM

What?

SARA

What do you mean what?

JOAKIM

Oh, uhm...it was good. We drank a lot.

SARA

Yeah, I noticed. You were totally out of it on the couch. I didn't even dare wake you.

She sips some coffee.

SARA (CONT'D)

How's Harry?

Joakim stands quiet for a bit.

JOAKIM

Good. Not much news.

He puts the coffee down.

(CONTINUED)

JOAKIM (CONT'D)

I'm gonna grab a shower.

SARA

ok.

Joakim goes out to the hallway.

Sara looks back at the computer and the article.

INT. HALLWAY - SECONDS LATER

Joakim opens a wardrobe and grabs a towel.

SARA (O.S)

It happened again by the way.

Joakim stops in his tracks.

JOAKIM

What?

SARA

Another rape in the area last night. I knew it would happen again.

He continues on.

JOAKIM

You should stop reading those articles. They just make you paranoid.

SARA (O.S)

Now they have a few leads though.

Joakim continues to the bathroom.

The phone RINGS in the kitchen (O.S.)

INT. KITCHEN - MORNING

Sara talks on the phone with her mother.

SARA

...yeah, that's great, mom. How's dad? Yes, I read that too. But he doesn't have to worry, this is a good area.

(MORE)

(CONTINUED)

SARA (cont'd)
Yes, mom, I promise. No i'm going
to study a bit today. Yes, of
course, I'll say hi to Joakim.

...

INT. BATHROOM

Joakim is in the shower. He has a cut near his stomach
that's lightly bleeding.

INT. KITCHEN/BEDROOM - MORNING

Sara gets up from the kitchen table.

SARA
Ok, mom. Yeah, I'll talk to you
soon. Kisses.

She leaves the phone and walks to the bedroom.

INT. BEDROOM/ CLOTHES CHAMBER/ LIVING ROOM - SECONDS LATER

Sara takes the clothes from the hamper. She tosses the
clothes on the floor.

She looks a bit boringly around the room for other clothes
to wash. She then walks out of the bedroom toward the living
room.

She takes a sweater from the chair by the dining table. She
looks around some more.

Sara sees a plastic bag sticking out of the corner of the
couch. She walks over and picks it up. She feels it and is
intrigued so she takes it into the bedroom.

Sara throws the clothes down and starts unwrapping the bag.
Suddenly the phone RINGS LOUD on the table and Sara is
startled and drops the bag.

SARA
(exhales)
Shit...

She picks up the phone and sees "Harry" on the screen.

She picks it up.

(CONTINUED)

SARA

Hi Harry. How are you?

(laughs)

Yes, it sure was. we have to get together soon.

(paus)

No, he's in the bathroom. oh yeah, I'll tell him when he's out. And hey...next time you go drinking you have to take it easier.

(uncomfortable paus)

What?! But you went out together.

Sara looks shocked and confused. She wanders around the kitchen.

SARA

yeah, no, I'll tell him you called.

No, no, I'm sure there's an explanation. Bye Harry.

saea looks wondering around the room. She shakes her head. She sees the bag and some black clothing looking out.

She picks it up. She looks at it for a while. She walks into the kitchen.

INT. KITCHEN - MORNING

She goes to the computer and looks at the article again, closer.

She reads quietly to herself.

SARA

...he had a black hoodie and black trousers...the man was in his late 20s and with dark hair.

Joakim walks in the background like a silhouette. She doesn't see him.

SARA (CONT'D)

No...it can't.

She thinks.

INT. HALLWAY

Joakim is searching for bandaids.

JOAKIM

Sara, where are the bandaids?

He gets no answer. He looks on.

INT. KITCHEN - MORNING

Sara looks like she's going to be sick. She is pale.

Joakim comes into the kitchen. Sara stiffens up. He walks over to the cabinet.

JOAKIM

Do we have any bandaids, sweetie?

Sara doesn't answer. She breaths nervously.

He turns to her.

JOAKIM

Sweetie? Did you hear me?

Sara flinches. She turns around.

SARA

What? uhm, yeah...or well, no, I don't think we have any. What do you need them for?

Sara breathes heavier.

JOAKIM

I cut myself.

SARA

(paranoia)

I...uhm...I'll go and buy some.

She walks past him and goes into the hallway.

Joakim shakes his head.

INT. HALLWAY - SECONDS LATER

Sara puts on her shoes. She grabs her jacket and walks to the door. She turns the lock but door will not open. She is shaking the door and pushing it. She finally looks at the upper lock. It's locked.

She looks around for the keys.

INT. KITCHEN - MORNING

The keys are on the table by the computer.

Joakim looks a bit confounded. He looks back at the hallway and then to the computer. He walks closer and looks at the computer. He reads the article.

He looks up and turns to the bedroom. He sees the clothes on the floor.

He walks over.

INT. HALLWAY

Sara doesn't find any keys. She looks scared toward the kitchen.

SARA
Shit...shit...

She tries to collect herself. She walks toward the kitchen. Slowly. Nervously.

INT. KITCHEN - MORNING

Sara walks into the kitchen. She looks around the room. No one there. She walks further in.

She walks toward the the table and ruffles around the computer. No keys. She panics and searches frantically around the table still. Nothing.

Joakim walks out of the bedroom behind Sara. He is dressed in the black clothes from the plastic bag.

The keys CLINK in his hand.

JOAKIM
(cold)
Sweetheart!

(CONTINUED)

Sara breathes heavily. She looks up to the camera.

FEAR!

BLACK