

Exegesis and Screenplay for a film entitled

The Joy Of Forgetting

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Supervised by David Hughes and Margaret Perkins

CERTIFICATE OF AUTHORSHIP

"I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to the substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning."



Veronika Veitl, March 2011

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ABSTRACT

'The Joy of Forgetting' is a 90-minute psychodrama involving themes of perception; of the secret 'worlds', the flights of fancy and darkest depths of a child's imagination.

It centers on Melanie who has buried the memory of a traumatic childhood event when several of her friends are thought to have been abducted. This incident, on a fairground in a small town in Germany, irrevocably affected her relationship with her father, Rubi, a fairground attendant who became the prime suspect in their disappearance.

In her middle age, accompanied by long term family friend Bassi, Melanie revisits the fairground - and remembers herself. The screenplay depicts her memory of herself as 10 year old Hannah, who attempted to lead her father to where she thought her friends were hiding from their parents. In this way Melanie has used Hannah to cope with the unthinkable. However, as years have passed, Melanie has realized, in protecting (forgetting) this world she is, at least, partly responsible for the ensuing social/personal alienation of her father.

At another level, in the psychodramatic genre, the screenplay challenges viewer engagement in a non-linear kaleidoscopic representation of the 'melt-down' of a child-adult rationalization of a trauma in a way that attempts to work beyond the contemporary semiotic cliché. Thus, the attempt is to position the screenplay

at the periphery of mainstream cinema and to address mature audiences.

Ultimately Melanie's reality can but remain within Melanie.

EXEGESIS

The proposed genre of the screenplay, *The Joy of forgetting* is best classified as a psychodrama involving levels of multiple, braided and subliminal narratives. Echoing that aspect, this exegesis is presented in the form of an introductory 'walk through' of a fairground of perspectives, motives and social issues. While reflecting on the process of writing the screenplay, this exegesis also discusses the reasons, inspirations and evolving problems behind the finished product.

The motivation in writing *The Joy of forgetting* was to explore the issues of cinematic meaning making - outside the norms of mainstream viewing.

Here, the meaning was found in imagination, that of the characters envisaged by the writer (as influenced by the processes of collaborative/creative screenwriting), and the imagination of the audience. Thus, this screenplay is seen as primordial and should be read as the precursor to the exegesis, so that the reader can experience the process before learning about the theory behind it.

Synopsis

Middle-aged Melanie revisits the scene of a childhood trauma, where several of her friends went missing from a fairground in a small town in Germany. Although innocent, Melanie's dad (Rubi), a fairground attendant,

has lived under a cloud of rumour and suspicion from both authorities and community. Now that her father is an old man, Melanie struggles to lay 'ghosts' past and present to rest. She sets off to rescue herself as a little girl (Hannah) and is accompanied by Rubi's old friend Bassi, who turns out to be more than just that. With help from Rubi, Hannah relives a nightmare – both of them looking for her friends who, at the time of the tragedy, she believed were safe in their imaginary world, the Secret Kingdom.

Strong-man-strike: Perspectives and reasons

The mood of this 90 minute art-house feature could be described as that of a psychodrama. It portrays a realistic character in conflict with herself (Dirks, 2011). Here, most of the events happen in Melanie's mind as well as in the mind of her child-self, Hannah.

Moreover, this screenplay adopts various current social issues and aims to build awareness of these issues through its characters and an interlaced storyline. It initiates discussions; the audience is encouraged to revisit the movie to discover new angles and different viewpoints of the story and of the social issues contained in the scenario. (These issues are highlighted one by one as the exegesis proceeds.) As it points out the importance of imagination by way of Rubi and Hannah's journey through her fantasy world, one of the key social issues the plot explores is that of prejudice.

Prejudice

The online dictionary.com (2011) explains prejudice as 'any preconceived opinion or feeling, either favourable or unfavourable,' (unknown, 2011) which is 'formed beforehand or without knowledge, thought or reason'. Hence, a prejudice can also be relatively neutral or positive. However, it leaves a bad aftertaste as individuals are judged by a "group of beliefs about persons who are member of a particular group" (Smith& Bond, 1998, as cited in Hildenbrand, 2000, p.1).

In *The Joy of forgetting*, all the characters are challenged to cope with prejudice. Even more so, the audience is urged to deal with this topical social issue as it follows old man Rubi, young Hannah, old womanizer Bassi, and Melanie, through their actions and relationships. This is appropriate because, not only do we humans experience prejudice personally almost daily, but we make assumptions about events and people and put them into labelled boxes created by ourselves and society.

Therefore, the screenplay shows how the people from the town of Lichtberg - and even Melanie - judge her father as a dirty old man suspected to have done something to the disappeared children. Here, fear for little, innocent girl, Hannah, arises as she naively follows Rubi through the fairground. Another attempt at prejudging offers up Bassi, the aged charmer, as his funny appearance causes uncertainty about his character and his intentions. Here, members of the audience might be baffled or even ashamed of their quick prejudices

and might leave the movie discussing their emotions and thus build up a greater awareness of the issue.

Primarily the act of prejudging as such needs to be perceived and understood. According to Hildenbrand there is an overabundance of information in our daily lives; we need to simplify it to be able to process it. (Hildenbrand, 2000) Thus, we can assume that we need these 'labelled boxes', the prejudices, to deal with our surroundings. However, it seems we tend to judge more narrowly than necessary and do not allow enough space for possible mixtures of different labelled boxes.

Loss of imagination

On the search for her friends, Hannah assumes they have gone to the Secret Kingdom, a place with great deserts, dangerous swallowing holes and forests with cutting sharp leaves. The kids have invented their own empire to not only escape the real world, but to cope with issues from the real world in their own way. Here, the importance of imagination is underlined.

Imagination enables us to cope with certain situations and processes within ourselves and in our environment. Bettelheim (1975) demonstrates the importance of imagination by pointing out that the child learns to deal with "what is going on within his conscious self" (Bettelheim, 1975, p. 7) and with any unconscious pressure by daydreaming (Bettelheim, 1975). It is a way of corresponding between the world of the unconscious and consciousness (Ulanov, 1991). Through imagination, we can hold on to past events and construct,

reconstruct, invent or reinvent things we have done, are doing or might do in our future.(Ulanov, 1991)

All the more, imagination leads to motivation for, and exploration of, something greater. For instance, imagining a mother earth or a lucky fairy gives children a secure feeling and motivates them to step out of their own comfort zone as the imagined safety is with them along their way. (Bettelheim, 1975)

Moreover, motives are to indicate a growing loss of imagination in our society. As Ann and Barry Ulanov introduce imagination as a means of healing, they explain people's attitude towards imagination as they point out that "Poets and painters, they think, have imagination, not ordinary people" (Ulanov, 1991, p. 3). It seems we are rather frightened by imagination due to its "power to control or to distort" (Ulanov, 1991, p. 3). Many times our minds are implanted with strong images, images that are formed, honed and put there by outside influences; these influences rob our minds of producing their own imagined forms.

Some might blame TV, computer games, the internet and a drive for early adulthood through these media. Already in 1997, German writer Michael Ende raised the issue of loss of imagination, blaming new technologies. In his novel *The Neverending Story* (Ende, 1979), he reflects his fear for the loss of our imagination as people have stopped reading books. (His work offers great inspirations and thus will be referred back to later on in this discussion.)

Bettelheim claims that many adults want their kids to already have a mature understanding of themselves, of

the world, and an idea about the meaning of their life.(Bettelheim, 1975) However, he points out, that as slowly as the body and mind develops, we can only learn to understand ourselves better step by step and imagination plays a great part in it.(Bettelheim, 1975)

The screenplay, *The Joy of forgetting* starts off with a conversation in Hannah's mind. One could claim it starts off almost as a radio play with kids describing their Secret Kingdom. Thereby, it is aimed to stimulate the audience to create their own fantasy world in their mind before they get to see and experience Hannah's. Then, pointing out the variety of interpretations and imaginations of one and the same, here a battle, the kids imagine different fantasy worlds. Moreover, throughout the screenplay until the very end, it is intended to leave enough space for the audience's imagination.

Tin-can-alley: Visual motifs and characterisation

Due to its non-linearity, the plot allows one to discover various different concepts and perceptions of the world. Melanie might perceive her world similar to that of the audience. Hence it could be described as 'the real world'. It shows us an old fairground in a small German town on a rainy day. Here, Melanie meets with Bassi and revisits her childhood. This is when we enter Melanie's mind in which Hannah embodies Melanie as a 10 year old child. We come across two different worlds, that one of Hannah's current 'real world' and that imaginary one only existing in Hannah's mind.

Additionally, we come across Sebbo's, Anja's and Martina's world at the beginning of the story. The plot doesn't quite enter into Rubi's world but we get a glimpse into Bassi's world at the very end. Therefore, this drama jumps in and out of these various worlds and timeframes to close gaps and to find explanations. Each character and their perception of the world has a great influence on the storyline as the plot is very character driven. While Melanie lets us into her experience of former events, Hannah finds explanations to why things happened in certain ways.

Melanie (42) is a confident career orientated woman, revisiting her childhood to clarify the event of her friends' disappearance and her father's role within it. This bitter experience that cut into her childhood has left her with a great deal of guilt and has led to a change in her relationship to her dad who has been an even greater puzzle to her since. She has tried to avoid these memories until Rubi's escape from the rest home leads her back to her past. With the loss of her childhood innocence, we expect Melanie to now know what she is doing as she sets out to recollect her memories as she explores her imagination. Her dad's best friend Bassi accompanies her through the journey.

Bassi (69), informs Melanie about Rubi's escape and arranges to meet her at Rubi's believed hiding place, the fairground. Bassi sees himself as a womanizer and has developed affection for Melanie. However, as he has seen Melanie growing up he more likely personifies an uncle to her. Thus, Bassi fights a discrepancy of emotions as he feels the need to help Melanie and Rubi's relationship as a family friend. Moreover, while

helping Melanie to follow up past events he fears explorations into his own former actions. He has been trying to hide the truth about his lack of responsibility during that tragic time of the children's disappearance. But as the story unfolds, we become more and more aware of Bassi's motives; suspicion arises and finally turns him into an antagonist.

Hannah (10) is an innocent girl, escaping the 'real world' through her imagination. This fantasy world portrays her psychological state of mind as she has to cope with the loss of her friends. She finds explanations by personifying her emotions and various powers in her life. Thus, she introduces Belinda and Conrad who embody her imagined antagonists. Belinda observes what has been happening at the fairground but isn't willing to share. And Conrad shows great mistrust, disinterest and doesn't bother to help them. In spite of all of this, brave, strong, and devoted Hannah challenges adventures to find her friend.

Rubi (72) is Melanie's dad who accompanies Hannah through her journey and helps her in finding the Secret Kingdom. As Melanie only recalls her dad's current state of health and countenance, he thus appears already elderly when she revisits her past. Retired, Rubi lives in a rest home but spends most of his time repairing things on the fairground. He wants to feel useful and can't let go of his life as a fairground owner as he only finds pleasure on his fairground and from children's smiling faces after a carousel ride. With his obsession for the fairground, he seems to live in his own world, a reason why his wife left him when

Melanie was very young. Because he is her only close relative, Melanie has always tried to understand Rubi. However, since the disappearance of her childhood friends, their relationship has only operated on a surface level as Melanie has alienated herself from him. All the while Rubi has struggled to reconnect with her emotionally.

Hannah's friends, Sebbo, Anja, and Martina, have never been found. Sebbo (10) built himself up as the leader of the group, who Hannah admired as a friend and who she looked up to. In the screenplay he promises Hannah to show her their Secret Kingdom the following day. However, his younger sister Anja (9) can't cope with Hannah's affinity to lead the group and fears Hannah would take over their Secret Kingdom. She shows her aversion as they play the battle and in her fantasy world, she turns into a leader protecting the weak Hannah. Her aversion could also be interpreted as jealousy towards Hannah's admiration of Sebbo.

Martina (10) represents a tolerant friend who subconsciously balances tension within the group and plays along with all decisions made within it. Because of this, in her imagined world she also sees herself as a healer trying to rescue Hannah.

Finally, there is the audience who might find explanations in their own imaginary world and might interpret meanings and characters in the perception of their world.

Carousel: Process and evolving problems

The process of writing this script could be experienced as a carousel ride. At first, the writer wanted to lift her feet off the ground but couldn't get started easily. Then, as the carousel whirled faster and higher, lifting her up and away, her adrenaline released and spurred her to 'stretch out and feel the wind on the skin', as she creatively progressed the screenplay. And then, there was that moment when she felt dizzy with it all, the stomach started rumbling and she wished to once again feel ground under her feet. When finally back on the ground and more steadied, the writer felt she wanted to do it all again.

Starting off; the first idea for the screenplay described kids disappearing from a German fairground. On a foggy autumn day, Hannah and old carousel owner Rubi go on a dangerous and mystical adventure in their search for the kids. They discover that not only kids disappear mysteriously but also imagination vanishes more and more. The kids are trapped in a secret room to test a computer game company's games which suck out their imagination. After realising what's going on, Melanie, who works for the antagonist, helps Hannah and Rubi to save the kids and the imagination. However, after many things remained unexplained and after the discovery of too many similarities with already existing movies, a new path had to be struck.

No matter how often a fairground has appeared in movies it still seems to accommodate great mystery and hence offers a great location for the plot to be set in. As this one resides in a small town in Germany, it offers

only rather old fashioned attractions like a lottery stand, a carousel and a tin can alley. Many small towns in Germany wouldn't have the budget and the space for greater, more modern attractions. A fairground can have a greater symbolism than just that of entertainment and everybody is welcome to read any deeper meaning into it. For instance, one could describe all its different adventures as various phases in life or a fairground could even symbolize life as such.

Moreover, a fairground offers various exciting places and adventures, so there wasn't a need for departing from it for the sake of locating some scenes in a different place. Thus, time and film budget could be invested differently in such things as a good cast or special effects. Nevertheless, the challenge of staging only in a fairground raised various difficulties as all actions had to be taken to that location. However, there is some diversion shown in Bassi, who brings some exterior events to the fairground by representing a connection to the 'outside' world. He informs about what's happening outside the fairground. Even in the kids' fantasies, the forest, the desert or swamp are brought to the fairground. The only exception built the scenes on the gravel pit informing us about the real fate of the kids.

As a further challenge, the aim was to avoid any authorities such as police. Reasons were to keep away from what could be called a 'Hollywood effect', something we feel like we've seen before. Thus, with the lack of authorities the event appeared unrealistic and what started off in the present became an event in the past. Instead of following her dad and fearing the

worst for Hannah, Melanie chases this event of her own childhood. This is when the drama finally turns into a psychodrama.

During the initial stages of the writing process the focus was on Hannah as a main character. However, as Melanie (a confident single woman highly esteemed in her job and admired in her town) seemed to offer great options to identify with, she began to lead through the story.

Evolving Problems, or when you open your eyes on the carousel ride.

Apart from a language barrier for the writer, English being only a second language, plus a lack of screenwriting experience, various problems had to be solved to smooth any edges. Due to cultural differences, the different understanding of a fairground in New Zealand and the German had to be considered. A fairground or fun fairs as known in Germany don't exist in New Zealand. In Germany, a fun fair would stay for a couple of weeks in summer in even the smallest German town before travelling on. As most attractions are owned and travel independently it can't yet be defined as a travelling circus. Of course, none of the German fun fairs would miss out on a beer tent. A fairground, as the one in the story, would be permanently on the same spot all year round.

Due to the writer's cultural origin, the story is set in Germany and thus allows the usage of various German expressions which are translated and explained in the glossary. However, as German words and names might not

mean anything to other cultures, she had to be aware that it could be understood and interpreted very differently by a German audience.

Moreover, the actual production of the movie had to be considered and thus the budget, resources and special effects had to be taken into account. Hence, instead of being eight years old, Hannah became 10 years old as difficulties might occur when working with a very young cast. However, an age had to be chosen in which a girl still would be innocent enough to believe in the impossible and to build her own imagined world. Any older age would possibly be too close to puberty when imagined worlds get swapped with charming boys.

Moreover, to alleviate production difficulties the unseen had to become visible and implausible actions had to be made believable. Effects like Anja's invisible shield or any of the character and scenery transformations had to be realisable either with special effects, after effects or in editing. Thus, Anja's invisible shield started to shimmer like a soap bubble and fog swept in to ease the transformation phase.

Hook-a-duck: Inspirations personal to the writer

Inspirations might be found in a personal childhood offering a great identification with Hannah who has a lot of courage, sensitivity towards other peoples' emotions, and a longing for a different world. In my childhood I also created my own secret kingdom with its own language and map. It illustrated the world to

escape to avoid parents, the real world and to deal with fears. Besides this, other elements such as psychologists' and writers' work like that of Michael Ende, screenwriter Charlie Kaufman, Dennis Potter or psychologist and writer Bruno Bettelheim served as inspirations.

As learned earlier, in *The uses of enchantment. The Meaning and Importance of Fairy Tales*(1975), Bettelheim looks at the vital aspects of fairy tales, demonstrating their importance for children to become an individual person, for overcoming fear and finding explanations. He underlines how fairy tales enrich childrens' lives, as their imagination gets stimulated helping them to clarify their emotions and to develop their intellect. (Bettelheim, 1975)

As Bettelheim's research informs us of the great value of the importance of imagination, Michael Ende does it through his fanciful novels. One particular inspiration provided his novel *The Neverending Story* (Ende, 1979) in which Bastian, a boy from reality, reads the adventures of Atreyu in the book *The Neverending Story*. The boy warrior fights "the nothing" which erases Fantastica, a fanstasy world consisting of humans' imagination. "The nothing" creeps over Fantastica and almost swallows it as people decreasingly explore their imagination. As Bastian keeps on reading, he gets drawn into it and finds himself saving Fantastica. He has more adventures before almost loosing himself in this new world. Before it is too late, Bastian realizes that he needs to go home to help others reconnecting with their imagination and thus with Fantastica.

Similarly, in *The Joy of forgetting*, we come across parallel worlds, connected through Bassi and interacting with each other. Like the *Neverending Story*, this plot also delves into illustrations of various worlds and interactions among these through various characters and their own understanding of their reality.

It is fascinating how Michael Ende explores social reality constructions and enlases them into a very imaginative and sweeping story. As mentioned above, in *The Neverending Story*, Ende points out an increasing loss of imagination in society.

Great inspiration offered screenwriter Charlie Kaufmann the impetus to use his imagination and that of the audience to create rather unusual narratives as in *Being John Malkovich* (Jonze, 1999) in which people access and control John Malkovich's (John Malkovich) mind through a hidden chamber and soon learn to act out their desires. A business evolves selling trips into Malkovich's mind; a love story complicates events until John Malkovich tries to put a stop to things. "I'm in my mind a lot. I live there" (Murray & Topel, 2010), says Charlie Kaufmann in an interview explaining why many of his storylines focus on the mind.

Thus, most of Kaufman's psychodrama, *Eternal Sunshine of a Spotless Mind* (Gondry, 2004) appears to happen within Joel Barish's (Jim Carrey) mind as all his memories of his ex-girlfriend Clementine Kruczynski (Kate Winslet) get deleted. Only during the erasing process, he realises that he doesn't want to forget her and tries to flee in different memories to avoid a full

erase. Kaufman "plays a mind-game" and creates storylines for diverse consciousness of the characters and leaves it to the viewer to interpret and fully understand it. Likewise, aiming for an interaction with the audience, this script leaves enough room for individual interpretations in and of the storyline. This could lead to an even greater emotional involvement of the viewer.

Fascinated by the interaction between an imagined and a real world, dramatist Dennis Potter's TV mini-series, *Pennies from Heaven* (Potter, 1978), which was adapted into a film in 1981, was reviewed. Potter mixes main character Arthur Parker's (Bob Hoskins) fantasies with his real and depressing life. When Arthur gets convicted for murder, he imagines a happy life with school teacher Eileen (Cheryl Campbell), who he has an affair with. In this imagined world he has men singing with women voices and the other way around and he imagines various step dancing acts. By giving us an insight into Arthur's mind, the audience learns to love and hate him at the same time. However, it is left up to them to interpret or judge the character.

Mirror tent: Resume

Concluding, this exegesis explains the beginnings of the first draft of the screenplay *The Joy of forgetting* and has provided an overview of the process, visual motifs and inspirations. It shows one perspective of its interpretation and it points out that this psychodrama and its characters may be read in various ways and discussions are encouraged. The exegesis reflects the screenplay's cinematic meaning, the

importance of imagination and the aim to stimulate creations of own imaginary worlds.

It has been an interesting and instructive carousel ride. This first draft of *The Joy of forgetting* has provided, as what I feel, a good base to work on towards its production and publishing. I'm looking forward to developing it further.

"...they say there is no fate, but there is: it's what you create..." (Kaufmann, 2011)

The Joy Of Forgetting

By Veronika Veitl

A screenplay for an original feature film

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CAST LIST

Melanie	42-year old independent woman
Hannah	Melanie as a 10-year old girl
Sebbo	Hannah's friend
Anja	Sebbo's sister
Martina	Hannah's friend
Bassi	Rubi's best friend
Rubi	Melanie's dad
Belinda	Candy stand lady (same actor as Rubi)
Conrad	swing boat attraction owner (same actor as Rubi)
Juggling clown	Clown on carousel
Young Bassi	same actor as Bassi

1 **FADE UP**
Black.

HANNAH[OFF]
(whispering)
A secret kingdom?

SEBBO[OFF]
(whispering)
Yeah, so secret that you become
invisible there!

HANNAH[OFF]
(whispering excited) Cool! (beat)
What's it like?

SEBBO[OFF]
(whispering)
There are old castles with
wandering walls!...

ANJA[OFF]
(whispering)
And a great desert with black
swallowing holes.

HANNAH[OFF]
(beat)
Is it dangerous?

As if Hannah is blinking, in the far distance appear
blurred yellow and red lights like a snapshot.

Quietly, harmonic air swishes tune in.

ANJA[OFF]
(whispering)
Many have tried to cross it and
never came back!

Hannah holds her breath. Sebbo is so excited that his
voice cracks.

Harmonic air swishes get louder.

(CONTINUED)

SEBBO[OFF]
(whispering)
Yeah, and in the forest, there are
trees with razor sharp leaves...
and the acorns burst like
bombs!(beat)

For a moment, blurred blinking green lights appear in
the distance.

Harmonic air swishes get louder...and louder.

MARTINA[OFF]
(whispering excited)
And there is a pathway through the
swamp with a hundred little lights!

AUDIO bridge: Diegetic. Fade up Carousel-type music.
Harmonic air swish.

X-FADE:

2 EXT. FAIRGROUND ENVIRONS - CAROUSEL. DAY.

Fade in Hannah's [10] POV on carousel ride.

Hannah's mind is absent. As if Hannah is squinting/
blinking, everything is blurry. The grey sky strobes
with colours of passing fairground attractions and
lights. The "world" is a blur.

HANNAH[OFF]
(whispering)
Like glowworms?

MARTINA[OFF]
(whispering)
Yeah, with magic healing powers!

HANNAH[OFF]
(whispering)
Magic? How?

MARTINA[OFF]
(whispering)
They bring you back from death!

(CONTINUED)

HANNAH[OFF]
(whispering)
Can I see them?

ANJA[OFF]
(whispering)
You have to die eventually!

Red and blue lights of the lottery stand blind, diffuse
and then pass by.

HANNAH[OFF]
(whispering, enthusiastic)
Where is it?... Will you show me?

ANJA[OFF]
It's hard to get there!

While Hannah circles, whites, bright greens and blues
elapse.

AUDIO: Carousel-type music and harmonic air swishes.

X-FADE:

3 EXT. FAIRGROUND ENVIRONS - LEAFLESS TREE.

A Cloudy day. An industrial chimney can be made out in
the distance. Autumn trees on a nearby hill have red
and golden leaves. In the distance is a small town with
an old church and houses as found in Germany.

The small-town fairground is deserted. A couple of
contemporary cars from the 1980s appear abandoned on
the car park in front of it. A metal gate with
a WELCOME SIGN invites to enter.

There's a greyish-white bedraggled LOTTERY STAND with
"Losbude"* written in faded black letters on it. It's
shelves are stuffed with prizes.

Next to it, a STRONGMAN STRIKES attraction with
drawings of various strong fairytale creatures along
the measurements.

An old CHAIROPLANE carousel variously coloured lights.
Further on there is a kitschy SHOOTING roses attraction
with paintings of naughty ladies from a different
century.

(CONTINUED)

A wooden juggling CLOWN, who's hands and eyes constantly move in circles, advertises the TIN CAN ALLEY, a small, simple wooden stand. Above it, a sign says "Dosenwerfen"*.

A HOOK-A-DUCK attraction promises great prizes with an inviting big YELLOW PLASTIC DUCK on the roof. There is a small blue pool in the centre with many little yellow plastic ducks floating on it.

A red-yellow blinking sign with the words "Suesses"* draws attention towards the CANDY STAND, offering white and pink candy floss, candy almonds, chocolate-dipped fruits and others.

There is a blue and green two passenger SWING BOAT and a little white cash booth next to it is painted as a ship cabin with round grey windows and fish drawn along the walls.

There is a long SNAKE SLIDE with three differently formed lines, one in yellow, green and one in orange. The ticket box is the entrance to long stairs leading to the beginning of slides.

An outsized black GORILLA sits on the HOUSE OF SPOOK, moving its arm up and down threateningly, squeezing a helpless knight with the other hand. Flashing green lights announce "gruselige Monster"* in the black building. It has spider webs and skeletons painted on its walls. The sign over a small ticket booth says "Geisterbahn"*. Compared to all other attractions, this one seems to be very new.

And there is a red and blue striped MIRROR TENT with silver curtains in front of the entree. Silver letters above it say "Spiegelzelt"*.

In contrast, there is a LEAFLESS TREE in between all attractions.

A blanket of fog descends to swirl around the fairground attractions. FOUR KIDS play under/around the leafless tree, wearing warm clothes appropriate to a German autumn. The cold has coloured their cheeks and noses red.

SEBBO[10], blond, slim and tall, wearing jeans and a brown jacket, stands up abruptly, seeing imagined

(CONTINUED)

enemies on the horizon. He points a sword/twig towards them.

AUDIO: Early morning bird songs.

SEBBO
(shouting)
The wilden Hunen* are coming!

X-FADE:

4 EXT. SEBBO'S WORLD. MEDIEVAL CASTLE. DAY.

The fog thins. The leafless tree stands familiar but the surrounding environment has changed. It is now encircled by a forest of tall spruces.

Fog allows only glimpses of the carousel, the snake slide and the house of spook, which seem to sit in the middle of the forest. Here and there is a streetlamp. Nearby on a small meadow, Sebbo awaits his enemies.

He has transformed into PRINZ EISENHERZ*, a knight in silver amour. His face is tanned from weather and his hair seems even blonder. His twig has become a sword.

As this is Sebbo's world, the others remain as dressed before. The ENEMIES emerge from mists of fog. Knights in black amour with torches come by foot, others are on white horses. The candy store sign, an illuminated burning ring of red and yellow, becomes the enemies' coat of arms. The birds scatter.

PRINZ EISENHERZ
(running to attack, shouting)
Attaaaaaack!

HANNAH[OFF]
For our kingdom!

A streetlamp has become an enemy. Prinz Eisenherz's* sword clashes with it. It rings hollow.

PRINZ EISENHERZ
There are too many. Martina, I need reinforcements!

(CONTINUED)

MARTINA [10], brown hair, pale, small, wearing blue gumboots and red jacket, copies Prinz Eisenherz* fighting imagined enemies.

MARTINA

Watch out Prinz Eisenherz*, I am using my poisoned arrows!

While running towards Prinz Eisenherz* for help, Martina pulls an imaginary bow sending off arrows. Out of thin air, a hail of wooden arrows appear flying towards the wilden Hunen*. Prinz Eisenherz* has to dodge. One enemy gets pierced. More knights attack and Prinz Eisenherz* continues his battle with his sword side on side with Martina.

AUDIO bridge: The sounds of battle and rioting birds fade under the carousel tune.

CUT TO:

5 EXT. FAIRGROUND ENVIRONS - CAROUSEL. DAY.

Hannah's POV on carousel ride.

As the carousel circles Hannah is alternately dazzled by the fairground lights. The blurry lights and colours revert to blurred shapes of fun fair attractions.

HANNAH[OFF]

(whispering)

But where is the secret kingdom?

Green and red rectangles pass by.

SEBBO[OFF]

It's behind the invisible gate!

AUDIO: Carousel-type music fades down.

CUT TO:

6 EXT. SEBBO'S WORLD. MEDIEVAL CASTLE. DAY.

The kids continue to battle. Prinz Eisenherz* dodges an attack, throwing himself to the ground, rolling off his shoulder. He gets back onto his feet and jumps back into the fray. Every clash with the enemy's sword forces Sebbo to puff.

(CONTINUED)

HANNAH [10], long dark brown hair, big brown eyes, slim, average size, wearing brown cord pants, blue raincoat, tries to restrain Anja protectively.

HANNAH

Princess Anja, we'll protect you!

Anja is clearly annoyed by that.

ANJA

(annoyed)

I'm not Princess Anja, I am
Prinzessin Aleta*!

ANJA[9], blond, tall and slim, wearing jeans, pink jacket, black scarf, strides forward. Pretending to be a princess, she wears a ring of leaves as crown.

In an instant Anja morphs into PRINZESSIN ALTEA*, a Bedouin princess, wearing oriental make-up with a glorious golden chain gracing her forehead. She is dressed in a dark red coloured long floaty Bedouin dress covering every inch of skin. Her now black hair is covered with a bejewelled scarf.

Before Hannah's eyes, she disappears into the fog.

X-FADE:

7 EXT. ANJA'S WORLD. SAND DESERT. DAY.

Hannah blinks, to gape as the fog morphs into shafts of air streams on the horizon. The leafless tree stands against sand dunes which partly cover the fairground attractions.

The mirror tent has become a black Bedouin tent in the back. Four camels stand next to it.

An eagle circles over the sand dunes, scanning the sand dunes. It screeches threatening as it comes flying towards Prinzessin Aleta* and sits down on her hand.

SFX: Eagle's cry. Swords clash.

Hannah, dressed as before, stands at the leafless tree, hoping for protection through her great powers. The other kids, still dressed as before in their cold weather clothes, fight a battle in the sand.

SFX: Horse hooves at gallop. Horses whinny short.

(CONTINUED)

The antagonistic knights have become Bedouins on horses, dressed in long black robes. Their horses snort of exhaustion. Their golden eyes shimmer in the sun. A big sandy cloud accompanies them as more come towards the kids, shooting burning arrows.

SFX: Wind swooshes.

AUDIO: Sound of battle fades under carousel type music.

CUT TO:

8 EXT. FAIRGROUND ENVIRONS - CAROUSEL. DAY.

Hannah's POV on carousel ride.

Her hair blows in the wind. The colourful shapes and lights of passing fairground attractions become clearer.

ANJA[OFF]
(whispering)
We have to pass the cruel path of
snakes and cross the black lake of
gloom!

HANNAH[OFF]
(impressed and scared)
A black lake?

SEBBO[OFF]
(excited)
Yeah, it's black of blood of
Ordensritter* who were slain trying
to cross it.

ANJA[OFF]
(whispering)
Then we have to cross the mountains
of the seven storms and enter the
the valleys of fire.

HANNAH[OFF]
It seems a long journey.

MARTINA[OFF]
That's why we must be well
prepared!

(CONTINUED)

SEBBO[OFF]
Yeah, and never go there by
yourself! It's too dangerous!

AUDIO: Harmonic air swish. Carousel-type music.

CUT TO:

9 EXT. ANJA'S WORLD. SAND DESERT. DAY.

Prinzessin Aleta* takes a hand of sand, draws a circle in the air, then she blows gently. A shimmering soap like bubble appears as a shield, causing the burning arrows to bounce off. The bubble pops and the camels flee. The eagle, resting on Prinzessin Aleta's* hand, flies off again. Hannah catches a shimmer of its golden eyes.

Hannah gets stabbed by a knight's sword and clutches her stomach.

HANNAH
(pained)
Ahhh!

X-FADE:

10 EXT. FAIRGROUND ENVIRONS - LEAFLESS TREE. DAY.

In front of the tree, Hannah falls to the ground, holding on to an imagined wound while the other kids keep on fighting an imagined battle.

HANNAH
Ahhh! They got me! I am dying!

Martina runs towards her. Quickly, fog sweeps in.

X-FADE:

11 EXT. MARTINA'S WORLD. DAY. SWAMP.

The leafless tree is now surrounded by a swamp. The sun shafts through patches in the fog. The shape of the swing boat is silhouetted on the horizon. The carousel, the hook-a-duck attraction, and the gorilla from the house of spook emerges from the swamp.

(CONTINUED)

Martina is near the leafless tress, she wears a black dress of a ninja warrior with a hood and mouth cover and bears two swords belted on her back.

She looks down at the wounded Hannah and takes off her hood and cover exposing her extremely long hair fixed in a pony tail. She kneels down in front of Hannah. The other kids approach but remain dressed as before appropriate for autumn.

HANNAH
(crying)
I'm dying!

Martina takes Hannah's hand.

MARTINA
(whispering)
Where is the pain?

HANNAH
My heart!

Martina grabs some leaves from her pants pocket and applies it onto Hannah's imagined wound.

MARTINA
This will stem the bleeding.

She holds her hands over the wound.

MARTINA
(chanting)
Acotum reaticum loletas shateas
ellem.

X-FADE:

12 EXT. FAIRGROUND ENVIRONS - LEAFLESS TREE. DAY.

Hannah writhes on the ground in front of the tree. Martina still kneels in front of Hannah, now everyone is back to their ordinary look. Sebbo approaches.

SEBBO
Who did this? Die infidel!

Sebbo slaughters the last imaginary enemy.

(CONTINUED)

SEBBO

Aaaarrrrgg!...There! I've killed
them all! The battle is over! We
are victorious!

MARTINA

I'm losing her! I'm losing her!

Everyone is exhausted and gathers around Hannah who
appears lifeless.

ANJA

What were her last words?

Martina leans in to Hannah.

MARTINA

Do you have any last words?

HANNAH

(whispering exhausted)
I...I... I wish to be buried (beat)
in the secret (beat) kingdom.

Hannah does her last breath and dies.
Martina stands up.

MARTINA

She's gone!(beat) We must take her
to the secret kingdom.

For a moment, Hannah opens one eye, starring at Anja's
yellow gumboots, following them up to Anja's now angry
face.

ANJA

But if we bring here there, then it
won't be secret anymore!

SEBBO

Dead people don't tell tales!

MARTINA

Unless they are reincarnated.

(CONTINUED)

SEBBO
(breathing hard)
Alright. We'll bury her
tomorrow. (beat) Let us honour the
dead.

The kids assemble in a circle around Hannah, closing their eyes to give their words more meaning. Anja pulls a face.

Hannah blinks. Just for the moment of her blink, Anja's face is painted as that of a sad clown. A big tear graces her white cheek, the corners of her mouth are painted downwards and she wears a hilarious red nose. As Hannah blinks another time, it's gone. Hannah giggles.

MARTINA
(preaching)
Ritter Simsam*, you have fulfilled
your tasks in this world. Now go on
and seek for a new task in a
different world. Farewell sister!

SEBBO
Farewell sister!

Sebbo leans over Hannah.

SEBBO
(whispering)
Remember, you have to count to
hundred!

They break the circle. Sebbo straightens up. Still offended, Anja leans against the tree while Martina brushes dirt off her pants.

MARTINA
Gotta go!

SEBBO
OK, let's go to the secret kingdom
tomorrow. Be prepared for the
journey! (beat) Oh, and don't
forget to bring your shovels?

ANJA
I'll bring a shovel.

(CONTINUED)

MARTINA

Yup! Meet you near the old Gnome.
See you later!

HANNAH

And what shall I bring?

ANJA

You're dead. Just count to a
hundred.

Martina nods and heads off. Anja wonders off slowly,
waiting for her brother to follow.

CUT TO:

13 INT. MELANIE'S CAR - FAIRGROUND CAR PARK. DAY.

AUDIO: Soft rain on car roof.

Melanie[42], big brown eyes with mascara, brown bob
hair cut with a fringe, has been staring at herself in
the rear-view mirror.

A grey day seems to have taken the colours' brightness.
Even the yellow tree air refresher, dangling from the
rear-view mirror, is very fallow.

MELANIE

(whispering)

...ninety-five...ninety-six
...ninety-seven...

CUT TO:

14 EXT. FAIRGROUND ENVIRONS - CAROUSEL. FOLLOWING DAY.

Carousel. A smallish old-style, dilapidated swing or
chairplane carousel with gaily decorated panels on the
roof, and blue, red, yellow and green lights arranged
almost gap-less around them. The chains and seats are
rusty and the central support of the rotating platform
is paint-flaked gaudy coloured (pink and yellow). The
multi-coloured light balls frame paintings of
fairytales on the top.

The sky is overcast and grey. Rain falls silently.

Fade up title of film.

(CONTINUED)

The carousel stands silent in the rain. Wind plays with the carousel's chains.

CUT TO:

15 INT. MELANIE'S CAR - FAIRGROUND CAR PARK.

AUDIO: Soft rain on car roof.

Melanie, grey trench coat, modern brown woollen pullover and blue jeans, sits in her car. She averts her view of the mirror and looks intently toward the fairground.

The dashboard appears illuminated showing the ignition is on. The windscreen wipers operate intermittently, allowing a clear view of the fairground.

The car is averagely clean, it has some smudges on the windscreen and the dashboard is dusty.

MELANIE
(whispering)
Ninety-eight...ninety-nine...

Melanie peers towards the carousel and breathes out loud.

MELANIE
(whispering)
...hundred...

X-FADE:

16 EXT. FAIRGROUND CAR PARK. DAY.

Melanie's blue Ford is situated on a big asphalted car park in front of the fairground. It is the only car there, neatly parked between the white lines facing the fairground.

Beside of a couple of trees here and there, nothing hinders the view of the fairground. It is deserted.

Fade up opening credits and under.

The signs from the candy stand and even the big gorilla of the house of spook can be spotted in the back.

(CONTINUED)

Now, their colours have faded and rust has taken over.

CUT TO:

17 EXT. FAIRGROUND ENVIRONS - CAROUSEL. DAY.

Melanie's POV. The carousel stands still in the rain. Its lights are switched off. It's old but its colours are still bright and rust on the chains is yet limited.

Hannah approaches, wearing a blue rain coat and blue-white dotted gum boots. She comes to a halt in front of the carousel. Her hood is pulled over her head, hiding and protecting her face from rain. Rotating, she has a look around.

AUDIO: Diegetic. Carousel music keeps on playing. Wind plays with carousel chains.

CUT TO:

18 INT. MELANIE'S CAR - FAIRGROUND CAR PARK. DAY.

AUDIO: Soft rain on car roof.

Melanie looks towards the carousel. Now and then the wipers enable a clearer view.

We realize Melanie watches a patient Hannah, standing in front of the carousel, waiting...and waiting.

The windows start to fog.

CUT TO:

19 EXT. FAIRGROUND ENVIRONS - CAROUSEL. DAY.

Patiently, Hannah waits in front of the carousel.

Rain pearls off her raincoat.

She wanders around the carousel and comes to a halt at the same spot she was standing before.

CUT TO:

20 INT. MELANIE'S CAR - FAIRGROUND CAR PARK. DAY.

AUDIO: Soft rain on car roof.

Melanie watches Hannah as she circles the carousel one more time.

As tears well, Melanie closes her eyes for a moment.

X-FADE:

21 EXT. FAIRGROUND ENVIRONS - CAROUSEL. DAY.

Hannah's POV on the carousel ride. The house of spook and the snake slide pass by in slow motions. The leafless tree passes by.

AUDIO: Carousel music. Harmonic air swish. Sebbo's and Rubi's voice become an audio bridge.

SEBBO / RUBI[OFF]

Hannah!

X-FADE:

22 INT. MELANIE'S CAR - FAIRGROUND CAR PARK. DAY.

AUDIO: Soft rain on car roof.

Melanie startles herself and opens her eyes, focusing back onto the carousel.

CUT TO:

23 EXT. FAIRGROUND ENVIRONS - CAROUSEL. FOLLOWING DAY.

The carousel stands still in the rain. The wind flaps a canvas canopy which rattles the round-about chains. Hannah is startled as she waits in front of it. She thinks she hears a distant, muffled voice calling her name.

RUBI[OFF]

Hannah!

She looks up abruptly, her eyes wide open.

RUBI [OFF]

No free ride today, Hannah!

(CONTINUED)

Scanning the carousel, Hannah looks around for Rubi and sees his legs protruding from underneath the carousel.

HANNAH

Oh (beat) that's alright. I am just waiting for my friends.

AUDIO: Wind plays with carousel chains.

RUBI [72], grey hair, weathered and wrinkled face, dirty blue overall, rolls out on a motor mechanic's trolley from underneath the carousel.

RUBI

Are you sure? (beat) I think you've missed them.

Hannah frowns.

HANNAH

But they said they would meet me here at nine!

Rubi sits up.

RUBI

Well...I know I'm getting forgetful and sometimes I even talk to myself. (beat) But you ask the lolly lady. (beat) She said they bought enough lollies to last a lifetime.

HANNAH

...But we are supposed to meet here!

CUT TO:

24 INT. MELANIE'S CAR - FAIRGROUND CAR PARK. DAY.

Rain blurs all shapes and dulls all colours. There is little movement outside, just the soft, silent, wind driven rain.

Melanie stares out of the window, watching the carousel.

(CONTINUED)

Then, she shakes off her thoughts and has a quick look around through the fogged windows and falls back into her seat.

CUT TO:

25 EXT. FAIRGROUND ENVIRONS - CAROUSEL. DAY.

Rubi now sits on his trolley next to Hannah.

RUBI
(confidentially)
Don't you normally meet at the old
Gnome?

Hannah looks at Rubi suspiciously.

HANNAH
...(beat) How did you know?

RUBI
(he winks knowingly)
Oh, it's surprising what I hear
when I'm down here under my old
lady...

Rubi pats the carousel platform.

RUBI
It seemed they were up to some
mischievous. (beat) Do you know if
they were planning something very
exciting? Eh?

HANNAH
(shocked, wide eyed, innocent)
Mischievous?

RUBI
Yes, you know, doing something they
shouldn't?

HANNAH
(thinks, innocent)
No?

(CONTINUED)

RUBI
(he winks knowingly)
That was an awful lot of pocket
money to spend on sweets.

Hannah hesitates.

RUBI
Is there something you might want
to tell me?

HANNAH
Will they get into trouble?

RUBI
Well, I suppose it depends on what
they are up to.

HANNAH
You won't tell anyone will you?

RUBI
About what?

She waves Rubi over. Rubi bends down to Hannah. She
stands on her toes to whisper into Rubi's ear.

Red lights of the carousel illuminate Rubi's face. She
barely controls her excitement.

HANNAH
They are going to make me the
supreme sacrifice in the desert.

RUBI
Which desert?

HANNAH
That of the secret kingdom!

Rubi feigns understanding.

RUBI
Oh! The secret kingdom?

HANNAH
Yes! And we're going there today.

(CONTINUED)

RUBI

To do what to you?

HANNAH

The wilden Hunen* stabbed me in the great battle of Troy yesterday and they've left me to die. They've got to come back to bury me.

RUBI

(smiles patronizing at her imagination)

Oh, so you are not really here? You are talking to me from the other side?

HANNAH

It's not funny.

Hannah pulls a funny face and dismisses his joke with a wave. Rubi gets serious again.

RUBI

I see! (beat) Today you were going to the desert?

HANNAH

Yes!

RUBI

In the rain?

Hannah shakes her head sadly at his ignorance.

HANNAH

It's in the desert! It never rains in the desert!

RUBI

Oh? That must be paradise.

HANNAH

It is!

RUBI

Maybe your friends are already in the magic kingdom?

(CONTINUED)

HANNAH

Secret!

RUBI

What?

HANNAH

Secret kingdom!

Hannah pulls a disappointed face. They sit down on the carousel platform. The carousel lights alternately illuminate Hannah's face yellow and Rubi's face blue.

CUT TO:

26 INT. MELANIE'S CAR - FAIRGROUND CAR PARK.

Someone raps on the front-seat passenger window. Melanie is startled for a moment.

MELANIE

Bassi!

BASSI[69], white neatly slicked back hair, tanned face, chubby, wearing a navy coat and black hat, slips onto the passenger seat. He hands Melanie a paper bag from a bakery and keeps another for himself.

MELANIE

Oh? Food? That's a nice surprise!

Bassi chuckles amiably.

BASSI

(awkwardly)

Melanie...I've known you since you were knee high to a grasshopper and (beat)I thought this would be easier with a full stomach.

Melanie shakes her head.

BASSI

(beat) And... you don't want to hear my stomach grumble!

MELANIE

That's the least of my worries Bassi.

(CONTINUED)

Melanie frowns, exposes and nibbles the cheese roll in the bag.

Bassi takes off his hat and brushes raindrops off.

CUT TO:

27 EXT. FAIRGROUND ENVIRONS - CAROUSEL. DAY.

Hannah and Rubi sit on the carousel platform. Their faces are lit by yellow and blue carousel lights.

RUBI

But what I don't understand
is...(beat) how this secret kingdom
can stay so secret?

HANNAH

(sagely)
Oh, you have to know where to look.

Rubi is amused at being lectured.

RUBI

(beat)
But do you know where to look?

Hannah gives him a 'can I trust you?' glance.

HANNAH

(beat)
You won't tell Anja I told you.

RUBI

Of course not.

Hannah looks Rubi in the eye.

HANNAH

Can I trust you?

Rubi smiles then zips his mouth shut.

RUBI

Zzzziiiiiipppp!

Hannah looks down at her feet.

(CONTINUED)

HANNAH
(beat)
There's an invisible gate.

RUBI
An invisible gate? (beat) Where?

HANNAH
In the fence.

It isn't the revelation Rubi had hoped for.
Finally...

RUBI
This invisible gate. Ah? Can you
describe it for me?

HANNAH
(impatient)
It's invisible?

RUBI
Ok, but in which fence is it?

Hannah looks down at her feet.

Rubi prompts.

RUBI
(beat) Near the House of
Spook.

HANNAH
(beat) Do you think so?

Rubi shrugs.

HANNAH
Well...you have to cross the black
lake of gloom,...and...and it's
very dangerous and with many
magical powers.

RUBI
(beat) What sort of magical powers?

Hannah looks down at her feet abashed.

(CONTINUED)

HANNAH

I can't say.

RUBI

Why...?

HANNAH

It makes parents...

Hannah stops short. Rubi delicately suggests.

RUBI

...disappear?

Hannah looks stunned for a moment - as if she has been found out. She thinks for a second, then asks meekly.

HANNAH

How did you know?

RUBI

Oh, when I was your age I heard of such a place.

Hannah seems stunned.

HANNAH

You know where it is?

RUBI

I knew where it was...then...

Rubi looks down at her, winks knowingly.

HANNAH

Then you can take me there!

RUBI

Well,...times have changed and it never stays at the same place, it wanders!...It could long be somewhere else.

Hannah enthuses.

HANNAH

But...perhaps...we can find it together!

(CONTINUED)

Rubi sighs. There's almost a hesitance of not knowing how far to take 'the game'.

Hannah jumps up in excitement.

AUDIO: Wind plays with carousel chains.

CUT TO:

28 INT. MELANIE'S CAR - FAIRGROUND CAR PARK. DAY.

AUDIO: Soft rain on car roof.

Melanie examines the carousel from the distance.

MELANIE

I was terrified of that thing... when I was a kid.

BASSI

(Looks puzzled) What...?

MELANIE

The carousel.

BASSI

(Chuckles) You're joking...?

MELANIE

I'm not.

His smile dies. He looks at her curious.

BASSI

How come?

She is deep in thought. Finally.

MELANIE

It seemed to have some sort of strange(beat) powers.

BASSI

Like?

Melanie remains enigmatic. Finally.

MELANIE

Like it messed with your mind.

(CONTINUED)

After a tactful silence, Bassi suggests.

BASSI
It made you dizzy?

Melanie smiles momentarily with the memory.

MELANIE
That. (beat) And more...

For a moment, both stare out of the window.

BASSI
You didn't shut your eyes?

MELANIE
Oh, I did. (beat) But I still could
sense the world was crazy.

Melanie pops the last bit of her cheese roll into her mouth.

MELANIE
(chewing)
And when you get off the hurdy
gurdy...

She scrunches the bakery's paper bag up and throws it onto the car floor.

MELANIE
...you grow up...

She glances to Bassi.

MELANIE
...and you know the world is crazy.

Melanie looks back towards the carousel and smirks about her own thoughts.

Affected, Bassi returns Melanie's smiles.

BASSI
You didn't say that when you where
a kid though, (beat) did you?

Both turn their smiles into giggles.

(CONTINUED)

MELANIE

Probably not. I think I was simply
jealous of the other kids.

BASSI

Huh?

MELANIE

When dad would sometimes give them
free rides.

BASSI

Oh yes, he loved watching the
excitement on their faces...

MELANIE

They'd all said how lucky I was to
have a father like that.

BASSI

(prompts)

But...?

Melanie loses herself in a thought and becomes sad.

MELANIE

At home he was different.

BASSI

(prompts)

Different how...?

Melanie takes a deep breath.

MELANIE

It doesn't matter...

Consolatory, Bassi pats her thigh. Melanie gives him a
slight smile and both let the issue go.

CUT TO:

29 EXT. FAIRGROUND ENVIRONS - LEAFLESS TREE. DAY.

Hannah and Rubi walk around the leafless tree.

Rubi wears a yellow raincoat with the hood pulled far
into his face. Hannah has pulled her hood over her
head.

(CONTINUED)

They circle the tree, looking.

RUBI

There are magical powers on this
fairground too!

HANNAH

But not like the ones in the secret
kingdom though.

RUBI

Ooh. I wouldn't underestimate the
charms of a fairground.

HANNAH

It can't make parents disappear.

RUBI

But many other magical things
happen!...Even I can show you a
trick or two.

There is a leaflet on the ground, soaked from the rain.

Rubi lifts it gingerly to look underneath it. Hannah
puts her hands on her hips and shakes her head.

HANNAH

We are looking for the invisible
gate Rubi, remember?

RUBI

Yes...?

HANNAH

Well. Do you really think it'd be
underneath that?

Rubi shrugs his shoulders and picks up the wet leaflet
to throw it into the next rubbish bin.

RUBI

No, but there may be a key hole...!

As Hannah goes around the tree another time,
unsuccessfully, she suddenly stops in her tracks. She
looks aghast at Rubi.

(CONTINUED)

HANNAH

You don't belief the secret kingdom
is (beat) under the ground?

Rubi shrugs.

RUBI

I suppose. (beat) It could be
anywhere?

HANNAH

Maybe we should ask...

When Hannah starts walking towards the candy stand,
Rubi appears ill at ease. He needs to breath out loud
to calm himself down before he hurries after Hannah.

RUBI

Keep in mind this is a magical
place, Hannah! (beat) You just never
now what kind of magic!

He catches up with her.

RUBI

We need to know who we can trust!

For a moment they come to a halt. Hannah looks back and
forth to the candy stand and Rubi in mistrust,
squinting her eyes.

Finally, she decides to go on anyway...

HANNAH

We have got to take risks.

RUBI

Very well.

Rubi has a quick look around and follows Hannah to the
candy stand.

All colours on the candy stand appear faded. Even the
colours of the lollies seem to have lost their
brightness.

The stand is deserted.

CUT TO:

30 INT. MELANIE'S CAR - FAIRGROUND CAR PARK.

AUDIO: Soft rain on car roof.

Melanie watches Bassi taking a big bite of his bread roll. She averts her gaze, looking out of the windscreen and focusing on the carousel.

MELANIE

He's here!

Melanie nods towards the carousel.

BASSI

(eating)

...I hoped he would be.

Melanie nods.

MELANIE

(beat) I can't believe the place
got locked down because of him...

Melanie catches Bassi's pensive look.

BASSI

Well...not only because of him...

MELANIE

Yes, but all these guys sneaked out
of an old man's rest home, not of
a high security prison.

Bassi laughs in disbelief.

BASSI

You know why.

MELANIE

Maybe they are right...?

Melanie looks at Bassi in expectation.

BASSI

(awkwardly)

That's why I just wasn't sure how
to tell you this.

Melanie shakes her head.

(CONTINUED)

MELANIE

Don't start...

BASSI

But you know why they've locked it
down this time!

Melanie shrugs.

MELANIE

I don't think I want to know.

BASSI

I know. I didn't want to worry you.
But with him not being there...

MELANIE

...No, I'm glad you called me this
morning...and...

BASSI

...and you knew he would be here.

MELANIE

(beat)I just don't like being here.

BASSI

It wasn't your fault!

Pensive, Melanie stares at the carousel.

MELANIE

You'd think so.

BASSI

(in sorrow)
All those years...

Melanie shakes a thought off.

MELANIE

...and I just haven't been able to
tell.

BASSI

Nobody has.

CUT TO:

31 **EXT. HANNAH'S WORLD - CANDY STAND. DAY.**

Rubi and Hannah arrive at the deserted candy stand. Warm light of the candy stand illuminates Hannah's and Rubi's face in a warm yellow.

In the glass case in the front, there is pink and white candyfloss. Roasted candy almonds and peanuts are in a big bronze roasting bowl and in checked paper bags staged up next to it. Chocolate-dipped fruits are lined up, bananas, strawberry kebabs, and apples. Bags of red, blue, yellow, green and black lollies are piled up. Big jelly frogs, snakes, and sour cherries are stored in big jars. The glass case is filled with popcorn, colourful rice pops, pink and chocolate waffles, and Gingerbread.

Hannah looks around.

HANNAH

Look at that! (beat) They're just asking to be robbed.

BELINDA[OFF]

(shocked at the thought)

No! We would never allow those kind of people onto the fairground.

BELINDA looks very similar to Rubi, almost as if it was himself with an apron, a bit plumper and with a female voice. Rubi doesn't seem to notice though. Hannah double takes.

HANNAH

Where did you come from?

Belinda leans forward, throwing a shadow onto Hannah's face.

BELINDA

I've always been here.

Belinda gives Rubi a calculating look which Rubi returns.

BELINDA

Rubi! (beat) How are you?

(CONTINUED)

RUBI

Belinda!

Rubi feels uncomfortable with Belinda and clears his voice nervously. Hannah looks at them both and interrupts.

HANNAH

I think you are asking to be robbed leaving your stand unattended.

BELINDA

Oh, but we can see everything!(beat) Can't we Rubi?

Rubi nods deferentially. Hannah is impressed.

HANNAH

So...Did you see Sebbo?

BELINDA

Sebbo? You have a dog called Sebbo?

HANNAH

No, he's my friend. He's 10 and about that high.

Both, Rubi and Hannah indicate Sebbo's height, Hannah pointing far over her head while Rubi suggests Sebbo to be much smaller.

Belinda looks from Rubi to Hannah.

BELINDA

(sighing)

Hm? Was he alone?

HANNAH

...But if you can see everything...you should know!

RUBI

He was with two girls...

(CONTINUED)

BELINDA

That's right...They came here very early, very early in the morning. They bought candy almonds, popcorn, some big frogs, some peppermint lollies, some red and black liquorice, a bag fruit candy, and rice pops...

HANNAH

I love the big frogs...and the red liquorice...oh, and the rice pops...

RUBI

My goodness, that sounds a real treat.

BELINDA

The strange thing was the boy was carrying a shovel.

CUT TO:

32 INT. MELANIE'S CAR - FAIRGROUND CAR PARK.

Bassi and Melanie stare out of the window. The silence becomes awkward.

AUDIO: Rain patters on the car roof.

Melanie watches the carousel.

BASSI

...your dad could never do a thing like that...

Lost in thoughts, she presses her lips together.

MELANIE

Never? (beat) Would he?

Looking for reassurance Melanie raises an eyebrow. Bassi hesitates, rubs his forehead.

(CONTINUED)

MELANIE

(beat)

I think I never got the chance to
get to know him. (beat) He's always
been a bit of a puzzle to
me...since then even more so.

BASSI

I guess parents can sometimes live
in a different world.

MELANIE

I spent a lifetime looking
(beat) for his world. (beat) But I
guess he didn't want me to find it.

All of a sudden, she gets out of the car.

BASSI

Where are you going?

MELANIE

To find it.

The door slams shut.

Bassi hesitates.

BASSI

(mumbling)

Bugger.

He takes a deep breath in... and finally gets out of
the car hurrying after Melanie.

CUT TO:

33 EXT. HANNAH'S WORLD - CANDY STAND. DAY.

Hannah and Rubi are at the candy stand, talking to
Belinda.

HANNAH

(excited)

Yeah, we're going on a very long
journey.

BELINDA

Oh? What kind of journey?

(CONTINUED)

Belinda looks at Rubi curiously. Hannah realizes she shouldn't have mentioned the journey.

HANNAH

Whoops. (beat) I mean, ... which way did they go?

Belinda tries to recall and shrugs her shoulders.

BELINDA

I don't quite remember. (beat)
Maybe they went that way.

Belinda looks into the direction from where Rubi and Hannah had approached.

RUBI

(frowns, puzzled)
Are you sure?

Belinda shrugs unconcerned.

BELINDA

(beat)
And maybe they didn't. As I say, I can't quite remember. (beat) You might know better than me!

RUBI

(defensive)
Well, I don't.

Hannah, mouth agape, has been peering at both during exchange, she whispers to Rubi.

HANNAH

(whispering)
Have you seen her nose?

RUBI

What about it?

Rubi looks at Belinda and back to Hannah.

HANNAH

It's just like yours. (beat) Are you cousins or something?

Belinda and Rubi recoil as one, surprised.

(CONTINUED)

RUBI/BELINDA

What makes you think that?

Hannah looks aghast at their hands.

HANNAH

You both have dirty fingernails!

Rubi looks at Hannah as if he has been found out. He clears his throat again and gently steers her by her shoulders away from Belinda. Disappointed, Hannah follows.

She looks back one more time. To her surprise, Belinda seems to have evaporated and the candy stand is deserted again.

CUT TO:

34 EXT. GRAVEL PIT. DAY.

It's a grey day.

SFX: Shoes running over gravel.

A pair of kid's running shoes run playfully over gravel. A pair of yellow gumboots and then a pair of brown boots follow. They gradually sink deeper in gravel, making it more challenging to run.

CUT TO:

35 EXT. FAIRGROUND ENVIRONS - CAROUSEL. DAY.

Melanie and Bassi arrive at the carousel. Melanie appears to be searching around the platform. The carousel is rusty and old.

Bassi appears more interested in what she is up to.

BASSI

So, (beat) what did he tell you?

Melanie stops searching for a moment, pauses, sighs.

MELANIE

He said(beat) he was working on this carousel when ...whatever... happened.

(CONTINUED)

BASSI

And you didn't believe him?

Melanie snaps. She paces around the carousel a second time.

MELANIE

I was ten, I believed everything he said.

MELANIE

I should have just been there...

BASSI

You were there!

Melanie stops for a moment just to pick up her pace again.

MELANIE

I just wasn't there early enough...when they were talking to dad and all that.

Melanie frowns. Bassi shakes his head.

BASSI

You didn't know!

MELANIE

I should have though.

BASSI

It wasn't your fault.

Melanie comes to a halt and takes a big breath in.

MELANIE

Wasn't it?

CUT TO:

36 EXT. HANNAH'S WORLD - HOOK-A-DUCK. DAY.

Rubi and Hannah pass the strongman strikes attraction and the carousel. The area is deserted.

The big yellow plastic duck on the roof catches Hannah's attention.

(CONTINUED)

Beneath, there's a small blue plastic pool. Ten or twenty yellow plastic ducks bob on it. Nearby are a number of fishing-rods, fixed around the pond. In the shelves behind, all prizes, stuffed animals, boardgames and big colourful plastic ducks, stand in order from small to big.

Hannah stops to gape.

HANNAH

The black lake of gloom!

She shivers and becomes quiet.

Quickly looking around, Hannah moves closer to Rubi. Rubi is chilled by her tone.

HANNAH

We have to cross it to reach the secret kingdom.

RUBI

But...it's very dangerous?

Her eyes widen. Almost simultaneous with Sebbo, Hannah mumbles Sebbo's words.

SEBBO[OFF]/HANNAH

(whispering)

Only if you disturb the deep waters.

Hannah leans over the pond's edge.

SEBBO[OFF]/HANNAH

It's black because of the blood of Ordensritter*, when they were trying to cross the lake!

She sees her image mirrored, suddenly disturbed by rippled water with the colour and substance of old engine oil, sometimes shimmering in pinks and blues. The whole pond seems to be filled with it. Yellow plastic ducks drift on the pond, silently moving in circles driven by the wind.

Fascinated, Rubi bends over the pond to see what Hannah sees. His mirrored image appears next to hers.

(CONTINUED)

Wind slightly rattles the plastic duck on the roof. For a moment, both gaze into the water. Hannah is scared but also fascinated by the black lake. Her glance follows a yellow duck cutting through Rubi's mirror image.

For the blink of an eye, a pale face of Sebbo replaces Rubi's reflection in the water, his eyes and mouth wide open. Puzzled, Hannah squints just to open them even wider. But all she can see is Rubi's mirrored image. Almost relieved she attempts to dip her hand into the water.

Just when her fingers touch the oily liquid, Sebbo's face flashes up again, this time for a moment longer. His eyes and mouth silently scream for help.

Horrified, Hannah stares into the water.

HANNAH
(whispering)
Sebbo!

Rubi's reflection comes in and out of focus until it finally swaps place with Sebbo, a mail hood pulled over his head.

Hannah holds her breath.

Sebbo looks at Hannah with big scared eyes begging for help. He gulps like a stranded fish. It appears he says something without moving his lips, as if she could only hear him in her mind. When Hannah perks up her ears, she hears Rubi's voice clearly coming sounding from the pond.

RUBI[OFF]
(whispering)
We have to cross it.

Confused, Hannah looks at Rubi.

HANNAH
What?
Rubi catches her eye.

HANNAH
What did you just say?

(CONTINUED)

Rubi frowns.

RUBI
Are you alright?

Hannah's face turns white. She nods but is clearly in shock.

RUBI
Sure? You look a little pale.

He rubs her cheeks. Blood shoots back into her face and colours her cheeks red. Her voice is weak.

HANNAH
(mumbling)
...this lake is very dangerous!

RUBI
Yes...(beat) But if your friends
have crossed it,... we must too!

Rubi lifts her chin to look into her eyes and lovingly pinches her cheek. She manages to enforce a smile.

RUBI
There...you are smiling again...
Good girl...

Rubi rubs his hands.

RUBI
...What do you think, shall we risk
it?

Hannah looks back into the water sceptical. She can't spot anything unusual.

HANNAH
(mumbling)
...but how?

RUBI
Hm, (beat)...maybe we can use the
fairground's enchantments.

Rubi glances at Hannah surreptitiously. Hannah shrugs.

(CONTINUED)

HANNAH

We could build a raft!

Rubi frowns. He has a quick look around and spots the swing boat attraction in the distance.

RUBI

Or, (beat) we just take that one!

He points towards the swing boat and winks at Hannah with a broad smile. Hannah winks back, squeezing her face together.

They walk towards the swing boat attraction. The wind becomes stronger and tears on their coats. Rubi speeds up. Hannah stumbles after him.

CUT TO:

37 EXT. FAIRGROUND ENVIRONS - CAROUSEL. DAY.

BASSI

(blurts)

Not all children are innocent you know.

MELANIE

How do you mean?

BASSI

They steal and...

Bassi stops short. Melanie looks at him curiously prompts...

MELANIE

And what?

BASSI

They can get into all sorts of mischief.

MELANIE

Like?

BASSI

They can be very unkind. (beat)
Where they unkind to you?

(CONTINUED)

Melanie is thoughtful for a moment. Finally.

MELANIE

No, they weren't unkind. They liked to tease.

BASSI

Tease? How?

MELANIE

They liked to play games.

BASSI

And your father found out?

Bassi sits down on the old carousel platform, just where Rubi was sitting. Melanie sits down next to him, taking Hannah's place.

MELANIE

No. I think they tricked me. They said they would come. And then...

BASSI

...they just didn't show up.

Both shake their heads sadly.

Then, Melanie spots the SNAKE SLIDE and jumps up jerkily. She heads towards it.

Confused, Bassi hurries after her. He pulls his coat collar higher to protect himself from the rain.

CUT TO:

38 EXT. GRAVEL PIT. DAY.

SFX: Kids' shoes running over gravel

The one with the yellow gumboots slows down just to catch up with the others moments later.

CUT TO:

39 EXT. FAIRGROUND ENVIRONS. DAY.

Bassi catches up with Melanie. They walk briskly.

BASSI
Have you spoken to their parents
since?...

MELANIE
No, I haven't seen them since the
interview.

BASSI
They were all there?

Melanie nods.

BASSI
What have they asked you?

CUT TO:

40 EXT. FAIRGROUND ENVIRONS - CAROUSEL. DAY.

AUDIO: Carousel-type music.

Hannah's POV on carousel ride.

As the carousel circles, blurry lights and colours of
fun fair attractions pass by.

X-FADE:

41 EXT. FAIRGROUND ENVIRONS. DAY.

Melanie stops lost in thoughts. Bassi looks at her in
sorrow.

BASSI
They were tearing you apart with
questions, weren't they?

Melanie nods.

BASSI
Poor girl.

X-FADE:

42 EXT. FAIRGROUND ENVIRONS - CAROUSEL. DAY.

AUDIO: Carousel-type music.

Hannah's POV on carousel ride.

Blurry lights and colours revert to shapes of fairground attractions.

CUT TO:

43 EXT. FAIRGROUND ENVIRONS. DAY.

Bassi gives Melanie a gentle smile.

Bassi's smile fades into that of the juggling clown from the tin can alley.

X-FADE:

44 EXT. FAIRGROUND ENVIRONS - CAROUSEL. DAY.

AUDIO: Carousel-type music.

Hannah's POV on carousel ride.

As Hannah blinks, a blurry clown's face appears in front of her.

His exaggerated big red lips underline a broad smile in a white painted face with red cheeks, a red button nose and grey circles around his eyes. He is bold apart from two red tuft of hair above each ear and he wears a big red and blue striped jumpsuit and much too big shoes.

Hannah snaps her eyes wide open.

The shape of the juggling CLOWN from the tin can alley becomes clearer and clearer. He sits on the carousel chair in the front looking back at her. As if there was no movement he manages to keep up his juggling.

As if mute and without opening his mouth, he seems to speak in a woman's voice.

CLOWN[OFF]

Where did they go, Hannah?

(CONTINUED)

For a moment, Hannah scans the passing attractions and then focuses back to the front.

CLOWN[OFF]
You must know something!

He stares at her with his big smile.

CLOWN[OFF]
(beat) They say, you and Anja
sometimes don't get along, right?

Hannah blinks again, not trusting what she sees. When she opens her eyes again, the clown has disappeared.

A moment later she hears a man's voice from behind and she looks over her shoulder. Now, the juggling clown sits in the chair behind her.

CLOWN[OFF]
Hannah! You must tell us everything!

The carousel speeds up.

CLOWN[OFF]
Why did they go to the fairground?

The carousel goes faster and faster.

Hannah is dizzy and overwhelmed and quickly turns around.

The fairground attractions pass as blurred lights and colours.

CLOWN[OFF]
Why did they go without you Hannah?
Did you have an argument?

As tears well, even the carousel chairs become blurred shapes. She takes some deep breathes.

X-FADE:

45 EXT. FAIRGROUND ENVIRONS. DAY.

Dizzy, Melanie takes a deep breath. She holds onto Bassi's arm for a moment until she manages to steady herself. Bassi pats her hand and Melanie lets go off him. She walks on. Bassi follows.

CUT TO:

46 EXT. FAIRGROUND ENVIRONS - SNAKE SLIDE. DAY.

The long snake slide has three differently formed slides, one in yellow, one in green and one in orange. The cash box hut is the entrance to the yellow metal stairs leading to the platform on top of all slides. A metal barrier blocks from entry. Everything is clearly weathered with rust and faded colours.

Melanie and Bassi climb over it.

MELANIE

Dad said they've behaved like
(beat) demented clowns.

BASSI

Of course they did. (beat)

They hurry upstairs, sometimes even taking two in a time.

MELANIE

But he's innocent.

BASSI

Of course he is.

MELANIE

(beat) If he wasn't, they would
have long locked him away...

They finally reach the yellow metal platform which is fenced with wood. Three different slides wind downwards in various ways.

MELANIE

...If I only could remember...

For a moment, both look towards the fairground in silence.

(CONTINUED)

Then, Bassi glances at Melanie, interpreting her worried expression in her face and he lovingly rests his arm on her lower back.

CUT TO:

47 EXT. HANNAH'S WORLD - SWING BOAT. DAY.

The blue and green swing boat is stopped from swinging with a big wooden block. A little white cash box next to it is painted as a ship cabin with round grey windows and fishes drawn along the walls. Even the glass door has some fish on it.

Hannah and Rubi stop in front of the cash box, looking to see if anybody was there. The little hut is deserted. Hannah takes a step forward and gets onto her toes to look through the little window, through which the cash is handled. Rubi is right behind her, squinting as he tries to spot somebody. Apart from a white board fixed underneath the window with a brown office chair placed in front of it, the hut is grey and empty as if this attraction hasn't been run for a while.

Hannah's breath fogs the window.

HANNAH

Why is nobody working today?

Hannah wipes the fog off the window and leaves a smudgy spot behind.

CONRAD

Because it's raining!

Behind the window, an old man's face with red reading glasses, CONRAD [75], materializes right in front of her.

Hannah is taken aback, stumbles backwards and steps onto Rubi's feet. Rubi catches her before she could fall into him and glances at her astonished. For a moment, Hannah leans against Rubi's arms, trying to get her breath back.

Conrad, big grey suit, brown woollen jacket, leans back into his chair, gazing at the two of them rather bored over his red reading glasses. His face looks very much

(CONTINUED)

like Rubi's, but more pale. When he speaks he exposes a gap between his front teeth.

A newspaper is placed on the white board in front of the window, which he seemed to be reading as if he has been here all the time.

Hannah straightens herself up. Rubi let's go off her, flattening her rain coat.

HANNAH

Can we have a ride for two
please?

Hannah looks at Conrad in expectation. He is startled and looks up and down on her over his reading classes. He frowns and slowly lifts himself out of his chair. He holds out his hand through the door, assuring that it's still raining. As if proven his point he settles back into his chair.

CONRAD

It's raining!

Hannah looks at the fast moving grey clouds in the very close distance.

HANNAH

(worried)

Soon!

CONRAD

(bored, almost exhausted)

I am not working when it's raining.

Conrad starts reading his newspaper. Hannah leans against the window to get a better look at him.

HANNAH

So can we have a ride?

When Conrad doesn't react, she knocks on the window. Rubi steps forward and leans over Hannah.

RUBI

Look, just give the little girl a
ride. It will be worth your while.

(CONTINUED)

Conrad lowers his newspaper and analyzes Rubi. Suddenly, he realizes who he deals with and his eyes widen. He looks from Rubi to Hannah, back to Rubi until his eyes rest on Hannah again.

Conrad gives in mistrustfully.

CONRAD

Oh! Go ahead! I'm probably in trouble enough as it is.

Rubi nods and walks to the wooden block which stops the swing from swinging. Hannah is about to follow when Conrad hold Hannah back.

CONRAD

He girl!

Hannah looks back over her shoulder distrustful. Nervous, Conrad waves her closer. She hesitates but comes back to the window. Rubi gives Conrad a warning look which makes Conrad even more nervous.

CONRAD

It pays to be afraid, you know!

Conrad glances at Rubi.

CONRAD

You want to trust no one.

Hannah gets scared of him and speeds up to catch up with Rubi who hurries to remove the big wooden block from the swing boat. It is heavy and Rubi struggles to lift it.

Hannah catches up.

RUBI

What did he want?

Hannah shrugs Conrad's words off.

HANNAH

Did you notice? He looked very much like Belinda?

(CONTINUED)

RUBI

Does he?

Rubi finally manages to move the block.

HANNAH

Yes. It's something to do with
the nose.

Hannah looks back to the hut to prove her point. Conrad has disappeared. Hannah's face falls. The chair in the cash box is empty and she can't spot Conrad anywhere near. She looks back to Rubi who doesn't seem to notice.

RUBI

(jokingly)

And I thought Belinda was one
of a kind.

Hannah doesn't quite understand his joke.

RUBI

Never mind.

CUT TO:

48 EXT. FAIRGROUND ENVIRONS - SNAKE SLIDE. DAY.

Melanie and Bassi lean over the wooden fence of the platform. While Bassi still gazes at the fairground, Melanie scans every corner of it.

Melanie spots the juggling clown in front of the tin can alley.

MELANIE

He's still there!

BASSI

Rubi?

MELANIE

The clown!

Both look towards the tin can alley.

(CONTINUED)

BASSI

Oh, yes. He must have seen lots on
this fairground.

MELANIE

(sarcastic)

A pity he can't talk.

Bassi frowns.

CUT TO:

49 EXT. HANNAH'S WORLD - SWING BOAT. DAY.

Rubi holds on to the swing boat and bows inviting
Hannah to step on board.

RUBI

After you!

Hannah smiles. He holds the swing steady while Hannah
climbs on board.

Rubi hauls up and into the boat, causing the swing to
rock. There are two metal posts on each side of it,
connecting the swing to the swing frame.

Hannah holds on tight to the posts. Opposite and facing
her, Rubi also holds on to the posts.

RUBI

Hold on tight!

I hope you don't get seasick!

Rubi takes one step forward and begins swaying front
and backwards. The swing starts moving.

There are puddles in the boat, running up and down with
the momentum of the swing. It washes around Hannah's
gumboots to then clasping around Rubi's boots.

Hannah rocks forward when Rubi moves backwards. When
rocking, their bodies almost meet. They push back to
get a greater momentum. Their raincoats touch. Rubi
giggles.

RUBI

Excuse me!

(CONTINUED)

Every time they swing, they almost seem to crash against each other. Hannah starts to giggle too.

Soon the swing gains height. Strong wind pulls on their coats, hats and hair. Rubi calms down again. The swing boat sways higher and higher towards the now overcast sky.

Hannah tightens her grip around the post.

The carousel, the leafless tree, and the candy stand come into sight, just to be replaced by the lottery stand, the strong man strike attraction and the entrance as the boat swings.

Rubi lets one hand go and turns around to get a great view of the fairground. He takes a big breath, enjoying the view.

Fast moving black clouds rush towards them. At once the wind becomes heavier. The clouds assemble themselves above the swing boat. Hannah looks up to the sky. Rubi does so too.

AUDIO: Rumbling clouds.

CUT TO:

50 EXT. FAIRGROUND ENVIRONS - SNAKE SLIDE. DAY.

Bassi scans the fairground.

BASSI

What are we looking for?

Melanie spots Hannah at the swing boat attraction.

MELANIE

There they are!

She nods towards the attraction. Hannah walks to the swing boat. Bassi's mouth falls open.

BASSI

(confused)

Who?

Bassi looks from Melanie down to Hannah and back.

(CONTINUED)

BASSI

Is that you?

Melanie nods smirking.

MELANIE

...and dad!

Rubi comes into sights from behind the swing boat.

BASSI

He's looking (beat) a lot older...

MELANIE

(shrugs)

He's always been old to me.

Bassi steps closer to her, putting his arm around her waist.

BASSI

Hm...I think,...you should stop looking back...

MELANIE

Why? (beat) If you don't know who you were...

BASSI

But when you look back you don't see the present.

MELANIE

And if you don't know who you were, you can't know who you are.

Confused and almost a bit disguised, Melanie leans back to escape his embrace. Then, she spots movement at the swing boat. Her mouth falls open.

BASSI

What are you doing?

He squints to get a better look.

CUT TO:

51 EXT. HANNAH'S WORLD - SWING BOAT. DAY.

Some big rain drops fall slowly, hit the wooden swing boat and cause bigger puddles.

MELANIE[V/O]
...Enjoying a ride?

BASSI[V/O]
Why on earth would he go on a swing boat?

More and more drops fall. Hannah and Rubi move for- and backwards to keep the boat swinging.

BASSI[V/O]
I thought he was afraid of heights...

Some more rain drops fall...until it rains in buckets.

CUT TO:

52 EXT. FAIRGROUND ENVIRONS - SNAKE SLIDE. DAY.

Bassi frowns.

MELANIE
...he wasn't then. (beat)
But did I know him at all?

BASSI
Do we know anyone? I mean (beat)
really know anyone?

Melanie wheels around and heads to the green slide. Bassi takes the stairs. When she sees how wet the slide is she follows Bassi. She almost jumps down the chairs.

CUT TO:

53 EXT. HANNAH'S WORLD - SWING BOAT. DAY.

Hannah's hair is drenched, Rubi's hair is wet and flattens. Some raindrops hit their faces and causes them to pull their hoods even further over their faces.

CUT TO:

54 EXT. HANNAH'S WORLD - SWING BOAT. FLOOD. DAY.

Rubi and Hannah watch how the rain floods the ground of the fairground.

The water rises very quickly. Soon it takes the rubbish bins. It floods the cash box with the round windows, fills it up to the top. When it can't stand its ground anymore, the flood takes it along. The fish drawn on the cash box become alive and start swimming with the current.

Astonished, Rubi and Hannah watch the cash box getting dragged under water.

The water rises and rises. While the two are still swinging, most of the fairground gets carried off with the flood, the lottery stand, the tin can alley, the snake slide. The bright sign of the lolly stand flashes up one more time before the water cuts its power and drags it under water.

Only the carousel, the house of spook and the leafless tree stand their ground.

AUDIO: Roaring storm suddenly dies.

CUT TO:

55 EXT. HANNAH'S WORLD - SWING BOAT. BLACK LAKE. DAY.

The water has reached their boat and stops it from swinging. It now rocks with the waves. The flood has calmed down.

Hannah still holds on tight while Rubi lets go and turns around to see what the flood has done to the fairground. Far and wide, there is nothing but grey sky and a rough black lake with the substance of black oil. Just the roof of the carousel pokes out of the lake.

Finally...Hannah loosens her grip and lets go of the posts.

Something yellow turns up on the horizon, moving towards them. Squinting, Hannah tries to figure out what it could be. It comes closer and closer.

(CONTINUED)

Rubi reaches over the boat's edge to pick it up. He pulls a yellow plastic duck into the boat. Hannah is surprised and bends over the railing to scan the water.

RUBI
(worried)
I wonder what else there is in the
black water?

Hannah stares at her own reflection.

CUT TO:

56 EXT. FAIRGROUND ENVIRONS - SNAKE SLIDE. DAY.

Half way down the stairs, Melanie comes to a halt and looks towards the swing boat. It's still moving.

Then, Melanie freezes.

While Rubi has his back turned towards them, Hannah faces them. For a moment, Melanie's and Hannah's eyes lock.

Melanie holds her breath. Light-headed, she needs to hold on to the railing.

Then, the swing moves in the other direction, blocking the view onto Hannah.

BASSI
What is it?

As tears well, Melanie leans on the railing.

MELANIE
They've disappeared. I've lost them.

BASSI
There, there.

Bassi pats her back.

MELANIE
I'm scared.

BASSI
Of...?

(CONTINUED)

MELANIE

What I might see.

BASSI

Then it's best you stop.
(beat) You don't have to do
this.

MELANIE

But I must. (beat) You have
to remember so you can forget.

Melanie looks at the swing boat again and hurries down
the stairs. Puzzled, Bassi follows.

CUT TO:

57 EXT. HANNAH'S WORLD - SWING BOAT. BLACK LAKE. DAY.

Hannah stares at her reflection in the black water.

Suddenly, her reflection swaps with the pale face of
Sebbo, wearing a mail hood. He looks at Hannah with big
scared eyes, his mouth wide open. Hannah is stunned for
a moment. Then, his hand materializes in the water, its
skin white and glassy with short dirty nails. It
touches the surface from under the water, producing the
same little wave raindrops would from above. It is
about to emerge out of the water, when Hannah turns
away in panic.

HANNAH

Ahhh!

Worried, she starts swinging again.

HANNAH

Quickly! We need to swing higher.

Rubi needs to hold on to the posts again and lets go of
the duck. It falls into a puddle in the boat, now
moving with the momentum.

RUBI

Yes! Let's get out of here.

Standing opposite of Hannah, Rubi leans into his
movements to enhance the swinging of the boat.

(CONTINUED)

Strong wind plays with the swing, rocking it and slowing it down.

AUDIO: Fiercely swoosh sounds from the wind are tuning in with sounds of waves hitting a boat.

Suddenly, something scratches along the boat. A hand reaches up out of the water and clutches the rail. Rubi stamps his foot on the hand. It lets go. Hannah and Rubi hold their breath in shock.

HANNAH

What was that?

Slowly, Hannah stretches herself to look over the edge without having to get too close. She can't see anything and steps closer to the edge. At first, she sees a white and wrinkly hand in the water. She hesitates, then recognizes it.

RUBI

The devil?

HANNAH

(excited)

The Gnome!

Rubi gets excited and steps to the railing. The swing boat gets out of balance and rocks hard. Rubi and Hannah watch how the branches of the leafless tree fade into the deep darkness of the lake. Hannah smiles at Rubi.

HANNAH

We've made it!

Relieved, she holds onto the edge. Rubi sinks into the boat next to her, leaning against it. The water starts to get less as if the lake was leaking. As the boat loses height, they watch the tree grow past them. Its branches get bigger and bigger until they end in the trunk.

There is a drain close to the leafless tree in the ground, allowing the water to sink through. Slowly, the fairground reappears. The gorilla from the house of spook is soaked, but still squeezes the knight in his hand.

(CONTINUED)

The water exposes the tin can alley, the candy stand, the lottery stand and the carousel. All of them soaked and dripping.

The last drops of black water disappear through the drain. The fairground stands its ground again, as if the flood had never been there.

Puffing from exhaustion, Rubi climbs out of the boat. His face is bright in excitement. He scans the fairground and smiles almost proudly.

Rubi is happy to have steady ground underneath his feet.

Hannah steps onto the railing of the swing boat, looking back one more time.

RUBI[OFF]
Here, ...Let me give you a hand!

X-FADE:

58 EXT. FAIRGROUND ENVIRONS - CAROUSEL. DAY.

Rubi hurries to Hannah, sitting in the carousel chair, and smiles excitingly. Hannah returns an anxious look causing Rubi to lose his smile. He removes the safety bar in front of Hannah and gently lifts her onto the ground.

Disorientated, she needs to hold onto the chair's chains for a moment longer.

Rubi encircles Hannah, steadying her.

HANNAH
(exhausted)
I want to go home.

Rubi looks sad. He shakes his head.

RUBI
But you haven't found the invisible gate?

HANNAH
(despondent)
Nah, (beat) I want to go home now.

(CONTINUED)

RUBI

I'm sure it can't be far away!

Tears well and Hannah drops her head. Rubi kneels down and grabs Hannah on her shoulders. He almost shakes her.

RUBI

We have to find your friends,
Hannah!

Hannah gets scared of him and frees herself from his grasp. Rubi lets go.

RUBI

We'd never forgive ourselves.

Rubi quickly scans the fairground.

RUBI

Did you look in there!

He nods towards the mirror tent. Hannah looks at him demotivated.

HANNAH

Do you think the invisible gate is
really in there?

RUBI

If it is, I'm sure we'll find it.

Rubi smiles at her encouraging and invites her to follow him. He walks towards the circus-style tent, glancing back at Hannah.

She hesitates for a moment, watching Rubi go. Breathing out loud, she motivates herself to give it another go and hurries after Rubi.

CUT TO:

59 **EXT. FAIRGROUND ENVIRONS. DAY.**

Melanie and Bassi reach the ground and hurry to the swing boat. When they get there, Rubi and Hannah have gone.

BASSI

It's as if they are playing hide
and seek with us.

MELANIE

No, I've been playing hike and seek
with myself for a long long time.

BASSI

Maybe it's time to stop now?

Melanie isn't listening. She has a look around trying to remember. Finally, she spots a movement at the mirror tent.

MELANIE

Of course,...

Bassi's face falls down. He grabs Melanie's hand, holding her back.

BASSI

Don't rush it, Melanie.

Melanie hesitates. She looks back to the mirror tent just to avert her eyes a moment later.

Bassi gently strokes her hand.

BASSI

Take your time.

MELANIE

(beat) You are right. I think we've
seen enough for now.

BASSI

...and we know it all anyway.

MELANIE

Do we?

(CONTINUED)

BASSI

Well, (beat) the kids weren't here!

MELANIE

But why do I have the feeling
I've forgotten something?

Bassi shrugs.

BASSI

Let's just bring your Dad back to
the rest home.

MELANIE

Yes, that's right. I just got a bit
carried away.

BASSI

I know. It must have been hard for
you to come back to this place.

Bassi now gently rubs Melanie's shoulder.

MELANIE

It still is.

BASSI

Now, let's get Rubi and get out of
here.

Melanie nods and takes a big breath. When she moves
towards the tent Bassi holds her back one more time.

BASSI

Melanie, I think he was at the
carousel.

MELANIE

No, he just went in here.

Bassi shakes his head.

BASSI

That wasn't him.(beat) He would be
at the carousel.

MELANIE

Would he?

(CONTINUED)

Melanie looks back to the carousel and then back to the mirror tent.

MELANIE
(assured)
Bassi, he just went in there!

Bassi frowns, looking at her in sorrow.

MELANIE
And I'll get him, (beat) I'll get
him to come home.

Melanie stumbles towards the mirror tent.

Bassi watches her for a moment before he follows.

CUT TO:

60 EXT. FAIRGROUND ENVIRONS - MIRROR TENT. DAY.

The mirror tent is red and blue striped and is polyangular. The tent has a round roof, which builds a peak in the middle. There, a little silver globe was placed, reflecting the sun. The roof ends overhead high and bulges in little waves over the edge of the tent walls. In front of the entrance, there are silver curtains. Above it, silver letters say "Spiegelzelt". A smaller sign next to it promises laughter.

In front of the entrance, Rubi comes to a halt causing Hannah to stop behind him. Rubi strokes Hannah's cheek. He grabs the silver curtains in front of the entrance but hesitates to enter. He holds Hannah back.

RUBI
Stay close.
(He quickly glances
over his shoulder) We have to be
careful! They say the walls can
show such different sides of people
they don't even recognize
themselves.

Hannah looks apprehensive.

HANNAH
You mean...they become...different
people?

(CONTINUED)

RUBI

It's strange. But we are not only different people one moment to the next. (beat) We're different in the same moment.

HANNAH

(astonished)

But how?

Rubi glances over his shoulder. There is a black graffiti tag on a wall that reads 'Sebbo'.

RUBI

It's like the person who wrote that...Perhaps some of the... time he was a good boy...

HANNAH

(Whispers under her breath)

Sebbo...?

RUBI

But, at times, he was obviously also a very naughty boy (beat)...

Rubi bends down to Hannah.

RUBI

(whispering)

It will show you many faces
(beat) but the pity is (beat)
we couldn't trust any of them!

Hannah eyes widen as she becomes nervous.

HANNAH

(whispering hopeful)

It's the fairground magic?

Rubi straightens up again.

RUBI

Yes, the fairground's magic!

He finally pushes back the silver curtains, but stops for another moment. Hannah bumps into him when she follows.

(CONTINUED)

RUBI

One thing you must be sure of,
(beat) that the right face
leaves the tent!

Rubi defers to Hannah to enter. He has a quick glance around and smiles, proud of his funny idea. Hannah hesitates for a moment before she walks in anxiously.

CUT TO:

61 EXT. FAIRGROUND ENVIRONS. DAY.

SFX: Kids' shoes crunching on gravel.

The asphalt is wet. Melanie's feet hurry over it, followed by Bassi's feet. Melanie falls into a brisk walk.

Every now and then her feet slow down, just to fall back into her brisk walk again. Bassi copies her.

CUT TO:

62 EXT. GRAVEL PIT. DAY.

SFX: Shoes running over gravel.

The asphalt is replaced with dirty rough gravel. The pair of yellow gumboots now lead. The pair of kid's running shoes sink deeply into the gravel but catch up with the yellow gumboots. Then the pair of brown boots follow.

CUT TO:

63 INT. HANNAH'S WORLD. MIRROR TENT. DAY.

Rubi and Hannah enter the tent. They find themselves in a room with maybe 10 mirrors in a circle around them. Apart from the entrance there is only one more spot not covered with a mirror as there is a short aisle to the exit. The colours of the tent dip everything red-ish. The ground is covered with a scuffed grey carpet with a hole here and there, allowing dirt coming through.

(CONTINUED)

In nearly every mirror Rubi and Hannah see their mirrored images. Rubi pulls grimaces at his mirror reflections.

Hannah positions herself right in front of a mirror and examines herself. Her hair is soaked and sticks to her skin. Her nose and cheeks are red from the wind. Her eyes are anxious.

She sniffs. Hannah freezes in surprise. She sniffs again, wrinkling her nose. Her image in the mirror doesn't do as she does. Her anxiousness becomes curiosity. Hannah squints, trying to figure out her reflection. Again, she sniffs, wrinkles her nose, pulls up her lower lip and frowns.

Her mirror image rolls with her eyes. Hannah's face falls. Hannah's mirror image keeps on looking serious and keeps her head up high. Hannah looks at Rubi to see if he had seen it. Rubi hasn't noticed anything, being busy with his own mirrored image.

Hannah doesn't like what she sees and moves on to the next mirror. She pulls a grimace.

This mirrored image shows Hannah lost in thoughts with glassy eyes.

HANNAH
(whispering)
Thoughtful me!

Rubi interrupts himself and looks at Hannah.

RUBI
Pardon?

Hannah points towards herself in the mirror and looks up to Rubi.

HANNAH
That's the thoughtful me!

Rubi pulls his eye brows up, steps closer to Hannah in order to have a better look into the mirror. Rubi's reflection in the mirror looks older and worn down.

RUBI
Oh! (beat) Once I could see them
too.

(CONTINUED)

Rubi nods understandingly and smiles at Hannah, fascinated by her and her twin in the mirror. Searching for a different face, Rubi looks at his own mirror image. He rubs his nose trying to figure it out. He looks even closer, squinting his eyes.

CUT TO:

64 EXT. FAIRGROUND ENVIRONS. DAY.

In a fast pace, Melanie's and Bassi's feet walk over asphalt...they avoid another puddle... until... they come to a halt.

CUT TO:

65 INT. HANNAH'S WORLD. MIRROR TENT. DAY.

Hannah moves to the next mirror. Every single mirror image shows a slightly different appearance. She discovers herself with big shiny eyes full of expectations. The lips are slightly opened, the corner of the mouth slightly pulled upwards. The cheeks and the nose are rosy as if it was cold. Her hair looks wild and messy.

Hannah looks over her shoulder catching Rubi's eye. Smiling, she point towards her mirror image. Rubi doesn't quite understand the character in the mirror and shrugs. Hannah turns back to the mirror.

HANNAH
(explaining)
Adventuress.

Rubi steps closer. Hannah sees his reflection. The mirror shows him with chaotic hair, deserted in every possible direction. His nose is peaky and shiny. His lips are pursed. He looks like a thousand ideas have jumped into his head and he has had a hell of an inventive night.

HANNAH
(laughing)
Gee! (beat) You look like
Einstein!

Rubi gives her a quick look, then leans forward to see his reflection better once more. Rubi runs his fingers through his hair, his mirror image copies him.

(CONTINUED)

He shrugs, glancing at Hannah just to look back at himself in the mirror.

RUBI

Hm, it's just me.

HANNAH

Of course. But look at you!

Rubi scratches his head thoughtfully.

RUBI

I wish I could see it through your eyes.

Hannah looks from the mirror to Rubi and back again. She giggles and gets excited. She jumps from mirror to mirror.

Rubi follows her.

Rubi's reflection has a shy expression on his face. His eyebrows are pulled up in a timid way. Foot-dragging dominates his body and mind. One shoulder is slightly higher than the other one.

HANNAH

(matter of factly)

You really look sheepish on that one!

RUBI

(nodding)

Hm. It's me.

Rubi gives her a gentle smile. Hannah shrugs and jumps to the next mirror.

Rubi smacks and focuses hard on his mirror image. His eye brows nearly meet each other. He takes a deep breath.

CUT TO:

66 EXT. FAIRGROUND ENVIRONS - MIRROR TENT. DAY.

Melanie and Bassi have stopped in front of the mirror tent. Nervous, Melanie stares towards the entrance.

BASSI
I don't think he is in
there, why would he?

MELANIE
He is!

Melanie takes another deep breath. She heads towards the entrance.

Bassi hesitates but follows.

CUT TO:

67 EXT. GRAVEL PIT. DAY.

Kids' shoes run over gravel.

SFX: Shoes running over gravel

The one with the pair of running shoes passes, the one with yellow gumboots catches up with them. After a moment, the one with brown boots follows slightly slower.

CUT TO:

68 INT. HANNAH'S WORLD. MIRROR TENT. DAY.

Hannah sees herself in the mirror being satisfied. Her reflection has her arms folded in front of her chest, her face is relaxed. She bends her head slightly to the right.

HANNAH
(whispering)
...pleased!

Rubi keeps on staring at himself.

When Hannah jumps to the next mirror, she freezes. While jumping she looks at Rubi's other mirror images, their back turned towards her as Rubi still looks at this one mirror.

(CONTINUED)

In one of the other mirrors, Hannah spots a chubby woman with short white hair, wearing jeans, a blue pullover and a white apron. She has her back turned towards Hannah.

When Hannah cries out in shock, Belinda's round face with red cheeks, looking so similar to Rubi, glances over her shoulder.

So does Rubi.

Hannah takes a step back. Almost momentarily, she spots another mirror image of Rubi. Her eyes get even bigger.

HANNAH
(mumbling)
It's him!

Conrad looks over his shoulder, staring at Hannah with a face, saying 'I told you so'. Hannah looks back to Belinda, who has the same face expression. Hannah's face falls.

She finally catches Rubi's eye. He watches her interrogative but smiles. Then, his smile turns into an encouraging grin.

Even more puzzled, Hannah holds her breath. She gets nervous and glances from Rubi to his other mirror images and back to Rubi. Still holding her breath her face turns red and she looks like she would explode soon.

Finally, Hannah turns around and runs for the exit.

RUBI
(shouting)
Hannah!

Confused, Rubi shakes his head. He attempts to hurry after her, but hesitates and restrains himself.

RUBI
(disappointed)
I warned you they might play a
trick on you...

He looks towards the exit. Hannah is long gone.

CUT TO:

69 INT. FAIRGROUND ENVIRONS - MIRROR TENT. DAY.

Melanie and Bassi enter the mirror tent and come to a halt allowing their eyes to adjust to the light. The curtain falls closed behind them.

Nervous, Melanie takes a deep breath and pulls back a streak of her hair and tucks it behind her ear.

Hannah is nowhere to be seen.
Rubi stands in the middle of a circle of mirrors, looking towards the entrance in expectation. His voice is a hoarse whisper.

RUBI
(whispering)
Hannah?

He seems puzzled in seeing Melanie.

RUBI
Melanie?

As if caught in the act, he stares from her to Bassi and back. For a moment neither of them dares to move or speak.

Finally, Melanie seems surprised to hear her own disembodied voice.

MELANIE
Dad?

RUBI
What are you doing?

Melanie sees Rubi's reflections in the mirrors. Rubi just stands there, almost lost.

BASSI
(whispering)
Where is she?

RUBI
Who?

MELANIE
Hannah?

(CONTINUED)

A bewildered Rubi looks around.

RUBI
(confused)
She was here a minute ago...

MELANIE
Dad, where were you taking me?

RUBI
I wasn't taking...I was (beat)
following...

Bassi shakes his head suspicious. Melanie straightens herself up and takes a step towards Rubi. Bassi stays behind.

RUBI
Remember? You were going to
show me...

Rubi looks unworldly. Melanie closes her eyes trying to recall it.

There's an awkward silence. Then...

BASSI
Precisely what?

Rubi struggles, his confusion surfaces as a facial tick.

RUBI
I can't say. (beat) I promised...
(beat) It's a secret...

BASSI
What kind of secret...?

RUBI
(sad)
A place...Can't you remember?

Alarmed, Melanie breathes out loud and looks for Bassi for support who shakes his head confused.

(CONTINUED)

BASSI

Do you know where the children
were..?

Rubi nods imperceptibly.

RUBI

No. (beat) She did...

Rubi nods towards Melanie. Pensive, Melanie observes
herself in the mirrors.

BASSI

And you told the police.

Rubi frowns puzzled. Bassi steps to Melanie, shaking
her shoulder.

RUBI

No, it wasn't my place...(beat)
But they didn't believe her...

BASSI

So where do you think they are?

Rubi hesitates.

Finally, Melanie shakes Bassi's hands off.

RUBI

They called it the secret
kingdom...

Melanie locks her eyes with Rubi's. Bassi is baffled.

BASSI

What on earth is the secret
kingdom?(beat) And where is it?

Exhausted, Rubi breathes out loud.

Wind blows through the tent and plays with the entrance
curtain. For a moment, there's an awkward silence
between them.

HANNAH [OFF]

(shouting)

Rubi!

(CONTINUED)

Bassi, Melanie and Rubi look at each other in surprise. They try to make out where it came from.

The distant sound of pattering rain becomes louder.

SFX: pattering rain.

X-FADE:

70 EXT. GRAVEL PIT. DAY.

Three kids' feet run playful up a hill of gravel. With every step they sink deep into the rough stones.

AUDIO: pattering rain turns into rumbling noise of as if an avalanche was set off.

X-FADE:

71 EXT. GRAVEL PIT. DAY.

SFX: The rumbling noise of the avalanche becomes louder.

It's a grey day. The gravel pit is deserted. There are various hills of different kind of gravel. On one hill with rough dirty gravel, a gravel avalanche was just released and comes rumbling down the hill. It drags along a big dust cloud.

The rumbling noise of the avalanche is disturbingly loud now.

The avalanche comes to a halt at the bottom of the hill. As if nothing had happened, everything goes back to silence.

X-FADE:

72 EXT. GRAVEL PIT. DAY.

A yellow gumboot sticks out of a hill of gravel. Wind blows some sand over the stones. The boot sits there as if it has always been there.

CUT TO:

73 INT. FAIRGROUND ENVIRONS - MIRROR TENT. DAY.

There is an awkward silence in the tent as if everybody has stopped breathing. All of them listen up. Wondering where Hannah's call came from, they have a look around in the mirror tent.

CUT TO:

74 INT. FAIRGROUND ENVIRONS - MIRROR TENT. DAY.

Rubi holds his breath.

Then...Hannah giggles and her face appears in between the silver curtains and she finally stumbles into the tent, beaming.

RUBI
(relieved)
Hannah! What happened?

Hannah walks over to Rubi. Glad and relieved, Rubi rubs her head.

For a moment, she has a close look around. Then, she stands on her toes and looks up to Rubi, pulling his arm. Rubi bends down to her.

HANNAH
(whispering)
I've found it!

Rubi is taken aback.

RUBI
What?...Where?...

HANNAH
(whispering)
I've found the invisible gate!

Rubi is taken aback.

RUBI
(whispering)
Where?

CUT TO:

75 INT. FAIRGROUND ENVIRONS - MIRROR TENT. DAY.

Melanie and Bassi watch the two of them confused.

CUT TO:

76 INT. FAIRGROUND ENVIRONS - MIRROR TENT. DAY.

HANNAH
Shall I show you?

Hannah nods towards the exit and waves to follow her.

To Rubi's surprise, she heads for the entrance.

CUT TO:

77 INT. FAIRGROUND ENVIRONS - MIRROR TENT. DAY.

Melanie and Bassi follow Hannah and Rubi back outside.

CUT TO:

78 EXT. FAIRGROUND ENVIRONS. DAY.

Wind tugs on their coats and Bassi has to hold on to his hat. Rubi takes off his rain coat and hands it to Melanie who gratefully slips into it and pulls the hood over.

CUT TO:

79 EXT. FAIRGROUND ENVIRONS. DAY.

Hannah has her hood pulled over her head.

She walks around the tent and comes to a halt in front of its exit. Two silver curtains hide the aisle. Above it, a sign says "Ausgang"*.

RUBI
But that's the mirror tent's exit?

Hannah shakes her head.

HANNAH
(beaming)
It's the entrance!

(CONTINUED)

RUBI
(mumbling)
An exit that is also an entrance?

CUT TO:

80 EXT. FAIRGROUND ENVIRONS - MIRROR TENT. DAY.

Melanie freezes.

MELANIE
(mumbling)
...the secret kingdom.

Puzzled, Bassi looks at Melanie.

MELANIE
(whispering)
Something I've forgotten for a long
time.

CUT TO:

81 EXT. FAIRGROUND ENVIRONS. DAY.

Hannah proudly beams at Rubi.

HANNAH
Come on!

Hannah pulls hard on Rubi's arm to get him to move
towards the exit. But Rubi holds back.

RUBI
(gently)
No Hannah!

Hannah looks at him in surprise.

HANNAH
But...

RUBI
(gently)
...No, you told me, no adults
in the secret kingdom, remember?

(CONTINUED)

Gently, Rubi pats Hannah's hand. Disappointed, it takes Hannah a few seconds to cope while she stares at the invisible gate. She squeezes Rubi's hand.

HANNAH

Ok... I'll go...

She puts the other hand on top of his and pats it gently as if reassuring him. Their eyes lock.

HANNAH

...and I'll come back some time and tell you about, (beat) about healing lights...

Rubi smiles at her encouraging and almost envious.

HANNAH

...and about our great battles in castles with wandering walls...

Fearful she looks towards the exit and takes a big breath getting all her courage together.

HANNAH

I'll go and find them.

RUBI

Good. And let me know when you have found them.

Hannah lets go of his hand and turns towards the silver curtains.

HANNAH

Ok.

RUBI

Take care!

Fascinated, Hannah walks to the gate. Her eyes beam happily.

Hannah turns once more and waves to all of them with a bright smile. Then, ...she disappears through the silver curtains.

(CONTINUED)

RUBI
(waving)
Take care!

The silver curtains fall close.

CUT TO:

82 EXT. FAIRGROUND ENVIRONS - MIRROR TENT. DAY.

Rubi, Bassi and Melanie stare at the exit as if they expect Hannah to return. There is an almost peaceful silence.

MELANIE
(whispering)
How could I forget?

Melanie grabs Rubi's arm. Bassi steps next to her.

RUBI
It was your choice to forget about
it, Melanie.

MELANIE
Was it really a choice?

RUBI
I thought I tried very hard to
keep you here with me.

MELANIE
At the fairground?

RUBI
(beat) That too. (beat) You chose
to leave.

The wind plays with the silver curtains, making them dance.

Melanie glances to Rubi. He smiles happily and puts his arm around Melanie's waist.

Some movement makes Bassi look over his shoulder. Melanie and Rubi don't seem to notice.

(CONTINUED)

MELANIE[OFF]
Maybe I'll come back.

RUBI[OFF]
I'd like that.

CUT TO:

83 EXT. FAIRGROUND ENVIRONS. DAY.

A YOUNG BASSI[37], blond hair, weathered face, chubby, navy coat, black hat, watches them from the house of spook. He has to hold on to his hat preventing it from get blown away.

84 FADE DOWN

Fade up credits

SCREENPLAY GLOSSARY

<i>Ausgang</i>	German; engl.: exit
<i>Dosenwerfen</i>	German; engl.: tin-can alley
<i>Geisterbahn</i>	German; engl.: house of spook
<i>gruselige Monster</i>	German; engl.: creepy monsters
<i>Losbude</i>	German; engl.: Lottery stand
<i>Spiegelzelt</i>	German; engl.: mirror tent
<i>Suesses</i>	German; engl.: sweets
<i>Ordenritter</i>	German; engl.: Teutonic Knights; a German crusading military order during the Middle Ages
<i>Prinzessin Aleta</i>	German; Aleta, Queen of the Misty Isles, Prince Valiant's love of his life in original: Prince Valiant; Hal Foster, 1937; long-run comic strip
<i>Prinz Eisenherz</i>	original: Prince Valiant; Hal Foster, 1937; long-run comic strip
<i>Ritter Sismam</i>	German; engl.: knight Simsam
<i>wilden Hunen</i>	German; engl.: wild huns
<i>Willkommen</i>	German; engl.: welcome

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