

Schrödinger's letter

written by

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ACT 1

1 INTRO - MORNING

1

Establishing shots of nature, shots of farmlife (silent nature sounds), shot of a letterbox in focus and the road out of focus in the background, a postal vehicle comes down the road and starts to interrupt the silence. We begin cutting between loud close up shots of the moving vehicle and relatively silent shots of the land featuring the postal vehicle in the background The last shot of the intro is a static shot on the letterbox as the vehicle arrives. The postman opens the letterbox, puts a letter in and leaves.

THE TITLE SCHRÖDINGER'S LETTER APPEARS ON THE SCREEN

2 INT. BREAKFAST TABLE

2

KARA (19) - teenager, athletic body, artistic, long hair, wears primarily bright colored clothes and a white pair of sneakers

DAD (LUDWIG) (53) - Kara's dad, wears blue suspenders over his green shirt. Big overworked hands, large build overall. Very muscular. Intimidating, but cuddly look. There's dirt all over him.

Cut to a wide-shot of a breakfast table, filled with various breakfast items like milk, cheese, ham, orange juice... We see Kara and her Dad sitting across from each other. With Kara sitting on the left side doodling on her Ipad and her father sitting on the right side spreading butter over his bread in a heavy-handed manner. A clock ticking in the background. We slowly zoom in.

MOM (47) - has short body with long straightened out hair, wears a red bathrobe and slippers.

We hear a door close. The mom comes into frame in a bathrobe and a cup of coffee and a letter in her hand. She sits down in the middle of the table, between Kara and her Dad. She turns to Kara. We show a closeup of her hand sliding a letter towards Kara.

MOM

Honey, look what came.

Kara looks up from her Ipad at the letter. Her face becomes pale. She takes the letter into both of her hands, putting her hands with the letter on her thighs. We show a closeup of her increasingly worried face. We hear her breathing audibly.

We show the letter. It's a letter from the admissions office of a college addressed to Kara Schrödinger.

MOM (CONT'D)
 (curiously)
 Aaaand... What does it say?

Kara mutters.

KARA
 (carefully)
 I don't wanna know yet.

Her Mom looks at her with a suspicious look on her face.

MOM
 Why wouldn't you... Come on! I'm
 curious.

Dad looks up.

DAD
 Curious about what?

We show Kara looking annoyed in disbelief at her Mom. She inaudibly mouths the word "mom".

DAD (CONT'D)
 Wait. Kara is that?

He pierces Kara with his eyes.

MOM
 Yeah! It finally c...

Kara's Dad puts down the butter knife.

DAD
 (shy laugh)
 I thought you were joking.

Kara looks at her dad with a slightly annoyed look putting the letter on the table. There is a tense atmosphere in the room. As both silently look at each other. We linger on them a bit. Her dad breaks the silence.

DAD (CONT'D)
 (smiling in disbelief)
 You don't really think, that that
 has a future right?

MOM
 (quietly)
 Hon. Don't.

Dad ignores Mom's advice and continues.

DAD

Hey... Come on. Forget this noise.

Dad taps with his finger on the table.

DAD (CONT'D)

THIS... could all be yours one day.
The farm needs you. And you know
I'm not always going to be here.
Please Kara be a bit...

Just as Dad is about to finish his sentence. Kara cuts him off, leaving him with his mouth open.

KARA

(angry and frustrated)

What?... Reasonable? Responsible?
Stop always telling me this
bullshit! Does everything always
have to be about you and the farm?
Fuck!!

Kara violently slams her fist on the table and stands up. We show the Dad's face as he is looking at Kara in disbelief, his mouth shivering. We show Mom and Dad both looking at Kara.

MOM

(shouting and angry)

Kara Schrödinger! You can't speak
to your father that way!!

The shot continues. Kara exchanges one last look with her parents and leaves her parents flabbergasted. She takes the car keys from a bowl at the entrance, opens the front door and slams it behind her. We show Kara standing with the back towards us in the open door. We cut to a shot of Kara from the front.

She slams the door behind her and releases a big sigh. She has a devastated expression. Everything becomes silent. We see her sunken head and hear the whistling of the wind.

Cut to a wide shot where the whole house is shown. This puts her into contrast with the house size-wise. The house seems like a looming giant compared to her. We linger on the wide shot for a bit.

ACT 2

3 INT. CAR - DAY 3

Then hard cut to Kara starting the car, releasing the handbrake, stepping on the gas. She's driving as fast as she can. Loud juxtaposition to the previous silence, an untitled song starts playing. She screams

After a while Kara steps on the brake, turns off the engine, screams and rages. We show her from a few angles and linger on the scene a bit.

4 EXT. LONE TREE HILL - NOON 4

She has arrived at the foot of a hill with a single large tree on top of it (think the hill from *The Fantastic Mr. Fox* or from the opening sequence of *UP!*). We show a closeup of her face, she has a thinking, wavering expression. She turns off the car's engine and slams the car door behind her.

We show her from behind as she gazes upon the tree on the hill, her hair blowing in the wind.

We cut to the inside of the car trunk, suddenly being opened by Kara. She reaches to a backpack. She closes the trunk and starts walking up the hill.

Moments later, she arrives at the tree and puts her things down, where she has a view of the sprawling landscape beyond the hill. She comes closer to the tree and slides her hand over the surface of the bark, feeling the crevices under her fingers, with a face of regret.

She turns away from the tree, sits down next to her sketchbook, picks it up, grabs a pencil and leans against the tree with her back.

She draws a breath and after exhaling, she immediately starts drawing haphazardly with a crazy, furious look on her face (her drawing is comparable to a Jackson Pollock painting). Her scribbles don't make any sense on their own, they're a cacophony of lines, circles and spirals.

As she is scribbling, we show the anguish on her face. After the pencil rips through the drawing subsequently breaks, Kara stops scribbling. We show close up of her face with a blurred vignette, while she draws deep breaths in order to calm herself down. The blurriness around her disappears, as she calms down. She rips the scribbled page off the sketchbook and throws it away with a loud grunt.

She concentrates on a new page, her facial expression makes her seem a bit calmer and a bit more collected.

We show her taking a new pencil out of her pencil case. We cut to a shot of the blank page of the sketchbook. She starts drawing once again, now she is calmer and more thoughtful with her process. We can recognize, that she is drawing her parents house.

5 ANIMATION (SHOWING THE PAST OF KARA AND HER DAD'S RELATIONSHIP) 5

ACT 3

6 EXT. LONE TREE HILL - DAWN 6

We now see the paper being drawn on over older Kara's live-action shoulder, not animated anymore. As she finishes the drawing, she puts the sketchbook down, just to reveal that she was drawing her dad coming up the hill. He notices Kara looking at him and holds up the acceptance letter with a slight smile on his face, showing exhaustion. Kara slightly smiles at him as well, with tears in her eyes and does a half wave. As Dad is coming closer and closer she quickly wipes her tears into her sleeve.

DAD
(exhausted, gasping for
air)
I knew you would be here.

Kara just looks at him with shame in her eyes. Before sitting down next to Kara, he comes closer to the tree and slides his hand over the surface of the bark, feeling the crevices under his fingers. He sits down next to her.

DAD (CONT'D)
Look. I know I come off too strong sometimes. I have always seen you as my little successor and that was wrong of me. If I try to build your future... you'll still go your own way. That's how you are... but that's also what makes you my daughter. I wouldn't trade that for anything. Everything I have... and everything I am... is yours forever. Regardless of the outcome... Whatever this letter may say...

Dad hands her the letter.

DAD (CONT'D)
I'm here for you.

She looks at him, with a bittersweet expression on her face.
(smile and tears in her eyes)

KARA
Dad...Thank you.

She takes the letter and starts opening it. Music starts. It cuts to a wide-shot, where the camera starts zooming out from the top of the hill. We don't see their expressions. Dad embraces her from the side, and after a few moments she joins him. The camera zooms out until the entire hill and the car, Kara arrived on, is in the shot. During zoom-out the credits roll. After the credits finished, cut to black. The result of the letter is left open to interpretation.