

## **Scene 1 – Elevator – Day.**

*We're inside an office-building elevator, looking out. Muzac plays from the speakers.*

*A well-dressed man, **Niklas** (mid to late 20s), steps in. He presses the 18<sup>th</sup> floor button, and as he steps back, **Anna** (mid to late 20s) a woman in a type of work-dress, also walks in. She leans in front of **Niklas** and presses the 22<sup>nd</sup> floor. He tenses up while they almost touch. She leans back. They stand next to each other without talking.*

*They just stand there...*

*The muzac is seasoned with a bit of our score - the two tunes merge.*

*Now on-screen, we see subtitles explaining their **thoughts**. Throughout the film, we'll stay inside or directly outside the lift, **and not a word of dialogue is spoken**. Anna's thoughts are written in white and Nicklas' thoughts are subtitled in yellow.*

**Niklas** (sneaking a peak): Have I seen her before? Kinda looks like my mom. Freud-alert.

*We go to Anna's face.*

**Anna:** He's cute. Smells a bit sweaty, in a good way. Is that a fetish I have? A *sweatish*?

*Finally, the doors close. There's a moment of silence. Anna looks down at the buttons. Back on Niklas, he thinks...*

**Niklas:** But my mom was kind of hot when she was younger.

**Anna:** 19th floor. That's the architecture firm. He's creative.

**Niklas:** Why don't I just say something.

**Anna,** continued: Or is it where that accounting firm is? So he's good with money. My dad would love him.

*Finally, the lift comes to a stop – and Nicklas heads out quickly, escaping the awkward tension. From outside the lift, we see Anna, looking disheartened... all alone.*

**Anna:** Perfect. He didn't notice me at all.

## **Scene 2 – Elevator – Day.**

*Next day. A bunch of people hurry into the elevator. The lift is cramped. Anna and Niklas eye each other.*

**Niklas:** Well, would you look at that.

**Anna:** Two days in a row

## **Scene 3 – Elevator - Day**

*Some weeks later. Niklas is alone in the lift – thinking to himself.*

**Niklas:** Could say: *We can't keep meeting this way.* She would laugh at that. If not, at least I tried.

*Then the elevator stops and Niklas looks up and hints at a smile... Unfortunately for him, a tall scrawny looking **man** (40), the nerdy type, walks in. Niklas' smile turns into a polite nod. They stand there in silence. Then the scrawny man looks up at Niklas.*

**Man:** *That's a magnificent set of hair.*

## **Scene 4 – Elevator - Day**

*A handful of soaking wet office workers scurry into the lift. Niklas and Anna stands in opposite corners. Anna flips out a pocket mirror to have a look at herself - her mascara is smeared all over her face. She sighs.*

**Anna:** Waterproof my ass! He can't see me like this.

*She sneaks a peak at him – hoping he's looking away.*

**Niklas,** glancing shyly towards Anna: Did she just look at me!?

## **Scene 5 – Elevator – Day**

*Quick cuts between our couple. They're each wasting time in the lift, hoping they'll run in to each other. Nicklas has brought flowers – but quickly regrets it. In this scene, they don't meet.*

**Anna:** I can't keep ditching work to just stand here.

**Niklas,** looking at the bunch of flowers he's brought: This is insane.

## **Scene 6 – Elevator – Day**

*Niklas walks into the empty lift. He's cycled to work – click-on shoes, unflatteringly tight lycra gear, the whole 9 yards – not the prettiest sight. He shakes his head, praying to god she wont show up.*

*..But of course she does. Niklas looks down, defeated...*

**Niklas:** Of all f&%king days.

*Anna looks him over, from bottom up.*

**Anna:** So, he's the sporty type...Cute butt.

*Nicklas, still feeling embarrassed: Never cycling to work again.*

*The lift arrives at his floor. He begins the walk of shame, complete with shoes click-clacking against the floor.*

### **Scene 7 – Elevator – Day**

*We start close-up on a couple kissing aggressively in the middle of the lift. They're on their way home from a Christmas party. We cut to Nicklas and Anna in the back of the lift. Anna looks to Nicklas. as he notice her staring, she quickly looks away – the awkwardness is unbearable.*

### **Scene 8 – Elevator – Day**

*The montage from scene 5 continues. Nicklas and Anna are going up and down the lift in the hopes of running into each other. They're slight restless to both of them – they don't know how to stand, they peek out the lift, press every button possible.*

### **Scene 9 – Elevator – Day**

*From the inside, looking at the closed doors. They slide open and reveal Anna waiting for the lift with that classic cardboard box filled with her belongings – she's been fired, obviously. She steps onto the lift.*

**Anna:** Last chance. I have to talk to him.

*..and of course, the lift doesn't descend for long before Nicklas gets on.*

**Nicklas and Anna,** simultaneously: F\*\*k!

**Nicklas** Was she fired? She's probably really emotional.

**Anna:** This is it. I could tell him I just got fired. Ask him if he's up for some pity sex. Maybe not sex. Just sushi.

**Niklas:** Wouldn't it be romantic?

**Anna:** On the day I got fired...

**Niklas:**...She met the love of her life.

*We start moving closer to our couple, as they dream about their future lives together. The music start building rapidly.*

**Anna:** It would be perfect.

**Niklas:** Maybe we'll get married...

**Anna:**...This summer...

**Niklas:**...And we would laugh...

**Anna:**...at why we didn't just say hi.

*The tension is unbearable. The music keeps building, we cut rapidly between close-ups and details –the flicker of an eye, a sly smile, a bated breath.*

**Niklas:** Just

**Anna:** Turn

**Niklas:** And

**Anna:** Say

*The music crescendos. This is it. Finally, they look directly at each other, smiling – there's hope. They might live out this fantasy...*

*PLING!*

*The lift reaches the ground floor, and Anna breaks her longing gaze – and walks out.*

*Nicklas is left alone in the lift with a heavy heart.*

*From the outside, we see people start trickling in. The lift doors close with Niklas still inside, paralyzed.*

**Super:** Step out of your head

**BIANCO.**