

How does the mind handle unusual occurrences? How can cinematic form use the structure of mental activity to portray and discuss said unusual occurrences? How can film as a medium explore the line between sanity and lack thereof?

I think that cinema has the potential to reach truth on a plane of existence other than the literal by using the structure of mental processes (dreams, especially) to tell stories and things that are not stories. While this piece is an intensely personal story about dreams and insanity and infatuation and haunting, it is also an expression of these ideas about structure. I am especially interested in exploring how recurring symbols and cinematic techniques such as matches on action underline the oneiric feeling.

The first shot is of a dim room, lit only by a string of small red-and-orange lights snaking along the wall. An open door is on the right side of the frame, and the bottom left portion of the frame is taken up by a bed with tousled piles of sheets and blankets spilling off it. A woman is curled up on the bed under said sheets and blankets. A man (thin, dressed entirely in black, with blue hair hanging in his eyes) stands in the doorway, slouching slightly and looking toward her, his hands in his pockets. This character (hereafter called "the visitor") is lit with a subtle green light throughout the film (a lantern with a filter on it, or green Christmas lights). He waits for a beat, then turns and exits to the left side of the doorframe.

The shot continues and a soft grey light fills the room. A woman (hereafter called "Pansy") sits up in the bed. She is wearing a simple dress (brown, falling to just below her knees), and her legs and feet are bare. She hauls herself to her hands and knees and crawls to the foot of the bed, through the piles of blankets that continue to spill off. Rising to her knees, she grips the edge of the doorframe with both hands and pulls her upper torso towards the doorway as she crawls. She leans precariously off the edge of the bed and pulls her head and shoulders through the door.

There is a cut to a medium shot of Pansy's face and upper torso, her hands gripping a lamppost (positioned closer to the right side of the frame) in the same positions as they were on the doorframe in the last shot. They are outside and the sun is rising – ambient sounds of birds and buses are heard. Her head moves out from behind the lamppost in a match-on-action of her movement from the last shot. Her eyes are wide and her lips are slightly parted. She swings herself onto the left side of the lamppost (and subsequently, the frame) but does not let go of it.

There is a medium shot of Pansy walking across a bridge over a river (from the right edge of the frame to the left), her fingertips skimming the railing. She stops left-of-center in the frame, looks away from the camera down into the water. There is a short POV shot of a flying saucer, mired in the river mud and reflecting a green light. Cut to a medium shot of Pansy from the back. She turns, exits the frame to the left. Her eyes are wide.

Cut to a medium-long shot of Pansy walking along a city sidewalk from the right side of the frame to the left. She passes the visitor, walking the other way, and looks behind her. He has already left the frame by the time her face is pointing in the appropriate direction. There is a medium close-up of Pansy's face, her eyebrows furrowed and her eyes looking to the side. Then – she stumbles, and there is a cut to a frontal low-angle shot of her tumbling.

But before she hits the ground, the film cuts to a shot of the interior of a bus, focused on four seats near the back. The visitor is seated in the one closest to the upper right corner of the frame. Pansy rises into the frame and the seat closest to the bottom left corner of the frame and sits down. The visitor is glaring at her. She glances toward the visitor and there is a cut to a closeup of her face, her eyes wide. There is a cut to another shot focusing

on the four seats, but the visitor has been replaced with someone nondescript (no green light, no blue hair). She whips around, looks at the nondescript person, and pulls the string to stop the bus. There is a cut to a shot of the space just in front of the back door and the back aisle of the bus behind it. The visitor is standing in the aisle. Pansy does not look at him as she walks through the space and out the bus door (moving from right to left in the frame).

Cut to a shot of a library bookshelf, filling the right side of the frame. Pansy steps out from behind it and looks around (in medium shot – she is seen from her knees up). She looks forward, directly into the camera and her eyes widen. Cut to a POV shot of the visitor in the same position, leaning against the edge of another library bookshelf which covers the left side of the frame. He stares into the camera, like Pansy before him, and holds out his hand toward the camera. Cut to the same shot of Pansy, as before. She holds her hand toward the camera and begins stepping toward it. Cut back to the POV shot of the visitor, who drops his hand and disappears behind the bookshelf (leaving a brief and faint green light in his wake). Pansy follows, from behind the camera, and disappears behind the same bookshelf to the left.

Cut to a long shot of Pansy walking-running through an outdoor forest space, moving vaguely to the left but mostly away from the camera. Cut to a close up of Pansy stopping and looking upwards, first to the right and then to the left. Cut to a POV shot of the visitor in a tree. Cut to the same closeup of Pansy looking away and moving out of frame to the right. Cut to a medium shot of Pansy moving through the forest space from the left to the right. The visitor steps out from behind a tree in the background. She glances at him, keeps moving. Cut to a long shot of her walking stiffly away from the camera. A beat, and the visitor enters the frame and follows behind her.

A cut to Pansy in medium-long shot moving up the stairs to the porch of a house, from right to left. The door is heard opening and light hits Pansy's face. There is a POV shot of the visitor standing in the doorway. The actress who plays Pansy (dressed the same as before, hereafter referred to as "Pansy Two") steps out from inside the house and stands next to him. There is a reaction shot – a close-up -- of Pansy, who gasps (eyes widen) and then smirks as she holds up a miniature (the approximate size of her palm) of the ship seen in the river earlier. Cut to a close-up on the visitor, who goes wide-eyed and then sneers, holding up the same miniature in the same position as Pansy was. Cut to the same shot of Pansy, in the same position as before – with the miniature replaced with a coffee cup (seen earlier, in her bedroom). She flings the cup downward. Cut to a shot of it smashing (the appropriate sound is heard). Cut to a close-up of the visitor, smirking, still holding the ship. Cut to a medium close-up of Pansy, fists clenched and eyes wide. The visitor steps into the frame from the right. He grasps her head, kisses her on the temple (roughly, but with a bit of tenderness), and continues offscreen behind her. Cut to a shot of the doorway. Pansy Two is still standing there. She smiles slightly, and disappears into the door. The shot "continues" through the magic of matching compositions as exactly as possible and Pansy follows her inside. The door closes and we see a sign tacked to it that reads "end" in big black letters. The shot pans the same direction that the two Pansys went and we see the visitor casually strolling up to a lighted window. The film ends with a shot of him silhouetted against it.