



RECO FotoMania

English-version

SELLING **SCENARIO**

**RFM-title : For what do you
shame yourself ?**

Working-title : Mila Repa (1).

RECO-serie : wisdom.

Amsterdam, dated 09-03-05.

Second generation, SELLING SCENARIO, version 3E.

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RECO FOTOMANIA : Serie: wisdom
 Title : For what do you shame yourself ?
 Working-title : RFM Mila Repa (1).
selling SCENARIO : *version 3E*

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SCENARIO, 2nd generation, SCÈNE level; English.

SCENARIO, version 3E

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PREFACE.

This script (*scenario*) is the first of three pilots of RECO FotoMania (RFM) for RECO-TV, an interactive TV-station on internet giving 'education about how the Human mind works'.

The consumer is educated by means of an interactive search system (*compare with Google, only within RECO-TV the content / education is Audio-Visual*).

You find the human interface index for the search-machine, in the separate enclosure of this mail. When the consumer types in a keyword and also gives instructions for the length of the education he/she wants, the search-machine shows a scene, a block, or the complete story. It is also possible to give the consumer encyclopaedic background information, if he/she asks for it.

The writings of this RFM started (*by part-time investments of 5 hours a week, including 2 hours of instruction-meetings*) from 24-09-2004 till present.

This story is part of the RECO-serial '*wisdom*'.

Explanation of the title '**Mila Repa**'::

2005: a very successful Dutch businessman (Mila Repa) goes on a sabbatical journey in Spain and experiences how the real Milarepa, the famous saint from Tibet from the 11-th and 12-th century, went beyond the suffering and became enlightened.

Explanation of the sub-title '**Where do you shame yourself for?**'::

In this RECO-story '*shame*' is seen as a social problem; Shame manifest because of the fear for having a 'not done-behaviour in certain situations, depending of sub-cultural taboos.

There are many subcultures, so there are many taboos. Because modern Human beings have to live constantly in different sub-cultures, they have constantly to change their mental way of being and behaviour. If they do not change constantly, some environments (people) will accept this, while other environments (people) will see them as not right / not acceptable.

Having fear for making an mistake with as punishment being not accepted, is a social problem.

If you think this over, where do you same yourself for?

During the (scriptwriting) researches we have used public teachings about the Dharma of *His Holiness the Dalai Lama*.

We wish to thank him for this sharing of knowledge.

Amsterdam, the date 09-03-05.

THE WRITER'S PEN

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CASTING INTERNATIONAL

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I) The strategical story line

Introduction:

The consumer can receive this in the form of encyclopaedic background information.

The messages only show karma, the law of cause and effect.

Message I:

- **Problem/ cause:** Not having learned and not been trained to untie life and suffering
- **Effect(s):** Ignorance; confusion; frustration; suffering.
- **Possible solution(s):** Education about how to take personal responsibility.
- **Where to integrate in the RECO ?:** Tactical story line. Scenes A1 till A20

Message II:

- **Problem/ cause:** The greater diversity in sub-cultures, the bigger the chance on shame.
- **Effect(s):** Mistakes, because of changing the mindscape constantly.
- **Possible solution(s):** Integration of the dream-like view.
- **Where to integrate in the RECO ?:** Tactical story line. Scenes A1 till A20.
 Technical Story Line. Scenes 1.1 till 1.6, scenes 4.1 till 4.4.

Message III:

- **Problem/ cause:** Forgetting the view of the dream-like vision.
- **Effect(s):** Suffering by being in things; no controlling awareness; like an animal you're lived by the outside World.
- **Possible solution(s):** Look at things, not being in things;
- **Where to integrate in the RECO ?:** Technical Story Line. Scenes 1.1 till 1.6 + block 2.

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SCENARIO, scene level; English.

II) 3x BLACK BILLBOARDING

AUDIO: Sharp whistle of steam (machine), melody.
 melody (heart-beat RECO- recognition)

VISUAL:

1- Powered by: (advertiser/sponsor)

2- Sponsored by: (advertiser /sponsor)

3- Made possible by: (advertiser /sponsor)

- **Time:** 4½ seconds.

III) MOTIVATION:

AUDIO: heart-beat recognition sound

VISUAL:

On a black background with the heart-beat recognition sound of the RECO- concept, we can see tight white letters, the same as these of the credits (per sentence), scrolling-up from the bottom of the page.

The letters are in a big typeface, they will remain in position as they shrink of type size, and remain in that position for the duration of the presentation of this subtitling.

Shortly after, the next sentence will appear scrolling-up to settle directly under the previous sentence.

This sentence will shrink to fit the type size of the previous sentence and will also remain for the duration of the presentation.

This process continues until all 6 sentences have scrolled-up and settled neatly underneath each other.

The sentences read:

By the visualising powers of this film:

- **May all sentient beings enjoy happiness, and the causes of happiness;**
- **May they be free from suffering and the causes of suffering;**
- **May they never be separated from the great happiness devoid of suffering;**
- **And may they dwell in the great equanimity,**
- **That is free from passion, aggression, and prejudice.**

The sentences remain for a short while, before disappearing in the depth of the picture, by growing smaller and smaller, leaving behind a (deep) black background.

IV) BEGINNING LEADER

Seven posters: On the black stroke up of the mask-inscription there is constantly for all 7 to read:

RECO FotoMania, serie 'WISDOM'.

First poster (close-up)	: photo of HH the Dalai Lama	(name under)
Second poster	: photo of Gandhi	(name under)
Third poster	: photo of Mother Teresa	(name under)
Fourth poster	: photo of Chief Seattle	(name under)
Fifth poster	: photo of Nelson Mandela	(name under)
Sixth poster	: photo of Martin Luther King	(name under)
Seventh poster	: a hand with a finger pointing the observer ('you')	

Camera makes a pan from left to right in front of the 7 posters.

Camera stops a short moment in movement each time showing each poster.

On the black stroke under the mask-inscription there is for all 7 to read in a fluently changing, by fade-in and fade out, 2 times the imprint of the first 2 of the 4 motivations:

- May all sentient beings: (name 1 + 4)
- Enjoy happiness and the causes of happiness. (name 2 + 5)
- Be free from suffering, and the causes of suffering. (name 3 + 6)

V) Block A) introduction-part of tactical story-line.

AUDIO: (*Emotion-tunes, special sound effects, and location-sounds: see treatment*)

Scene /

Shot nrs. **MONO- & DIALOGUES:**

- A.1 **Pepe** (singing in background) : *lalalalala...ohm a hum lalalala*
Anita (thinking) : *Everyday it's the same! I always have to clean everything on my own....
Wash the dishes!, Go shopping!, Prepare food!... Oh!! Always the same!
(shouting to Pepe) Hey!!! Do you mind singing on a lower tone????!..
(to herself) Oh! I'm sooo tired!.....*

Transparent education text:

The art is to look at things; Not to be in things.

PHOTO'S:

- Ext.: typical 'normal-conventional' Amsterdam house-on-row-block neighbourhood.
- Ext.: Dutch house.
- Ext.: window of the house (we can see a woman inside).
- Anita (25 years old) dressed in a red sexy dress.
- Anita's face (disappointed, frustrated) doing the dishes.
- Anita looking at the bathroom door + Anita's face (disappointed, frustrated) doing the dishes.

A.2 **Pepe** (singing in background): *lalalalala....Ohm a hum...lalalala...*

Transparent education text:

If you look at it; you can choose.

PHOTO'S:

- Int. bathroom: Curtains of the shower with the shape of a male body shining trough.
- Pepe (30 years old) in the shower with a happy expression.
- Pepe putting soap in his hand.
- Pepe puts back the bottle of soap in the shower-basket.
- Pepe washing his head while singing

A.3 **Anita** (thinking): *Oh! Shit! Now more things....the bell!
Who could that be at this time? I can't handle all this on my own!*

Transparent education text:

**Look at the emotion;
Don't go in the emotion.**

PHOTO'S:

- Ext house: close up doorbell with postman's finger on it.
- Int. house: Anita's angry-wondering face.
- Anita realising someone is at the door, she is busy + Anita's angry face.
- Ext house: Postman (with sunglasses on, neutral- ignorant face).
- He has parked his bike in front of the house, nearby where he stands.
- Postman with a letter in his hand.
- Int. house: Anita closing the water from the sink.
- Anita picks up a small kitchen-towel and whips her hands dry.
- Anita walks away, out of the kitchen.

A.4 **Anita** (to the door): *Hello? Who is there?*

Postman: *Delivery for you!*

Anita (to the Postman): *Yes?...*

Transparent education text:

**If you are in things, or in emotions;
They rule you.**

PHOTO'S:

- Int.: Anita with a hand on the lock of the closed door.
- Ext.: Anita opens the door.
- Postman waiting in front of the door for an answer.
- Int. bathroom: Pepe finishing the shower.
- Pepe ends the water pressure for the shower + he opens the bathroom curtain.
- Int.: Anita looks at the postman with an irritated expression.

A.5 **Postman:** *Good morning madam! From the Post office; it's a delivery for you.*

PHOTO'S:

- Int./ext.: Postman shows / offers a letter + Anita looks at him.
- Int./ext.: close up of postman with sunglasses on his nose.

- A.6 **Postman:** *Can you sign for it please?...*
Anita (to the Postman): *Okay, but can you please come in?, It's cold at here...*
PHOTO'S:
- Int./ext.: Postman shows / offers a yellow paper to sign
 - Int. house: Postman comes into the house
 - Int. house: Anita receives him in the living room
 - Int. bathroom: Pepe is finished showering, + his chest is wet while he picks up a "blue" towel.
- A.7 **Postman:** *This is your letter.*
PHOTO'S:
- Int. house: Postman gives the letter to Anita + Anita takes the letter
 - Postman looks around:
 - in the living room: central in the cosiness room there is a hearth with a small fire burning
 - Int. bathroom: Pepe with happy and relaxed expression dries his chest.
- A.8 **Anita (to the Postman):** *Mmm, from whom is it ?.. Who is the sender?...*
PHOTO'S:
- in the living room: Anita has a curious expression while accepting the letter.
 - Anita looks at the letter with a confusing face expression.
 - Postman moves his shoulders with a -"I don't have an idea"- expression
- A.9 **Postman:** *Can you please, sign here?*
Anita (to the Postman): *Yes, of course. Mmm, a pen?...*
PHOTO'S:
- In the living room: Postman with an hurry expression points to the yellow paper to sign the confirmation of his delivery
 - Anita realises this and looks around, on the table nearby, for a pen.
 - Postman puts his glasses lower on his nose.
 - Postman looks over his glasses at her and her sexy dress.
 - Postman POV of Anita looking for a pen on the table.
 - In the bathroom: Pepe puts away the beam from mirror + looks in the mirror with a happy expression.
- A.10 **Anita (to the Postman):** *Do you have a pen, please?*
PHOTO'S:
- In the living room: Anita feels the Postman looking at her and her body.
 - Postman puts his glasses on.
 - Postman look in his chest pocket.
 - Postman with red blushes on his cheeks gives her a pen.
- A.11 **Pepe (to Anita):** *Darling, who was calling?*
Postman: *Good morning sir.*
PHOTO'S:
- In the living room: Pepe walks into the living room with a towel around him
 - Postman with polite expression

- A.12 **Pepe:** *Oh...hello!, Good morn...*
PHOTO'S:
- In the living room: Pepe with surprising face.
 - POV Pepe: looking at Anita while she starts to sign.
 - While Anita signs, Pepe's towel falls down.
- A.13 **Pepe:** *Heu?... Oh! My towel...*
PHOTO'S:
- In the living room: Postman has a surprised expression.
 - Pepe looks at his situation downwards.
 - Pepe suddenly realises he lost his towel.
- A.14 **Postman:** *(sliks...)*
PHOTO'S:
- In the living room: Postman put his hand in his mouth
 - Cu of the reflections of the sunglasses, showing the naked Pepe (with an attractive image for those consumers who like a well build, naked male).
 - Anita reacts on the Postman's strange expression + she looks up to the postman
- A.15 **Anita (to Pepe):** *But Pepe!!! What happened??? Ehhh...*
PHOTO'S:
- In the living room: Anita's head turns around.
 - Anita sees her husband naked + he is picking up the towel from the floor.
 - Anita's face turns red.
 - Shamefully, she finishes her signature quickly.
 - Pepe put his towel around him.
- A.16 **Postman:** *Okay, Thanks a lot! I've to go. Have a nice day...*
PHOTO'S:
- In the living room: Postman is embarrassed by the situation.
 - He apologises himself + he picks up the delivery confirmation fast.
 - He leaves the living-room quickly.
- A.17 **Anita:** *Pepe, what do you think the Postman will think of your nudity??
I am so ashamed!!*
PHOTO'S:
- Postman closes the door behind him
 - The couple stays in the living room facing each other.
 - Anita with angry face and pointing with her finger at him.
 - Anita puts her hand on her forehead with an upset expression
- A.18 **Pepe:** *Darling, listen, I just got out of the shower and wanted to know who was calling.
I didn't know you let him in.*
PHOTO'S:
- Pepe shows a disappointed expression for the reaction of Anita.
 - Pepe picks up Anita's arm.
 - Pepe stands in front of her with a calm and compassionate expression.
 - Pepe points at the sofa next to the fireplace.
 - They sit on the sofa.
 - Pepe puts his hand over her hand.

- A.19 **Anita:** *I understand, but I feel so embarrassed for this situation.*
Transparent education text:

**Wake up!
 Rule your life;
 Don't let life rules you.**

PHOTO'S:

- Anita has an embarrassed expression.
- Pepe with patient face.
- Pepe puts away some hair from Anita's shoulder.
- Anita looks at the fire.

- A.20 **Pepe:** *It was an accident!, why are you so embarrassed?....*
I am born like this!
I'm not ashamed for my nudity...

PHOTO'S:

- Pepe puts his hands around Anita's face very gently and turns it to him.
- Anita looks at him with a calmer expression.
- Pepe points at his chest with both hands

- A.21 **Pepe:** *Let me tell you about my dream last night...,*
It was a dream equally to the idea that someone is not judged for his outside,
but that judgements are based on someone's character....

PHOTO'S:

- Anita looks at him with an interested and hopeful face
- Pepe looks at her with a funny expression

Time:

2 minutes

VI) The technical story line:

Block 1: introduction of Mila

AUDIO:

Scene/ (*Emotion-tunes, special sound effects, and location-sounds: see treatment*)

Shot nrs. **MONO-/DIALOGUES:**

- 1.1 **Voice of Pepe (monologue):** *In this dream, I saw a rich man whom had everything in life.
He was a real yuppie
Young, urban,
nice job,
an expensive car,
a perfect house,
lots of friends, ...*

PHOTO'S:

- Mila Repa dressed as a rich man in his office.
- He is working behind a desk.
- He is writing with a golden pen, on the background a TV-shows stockmarket information.
- On the desk there is a very modern computer, lots of papers.
- Behind him the safe in the wall is open, showing a big amount of paper-money.
- Mila Repa in his expensive car.
- Driving his car into the garage of his villa.
- Mila Repa in a bar, drinking with friends, while being on the telephone.

- 1.2 **Voice of Pepe (monologue):** *Fortune in business,
Healthy, a winner who takes it all...
He has a life, normal persons can only dream of...*

Transparent education text:

**Happiness is not to find in the things themselves,
but in the way how you look at them.**

PHOTO'S:

- Mila Repa in a business-meeting.
- Mila Repa with friends in his villa.
- Mila Repa is welcomed by the doorman at work, while telephoning with his cell-phone.
- Mila Repa looks in the mirror, reflecting his appearance in an expensive, tailor made suit.
- Mila Repa's wallet with a lot of money and golden creditcards inside.
- Mila Repa after a meal, paying a lot of money in a restaurant, and giving a big tip to the waiter.

- 1.3 **Voice of Pepe (monologue):** *But someday, he realised that something was missing in this 'perfect' life.*
Mila (echo-thinking): *I am involved in too much hurry...Hurry, stress, no time for calmness
 no time to develop myself; always running behind money, no time for inner peace...
 there must be more than only haunting for materials...
 Mmmm, this is strange...my whole life is controlled by the passion for money...*

Transparent education text:

**The feeling of guild comes
when you do not take your responsibility.**

PHOTO'S:

- Mila Repa tired sitting in his sofa thinking, while the TV shows war (somewhere far away).
- Mila Repa with a wondering-confusing face.
- Mila Repa alone in his house looking through the window.
- Mila Repa looking at his car in the garden washed by 2 kids.
- Mila Repa walking in the house + Mila Repa “flashback” with a lot of papers in his office table.
- Mila Repa “flashback” Repa in a business-meeting.
- Mila Repa “flashback” with telephone.
- Mila Repa sitting in his sofa thinking over, while the TV shows poverty (somewhere far away).

- 1.4 **Voice of Pepe (monologue):** *He wanted to discover who he really was,
and the purpose is of being here on Earth.*

PHOTO'S:

- In the bathroom: Mila Repa, naked, looking at his reflection in the mirror.
- Mila Repa touching the reflection of his face in the mirror.
- Mila Repa washes his face.
- Mila Repa looks again at his reflections, eyes in the mirror.

- 1.5 **Mila (echo-thinking):** *Okay, it's nice to have this luxury, but there must be much more than only this!
 I'm only working, eating, sleeping, working, consuming, working...
 It's so empty, so...so superficial...so machinery...
 I miss something... something like inner development.
 How to create an extra value in this World?, full of misery, poverty, violence...
 There is so much suffering in the World, how to help?... To help?...How?...
 I've never been in negative circumstances. That's it!/, I have to make a spiritual trip!*

Transparent education text:

Everything is mind.

PHOTO'S:

- Mila Repa having a walk in his garden.
- Mila Repa “flashback” working in the office.
- Mila Repa “flashback” eating in a luxuries restaurant, lots of food.
- Mila Repa “flashback” welcomed by the porter at his work, while he is telephoning with his cell-phone.
- Mila Repa “flashback” writing with golden pen, in background a TV-shows stockmarket information.
- Mila Repa “flashback” buying his expensive suit.
- Mila Repa sitting in his garden, on a bench in front of an old tree.
- Mila Repa reading a newspaper.
- Newspaper photos of war, bomb-car destroy in terrorist attack, poor kids...
- Mila Repa on an 'old black & white photo image' showing his childhood with lots of toys.
- Mila Repa on an 'old black & white photo image' showing him as a boy with his parents and sister.
- Mila Repa with a face expression going from contemplation, to an 'A-HAA-erlaubnisch'...

- 1.6 **Voice of Pepe (monologue):** *So, one day Mila picked up his backpack and went for a journey into the mountains.*
- 1.7 **Mila (echo-thinking):** *If I really want to contribute,
really make myself useful to others.
I've to train myself taming my wild mind,
training myself in neutralising the roots of suffering...
From now on, I have to train my mind.
From now on, this will be my Art
The Art of being aware constantly.
I have to make myself stronger to benefit others.*

Transparent education text:

**The art is to look at things;
not to be in things.**

PHOTO'S:

- Mila Repa picking up some clothes.
- Mila Repa filling up his backpack with camping materials.
- Mila Repa writing checks to transfer an amount of money for big organisations with helping purposes.
- Mila Repa closing the door of his villa with his keys.
- Mila Repa cuts through his golden creditcard.
- Mila Repa leaving his villa by foot.
- Mila Repa walking in the street.
- Mila Repa posting his checks.
- Mila Repa gives the keys of his house to a homeless girl who is selling the 'homeless paper' in front of the entrance of a supermarket.
- Mila Repa in a bus, driving through a mountain landscape.
- The bus stops in a small village at a small square, in front of a supermarket.
- Mila Repa picks up his backpack and puts it on to his back.
- Mila Repa's foot in the bus-floor ("old town floor")
- Mila Repa is stepping out of the bus
- He looks around.
- There is a supermarket in front of him.
- While the bus drives away, Mila Repa looks at the top of a mountain behind the supermarket.
- Mila Repa passes the supermarket and walks in the direction of the mountains.
- Mila Repa climbing the mountain.
- Mila Repa is walking on a small mountain-path (in the background we see a cave).
- Mila Repa is looking in a reflecting way to the landscape beneath him with the small village in the center.
- Mila Repa with backpack is walking in the forest of the mountains.
- He passes a small brooklet (beekje).

Time:

Block 2: Travelling in the mountains.

AUDIO:

Scene/ (*Emotion-tunes, special sound effects, and location-sounds: see treatment*)

Shot nrs. **MONO-DIALOGUES:**

2.1 **Mila (echo-thinking):** *Once I will have grey hairs;...
as human being I am mortal...
Illness can overcome us all...
Death is inevitable;...
My body will become a corpse....
What a strange thoughts comes out of my mind...
I've never thought about these things before...
There's a lot to think over...*

PHOTO'S:

- Mila Repa without backpack comes out of the mountains forest, entering the village.
- Mila Repa passes an home for very old people.
- Mila Repa looks through the window, seeing the old people watching television together.
- Mila Repa sees an ambulance, where 2 personnel-members carry in a sick man.
- Mila Repa passes the cemetery of the village.
- Mila Repa sees how an undertaker buries a man.
- Mila Repa sees children and adults crying, while they stand in front of the grave.
- A dog on a chain is barking aggressively to Mila.
- Mila Repa looks how fast the street is changing in content by people and traffic.
(***special effects** of fast changing images of people, cars, bicycles, etc coming and going*)
- Mila Repa sees how someone is beaten-up and robbed violently.

Transparent education text:

**The view is to see
everything as dream-like.**

2.2 **Voice of Pepe (monologue):** *At the beginning, it was really hard to stay alone all the time, and to take care of himself under primitive circumstances.*

PHOTO'S:

- Mila Repa is walking in the mountains with the same clothes on, but the clothes are dirty and full of tears.
- Mila Repa walking barefooted through the village.
- Mila Repa sleeping under a bridge.
- Mila Repa eating some old bread he found between the household refuse.

- 2.3 **Voice of Pepe (monologue):** *But slowly, he started, by help of nature to learn a lot from his possibilities. A dry place, safety, water and food, it all comes from nature.*

PHOTO'S:

- Mila Repa finds the cave.
- Mila Repa enters the cave.
- Mila Repa makes a sleeping place of grass in the cave.
- Mila Repa drinks water from the small brooklet.
- Mila Repa eats forest currants.
- Mila Repa collects water from the small brooklet in a tin.
- Mila Repa sitting in front of the cave-entrance, making a small fire in a primitive way.
- Mila Repa takes stinging-nettles.
- He makes soup from the nettles by throwing them in the can of boiling water above the fire.

- 2.4 **Mila (echo-thinking):** *In society, there is too much violence. and I was constantly involved. but seeing it now from a distance, I am not different than any other Human being. Unless something comes from ourselves, the Police-force, the government and the laws can't prevent all these violence. If I train myself in overcoming the suffering, I will overcome the involvement of violence in myself.*

Transparent education text:

Do not forget that the fundamental cause of individual suffering is grasping to one's self.

PHOTO'S:

- Mila Repa sitting in meditation-position in front of his cave. (transition through the years: he has less cloth on, his clothes are ravelling out; and slowly his skin becomes green, and his hair becomes longer and point in different directions).
- The Mila Repa in his material rich days, using his elbows to kick in another business man's face, knocking him down.
- Mila Repa sits in the same meditation-position in front of his cave. (transition through the years: he has less and less clothes on, clothes are to ravelling out; and his skin is light green, and his hair becomes longer and greasier).
- Flashback of 2.1: Mila sees how someone gets beaten-up and robbed by violence.
- Mila Repa sits in the same meditation-position in front of his cave. (transition through the years: he has almost no clothes on anymore, the little clothes he wears are ravelled out; his skin is grass-green, and his hair becomes also green and dirty, greasy and rasta)
- Flashback of 2.1: A dog on a chain is barking aggressively to Mila.

Transparent education text:

Everything is dream-like.

Time:

Block 3: Mila Repa thoughts (1) in the cave

AUDIO:

Scene/ (Emotion-tunes, special sound effects, and location-sounds: *see treatment*)

Shot nrs. MONO-/DIALOGUES:

3.1 **Voice of Pepe (monologue):** *Almost 3 years passed while Mila Repa lives in his cave.
He became green and skinny because of the food he was eating.*

3.2 **Mila (echo-thinking):** *Ahh, that's it!
In life we forget to look at things,
in stead we are with our mind in things,
Just like dreaming during sleeping. Or watching television.
The mind can look at it, or it can become one with the images
By going in, instead of looking at things, I loose my awareness-control
and greed appears by grasping to these things...
Than the images rules me, and I will loose my possibilities of free-choices.
That's one of the main roots of suffering! (....)*

Transparent education text:

**If you are *in* things or emotions;
They rule you.**

PHOTO'S:

- Mila Repa, green and skinny, sitting in his cave, eating grass and things that are green.
- Mila Repa sits in meditation-position on a rock in front of cave: zoom in, focus on his forehead.
- Dark clouds.
- Everything around him is without colour (grey).
- It starts raining and thundering.
- Lot's of rain with lightning and thunder.
- Mila Repa becomes very wet (the rainwater washes him).
- During the rainfall, the green from his skin goes away (it becomes a more human skin colour).
- During the rainfall, around him, the plants who were brown, now turns green.
- During the rainfall, the environment is changing colours: from grey to green.
- During the rainfall, in front of the camera, a plant grows fast and is flowering.
- During the rainfall, Mila Repa gets up + goes inside the cave.
- During the rainfall, Mila Repa comes out of the cave with some cups.
- Mila Repa put the cups in the ground and let them FILL with CLEAR water.
- Standing in the rain, Mila Repa drinks from one of the cups of water + lightning and thunder.

3.3 **Voice of Pepe (monologue):** *While Mila's mind became more clear, less confused,
his material life-circumstances of pure poverty became worse
He didn't even have anything to wear...
But he was in a peaceful state of mind through his meditations.*

Transparent education text:

**Forgetting this dream-like view,
creates the suffering.**

PHOTO'S:

- Mila Repa walks in the forest.
(He has almost no clothes on anymore, the bit clothes before his genitalia are ravelled out; his skin is grass-green, and his hair is completely dirty, greasy and rasta)
- Mila Repa steps into the small brooklet.
- Mila Repa drinks from the clear water.

3.4

*EXTRA SCENE:***Mila Repa** (voice-over in echo):

*In this life, negative as well positive actions,
happiness and suffering,
all is dependent of the mind.
If you look at your mind,
you will see that it is just so lunatic and just so crafty as an idiot.*

Transparent education text:

**The art is to look at thoughts;
not to be in thoughts.**

*If you realise
that it is your mind who is responsible for all these foolishness,
automatically you turn your mind to inside.
if your mind is turned to your inside,
there will be a concentration, bringing your mind to tranquillity.
The mind stabilises.
if you investigate your mind more closer,
there is no form to see, no sound to hear.
The mind is like the wind: suddenly a thought comes up,
also suddenly it disappears.
There is no more, only this.
The problem is that we try to catch a thought
by creating a new one,
and that makes an unlimited stream of thoughts
causing the effects of confusion and illusion.
This endless chain of thoughts and activities
is completely without purpose.*

Transparent education text:

**If you are *in* thoughts;
They rule you.**

*You will never catch even one single thought.
So, let your mind in stead of focussing on this unlimited stream of
thoughts, investigate the mind itself.
You will see that the consciousness who observe the mind
can not be separated nor distinguished of each other.
do not be distracted, not by even one thought,
and experience the clear, deep resonance of emptiness,
which is no ground anymore for aggression, jalousie or competition.
In stead of that you create on a natural way peace and happiness.
So, the mind is very complex, as well as very simple.
In fact so simple, that we can not believe it.*

PHOTO'S:

- 1 photo: Mila Repa sitting in meditation before his cave. During the Audio, the camera zooms in very slowly to his front head until black screen.

- 3.5 Mila (echo-thinking): *It took me years to discover that forgetting the view of 'looking at it' is the fundamental root of unhappiness.*

Transparent education text:

If you see life as a dream, always remember that this dream is an illusion too.

PHOTO'S:

- Mila Repa walks completely naked in front of his cave.
- He looks like a wild man, Yeti / Big Foot, a ghost, a green ghost.

Time:



Tangha: Milarepa

Block 4: Susie Repa hears about her brother.)

AUDIO:

Scene/ (Emotion-tunes, special sound effects, and location-sounds: *see treatment*)

Shot nrs. **MONO-/DIALOGUES:**

- 4.1 **Voice of Pepe (monologue):** *During these past 3 years, Mila Repa's elder sister was searching for him.
After such a long period, she became doubtful of seeing her beloved brother ever again.*
- 4.2 **Bus-driver:** *Hee lady!, Here's the village you asked for, you can get off here.*
- 4.3 **Susie:** *Thank you for the service, driver!*
- 4.4 **Susie (thinking-echo):** *Heeh, that's easy, a supermarket of (NAME), just what I need.*

PHOTO'S:

- A bus driving through the country-side.
- Int. driving bus: sister is sitting and looking outside.
- Sister has a photo of Mila (in his "rich" days) in her hand.
- The bus arrives in the small village.
- Bus stops in the middle of the village in the small square.
- Sister picks up her backpack.
- Sister feet on the floor ("old town floor").
- Sister got out of the bus.
- Sister looks around.
- A supermarket is in front of her.
- While the bus drives further, there are mountains to see behind the supermarket.
- She puts the backpack on her back.

- 4.5 **Voice of Pepe (monologue):** *One day she arrived in a small village and during her visit to a shop, she overheard some comments.*

PHOTO'S:

- Sister Susie enters the supermarket.
- Sister Susie looks around her.
- People in the supermarket look at her.

- 4.6 **Woman in Supermarket:** *I tell you, this ghost is a werewolf!
Since his arrival, 3 years ago, I hear barking by full moon.
And the way he looks at children... Suppose he abuses children...
Especially near his cave you feel this, this ...
this voodoo energy!*

PHOTO'S:

- Sister Susie starts collecting food.
- Sister goes to the greengrocer to buy some fruit.
- Sister waits for her turn behind the woman + the woman who is gossiping.
- Susie looks at her, while she waits.
- The woman who is gossiping.

- 4.7 **Supermarket assistant:** *But he has never harmed anyone!*

PHOTO'S:

- Supermarket assistant making his remark, in the meanwhile puts some apples in a plastic bag

4.8 **Woman in Supermarket:** *Doesn't matter, I don't trust a wild man living in a cave, all green and naked.*

PHOTO'S:

- The woman has an aggressive expression in her face
- Susie looks surprised to her.

4.9 **Supermarket assistant:** *He is just a hermit, no more.*

PHOTO'S:

- The Supermarket assistant has a tolerant attitude
- Susie looks at him.

4.10 **Susie:** *How long did you say this man lives here?*

PHOTO'S:

- Susie asks the supermarket assistant.
- He wants to answer her, but....

4.11 **Woman in Supermarket:** *Already 3 years my dear, 3 years he lives in our mountains!, Do you know him?*

PHOTO'S:

- The woman directs her answer and question directly to Susie.

4.12 **Susie (shameful):** *Uh..., no-no, of course not!...I'm just interested...*

Transparent education text:

Shame is an energy, going from inside to outside

PHOTO'S:

- Susie has blushes on her cheeks as she answers.

4.13 **Susie (hopeful echo-thinking calm):** *Maybe it's Mila...
I've to explore these mountains here...*

PHOTO'S:

- Fast zoom in on the forehead of Susie.
- Image of Mila Repa in his material richer times.
- Fast zoom out from her forehead.

Time:

Block 5: Susie climbs mountains to find her brother

AUDIO:

Scene/ (Emotion-tunes, special sound effects, and location-sounds: *see treatment*)

Shot nrs. **MONO-/DIALOGUES:**

5.1 **Voice of Pepe (monologue):** *Susie made the decision to bring a visit to this mystical man in his cave, it might be her brother she was looking for...*

Susie (while climbing up the mountain, thinking):

What an unpleasant person this woman was...

The way she speaks and reacts...

Bah, what an irritating bitch...

What she said about this man, werewolf she named him...

A Ghost living for 3 years in our mountains, she said...

Can it be my brother?..

Bleh!, this bitch was gossiping...

Transparent education text:

The anti-dote of slender is contemplation.

5.2 **Susie (while climbing up the mountain, thinking):**

Wait..., there, there is a cave!...

Be careful Susie, maybe there is a monster there...

I don't see anybody...

Well? Where is this caveman?

PHOTO'S:

- Susie walks in the direction of the mountain.
- Susie passes the bridge.
- She passes the house / home of the elderly people.
- She passes the graveyard.
- Susie climbs the mountain.
- Susie walks on a small mountain-path.
- Susie looks in a reflective way at the landscape beneath her with the small village in centre.
- Susie with backpack walking through the mountain forest, she passes a small brooklet.
- Susie sees the cave from a distance.
- Carefully Susie approaches the cave.
- Susie is in front of the entrance of the cave.
- Susie enters the cave.

Time:

Block 6: Susie find her brother

AUDIO:

Scene/ (Emotion-tunes, special sound effects, and location-sounds: *see treatment*)

Shot nrs. **MONO-/DIALOGUES:**

6.1 **Susie** (upset): *Mila?, Mila Repa? Are you Mila Repa?*

PHOTO'S:

- Susie enters the cave carefully (the cave is cosy, because of flowers).
- In the half darkness, she sees a ghost.

6.2 **Mila** (surprised): *Heu???, Susie?, My sister Susie!?*

PHOTO'S:

- Mila Repa looks surprised (the cave is cosy because of flowers).

6.3 **Susie** (upset): *Mila?,
What the hell is this? Are you out of your mind?*

PHOTO'S:

- Susie looking intensely (the cave is cosy because of flowers).
- Both standing in front of each other.
- Susie becomes angry.

6.4 **Mila:** *What a great surprise!, It's so good to see you!
Ooh it's been such a long time ago!*

PHOTO'S:

- Mila Repa is enthusiastic (the cave is cosy by flowers)
- He embraces her
- Both standing embracing each other

6.5 **Susie:** *What's this?, Brrrr... You are nude!*

PHOTO'S:

- Susie tries to keep him on distance (the cave is cosy because of flowers).
- Susie looks at him shocked.

6.6 **Mila:** *Euh..., yes! So what?, For me as a hermit it's normal to be naked
Oh I'm so happy to see you! Come and embrace me!*

PHOTO'S:

- Mila Repa looks at himself in surprise (the cave is cosy because of flowers).
- Mila Repa wants to embrace her again.

6.7 **Susie:** *Bleeeh!, you stink, and you're nude...*

PHOTO'S:

- Susie pushes him away from her.
- Her face looks irritated.
- Mila Repa stands naked (the cave is cosy because of flowers).

6.8 **Susie:** *Tell me Mila, what's the purpose of being a begging hermit?*

PHOTO'S:

- Susie has a severe look (the cave is cosy because of flowers)
- She sets one's hands in akimbo.

- 6.9 **Mila:** *The purpose is to become free of misery.
Training myself by going beyond my borders.
By giving myself no tranquillity,
no serenity may come to my mind or soul;
Exercising by sitting for hours in an un-easy way by meditation;
and wearing cloths which chafe the skin.
This is the only way I can feel and see through the suffering of life.*
- PHOTO'S:**
- (the cave is cosy because of flowers) Mila Repa telling, with short & fast insert images of
 - useless waiting for death old people.
 - the sick man in the ambulance.
 - the crying children.
 - the violent robbery.
 - Mila Repa sitting in meditation position.
 - Mila Repa with a bit of clothes before his genitalia, ravelled out; and his hair is completely dirty, greasy and rasta)
- 6.10 **Susie:** *But you are not even wearing anything!*
- PHOTO'S:**
- Susie telling what she is seeing in front of her.
 - Mila Repa completely naked before her (the cave is cosy because of flowers).
- 6.11 **Mila:** *Or just by wearing anything, and be naked.
But also by keeping my body dirt, touched by vermin.
And by eating one grain rice a day...*
- PHOTO'S:**
- Mila Repa telling and showing no cloths (the cave is cosy because of flowers).
 - Mila Repa showing his dirty hair
 - Mila Repa showing with his fingers "small"
- 6.12 **Susie (looking around):** *Rice?*
- PHOTO'S:**
- Susie looks surprised, not believing (the cave is cosy because of flowers).
- 6.13 **Mila:** *Okay no rice, not even a grain, just every day stinging-nettle soup.*
- PHOTO'S:**
- Mila showing the nettles
- 6.14 **Susie:** *But that does not feed!, it is unhealthy to eat that every day!*
- PHOTO'S:**
- Susie taking the nettles (the cave is cosy because of flowers).
 - Susie examines the nettles for a closer look.
- 6.15 **Mila:** *No, I wish to be as skinny as Siddhartha Gautama, the prince before he was named the enlightened one.
I wish to be so skinny, that if I rub over my stomach, I can feel my backbone...*
- PHOTO'S:**
- Image of the skinny Buddha (surrounded by flowers).
- 6.16 **Susie:** *And what the hell is the use of this self-torture?*
- Susie throws the nettles on the ground angrily (the cave is cosy because of flowers).

- 6.17 **Mila:** *By searching for the suffering, and assimilating it, I will go beyond misery, It will make me stronger, it will increase compassion, it will give more tools to free sentient beings, from suffering and the causes of suffering.*

PHOTO'S:

- (the cave is cosy because of flowers).Mila Repa telling, with short & fast insert-images of:
- Mila Repa sitting in meditation-position in front of his cave.
(transition to the years: he has less cloth on, his clothes are ravelling out; and slowly his skin becomes green, and his hair goes up into different directions).
- Mila Repa sitting in the same meditation-position in front of his cave.
(transition to the years: he has less and less cloth on, clothes are ravelling out; and his skin is light green, and his hair is long and greasy).
- flashback of 2.1: Mila sees how someone is beaten-up and robbed by violently.
- Mila Repa sitting in the same meditation-position in front of his cave.
(transition to the years: he has almost no cloth on anymore, the bit of clothes he wears are ravelling out; his skin is grass-green, and his hair is completely dirty, greasy and rasta).
- flashback of 2.1: A dog on a chain is barking aggressively to Mila.

Transparent education text:

Always recognise the dream-like quality of life, this will decrease the attachment and aversion.

Time:**Block 7: Susie perform herself as the elder sister.****AUDIO:**

Scene/ (*Emotion-tunes, special sound effects, and location-sounds: see treatment*)

Shot nrs. **MONO-/DIALOGUES:**

- 7.1 **Susie:** *This is not normal. So eccentric, so skinny, so nude
Here!, A towel to cover your...brrrr
Oooh, why does this happen to me? What have I done to deserve this...
Put it around your body!*

PHOTO'S:

- Susie looking angrily and disappointed (the cave is cosy because of flowers).
- Susie put her hand on her forehead.
- Susie takes a towel from her backpack.
- Susie hands the towel to Mila.

- 7.2 **Mila:** *A towel?*

PHOTO'S:

- Mila looks at her surprised (the cave is cosy because of flowers).
- Mila picks up the towel and looks strange at the towel.
- Mila looks "as asking" at her again.

- 7.3 **Susie:** *Yes, yes, put it on, cover your ...you know what...your protrusions (aanhangel)!!!*

Ehhh, wait here, don't go away! I will do some shopping's for you, you need clothes, food! I will restyle you, I'll be back in half an hour!...

PHOTO'S:

- Susie looks at him sceptically, nodding her head (the cave is cosy because of flowers).
- Mila still with the towel in his hand.
- Susie has a happy expression because of her idea.
- Susie extends her hand and tell Mila to wait.
- Susie takes out her wallet from the backpack.
- Mila still standing on the same place looking at her without understanding.
- Mila still standing on the same place now looking at the towel.
- Susie looks to watch.
- Susie went out of the cave.

Time:

Block 8: Mila Repa's thoughts (2).**AUDIO:**

Scene/ (Emotion-tunes, special sound effects, and location-sounds: *see treatment*)

Shot nrs. **MONO-/DIALOGUES:** :

- 8.1 **Mila:** *How can I satisfy my sister?*
So sweet of her to give me this towel, but it's like you give a bottle of Spa water to the owner of the Spa-bottlery when visiting him at his office...
She gave this to me to hide my nudity, to cover my protrusions.
What a strange idea, other people are ashamed for something or someone else which is given by the Art of nature...
Shame comes and goes, like all the other emotions and thoughts.
if you are ashamed, the antidote is creativity.

Transparent education text:

Shame is a social problem.

PHOTO'S

- The cave is cosy because of flowers, while Mila rips the towel into little strokes.
- Mila binds the towel-strokes around all his protrusions of his body:
 - Mila puts a stroke of the towel around his head.
 - Mila picks up 2 little strokes of the towel.
 - Mila puts 2 strokes of the towel on his ears.
 - Mila puts 2 strokes of the towel in his nose.
 - Mila picks up a little stroke of the towel.
 - Mila puts strokes of the towel around his each finger of his hands.
 - Mila picks up a little stroke of the towel.
 - Mila puts the stroke of towel around his penis.
 - Mila picks up little strokes of the towel.
 - Mila puts a stroke of towel in each toe of his left foot.
 - Mila puts a stroke of towel in each toe of his right foot.)

Time:

Block 9: Susie's walk to the Supermarket.

AUDIO:

Scene/ (Emotion-tunes, special sound effects, and location-sounds: *see treatment*)

Shot nrs. **MONO-DIALOGUES:**

9.1 **Susie** (wondering by echo-thought):

What will the people say, if they find out that "this ghost" is my brother...

Ooh, suppose that I'm not welcome anymore...

Or that they kick me out of the supermarket...

I really hope that they do not isolate me socially

I'm so afraid that people do not accept me for whom I am...

Transparent education text:

**Look at the emotion,
don't go in the emotion.**

PHOTO'S:

- the walk on the small path in the beautiful mountain forest, with the village beneath.
- Susie stops and looks with a worried expression on her face at the village beneath her.
- Susie imagines: people rejecting her in the supermarket.
- Susie continues her way with a worried expression.

Time:

Block 10: Susie in the Supermarket.

AUDIO:

Scene/ (Emotion-tunes, special sound effects, and location-sounds: *see treatment*)

Shot nrs. **MONO-/DIALOGUES:**

10.1 **Woman in supermarket:** *Ah mayor, good to see you!
This gives me the direct opportunity to complain
about the green ghost you are tolerating.*

PHOTO'S:

- Susie steps into the supermarket.
- Susie buys some male clothes.
- In the background the woman and the mayor are standing in front of the desk of the grocery.
- Susie takes some biscuits.

10.2 **Susie (wondering by echo-thought):** *Holy shit!, She knows? Why does this happen to me?*

Transparent education text:

Shame is a social problem.

PHOTO'S:

- Susie walks in the direction of the conversation.
- She takes shaving soap and shaving knives.
- She is getting closer to the conversation: the woman and the mayor are talking in front of the desk.
- Behind the desk the supermarket assistant is working.

10.3 **Village-mayor:** *Grrr, yes you are right!
He is a threat to the reputation of our village.*

PHOTO'S:

- Behind the conversation, Susie takes some soap (the mayor looks irritated)
- Susie takes a bottle of shampoo.

10.4 **Supermarket assistant:** *A threat?,
He doesn't even harm a fly!*

PHOTO'S:

- The supermarket assistant standing behind his desk between the two, but central in the picture.

10.5 **Woman in supermarket:** *He frustrates our economy and material growth.*

Transparent education text:

Materialists do not know anything about wisdom, the science of reflection.

PHOTO'S:

- The woman looks aggressively.
- Susie has a basket full of errands for her brother.

10.6 **Village-mayor:** *Tourists and investors stay away because of this beggar.
He should be ashamed of himself!!*

PHOTO'S:

- While Susie takes bread.
- and peanut-butter.
- the mayor explains his opinion with an arrogant attitude.

- 10.7 **Supermarket assistant:** *He's the example of taking the suffering of Human beings onto himself.
Our society needs much more of these saints to decrease the violence...*

PHOTO'S:

- The supermarket assistant standing behind his desk between the two (central in the picture) he has two apples in his hands.
- Susie waits in queue, waiting for her turn to pay.
- While talking, the supermarket assistant takes out two apples.
- He looks carefully at the two apples with a nasty face.
- Susie looks at him.
- The supermarket assistant puts the two apples down separately.
- Close up of the two apples, they rot.

- 10.8 **Woman in Supermarket:** *Violence?, Werewolves are violent.
(to Susie) What's your idea about this?*

Transparent education text:

Shame is a social problem.

PHOTO'S:

- The woman directs her answer to the supermarket assistant.
- The woman directs her question to Susie, by turning herself to her.

- 10.9 **Susie:** *Uhh, maybe a lack of equanimity is the cause of violence.*

PHOTO'S:

- Susie looking straight into the camera

- 10.10 **Village-mayor:** *Equanimity?, What's equanimity?*

PHOTO'S:

- mayor turning himself to Susie with a "questionmark" on his face

- 10.11 **Susie:** *Having the wish to decrease aggression, passion, and the in this conversation overwhelming prejudice....*

PHOTO'S:

- Susie telling
- Woman listening
- Mayor listening
- Susie telling

- 10.12 **Village-mayor:** *Never heard of that....*

PHOTO'S:

- Mayor, with a ignorant expression on his face.

Time:

Block 11: Susie goes to her brother again.

AUDIO:

Scene/ (Emotion-tunes, special sound effects, and location-sounds: *see treatment*)

Shot nrs. **MONO-/DIALOGUES:**

- 11.1 **Susie (while walking, in thinking-echo):** *Oeffff, what a strange mentality this woman and the mayor have.
It was a complete opposite to my discussion with Mila.*

Transparent education text:

**The anti-dote of prejudice is equanimity,
endless equanimity.**

PHOTO'S:

- Susie went out of the supermarket carrying 4 plastic bags.
- Susie looks through the window and sees the mayor, the woman and the assistant talking.
- Susie starts to walk away with confused expression.
- Susie looks at the mountain.

11.2 **Susie (while walking, in thinking-echo):**

*But there are so many sub-cultures.
And every time, my mindscape has to integrate in such a sub-culture.
That increases the chance on mistakes.
I did well at the lady and the mayor,
I've overcome my fear, I really gave my point of view without doubts...
Okay, I was lucky they didn't know Mila is my brother...
Mmm, Mila is right, if I am in solitary, my mind makes time for reflections...
than I am able to see things more from a distant point of view...*

Transparent education text:

**It does not matter what they do, as long you
see it as a dream. The trick is to have a
positive attitude during the dream.**

*I wish everybody may live with the consciousness that all living beings are equal in value...
People have this strange habit not to talk about the causes of problems,
nor about solutions, but only about the effects.
Maybe that's something to be ashamed of...
...Ah, there's the cave.*

PHOTO'S:

- She climbs up the mountain.
- She walks on the path, while the village is beneath.
- She stops for a moment.
- She looks at the forest.
- She looks at the village beneath her in a reflecting way.
- She starts walking again.
- She approaches the cave.
- She stands in front of the cave.

Time:

Block 12: Susie's shocked reactions, and Mila's wise answers.

AUDIO:

Scene/ (Emotion-tunes, special sound effects, and location-sounds: see *treatment*)

Shot nrs. **MONO-/DIALOGUES:**

- 12.1 **Susie** (upset): *Hello, I'm back again!!
Holy shit!!, What the hell is this?
Mila Repa!!!
What have you done?
The towel was to protect.
Don't you have any feelings of guild or shame?*

PHOTO'S:

- She enters the cave with a happy expression (the cave is cosy because of the flowers)
- She changes her face radically to a mix of surprise and unbelief.
- The bags she was carrying fell down.
- She puts her hands in front of her mouth.
- Mila with all the little strokes covering all his protrusions (*aanhangsels*).
- He is looking at her curiously for her reaction.
- She looks at him and point with her finger to the pieces of the towel.

- 12.2 **Mila:** *If there are feelings of guild or shame, there is a blockade...*

Transparent education text:

If there is a feeling of guild or shame, there is a blockade.

PHOTO'S:

- Mila looks at her in a compassionate and calm way.
- Susie is angry, with big unbelieving eyes, and she has a red face.

- 12.3 **Susie:** *Now I have a blockade!
Come on!, I have defended you before the mayor and the people in the village.
Especially the mayor is a very influential politician...
he said that you have to shame yourself!*

Mila: *Politicians need religion much more than I as an hermit need my cave...*

Transparent education text:

Politicians need religion much more than a hermit needs his cave.

PHOTO'S:

- Susie looking at him sceptically.
- Flashback of Susie with Mayor (scenes 10.9/10.12)
- Mila looks at her calmly.
- Susie's face is furious, her face becomes more red.
- Mila Repa telling (the cave is cosy because of flowers)

- 12.4 **Susie:** *Religion?
Look here: you have always been the money maker in the family.
If you go religious, there are so many rich new age guru's to take as an example to make big money.
Look at you now?
You are naked!, you've ripped the towel I gave you up into little pieces!*

PHOTO'S:

- Susie looks at him upset.
- Susie points at the pieces of the towel onto Mila.
- Mila looking at himself.

- 12.5 **Mila:** *All these pieces of the towel are to do you a favour.
You were ashamed of my nudity and especially my sexual protrusions .
So, for you, all my protrusions are covered.
Don't you like it?*

PHOTO'S:

- Mila looks at her serious.
- Susie point of view looks at him pointing to the little fabric on his penis.
- Mila pointing to all the pieces of the towel around him.
- Mila looks at her with a funny expression on his face.

- 12.6 **Susie:** *No!,
I'm afraid that this self-torture will kill you.
I don't want that.
I am your eldest sister, I love you!
So I beg you, stop this before it leads to your death.*

PHOTO'S:

- Susie looks at him seriously.
- Susie is emotional, her eyes are bright.
- Susie is on the verge of crying.
- Susie puts her hands before her eyes.

- 12.7 **Mila:** *It's my religion, not to be afraid to die...*

Transparent education text:

It's a religion not to be afraid to die.

PHOTO'S:

- Mila approaches her.
- Mila takes away her hands from her face.
- Susie looks at him emotionally.
- Mila look at her with compassion.
- They hug each other.

Time:**Total time technical story-line:****20 minutes**

VII) Block B.) Evaluation-part of the tactical story-line.

AUDIO:

Scene/ (Emotion-tunes, special sound effects, and location-sounds: see *treatment*)

Shot nrs. **MONO-/DIALOGUES:**

B.1 **Pepe:** *So, this was my dream, Essence is to wake-up...*

Transparent education text:

**Wake up!
Rule your life;
Don't let life rule you.**

PHOTO'S:

- In the living room: Pepe and Anita are sitting on the sofa in a conversation.
- Different expressions on their faces.

B.2 **Anita:** *Wake up? Tsss!
You always have strange dreams to tell.*

PHOTO'S:

- Anita with a funny expression.
- Anita looks at the fire.
- Anita looks at Pepe again with a sceptical expression.
- Pepe looks at her with a patience smile.

B.3 **Pepe:** *Well, I hope this story relatives your shame,
nudity is not a reason to be ashamed of.*

PHOTO'S:

- Anita changes her facial expression into a thinking one.
- Pepe's hand is pointing to his chest.
- Anita looks at him with a smile.
- Anita looks down at him.

Transparent education text:

**The art is to look at things;
Not to be in things.**

B.4 **Anita:** *Mmmm, I think I understand what you mean...
But ehhh, your naked body is also something attractive...*

PHOTO'S:

- Anita looks at Pepe.
- Flashback to Pepe nudity in front of the postman.
- Anita looks into Pepe's eyes.
- Pepe looks into her eyes.

- B.5 **Pepe:** *Well, it was just a dream.
Like the dream that someone is not judged for his outside.
but that judgement is based on someone's character.*

PHOTO'S:

- Pepe telling
- Anita listening coming closer at him.
- Both on the sofa.

Transparent education text:

**By the awareness to look at things,
you are in the position to choose;
to choose for being in things, if and when you want.**

- B.6 **Anita:** *That's what I mean Pepe...
I like to sleep, because love is the dream in it...*

PHOTO'S:

- Pepe puts his arm around her.
- Anita starts kissing him.
- Pepe is laying under her on the sofa.

- B.7 **Pepe:** *Beautiful isn't it, to choose for dreams.
Instead of being in the nightmare of shame...*

PHOTO'S:

- Pepe laying under, Anita at top at him, both are looking to each other with love.

Time: **1 minute.**

Total Time of the tactical story-line: **3 minutes.**

VIII) ENDING LEADER

AUDIO : melody (heart-beat RECO- recognition continues).

VISUAL : Seven posters:

On the black stroke up of the mask-inscription there is constantly for all 7 to read:

RECO FotoMania, serie 'WISDOM'.

First poster (close-up):	Photo of HH Dalai Lama	(name under)
Second poster:	Photo of Gandhi	(name under)
Third poster:	Photo of Mother Teresa	(name under)
Fourth poster:	Photo of Chief Seattle	(name under)
Fifth poster:	Photo of Nelson Manuela	(name under)
Sixth poster:	Photo of Martin Luther King	(name under)
Seventh poster:	A hand with a finger pointing the observer	('you')

Camera makes a pan from left to right in front of the 7 posters;

camera stops for a short moment in movement each time showing each poster.

On the black stroke under the mask-inscription there is for all 7 to read in a fluently changing by fade-in and fade out, 2 times the imprint of the first 2 of the 4 motivations: (2 x):

May all sentient beings: (name 1 + 4)

- never be separated from the great happiness

devoid of suffering; (name 2 + 5)

- May they dwell in the great equanimity,

- that is free from passion, aggression, and prejudice. (name 3 + 6)

• **Time:**seconds

IX) 3x BLACK BILLBOARDING

AUDIO: melody (heart-beat RECO- recognition

VISUAL:

1- Powered by: (*advertiser/sponsor*)

2- Sponsored by: (*advertiser /sponsor*)

3- Made possible by: (*advertiser /sponsor*)

• **Time:** 4½ seconds

X) Titles: (notice : fill in the relations mentioned in the preface)

WHISTLE

Sharp whistle of steam (machine), melody (heart-beat RECO- recognition continues).

CAST AND CREW LIST

AUDIO: melody (heart-beat RECO- recognition continues).

VISUAL:

- During the (scriptwriting) researches we have used public teachings about the Dharma of ***His Holiness the Dalai Lama.*** We wish to thank him for this sharing of knowledge.
- Film-director: Casting International
- Editor: Irene Ballester
- All characters in this RECO FOTOMANIA story are fiction, if you recognise yourself in these performances, it's an illusion of your mind to think that this reconstruction is based on your own life-experience.
- © All rights reserved by Casting International, Amsterdam, plus logo, dated.

XI) Enclosurement A: Organigram of the RECO-format.

RECO-format (recept)

