

GRAVITATION

arbeitsbuch für ein Film
von

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Gravitation

"Gravitation" is a film project. The plot is set in no time, somewhere in Sahara deep in African continent. A isolated place, a sort of micro society, one of the last European colonies. A fiction. The political climate of this small city is dominated by repression and fear.

Utilizing a limited number of noirish claustrophobic sets, composed pictures using suggestive objects and no need for stunts or major special effects, "Gravitation" could be made on a limited budget.

"Gravitation" is the story of a young man Henry Seargent, an official cultural staff which comes from the Capital to manage the classic music festival in this far city, trapped in his obsession to find out the truth about the house explosion what happen in those city just when he arrived and where few local workers died. A old house, a monument of the colonial time. This investigation is a help for his old friend Mike, the editor of the local newspaper.

Kenny, a failed musician which work as a technician for the Music Hall is his assistant; an expatriate like the most people who lives there, try to keep Henry far from this danger investigation. Henry meet the charming Carla, a former university colleg, and they express a kind of romantic interest in each other. She work in the City Hall, as secretary for the very elegant governor Ann, which is famous for her engagement to promote the europeans cultural values and for her own code of ethics. Between Carla and Henry is a ambivalent relationsheep: Henry as a man from capital can procure a "returning permiss" for Carla, permiss which can make possible a return to Europe from this place of punishment.

During a short arrest the police inspector make Henry very clear the political situation of this city and there most suspect peoples. A clear advertisement, a request (aufforderung). Henry meet Tony the Artist a bomb technician, which show's him a book with a very founded statistik about the bombs and there place in this city. This statistic, using geometrical and mathematical formulas make possible to know where could be the next bomb. The authoritys im person of Mr. Vernom, the cheff of the arhitecture institute don't take seriously the statistic. Ann tell Vernom in a very confidential way that the new Music Hall (Their Cultural Embassy on this place) have to be build on the right place; on the place of the exploded house.

By traveling trough the city Henry observed that Tonys statistic it's true. He start the first editorial. In the office he observed than someone spy him. Mike call him and let him know that Vernom it's being killt and Tony was arrested for that. He go to the arhitecture institute and there the police detectivs try to shoot him.

Henry trying to understand this desperately situation, he inform Carla by call about what's happend to him. Carla go's back inside of her memory and saw the same statistik book on the desk of Ann in the city hall. She understand that the House explosion was not a accident, Ann wont any how to build the new Music Hall right on the same place. Carla meet Henry, told him that and bring him to the raylwaystation to take the train to the next country to fly back to Europe where he can get a 'return permiss' for Carla.

On the platform on the raylstation Henry, alone and confuse, return to the city to disentangle this web of murder and deceit, to write a article about what's even occurred.

He go's to Kenny. There is Carla. She complain Henry's return by the dangerous situation for him. He argue her worry and his suspicion about her strong interes for the "returning permiss" which she can got it during him. Deception.

Henry go's to editorial office and start to write the article. He send it by telefax also to Europe. At the end he go's to the end concert of the music festival. There are all. He's looking for Mike, Carla's looking for him, the detectives too. When Carla saw him she yelling at him, the detectives react and shoot direct in the moment when Carla jump in Henry's arms. Dramatic, no pathos.

"GRAVITATION" deal with the idea of European identity and the desire to export it, Desire which are deep inside of this identity. A long tradition. Is a tale of mistaken identity and murder, human weakness and individual deficiencies. It's a fatalistic tale of one man's vain struggle to escape his own limitations, unfortunately an impossibility in the world of noir.

The Film Gravitation will give me the opportunity to investigate the Structuralist film concept, the so-called "Film Law". The different actions which in the real live stay under the Nature Law (der in die Natur der Natur gesetzt unterliegen) in Film will have to be (stay) under the "Film Law": montage, light, perspective, acting, actors and camera choreography and more others film components .

Using a very reduce but very eloquent / representative objects for the film decor (Austattung) will create pictures which have to suggest the acting place. This objects must have a strong relation to the 'film place' (typical for the place) so that the viewer, by his visual perception to be able to trust to authenticity of the picture as a film construction - in state (not) the picture as a illustration. The question for me is how far I can reduce this elements and on which things, on which elements I have to reduce the decoration of the film's 'stage' to got the visual suggestion in state of the illustration. That it is one of my research point.

The Film will use apparently Prosaic structures (narration) but during the editing and the alienation process (verfremdungs prozess) it has to be percept as a poetic work. Poesie deal with tempo, with rhythm. In the film economy tempo and rhythm are matters who belong and are decided more in the editing room. The "verfremdungs process" it is one of the main point in my Film - analyze. The Film process have to be transparent, so that film structures and effect modalities will be recognize it. I believe that this transparency offer the opportunity to reflect about new modalities of telling a story using the Film. For me "verfremdungs process" help us to make our 'automated' (by Language and social conventions) perception, more difficult and thereby to got a new View of the Things which can correct our relationship to the environment. There are born new Forms, and this forms and there determinant process become the actual object of artistic perception, in the end the the art subject.

Using a linear visual guided treatment it will permit to renounce on a psychological motivation, and to made the non-artistic (ausserkünstlerische) interpretations harder. As a artist, I'm more interest in the grammatical of the film as a art medium, in the relationship between the different visual language / the esthetic of the film and the ideological position (if there are one) which are behind it or have to be transmit by them.

The illustrated in the Film will be liberate of the expected meaning and will become a illusion (täuschung) function. The Film will refuse the spectator the expected context of meaning and will provoke him to reflect about his art knowledge and to think new and critical about his world perception (weltverstaendniss). In this sens neither the ideology nor the thematically concept are the object (the content) of my analyze; the Art (the way) and the grade their artistical integration in the Film as in Art work.

The Sound will have a strict autonomous function in Film, and will try so much possible to not be used as a naturalistic synchronic language.

SCENE 1 AIRPORT

Actors

Henry
Kenny
Traveller 1
Traveller 1
Solder (African)

Decor

Protection fence (like photo)
Mofa
Taxi (Peugeot or '80 th French car)
Big bags and cardboard boxes.
Machine gun (for solder) Sand, wind.

Costume

Henry (Sako, like Photo)
Kenny (Suit)

Location

Somewhere like Old England ferry in Hamburg.



SCENE 2a BURNING HOUSE

Actors

Fireman
Drunkman
Drunk woman

Decor

House roof, fire (video: The Power and The True)
Water jet

Costume

Fireman dress.
Drunk Mann
Drunk woman

Location

außerhalb Hamburg, wo dass ganze Stadt zu sehen ist
(lichter der Stadt, oder projektion?)



SCENE 3a SCHNEIDER

Actors

Ann
Tailorlady

Decor

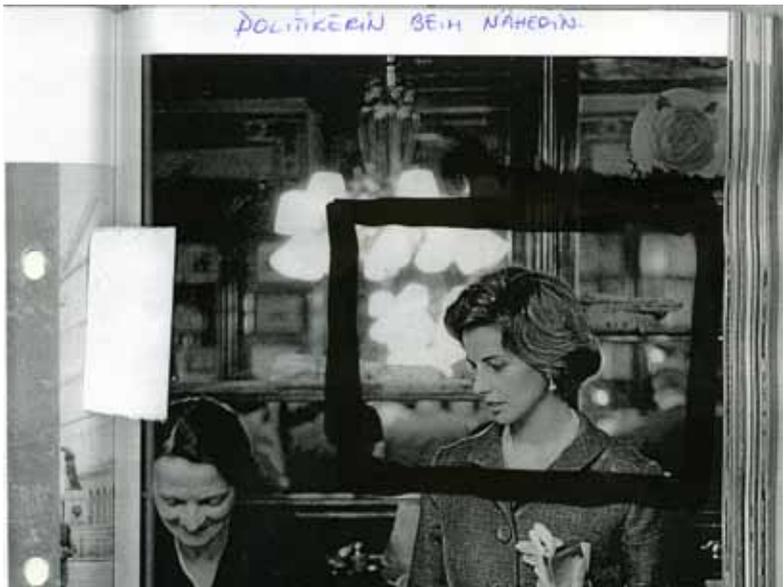
Schneiderei

Costume

Ann

Location

Schneiderei in Hamburg.



SCENE 3 Markt Hall / Slaughterhouse

Actors

Butcher 1
Butcher 2
Detective 1
Detective 2
Running Mann

Decor

TV
Table
Knife (x 2)
Blood

Costume

White Overall
White cap.

Location

Fischmarkt Halle (morgens 2-6 Uhr). Kleine Hand Kamera.



SCENE 4 MUSIK WORKSHOP

Actors

Henry
Kenny

Decor

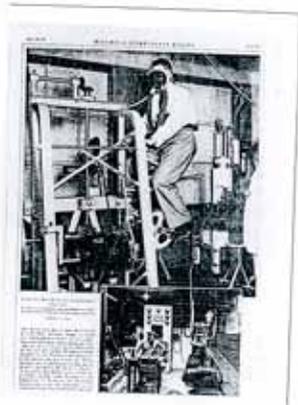
Vacuum cleaner
Scale
Gas mask (Foto)

Costume

Henry
Kenny

Location

Musik werkstatt in Hamburg Gausstraße oder Berlin (Stefan).



SCENE 5 Editorial office

Actors

Henry

Mike

Decor

Desk

Papier

Videocasset or Audiocasset

Map Tschad

Costume

Henry

Mikes

Location

A office.



SCENE 5a Typography

Actors

Child 1 (8-12 years, turkish)
Child 2 (8-12 years, turkish)
Child 3 (8-12 years, turkish)
Worker (African)

Decor

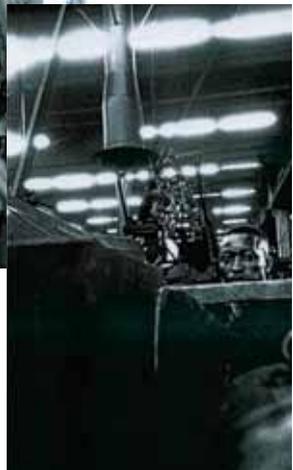
3 x Paper stack (Photo)

Costume

Very casual, very shabby.

Location

In front of a factory entrance.
A factory (workshop).



SCENE 6 At the ruins

Actors

Ann
Camera man 1
Audio man
Cloth lady
Carla

Decor

Film Camera
Light lamp (arri)
Umbrella
Microphone

Costume

Like photo.

Location

Somewhere where are a small hill. (Photo) Kies oder Baggersee.



SCENE 7a In the front of the city hall

Actors

A woman with a babe. (Turkish)

Passing by man

Passing by woman

Decor

Costume

So dass es wie eine Bettlerin aussieht. (Photo)

Location

Somewhere on a building with steps and column.



SCENE 7b In the the City Hall (Big Hall)

Actors

Ann

Man 1

Man 2

Man (African) 3

Man 4

Decor

Luxus Lamp

Big Table

Chairs x 4

Costume

Politic event, serious. (Photo)

Location

Big room with heigh ceilings. Bibliothek oder Hotel empfang
(Basler Hof Hotel?)



SCENE 7 In the the City Hall (Small Hall)

Actors

Henry
Kenny
Carla

Decor

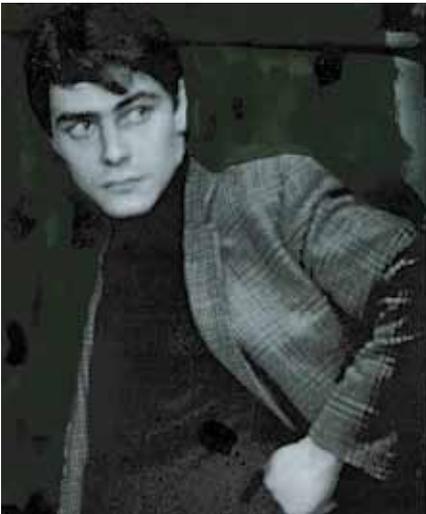
Library
Tabel
Books
Chair

Costume

Henry. (Photo)
Carla
Kenny

Location

Small room with heigh ceilings. (Hotel?)



SCENE 8 On the road

Actors

Henry

Carla

Man over the train tracks

Decor

Car

Fog machine.

Costume

Henry. (Photo)

Carla

Man over the train tracks: Parca, plastic bag.

Location

A land road. Landstrasse, draussen ausserhalb Stadt.

Train tracks.



SCENE 9 Carla's Home

Actors

Henry

Carla

Decor

Sofa

TV

Table

Chair

Domestic things. Wohnzimmer etwa größer um filmen zu können.

Costume

Henry. (Photo)

Carla

Location

A living room.



SCENE 9b / 10

In the University

Actors

Students in uniform

Professor

Decor

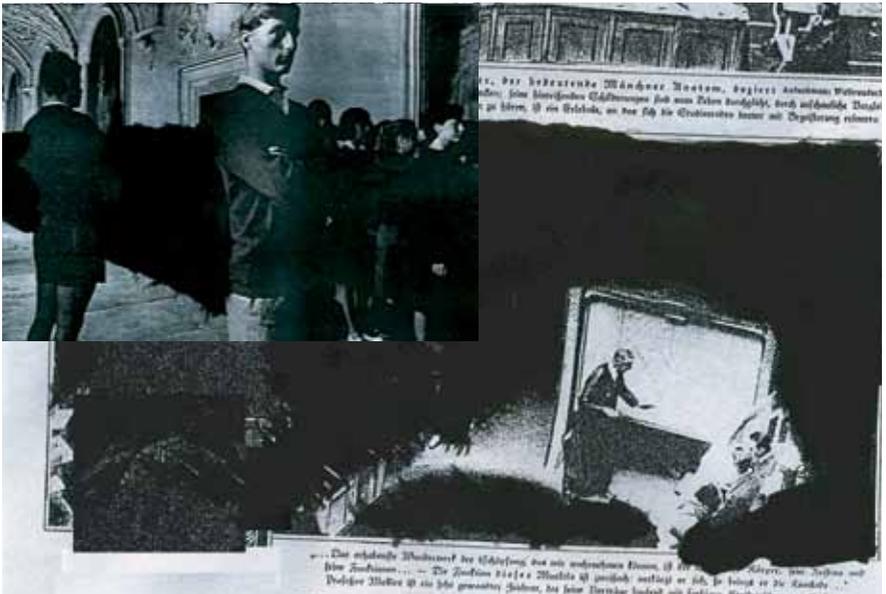
A desk. Photo

Costume

Weisser Kittel (professor.)

Location

A University lecture hall. or : (College in U.K. or Romania)
auf dem fluhr. Auf eine Buhne kann wie Universitäts Aula
improvisiert.



SCENE 12 On the street

Actors

Henry
Policeman
Detective 1
Woman on the window 1
Woman on the window 2
Invalid in Wheelchair
Taxi driver (fat man)

Decor

Behinderter Rollstuhl
Taxi

Costume

Policeman
Taxi driver cap.

Location

A street in darkness.



SCENE 12a / 12b

Bomper Cars / Dance Hall

Actors

Henry

Carla

Man dancer

Woman dance

Decor

Costume

Carla Enjoy dress. - nice time - happy.

Henry Enjoy dress. - nice time - happy.

Location

A fair like DOM in Hamburg. A dance hall, or a room with
dancer.

Eine Tanzschulle.



SCENE 13a / 13b

Police Station

Actors

Henry
Prisoner (1,2)
Detective 1
Policeman

Decor

Big fence as a cage. Platz mit grosser Zaun.
A office with several TV.

Costume

Policeman
Causal for Prosoner.

Location

Fence as Cage. Room with more TV sets.



SCENE 13 In Park

Actors

Henry
Inspector
Detective 1
Detective 2
Detective 3

Decor

A bank in park.
Wind. Snow.
Chess game (small).
A book. (russisch?)
Wind machine. Nebel maschine.

Costume

Henry
Winter clothes for all.

Location

A park, mit eine bank.



SCENE 14

In Passage

Actors

Kenny

Carla

Man barell organ

Passant

Police

Lady

Decor

A Barrel Organ

Books, a kind of juk box mit light as a light source.

Costume

Kenny

Carla

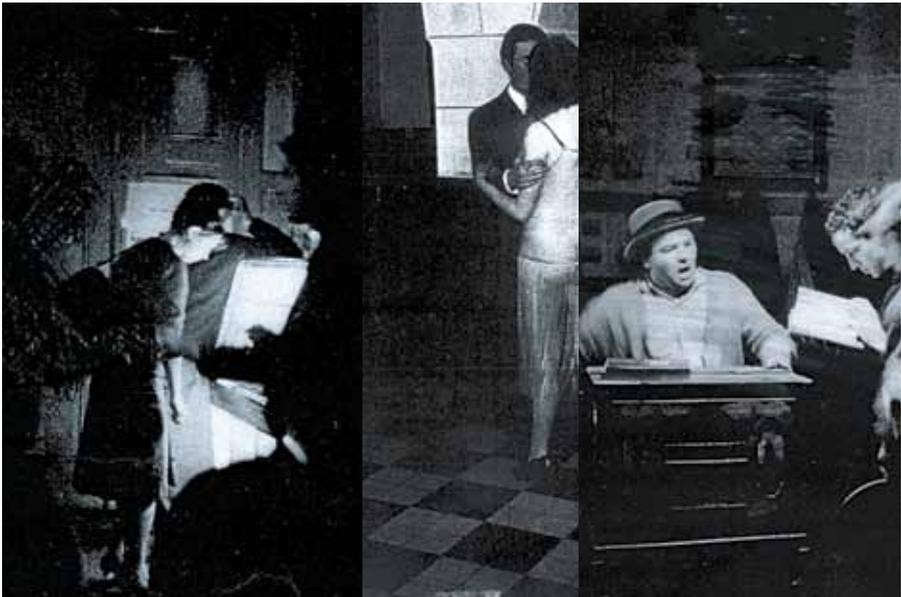
Man barell organ

Passant

Police

Location

A dark passage, (a gang). Eine Kneipe oder so ähnlich.



SCENE 16 In Workshop by Tony (the Bomb expert)

Actors

Henry

Tony

Decor

A lot of metal.

The possibility heng and swing (like a trapez player in a circus).

Welth or flex. A big mesh.

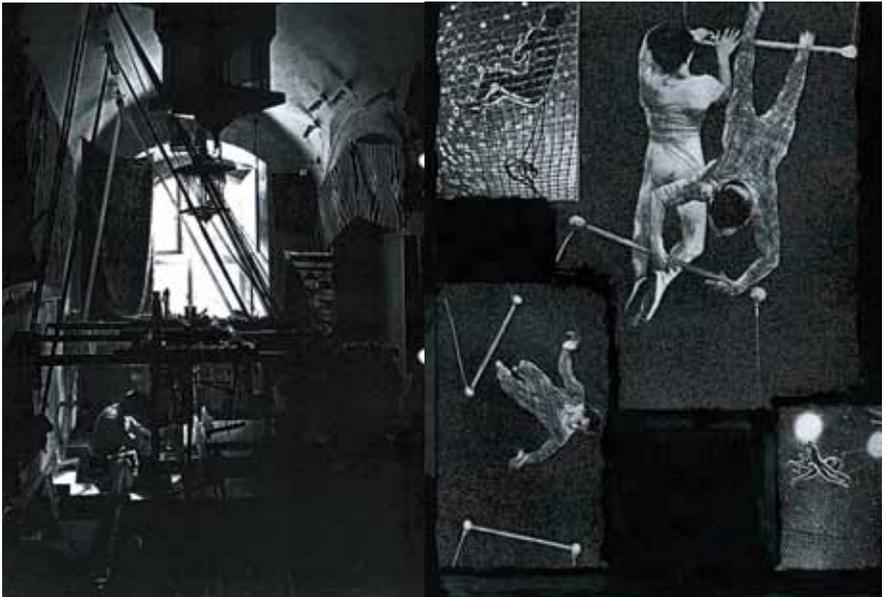
Costume

Henry

Tony - Overall work dress

Location

A factory hall, a big hall. The possibility to hanging over.



SCENE 15 / 28

In Anns office

Actors

Ann
Vernon
Carla

Decor

A big office. Desk, chairs, Painting, register.

Costume

Ann
Carla
Vernom

Location

A office. (Hotel, Museum, ?)



SCENE At Kenny's Home

Actors

Kenny
Henry
Woman

Decor

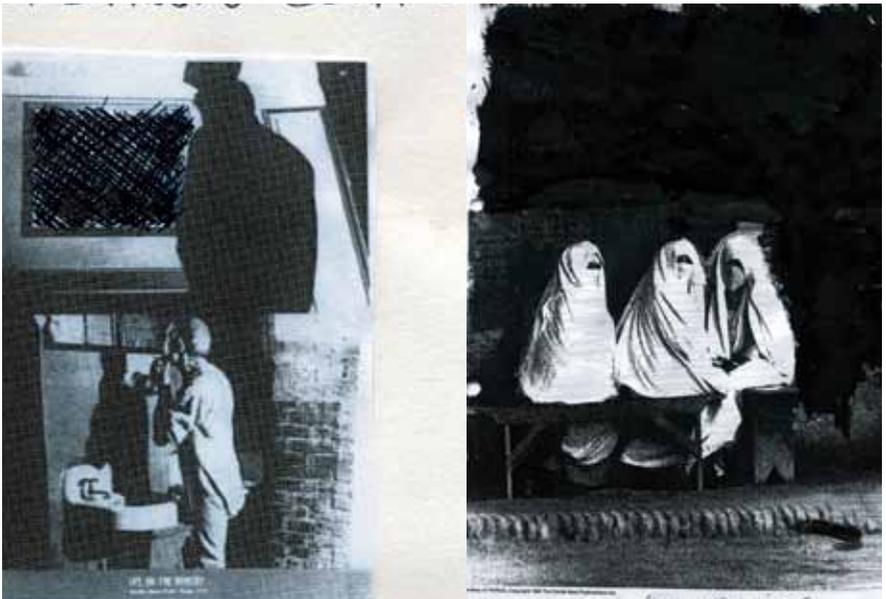
A basin with water to wash feeds and shaving things. Mirror.
A kind of bathroom.

Costume

Kenny like in Pijama
Henry
Woman - Hause dame dress.

Location

A kind of bathroom. Eine große Raum. Hohe wände.



SCENE 17 In the Taxi

Actors

Henry
Taxidriver

Decor

A car as Taxi. Preferable a '80th car.

Costume

Henry
taxi driver - dress and cap

Location

Stadt Charleroi, Liege...



SCENE 19 Vernon's office (Arhitecture House)

Actors

Henry

Vernom

Schoes cleaner man - African

Decor

A office, a corridor of a big building /

On the corridor could be also Photo shooting Lamps, (as in photo).

Costume

Henry

Vernom

Location

A long corridor with windows on a side. Darkness in, light come from outside.

The ruins as before.



SCENE 21/ 22

City Hall / Editorial Office

Actors

Henry

Carla

Ann

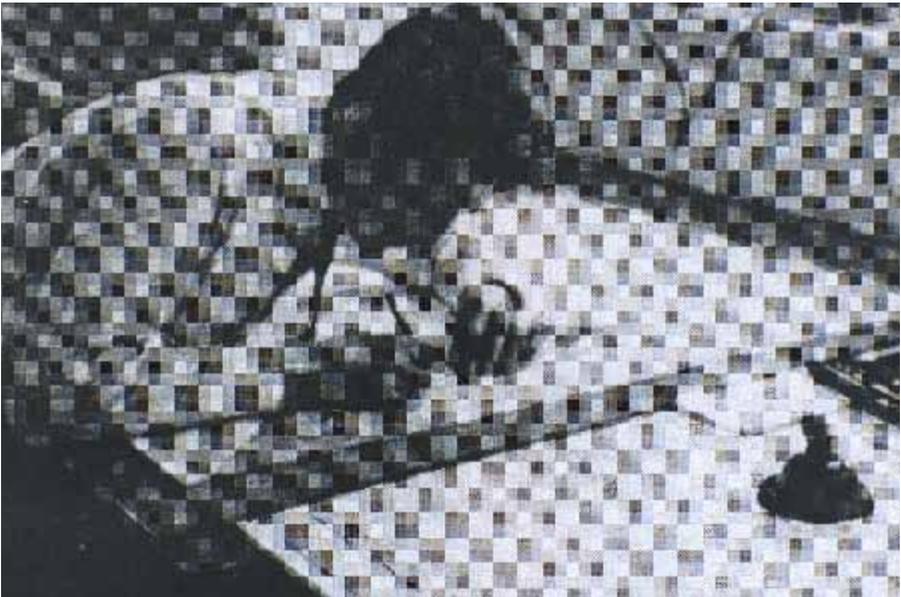
Decor

Office, Rathaus

Costume

Location

Office and Big Hall I Büro und Hotel oder was größes.



SCENE 27 A Telephone cell.

Actors

Henry

Decor

A telephone cell.

Costume

Henry

Location

A Telephone cell.

Wird von weitem gefilmt.

SCENE 26/ 26a Bazar

Actors

Henry
Man Arab
Woman Arab
Another man (Arab or african)

Decor

A lot of bags. Kiste, Kartons, Säcke.

Costume

Henry
Man Arab traditional
Woman Arab traditional
Another man (Arab or african) working dress

Location

A kind of garage / shop. Eventuell Sonntag am Rothenburgsort in Halle.



SCENE 29 In the Car

Actors

Henry

Carla

Decor

A car

Costume

Henry

Carla

Location

The travel could be by night . Ein Auto.

SCENE 30a In the Railway Station

Actors

Henry
Carla

Decor

A car. A railway station.

Costume

Henry
Carla

Location

A small railway station.



SCENE 29a In the Street

Actors

Carla
Police man

Decor

Carla's car. Police car. Kann ein normaler schwarzer Auto
(70'er oder 80 'er) sein,

Costume

Police man
Carla

Location

A street in the city (by night?)



SCENE 33 Music Hall

Actors

Henry
Carla
Kenny
Ann
Detective 1
Detective 2
Inspector

Decor

In front of a (Music hall) a event. Plenty of people.

Costume

Location

A place in a city by a cultural event (!) Kleine kamera. Oper.



The theoretical ideas driving Gravitation stem from an analysis of film form and the putting into practice of a formal structure of visual suggestion.

The relationship between the value of private sphere and the permanent desire in of 'our times' to surveillance of the society, justified as a defense measures even for our cultural values.

A investigation in the process of creation of political events using the images production; not only the aesthetic of protest. The meaning of the broadcasting intervention and their various aesthetic in terms of articulation of the a politic theoretical content and montage as a way to transmit the information.

Depiction of the practice and legacy of the actual (new) form of European Colonialism - The cultural imperialism. Those analytical elements it have to be integrated within a dramatical story an this will be the narrative bottom of the film. The story structure are a relative soft related (by theoretical reasons) to the film noir tradition. I believe, using all the theoretical aspects I've mentioned up, there are 'place' to find a new ways of film as a artistically expression. There is a wish to experiment with film and narrative techniques that play with form and montage in order to develop a new process and concept of storytelling.

| | | |
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