



PRESS KIT

Original Title	NOWHERE
Duration	11 minutes
Production Country	Netherlands
Release	January, 2017
Genre	Psychological Thriller
Format	360° 3D Video

Synopsis

Nowhere is a virtual reality short fiction film that revolves around you. In this psychological thriller, you are a person suffering from Multiple Personality Disorder. After having committed an act of violence, you find yourself confined to a psychiatric hospital, trapped in a recurring nightmare of guilt and consequence.

The more often you watch Nowhere, the more intriguing it becomes...

The Man	Peter More
The Woman	Kiki Hohnen
The Young Women	Sarah & Freya Eshuys
Director	Mathieu van den Berk
Script	Lee Mason
Producer	Danny Hollander
Sound	Carlos Dalla-Fiore
Styling	Sabine Bezuijen
Make Up	Karen Schreuder
Special Thanks	Gregg Bond, Greg Furber, Jurie Rotgans Judith Segers & Abderrazak Moufid

Film Festival Submissions

IDFA DocLab, LifeArt Global Media, IIPMF, Calcutta International Cult, LA Lift-Off, Vrukfest, Georgetown University, Kaleidovr, Tacoma, Shift Sheffield Doc Fest, Byron Bay International, Fivars, Raindance VR, Fantasia, Sundance, Nevada City, New Media and Story Shifter.

VIRTUAL REALITY AND THE EVOLUTION OF PERSPECTIVE-TAKING

Imagine the following experiment.

You show a three-year-old child a ball that is half red half and half blue. Then you hold the ball between the two of you so the red half is facing you and the blue half is facing the child. Now ask the child which color *you* are seeing. Likely the child will answer *blue* - the color that *they* are seeing.

This experiment is a simplified version of the so-called “*Three Mountain Problem*” developed by Swiss psychologist Jean Piaget. One of the most important conclusions drawn from this study was that human beings are not born with a fully formed ability to see the world from the perspective of someone else; it is a skill we need to develop. Indeed, with age, as many of us know from our own experience, we can learn to not only see things from the perspective of others, but to also empathize with others and feel into their experience.

Interestingly, the technology of virtual reality enables us to take a step forward in the evolution of perspective-taking and actually *inhabit* the immediate surroundings of another. With the aid of a virtual reality head-mounted display and headphones, we can temporarily experience reality from the perspective of another, whether a human being, an animal, an object or even space itself.

Whereas traditional cinema has introduced audiences across the globe to the concept of a “time-machine”, capable of transporting people backwards or forward in time, virtual reality instead offers the experience of a “space-machine”, transporting viewers from one space to another in virtually no time at all.

RIDING THE “SPACE-MACHINE” TO NOWHERE

In the summer of 2015, Nokia Technologies prepared to release the OZO, a fully integrated portable digital camera with 8 lenses, capable of recording stereographic video and audio in a 360-degree angle. To help the company communicate to directors and producers the revolutionary new possibilities of creating high-quality virtual reality film footage, Nokia’s design department approached Danny Hollander, a video producer and visual effects specialist who had worked with the company on many occasions. Recently, Danny had created a documentary chronicling the development of the OZO and now Nokia asked him to create a number of online-commercials as part of a teaser-campaign for the camera. In addition, the company also requested that Danny produce a short virtual reality film to test and demonstrate the OZO’s potential.

Danny contacted longtime collaborator Mathieu van den Berk, a director whose experience as a theatre actor made him specifically well-suited to direct a virtual reality production in which viewers would feel themselves to be at the center of a play.

“In preparation, I recorded myself in virtual reality as an actor, experiencing myself afterwards from the perspective of the audience,” Mathieu recounts. “It was instantly clear to me that the actors would need to relate to the camera as a fellow actor with as much intimacy as possible.”

As anyone knows who has explored virtual reality, the sense of immersion we experience is mostly due to the effect of *spatiality*; the feeling of actually being *physically* present in a virtual world. In this hermetically sealed space, emotions are often felt with great intensity. Aware of the power of virtual reality to engage viewers, Mathieu wrote a draft script to elicit within the audience an emotion that most human beings tend to feel with considerable urgency: *fear*. To create a plausible explanation for the inability of viewers to move around within the cinematic virtual environment, he situated the film in a police station in which the audience was a restrained suspect being interrogated.



When asked about the meaning of the film's title, Danny gave the following reply:

"The experience of virtual reality is one of disembodied consciousness. In a sense, we are *nowhere*, but at the same time we are *here* and *now*, or *nowhere*."

With a draft script, a synopsis and a detailed production plan, Danny and Mathieu presented Nokia with a 28,000 euro estimate to shoot an 8-minute virtual reality short film featuring 4 actors.

MYSTERIOUS EERINESS AND FRIENDLY EYES

To transform the draft script into an effective screenplay, Danny approached Lee Mason, a writer with whom he had collaborated on the OZO-commercials.

"The feel of Mathieu's draft script reminded me of David Lynch's *Lost Highway*," Lee states. "So, while I was writing the screenplay, I aimed to preserve the original atmosphere of mysterious eeriness."

Resituating the film within the context of a psychiatric hospital, Lee rewrote the dialogue to increase a sense of realism and transmute the story into a psychological thriller.

At the outset of the casting process, Mathieu decided to work with theatre actors who were skilled at improvisation and used to making their performance as relevant to the audience as possible. After all, viewers of virtual reality films can turn their heads and look away from actors any time they wish to.

Easiest to cast were the twins, Sarah and Freya Eshuijs, whose characteristic Dutch features and surrealist style of movement made them a perfect fit for the role of a former kidnapping victim suffering from *dissociative identity disorder*. After a series of auditions, Mathieu cast Peter More as the subpersonalities of "the man", impressed by Peter's ability to balance an introverted, restrained acting style with an air of volatility. Based on her sympathetic presence and friendly

eyes, Mathieu cast Kiki Hohnen to portray “the woman”, a beacon of warmth and empathy amidst the story’s recurring nightmare.

To help the actors with speaking parts in the film prepare for their roles, Lee made an audio recording of the screenplay’s dialogue, voicing tone and intensity to illustrate the rise and fall of emotionality throughout the story.

THE REWARDS OF REVIEWING

To impress upon viewers the sense of being trapped in a recurring nightmare, *Nowhere* is designed as a loop. Also, the story is designed in such a way that the audience is rewarded for watching the film more than once.

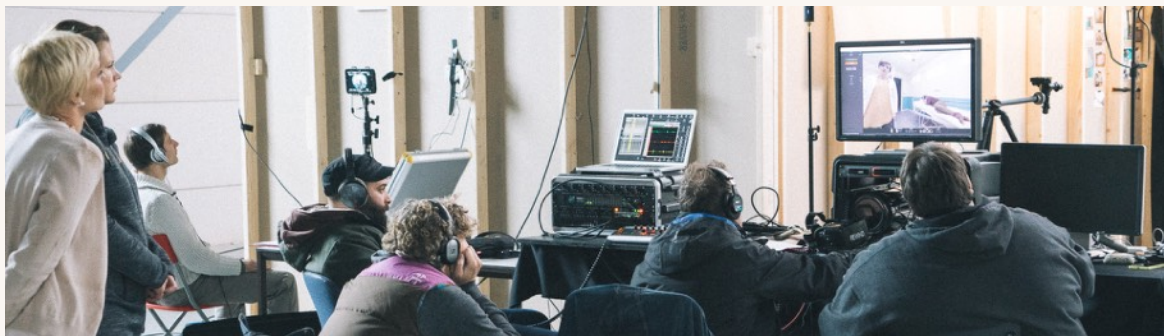
“As a viewer,” Mathieu says, “you’re in a 360°-environment, of which you can only see 140° at a time, simply because of the limits of our human field of vision. So you literally can’t see the entirety of happening around you throughout the film *all at once*. Besides, it makes for an unpleasant viewing experience if you continually turn your head in all directions. This means that, if you watch *Nowhere* a second, a third, or even a fourth time, you’re bound to discover new sights you hadn’t noticed before.”

As a story, too, *Nowhere* is constructed so that the first viewing leaves the audience with a number of intriguing questions they can find the answers to by watching the film *again*, from a deeper, more complete perspective.

“Nowhere is designed to *reward* the audience,” Danny adds, “for watching the film once, but also for watching the film multiple times.”

SYNERGY

To preserve a sense of continuity for viewers, Danny, Mathieu and Lee wanted to keep the number of edits in *Nowhere* to a minimum. This meant that the actors needed to rehearse the entirety of the film as a single take. To help the actors prepare as effectively as possible for the recording process, Danny, Mathieu and Lee combined their strengths during rehearsals.



“My primary focus was on directing the actors’ postures, movements, expressiveness and interactions,” says Mathieu. “For example, I wanted Kiki’s character to move slowly and gracefully. Peter’s character, on the other hand, had to move with unpredictable jolts. Meanwhile, Lee had the screenplay in front of him and coached the actors on text delivery, phrasing and emphasis. Every so often, Danny, who was observing the

rehearsals from the perspective of a producer and cameraman, provided the actors with guidance on keeping enough distance between themselves and the camera, or how to interact with the set he was designing. The synergy was quite inspiring, with everyone working hard to bring out the best in each other."

In between rehearsals, Danny and theatre designer Sabine Bezuijen were focused on developing a design language to best fit the story. Sabine opted for a strong *red* color code for the man, a softer *yellow* for the woman and an innocent *pink* for the young women. In designing the set, Danny integrated the storyline into the room, dividing the set into a front section with the bright feel of a hospital and a rear section that gradually degenerates into a dark and squalid den.

"Danny and I intentionally created a visual contrast between the room design and the costumes," Sabine explains, "because we wanted to emphasize the disjointed nature of the recurring nightmare the audience finds themselves in."

Danny approached Jurie Rotgans, with whom he had collaborated on earlier projects, to build the set according to the specifications Sabine and he had arrived at. After construction was completed, Danny introduced the props he had acquired for the film and, together with Sabine and Judith Segers, completed the set design in meticulous detail.

"Of particular importance was the door," Danny explains. "From inside the room, it needed to suggest the existence of a *beyond*, a mirrored reality on the other side. From outside, the door needed to allow us to shoot into the room. I had determined the dimensions the window needed to be early on, but the size of the door and the way it opens changed a number of times throughout the pre-production process. In the draft script it opened both ways; in the screenplay it opened outward; but during rehearsal we discovered the door needed to open *inward* for the actors to be able to move around effectively on set."

HIDING THE CREW

After the set had been built and all other preparations had been made, the cast and crew came together for a day of rehearsal on set. Abderrazak Moufid, a photographer with experience in theatre, filmed the footage that Danny would later condense into a *making-of* video as well as a series of videos to provide Nokia with feedback regarding working with the OZO-camera.

"One of the greatest challenges of creating a stereoscopic cinematic film is that you have to hide the crew," says Danny. "We succeeded in doing this by building a sealed set and hiding camera wires under props featured in the script. But communication between the cast and crew provided something of a challenge. To be able to monitor the actors' performance, we had two options. A stereoscopic stream from the OZO that one person at a time could watch through a head-mounted display and a flattened two-dimensional image shown on a regular monitor. Unfortunately, the delay from the live stream made it impossible to properly time lighting cues, so I made a tiny hole in the wall in a dark section of the set and attached a small camera with a wide-angle lens to the opening."

Carlos Dalla-Fiore, sound technician and sound designer, integrated the audio recording into the set.

"I built an omnidirectional microphone into the set to monitor sound," Carlos adds. "Also, in addition to the microphones already recording sound on the OZO, I wanted to equip Kiki and Peter with wireless lavalier microphones. Of course, the crew also needed to be able to communicate with the cast, so I built a speaker into the set too."



Karen Schreuder, who was responsible for the actors' make-up, collaborated closely with Carlos to hide a microphone in Peter's hairline.

To help operate one of the early production models of the OZO, Nokia asked Greg Furber and Gregg Bond from a UK-based creative agency to facilitate the recording.

UNEXPECTED OBSTACLES

After successfully recording the scenes that would eventually become *Nowhere*, post-production began. Carlos created a sound design rooted as much as possible in realism. Using elements from the screenplay, such as generator sounds and door buzzers, but also adding location sounds, such as rolling chair wheels, he subtly emphasized the mysterious and eerie atmosphere of the film.

During the first phase of video editing, Danny constructed *Nowhere* out 8 different takes.

"Technically, editing virtual reality footage is much the same as non-destructive editing of any other digital source," Danny says. "Only now you have much higher resolution. Mathieu and I used OZO Creator to determine which takes to use and how to time the soundscape, often using a head-mounted display to determine the distance between the actors and the camera."

The next step in the post-production process was the so-called "*stitching*" phase, during which the footage from the 8 separate lenses of the OZO-camera would be fused together to create a uniformly smooth image in 360 degrees. Unfortunately, in 2016, automatic stitching methods generated unacceptably poor results. Danny relayed the stitching problem to Nokia, after which the company, in an attempt to facilitate the completion of the film, explored the possibility of having *Nowhere* stitched by another post-production company. However, at that time, manual stitching was estimated to cost approximately 25,000 dollars *per minute of film*. As a result, Nokia hired visual effects company Zoic to stitch *one minute of Nowhere*, so the footage could be used to promote the OZO at technical conventions.

Due to the exorbitantly high cost associated with stitching virtual reality cinematic film, for months it appeared that *Nowhere* might never be completed.

Danny, however, after having researched the possibilities of stitching manually himself offered to stitch the entirety of *Nowhere* for 20,000 dollars, at a tenth of the market price, as an investment in the completion of the film and for professional research purposes. Nokia agreed and the budget for *Nowhere* was raised from 28,000 dollars to a total of 48,000 dollars.

"By manually composing each shot with Nuke software," Danny explains, "I could choose how to solve visual problems that arise from having objects close to the camera lenses that are impossible to stitch automatically. This manual approach allowed me to shift existing visual problems from the foreground into the background, where they are less likely to be noticed."

THE TECHNICALITIES OF THE MATTER

When asked to explain his approach in further technical detail, Danny was eager to oblige.

"I'm happy to help any filmmakers by sharing the insights I gained from creating *Nowhere*," he nods. "Eventually I chose to export only the four horizontal camera footage as Adobe digital negative sequences, which resulted in the highest quality. I then used Adobe After Effects and Neat Video eliminating any visual noise and also to apply coloring. Finally, I used the CARA-tools in Nuke to stitch per shot."

Danny recounts how the scene in *Nowhere* he had the most difficulty with in post-production was the one in which the twins emerge from both sides of the camera, because they first move slowly across the seams between the lenses of the OZO, before finally standing still in between the lenses, only a meter away from the camera.

"After stitching," Danny explains, "I edited *Nowhere* in NukeStudio to generate high-quality stereo 4k and TopBottom UHD exports with as few filters and as little compression as possible."

Because *Nowhere* was developed to showcase the potential of the OZO, Danny chose to utilize the entire range of the camera's color possibilities, from darkness in the first scene to a scene in which Kiki is wearing a white lab coat against a white background.

As with the film's visual world, the dimension of *Nowhere's sound* is the result of a process of thoughtful consideration and intentional design.

"Before we started on *Nowhere*," Carlos recalls, "Danny asked me along to Finland to handle the audio-recording of the OZO *Making-Of* interviews. During this project, I spoke to the engineers responsible for creating the camera and learned a great deal about the surround-recording capabilities of the OZO."

When production started on *Nowhere*, Carlos read the script with this technical insight in mind and came to two conclusions.

"First of all," Carlos says, "I wanted the sound-design of the film to reflect the way in which the story allows the audience to create their own personal interpretations of their VR-experience."

To achieve this goal, Carlos created a world of sound that is almost entirely *abstract* in its ambience, with a minimalistic score that allows viewers the freedom to experience *Nowhere* on their own terms.

"Second," Carlos continues, "I concluded that, in addition to using the OZO's surround audio-recording capabilities, I would also equip the actors with concealed wireless microphones. My intuition was that, although the recording would take place in the controlled environment of a constructed set, the interaction between the actors as described in the script implied that the film's audio would most likely need to be completely rebuilt during post-production."

Carlos' intuition would prove to be correct.

"In the end," he adds, "we used the OZO recording for reference, but ended up rebuilding all of the audio. I'd recorded foley a few days before the set was torn down and, later, Danny helped with character foley and editing in Final Pro X, while I worked on composition and set up the sound mix."



When asked about the technical aspects of the post-production process, Carlos replied:

"Based on feedback from post-production companies that had already worked on OZO-productions, we decided to use a 7.0 surround speaker setup and Pro Tools," he recounts. "After a few sessions, Danny and I realized that, as the audience would be experiencing the sound of *Nowhere* on headphones, so *binaurally*, we could abandon the 7.0 physical intermediate. This was convenient, as the surround array was cumbersome to setup and difficult to work in with several people at once. I continued to work in Pro Tools, using a virtual surround driver- combined with the on-board sound-card in my laptop. This way Pro Tools could work with 7 channels and Danny and I could process the output to *binaural* in real-time and simply work with headphones. The downside was that we weren't able to get head-tracking translated in real-time to the binaural plug-in. Eventually, we ended up mixing using a flattened 2D preview with angle-marker overlays, then exporting to OZO-viewer software, meanwhile taking notes for revisions."

When asked whether Carlos has any advice for sound technicians involved with virtual reality productions, he said:

"Moving forward to future productions, I see little need to stick with industry standards. Personally, I'm considering moving to Reaper with the Ambisonics toolkit."

PLATFORMS AND SPECIFICATIONS

To the question how *Nowhere* can best be viewed, Danny responded as follows:

"At the time of release, the Samsung S-series mobile phones - together with the GearVR head-mounted display provided the best option. The combination offered a good-quality viewing experience, with as few cables as possible and, importantly, easy access for consumers to a worldwide VR-distribution platform. As a result, I specifically adapted the coloring of *Nowhere* to match the contrast of the Samsung S-series screens."

The resolution of *Nowhere*'s master stitch is 4096 x 2048 for each eye, resulting in a TopBottom master of 4096 x 4096 compressed at ProRes444. Danny has also created HighBitrate Mpeg4 versions of the film with a dedicated audio mix for the following platforms:

- ❖ GearVR, using the Facebook Spatial Audio Workflow
- ❖ YouTube, using Google Meta Tag Generator Tool
- ❖ Vimeo, using a specific mix

MORE INFORMATION

For more information, please contact Danny Hollander via:

E-mail: press@dannyjevriend.com

Mobile phone: 00 31 651 606 268

ABOUT THE DIRECTOR

Mathieu van den Berk (1974) is a Dutch actor and director, based in Amsterdam. As an actor, van de Berk has appeared in various theatre productions, as well as in a number of feature films. From 2004 onward, he shifted his focus to writing and directing films for clients such as Nokia and MTV. In 2008, van den Berk directed his cinematic debut 'Smoking and Other Crimes'. 'Nowhere' is his first virtual reality short film.

DIRECTOR'S STATEMENT

I first came into contact with virtual reality in arcade halls during the late eighties. At the time, the quality was poor, but I got the idea. When *The Lawnmower Man* came out in 1992, I was a student of computer science, completing my thesis on virtual reality in 1998. During the two decades that followed, I studied theatre, acted and directed. All the while in the background, technological developments continued to make virtual reality feel increasingly real.

In 2016, I was approached with the request to develop a cinematic virtual reality experience. Because, in virtual reality, the viewer is situated at the center of a 360 degree stereoscopic environment, I felt it was essential to have the audience experience themselves as the focal point of the story. Even though cinematic virtual reality lacks real interactivity, I wanted the viewer to feel as if they were truly engaging with the characters around them.

From the outset, I was determined to use theatre actors for the film. The main reason for this was that, for me personally, the most immersive cinematic virtual reality experiences have always involved actual people. In some cases, the stereoscopic view of a real human has felt so intimate that I have felt compelled to look away. And I could!

Fascinated by this suggestion of interaction, I conceived a story designed to make the audience feel attracted to one character and repulsed by another, much like a "good cop/bad cop" routine. In collaboration with the writer and the producer, I crafted *Nowhere*, a cinematic virtual reality experience that revolves around guilt. As the viewer assumes the perspective of a patient in a forensic psychiatric hospital, they engage with an empathic medical professional and a troubled villain.

In my work as a director, my goal is to present audiences with surreal puzzles to solve. Viewers are invited to construct their own interpretations as they fully embody the experience and immerse themselves in a virtual reality that they are actively co-creating with every glance.

THE RELEVANCE OF NOWHERE TO SOCIAL EVOLUTION

The film addresses three main topics of relevance to social evolution:

Gender equality: The perspective of the protagonist shifts from female to male a number of times, emphasizing the inherent gender-neutrality of the VR-viewing perspective.

Neurodiversity: Two of the main characters in the film display symptoms related to *Dissociative Identity Disorder*. Through embodying these perspectives, the viewer is invited to empathize with *neurodiverse* individuals.

Violence (against women): One of the main characters in "Nowhere" is trapped in a circular nightmare of guilt, resulting from an act of violence of a man against a woman. This act is followed by a retaliatory act of violence of a woman against a woman and, lastly, an act of violence of a woman against a man. The message attached to this looping sequence of events is that gender violence, like any violence, begets further violence, creating a nightmarish prison of emotional torment.



SPACE / STORY / STATE

The technology of *virtual reality* allows us to experience sight and sound in a 360° environment. As viewers, we are situated precisely at the center of our experience, just as we are in our everyday lives. Only, in our everyday lives we can't travel across continents in a split second without moving an inch. In virtual reality, we *can*. One moment we're in a house in Australia, surrounded by furniture, and the next moment we're in a forest in Canada, surrounded by trees. And the magic of the virtual reality experience is that we don't just see the scenery around us change, we also *feel* ourselves being transported, physically, from one environment to the next.

Of course, like any technology, virtual reality is a tool that can be used in many different ways, and for many different purposes. It is *our* explicit intention to use virtual reality to improve the quality of lives in *actual* reality. To achieve this goal, we create virtual environments that invite us, as viewers, to temporarily inhabit a different state of mind or perspective so that we might emerge from the experience more insightful and compassionate.

Our threefold approach towards creating virtual reality films consists of space, story and state.

Space: The spaces featured in our films are locations in *actual* reality, whether a constructed set or a meadow. Space itself provides the foundation for our productions.

Story: Our films are story-driven, designed to optimize engagement. Our entertainment productions therefore feature trained actors, specialized in making us feel as if we are continually the protagonist of our own experience.

State: Each of our films is designed to evoke a certain feeling state. In our theatrical productions, this can be a state of wonder, joy or even confusion. In our educational and stress-reduction films, professional teachers and coaches skillfully usher us into states of peacefulness, compassion and insight.

In short, our films invite us, as viewers, to emerge from our virtual experiences feeling more at home in the actual world and more deeply connected to its inhabitants.

(Note: The following pages contain information that, if published, could potentially spoil viewers' experience of Nowhere.)

NOWHERE - THE BACKSTORY

In Nowhere, you, as the viewer, represent the character of a kidnapper.

Two years ago, a young woman from a wealthy family was kidnapped for ransom.

The kidnapping took place just before an unexpected heavy storm. Due to a power outage, the woman was able to escape. Although the woman was found wandering the streets by a patrolling police car, the severity of the experienced trauma impaired her ability to reconstruct what happened. As a result, you were never reported to the authorities.

A psychiatrist employed by the state to provide counselling to victims of violent crimes diagnosed the woman as suffering from the onset of multiple personality disorder, precipitated by the kidnapping.

You, the viewer of this VR-experience, are her kidnapper.

After the woman's escape, you discovered yourself in a vacant cellar. You had no memory of travelling there. You concluded that you experienced a rare neurological episode of amnesia. Without further reflection, you returned home. On the news, you saw a broadcast reporting how a kidnapped woman had escaped her captor, but was unable to help the police further their efforts to identify the kidnapper. You felt unease at watching the program, but no realization followed.

After the memory lapse, you feel different. A vague sense of guilt plagues you for no discernible reason. You continue to live your life. A few weeks later, experiencing a deep feeling of loneliness, you browse through various profiles on an internet dating site. The women to whom you feel most attracted all happen to be mental health professionals. You start dating a psychiatrist, Ashley Crowe, who has a comforting effect on you. As you reveal certain aspects of your life to her, your experienced sense of guilt temporarily fades.

Last week Ashley Crowe was murdered. Unbeknownst to you, by the violent sub-personality of the woman you once held captive. When the police find your contact details in Ashley's diary, they question you. During interrogation you experience another lapse of memory. When you regain consciousness, you discover you are being detained in a forensic psychiatric hospital for an evaluation related to the murder trial of Ashley. Apparently, you implicated yourself as a suspect during questioning. You too appear to be suffering from a multiple personality disorder.

The VR-experience is your recurring nightmare. This dream mixes the current reality (confined to a forensic hospital) with subconscious memories of the past (the kidnapping, your former date Ashley, your current psychiatrist) and some supernatural elements.

THE MAN

The man in the script is a sub-personality of the viewer of the VR-experience. This sub-personality reflects the repressed urges and drives you cannot face within yourself. The man is a subconscious product of your mind to help you do what you instinctively believe you need to do to escape the depressing circumstances of your dreary life; namely, take the wealth you feel you deserve from people who don't appreciate the privileges they possess. The kidnapping was orchestrated and executed by this sub-personality.

The man, as a product of the viewer's mind, is of course powerless. Thus, as the viewer gradually begins to become conscious of his actions, the man is unable to prevent confessions from being voiced through him.

THE WOMAN

The woman in the script is a combination of Ashley Crowe and the current psychiatrist of the viewer of the VR-experience.

She, too, is a sub-personality, representing your higher, moral self. Her function within your mind is to help you acknowledge your psychological condition and the actions of your past.

Her behavior is a reflection of the fluctuating movements within your own mind of attraction and repulsion of your higher and lower sub-selves.

The woman is a smart, healthy and professional woman with a confident sexiness. She switches between personal and warm feelings she had in the past for you, as Ashley, and a more aloof professional, in the process of evaluating you.

THE YOUNG WOMEN

The young women in the script represent both the kidnapped young woman herself, as well as a repressed sub-personality which emerged after the kidnapping. The repressed sub-personality is a reflection of the repressed male sub-personality of the viewer; violent, impulsive, dangerous and vengeful.

The woman comes from an upper class family.

The woman and her externalized sub-personality appear in the recurring dream as reflections of the viewer's own psychological structures.

The first scene refers to the kidnapping. At the end, the viewer sees both personalities simultaneously as the young woman and her sub-personality escape once again and attack the psychiatrist.