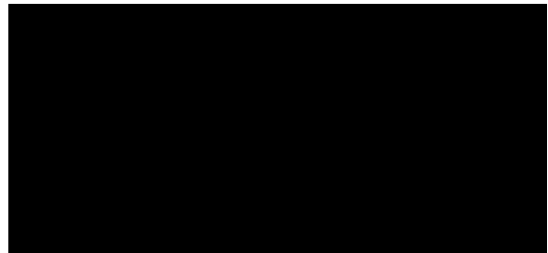


I'm afraid I'm not

By

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Based on an idea by Rodèlle



1 EXT. ROAD - DUSK

MASTER:

A car travels along a rural road, there are pastures, trees, open spaces.

The car is old, 20's, 30's model last century. From a distance we see two people riding in the front of the car, the driver and a passenger in the front seat.

CUT TO:

2 INT. CAR - DUSK

POV:

The POV is the passengers'. The pastures, trees and open spaces glide past the window as we are now inside the car. We see the hood of the car and the interior as the camera slowly turns to

REVEAL:

3 INT. CAR - DUSK

CLOSE UP:

Face of a young man, with make-up on, long lashes, for all intents and purposes, in drag. He is looking out of the window, a look on his face that walks the line between anger, sadness and delicious nostalgia.

These images are

INTERSPERSED WITH:

4 EXT. CITY - NIGHT

EXTREME WIDE SHOT:

The car's headlights are on, as it drives over an ancient bridge,

WIDE:

heading into the city.

WIDE:

The car passes old buildings, this city has an old feel to it, antique.

DISSOLVE TO:

5 INT. THEATRE - NIGHT

CLOSE UP:

In front of us is a door, it is a dressingroom door, we know this because on the door there is a piece of paper that says "Loge réservée a Rodèlle".

The door opens and

WIDE:

There in front of the make-up mirror sits the man, seen from behind applying or touching up his make-up. He has a dress on.

MEDIUM CLOSE UP:

His face has a stern expression as he is applying make-up in front of the mirror.

(at 1:40)

EXTREME CLOSE UP:

The man's red lips mouth the first line of the lyrics

MEDIUM:

Straightening out his dress and making sure he looks good.

CLOSE UP:

There are make-up things scattered across the make-up table, we see them reflected in the mirror, as we

PAN UP:

To see the man in the mirror delicately applying red lipstick to his lips and taking off the excess by biting his lips onto a paper towel.

FADE TO WHITE:

6 INT. THEATRE BACKSTAGE - NIGHT

BLURRED:

A bright light is visible, but all is blurred, slowly focus is pulled and the bright light disappears into the background and is revealed to be just a stagelight.

OVER THE SHOULDER:

The man stands in his dress in the coulisses beside the stage. The stage is empty.

He leans in to glance at the audience.

(CONTINUED)

CONTINUED:

3.

WIDE:

The venue is empty. There are no people.

CLOSE UP:

On the man's face is an expression of anxiety, nerves, anticipation. Then a look of resignation followed by determination.

MEDIUM:

We see the man walking out onto the stage.

MATCH CUT TO:

7 INT. THEATRE STAGE - NIGHT

EXTREME WIDE SHOT:

From the back of the empty venue we see the man as he walks out onto the empty stage.

STEADICAM:

We move towards the stage as the man walks toward the lonely microphone stand.

CUT TO:

8 INT. THEATRE STAGE - NIGHT

(As the drums come in, we see a wildly chaotic montage of:)

CLOSE UP:

Drumsticks hitting various drums. Separately. High speed.

CLOSE UP:

The man's face as he sings

MEDIUM CLOSE UP:

As the man begins to sing, we are orbiting him
(Then we slow-strobe transition to:)

WIDE:

As in a dream, on the edges of the visual field, there appear and disappear dancers, blurry, ghostlike, moving in slow motion, as the man sings on in the middle.

CLOSE UP:

(CONTINUED)

CONTINUED:

4.

Black gloved hands holding drumsticks while drumming.

EXTREME CLOSE UP:

The man's mouth as he sings

MEDIUM:

The stagelights blurring in and out.

WHITE OUT:

9

INT. THEATRE STAGE - NIGHT
(The music stops)

EXTREME WIDE SHOT:

From the furthest point from the stage, the man is seen standing on the stage, alone. No drummer, no dancers.

EXTREME CLOSE UP:

The man's eyes stare into the venue, as though he were under the influence of some strange African narcotic. We hold his gaze for a bit, but then we see him "wake up", he takes another glance, now conscious, at the empty venue and smiles.

FADE OUT