

Director's Treatment

The Only One Here

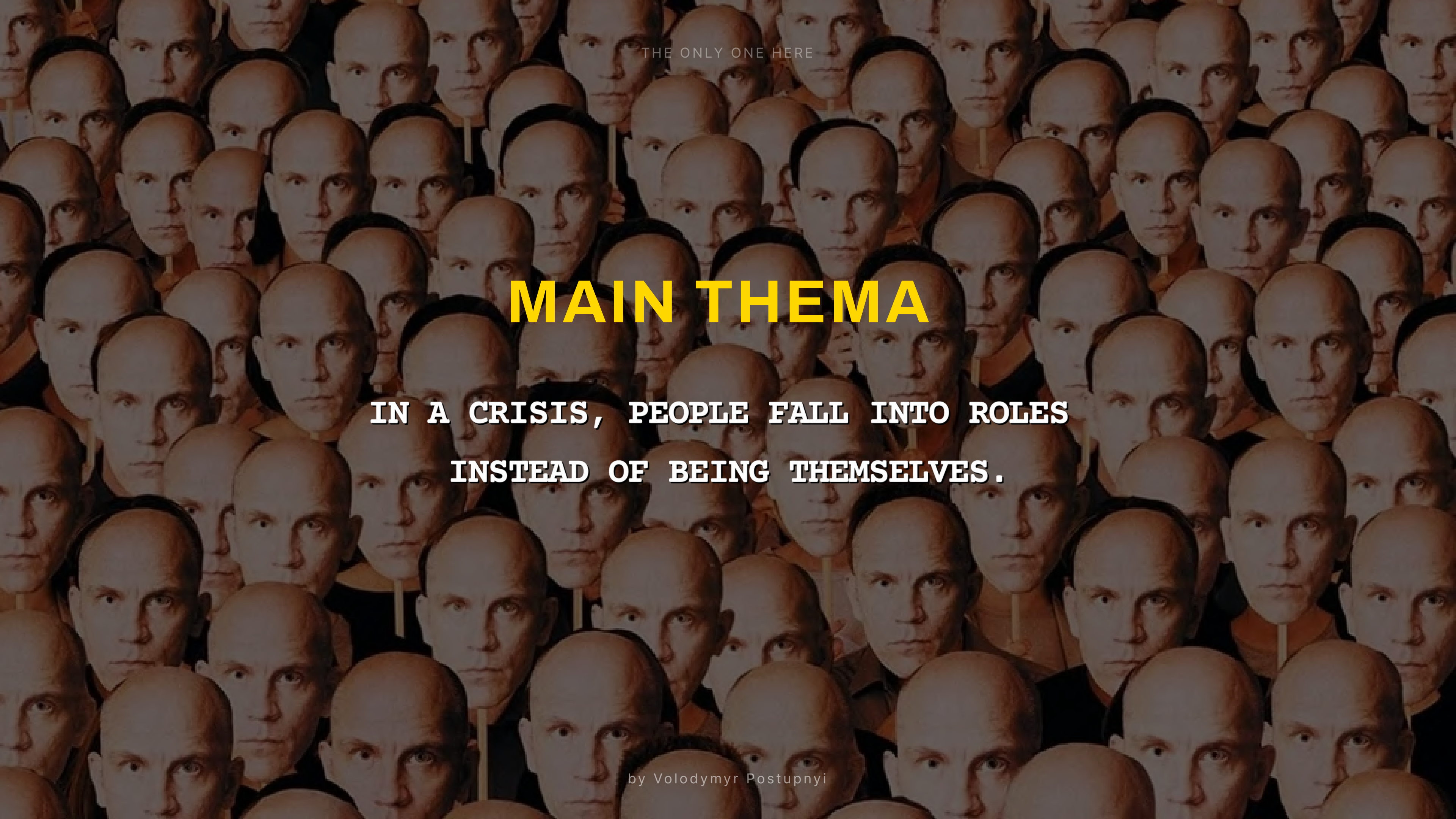
BY Volodymyr Busol

LOGLINE

IN THE APARTMENT OF A DEAD
MUSICIAN, JUST HOURS BEFORE A
RELEASE, THREE PEOPLE FIND
THEMSELVES TRAPPED WITH ONE
PROBLEM AND WITH EACH OTHER.

GENRE

PSYCHOLOGICAL
CHAMBER DRAMA

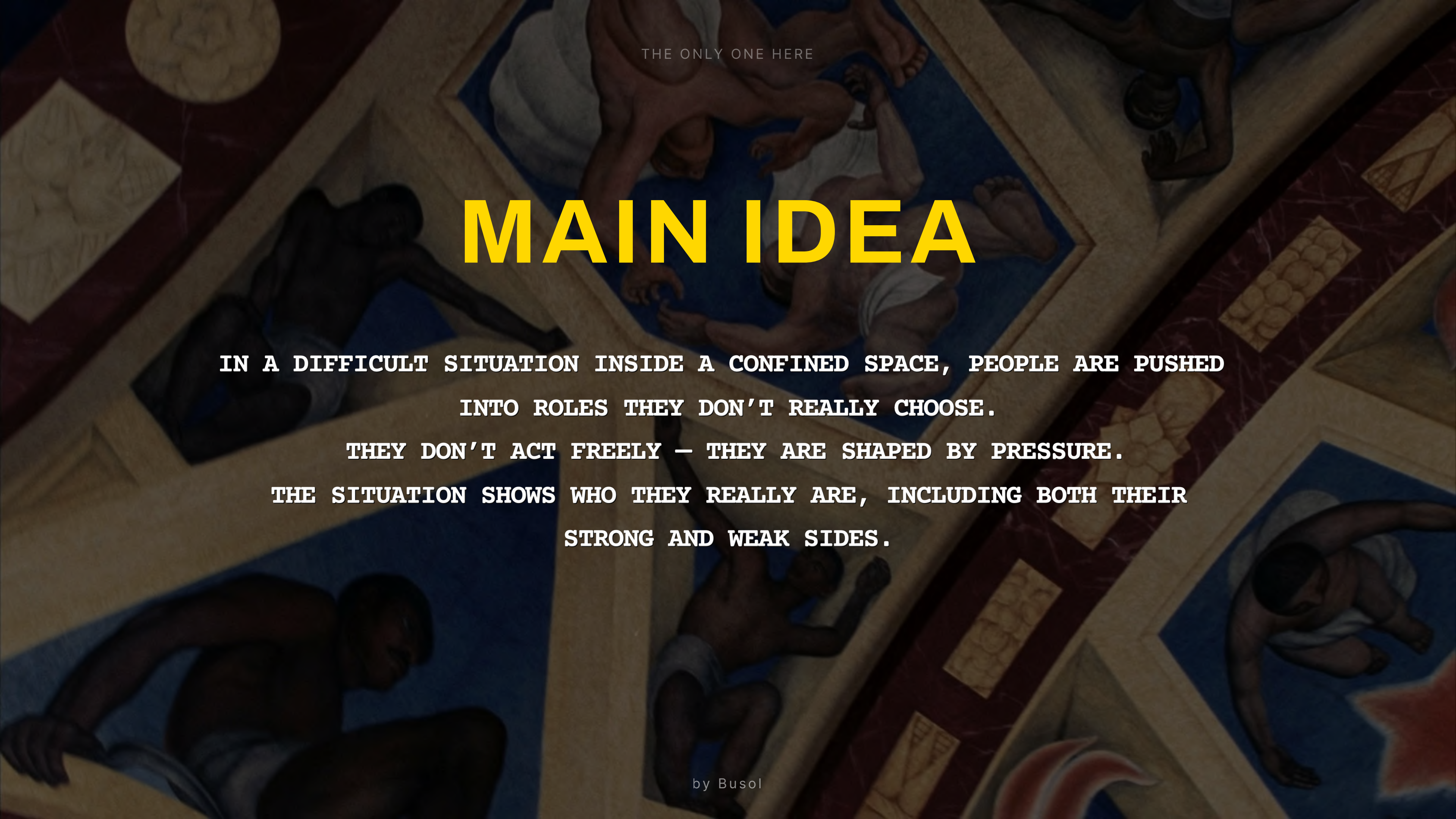


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MAIN THEME

IN A CRISIS, PEOPLE FALL INTO ROLES
INSTEAD OF BEING THEMSELVES.

by Volodymyr Postupnyi



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MAIN IDEA

IN A DIFFICULT SITUATION INSIDE A CONFINED SPACE, PEOPLE ARE PUSHED
INTO ROLES THEY DON'T REALLY CHOOSE.

THEY DON'T ACT FREELY — THEY ARE SHAPED BY PRESSURE.

THE SITUATION SHOWS WHO THEY REALLY ARE, INCLUDING BOTH THEIR
STRONG AND WEAK SIDES.

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SYNOPSIS

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OPENING

AFTER A DISTURBING CALL FROM PATTY, LADA AND FEDO ARRIVE AT THE MUSICIAN'S APARTMENT.

THE MUSICIAN IS DEAD. PATTY IS SITTING NEXT TO THE BODY.

FEDO SUGGESTS FOLLOWING THEIR PLAN AND CALLING FOR HELP.

LADA IGNORES IT — HER FIRST REACTION IS NOT THE DEATH, BUT THE RELEASE, WHICH IS ONLY A FEW HOURS AWAY.

A CALL ABOUT THE RELEASE CHANGES EVERYTHING: WITHOUT THE PHOTOS, THE RELEASE MAY FALL THROUGH.

LADA DECIDES NOT TO REPORT THE DEATH AND TO CONTINUE THE PROCESS.

SHE TAKES CONTROL OF THE SITUATION AND PUTS PRESSURE ON PATTY.

IN SHOCK, HE GOES ALONG WITH IT AND STARTS PREPARING THE BODY FOR THE SHOOT.

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DEVELOPMENT

LADA TRIES TO "BRING HIM BACK," BUT FAILS AND GOES INTO THE BATHROOM, LEAVING FEDO ALONE WITH PATTY.

FEDO TRIES TO TALK TO THE ASSISTANT AND CONVINCE HIM TO TELL THE TRUTH ABOUT WHAT HAPPENED.

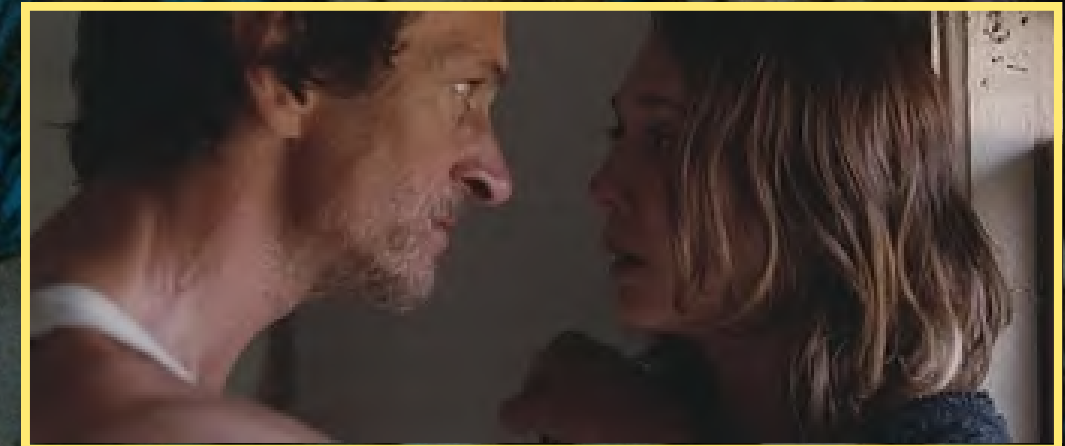
PATTY DOESN'T RESPOND AND SHUTS DOWN.

FEDO STARTS TO FEEL THAT THE SITUATION IS SLIPPING OUT OF CONTROL.

HE GOES INTO THE BATHROOM AND CONFRONTS LADA. A TENSE CONFLICT BREAKS OUT BETWEEN THEM.

REALIZING HOW FAR SHE IS FROM REALITY, HE DECIDES TO CALL FOR HELP AND LEAVE THE APARTMENT.

LEFT ALONE, LADA FACES WHAT HAS HAPPENED.



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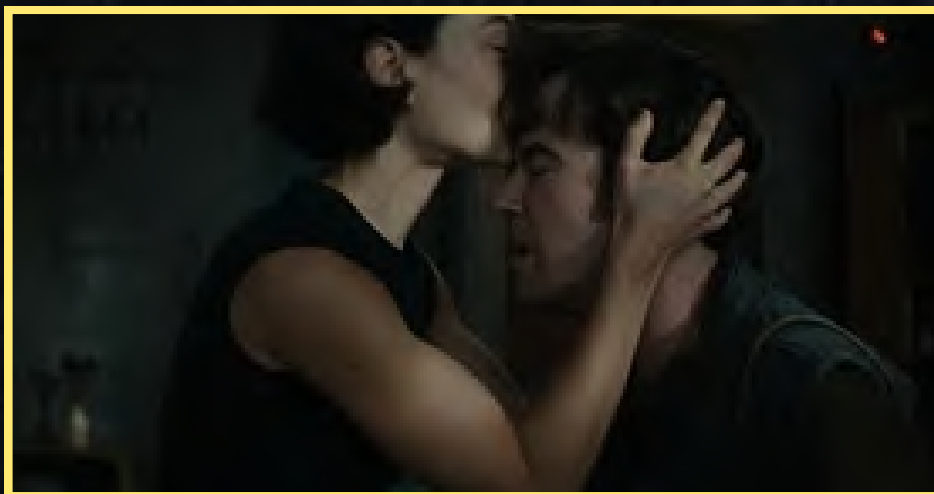
DEVELOPMENT



LADA MAKES A CALL AND MOVES THE ALBUM RELEASE FORWARD TO HAPPEN IMMEDIATELY. SHE PRESSURES PATTY, MANIPULATING HIM THROUGH THE VALUE OF THE MUSIC, AND CONVINCES HIM TO TAKE RESPONSIBILITY AND FACE THE CONSEQUENCES IN HER PLACE.

TAKING THE VINYL RECORDS, SHE LEAVES THE APARTMENT. PATTY REMAINS ALONE WITH THE BODY — JUST LIKE AT THE BEGINNING.

WHEN THE PARAMEDICS ARRIVE, HE DOES NOT REACT. HE SILENTLY WATCHES THE RESUSCITATION, AS IF ALREADY DETACHED FROM WHAT IS HAPPENING. WHEN ASKED WHO ELSE WAS THERE, PATTY SAYS: HE WAS THE ONLY ONE HERE.



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CHARACTERS

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LADA

A MUSIC MANAGER FOR WHOM THE RELEASE HAS LONG STOPPED BEING A JOB AND HAS BECOME A PURPOSE.

IT IS HER SYSTEM AND SOMETHING SHE BUILT HERSELF AND FEELS FULLY RESPONSIBLE FOR. SHE LIVES INSIDE THIS PROCESS AND DOES NOT SEPARATE HERSELF FROM IT.

EVERYTHING CONNECTED TO THE RELEASE IS PERSONAL TO HER.

HER REALITY IS A WORLD WHERE THE ARTIST IS ALIVE, THE RELEASE GOES OUT, AND EVERYTHING CONTINUES AS IT SHOULD.

SHE IS USED TO BEING IN CONTROL, BECAUSE CONTROL IS WHAT GIVES HER A SENSE OF STABILITY.

FEDO IS AN OUTSIDER TO HER. HE HAS ALWAYS BEEN DISTANT FROM THIS PART OF HER LIFE AND NEVER SHARED THE PROCESS WITH HER, SO HIS ATTEMPTS TO STEP IN FEEL SUPERFICIAL.

PATTY IS AN ESSENTIAL PART OF THE RELEASE. KNOWING THAT IT MATTERS TO HIM AS WELL, LADA UNDERSTANDS HOW TO GUIDE HIM AND INFLUENCE HIS ACTIONS.

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AGE: 40–50

OCCUPATION: MUSIC MANAGER

NOTES: "AFRAID TO ACCEPT REALITY"

MOTHER

THE ONLY ONE HERE

FEDO



AGE: 50-50

OCCUPATION. BABY FOOD SALES AGENT

NOTES: "AFRAID OF NOT MATTERING"

FATHER

FEDO IS A MAN WHO NEEDS TO FEEL IMPORTANT.
HIS SENSE OF SELF DEPENDS ON WHETHER HE HAS A ROLE AND CAN BE USEFUL.
HE TENDS TO IMPOSE HIS PRESENCE, OFFERING HELP AND SOLUTIONS EVEN
WHEN THEY ARE NOT ASKED FOR.
AT THE SAME TIME, HE TRIES TO APPEAR CALM AND NON-CONFRONTATIONAL.
HE HAS AN IDEA OF WHAT A MAN SHOULD BE.
SOMEONE WHO TAKES CONTROL, SOLVES PROBLEMS, AND HOLDS THINGS TOGETHER.
HE WANTS TO BECOME THAT PERSON.
HE DOES NOT FULLY UNDERSTAND LADA'S WORLD, BUT HE WANTS TO BE PART OF
IT.
MORE THAN THAT, HE WANTS TO BE THE ONE WHO CAN FIX IT.
WHEN THINGS BECOME UNSTABLE, HE TRIES TO TAKE CONTROL.
BUT AS THE SITUATION SLIPS BEYOND HIS UNDERSTANDING, HIS CONFIDENCE
STARTS TO BREAK.
HE WITHDRAWS.



AGE: 27-33

OCCUPATION: SOUND ENGINEER

NOTES: "AFRAID OF BEING ALONE"

KID.

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PATTY

A PERSON WHO EXISTS WITHIN A SYSTEM AND DOES NOT SEPARATE HIMSELF FROM IT.
HIS SENSE OF SELF DEPENDS ON WHETHER THERE IS A STRUCTURE AROUND HIM AND
SOMEONE CONTROLLING IT.

HE DOES NOT IMPOSE HIMSELF OR OFFER SOLUTIONS.

HE OBSERVES, ABSORBS, AND FOLLOWS WHAT IS HAPPENING AROUND HIM.

HE DOES NOT SEEK TO CONTROL THE SITUATION.

IT IS EASIER FOR HIM TO BE PART OF THE PROCESS THAN TO TAKE RESPONSIBILITY
FOR IT.

HE IS DEEPLY CONNECTED TO THIS WORLD AND TO WHAT IS BEING CREATED WITHIN IT.

FOR HIM, IT IS NOT JUST A JOB, BUT AN ENVIRONMENT HE LIVES IN.

LADA IS A FIGURE WHO PROVIDES DIRECTION AND A SENSE OF STABILITY.

HE ORIENTS HIMSELF AROUND HER AND STAYS WITHIN HER LOGIC.

FEDO IS AN OUTSIDER TO HIM.

WHEN THINGS FALL OUT OF CONTROL, HE DOES NOT TRY TO CHANGE THEM.

HE WITHDRAWS, SHUTS DOWN, AND GRADUALLY STOPS RESPONDING.

HE DOES NOT FIGHT AND HE DOES NOT LEAVE.

HE STAYS AND DISSOLVES INTO WHAT IS HAPPENING.



AGE: _____

OCCUPATION: _____

NOTES: _____

FAMILY

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ARTIST

THE CENTER OF THE SYSTEM AROUND WHICH EVERYTHING ELSE IS BUILT.
HE DOES NOT EXIST AS AN INDIVIDUAL, BUT RATHER AS A POINT TO
WHICH EVERYONE IS CONNECTED.

HE HAS NO DISTINCT CHARACTER OR POSITION.

HE DOES NOT ACT OR INFLUENCE THINGS DIRECTLY.

HE IS PRESENT THROUGH THE MUSIC.

IT IS THE MUSIC THAT CREATES THE SPACE IN WHICH THE OTHERS EXIST.

THE MUSIC DOES NOT SIMPLY ACCOMPANY WHAT IS HAPPENING.

IT SHAPES THE RHYTHM, MOOD, AND MOVEMENT OF THE ENTIRE STORY.
THROUGH IT, THE REALITY IS CONSTRUCTED IN WHICH LADA, FEDO, AND
PATTY LIVE.

IT CONNECTS THEM TO ONE ANOTHER AND HOLDS THE SYSTEM TOGETHER.

HE IS NOT A PERSON, BUT A CONSTRUCT.

A FORM IN WHICH THEIR SHARED PAST, THEIR CONNECTIONS, AND THEIR
DEPENDENCE ON EACH OTHER EXIST.

WHEN THE SYSTEM BEGINS TO COLLAPSE, HE DOES NOT RESIST.

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VISION & TONE

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ATMOSPHERE

THE FILM IS BUILT AROUND A SINGLE ENCLOSED LOCATION — AN APARTMENT THAT BECOMES THE EMOTIONAL AND PSYCHOLOGICAL CENTER OF THE STORY.

THE SPACE FEELS UNKEMPT, ALIVE, AND SLIGHTLY CARELESS.

THERE IS A SENSE OF CREATIVE CHAOS: MUSIC EQUIPMENT, VINYL RECORDS, CABLES, UNFINISHED DETAILS.

IT FEELS CONSTANTLY USED, AS IF LIFE NEVER REALLY STOPS HERE.

THIS IS NOT JUST AN APARTMENT — IT IS AN ENVIRONMENT WHERE A PERSON BOTH LIVES AND WORKS.

THE LONGER THE CHARACTERS REMAIN INSIDE, THE MORE THE SENSE OF CONFINEMENT AND WEIGHT BEGINS TO BUILD.

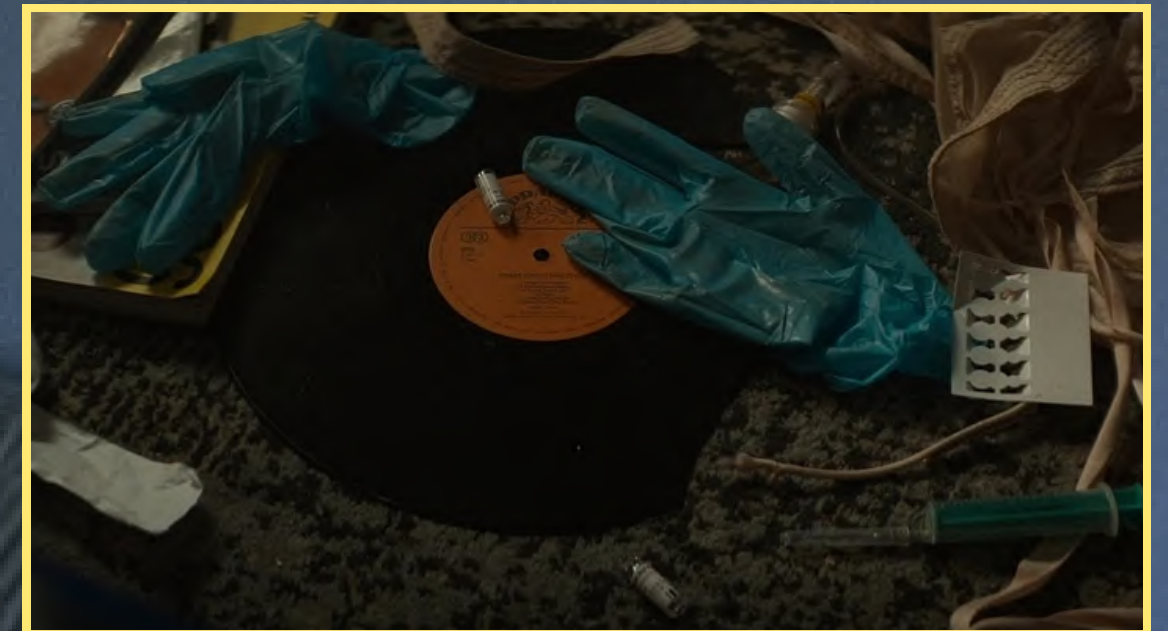
THE CAMERA NEVER LEAVES THE APARTMENT.

INSTEAD, IT MOVES DEEPER INTO IT, TURNING THE SPACE INTO A SYSTEM THE CHARACTERS CANNOT ESCAPE.

THIS CREATES A CHAMBER-LIKE, INTIMATE ATMOSPHERE, WHERE TENSION IS DRIVEN NOT BY SCALE, BUT BY PROXIMITY.

EVERYTHING HAPPENS CLOSE, PERSONAL, AND UNAVOIDABLE.

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TONE

THE TONE REMAINS CONSISTENTLY TENSE
THROUGHOUT THE FILM, BUT IT IS NOT STATIC.
IT SHIFTS, RISES, AND FALLS, CREATING A
CONSTANT SENSE OF INSTABILITY.

THE TENSION CHANGES ITS FORM.

AT TIMES IT BECOMES SHARP AND CONFRONTATIONAL,
AT OTHERS IT SOFTENS INTO MOMENTS OF EMOTIONAL
CONNECTION BETWEEN THE CHARACTERS.

THESE MOMENTS DO NOT RELEASE THE TENSION —
THEY TRANSFORM IT.

WHAT FEELS CALM ON THE SURFACE STILL CARRIES
AN UNDERLYING PRESSURE.



VISUAL FORMAT

THE STORY IS SET IN THE EARLY 2000S.

THIS IS NOT ABOUT NOSTALGIA, BUT ABOUT A SENSE OF TIME WHEN THINGS FELT MORE PHYSICAL, ENCLOSED, AND LESS CONTROLLED.

THE FILM IS SHOT ON MINIDV — A TAPE-BASED DIGITAL CAMERA. THIS FORMAT CREATES A SENSE OF DOCUMENTARY TEXTURE, RAWNESS, AND IMMEDIACY.

THE ASPECT RATIO IS 4:3.

IT COMPRESSES THE SPACE, ENHANCES THE FEELING OF CONFINEMENT, AND PREVENTS THE CHARACTERS FROM “ESCAPING” THE FRAME.

THE CAMERA IS ALWAYS HANDHELD, WITH NO STATIC SHOTS. IT EXISTS WITHIN THE ACTION, FOLLOWS THE CHARACTERS, AND REACTS TO THEM RATHER THAN OBSERVING FROM A DISTANCE.

ALL OF THESE CHOICES SERVE ONE PURPOSE — TO MAKE THE SPACE FEEL DENSER, AND THE EVENTS MORE PERSONAL AND INEVITABLE.



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MUSIC

AN ESSENTIAL PART OF THE FILM.

IT DOES NOT ACCOMPANY THE STORY — IT DRIVES IT.

IT SHAPES THE RHYTHM, MOOD, AND INTERNAL MOVEMENT OF EACH SCENE,
INFLUENCING BOTH THE PERCEPTION OF EVENTS AND THE BEHAVIOR OF THE
CHARACTERS.

THE MUSIC WILL BE CREATED BY THE SAME MUSICIAN WHO APPEARS IN THE FILM.

THIS IS NOT AN EXTERNAL COMPOSER, BUT A PARTICIPANT IN THE STORY.
IN THIS WAY, MUSIC AND FILM ARE CREATED SIMULTANEOUSLY AND EXIST AS ONE
UNIFIED PROCESS.

THE ACT OF COMPOSING BECOMES PART OF THE NARRATIVE ITSELF.

THIS IS A COLLABORATION BUILT ON TRUST.

THE FILM DOES NOT ONLY CONTROL THE MUSIC — IT ALLOWS THE MUSIC TO
INFLUENCE ITS FORM AND DEVELOPMENT.

DIRECTOR STATEMENT

THIS PROJECT IS IMPORTANT TO ME BECAUSE IT EXPLORES HOW FAMILY PROBLEMS OFTEN FALL ON THE CHILD.

IT IS THE CHILD WHO REMAINS WITH THE CONSEQUENCES WHEN EVERYTHING ELSE IS OVER. THROUGH THIS STORY, I WANT TO SHOW A PERSON SHAPED NOT BY THEIR OWN CHOICES, BUT BY THE ENVIRONMENT THEY EXIST IN.

THE "CHILD" HERE IS NOT ABOUT AGE, BUT ABOUT A POSITION — THE ONE WHO STAYS.

IT IS IMPORTANT FOR ME TO APPROACH THIS FILM AS A COLLABORATION, ESPECIALLY WITH THE MUSICIAN, WHO BECOMES PART OF THE FILM AND A CO-AUTHOR OF IT.

MUSIC AND FILM ARE CREATED TOGETHER AND INFLUENCE EACH OTHER.

THEY ARE PART OF THE SAME PROCESS, NOT SEPARATE ELEMENTS.

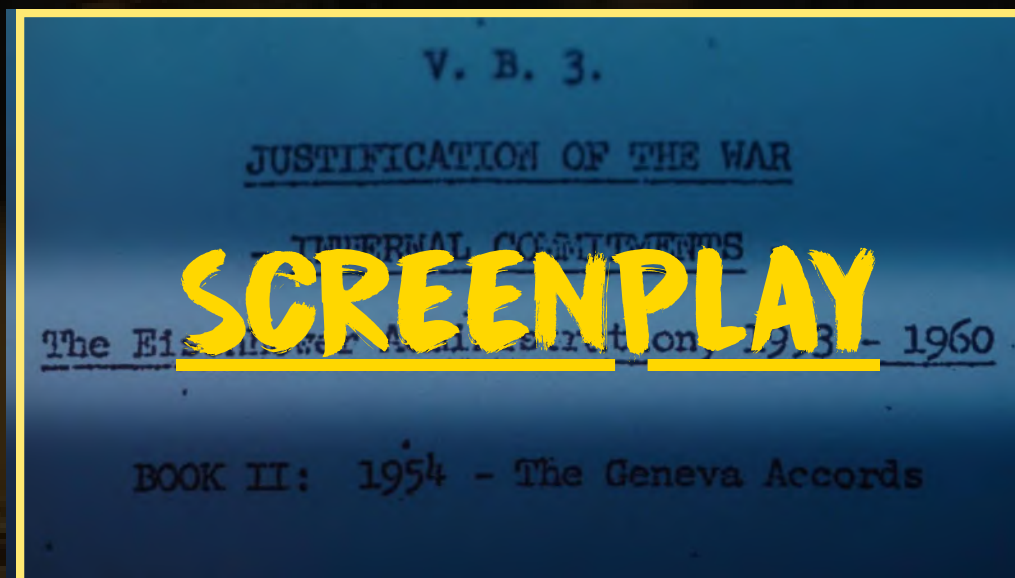
IN THIS SENSE, THE FILM ALSO WORKS AS A FORM OF PROMOTION FOR THE MUSICIAN AND THEIR MUSIC.

THE MUSIC DOES NOT EXIST OUTSIDE THE FILM — IT REMAINS WITHIN IT AS AN INTEGRAL PART.

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FUTHER MATERIALS

FOR A MORE COMPREHENSIVE UNDERSTANDING OF THE PROJECT, PLEASE
REFER TO THE FOLLOWING MATERIALS:



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