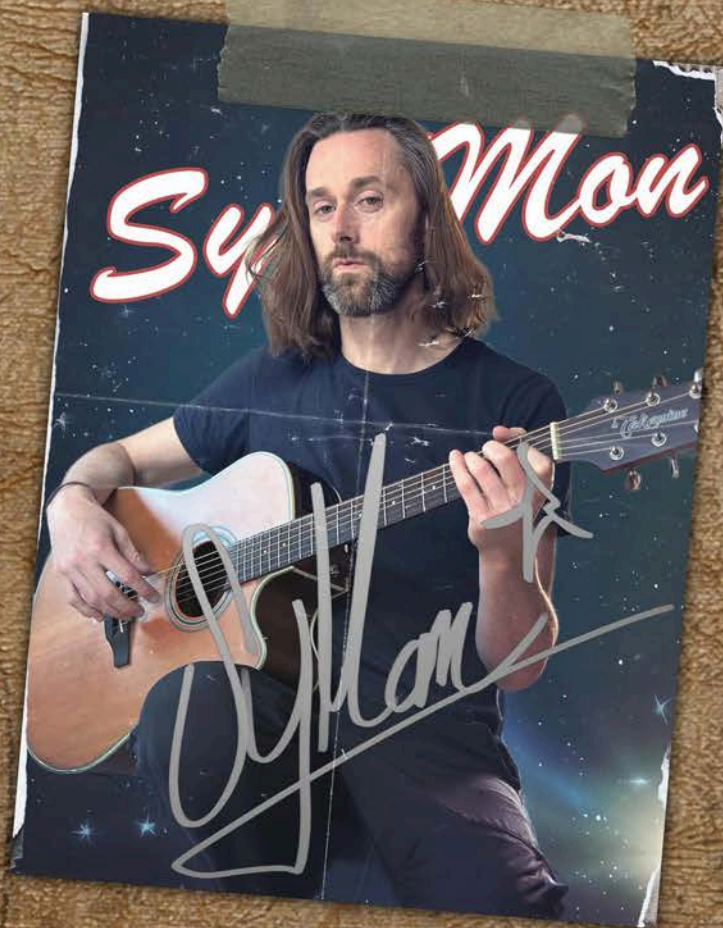


Sigh! Mon

A series by
Alessandro Visentin
and Dominique Casoni



Dramedy for audiences from the age of
14 to the coffin

SUBJECT 24 episodes à 10 minutes

BOOK N° _____ FROM ____ / ____ / ____ TO ____ / ____ / ____

Introduction

Salut! I'm Sy Mon—or Simon— Before anything else, you must know that I'm a fictional character. Nonetheless, the lead guy of this series.

My story was inspired and brought to life by my lovely creators whom you are going to meet throughout this document.

Their collaboration on a short film called *Qualms* (2022) did it. They wanted to work together again, on something

different, something that was light on the one hand

but that also showed a multi-cultural world and characters struggle to connect. Still, they transcend their differences and try to understand each other. Current societies, at an individual and at a national level, tend to isolate and connect only to those who are like them. My authors wanted to explore the exact opposite. This resulted in something that looks light - but just honest and real. So somehow - I happened.

I can promise you one thing – this series is quite different. For once it doesn't treat failure as something to overcome on the way to glory. It refuses clear heroes or villains and instead looks at fragile, deeply human people trying — and often failing — to connect. The humour never mocks; it protects and all of this is well rounded up with music, that becomes part of the emotional language. I don't pretend to be - no - throughout this series I simply am! And the question is - who? and what? And who gets to define it all? So... Welcome! Think of this document as your backstage pass to the story, the characters, and the creative team behind it all. Let me take care of you and walk you through it.

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Pitch

Sy Mon, an outdated and depressed Austrian musician, sets out for unfamiliar French territory hoping to reclaim his lost fame. Instead, he finds himself stranded, stripped of everything, and forced to rebuild his identity with the help of a group of eccentric locals. Language barrier, a relentless influencer, and his own illusions and insecurities continually sabotage his efforts — can he finally let go and become his true self?

Synopsis

Sigh! Mon – The Series follows the heartfelt and deeply human transformation of Sy Mon, me, a flamboyant music-world oddball whose life begins to unravel just as I realise I've been hiding behind a stage persona for far too long. I'm forced out of my carefully constructed identity and into the uncomfortable process of becoming Simon.

This series tracks my messy evolution from performance to authenticity. Through missteps and emotional blind spots, Simon (new me) slowly sheds the mask of Sy Mon and begins to reconnect with who he is beneath the chaos. My arc is the spine of this show: the journey from avoidance to self-awareness, from isolation to connection, from noise to clarity.

Along the way, I encounter a colourful cast of characters, each navigating their own paths to self-discovery. Alice learns to ground herself, despite her dreamy and idealistic nature, whilst her twin sister Margaux discovers the courage to loosen her grip on control and embrace life's unpredictable turns. Gustave confronts the fear of age rendering him redundant and reinvents himself with quiet determination, while his steadfast partner Marianne finds her own strength and voice amid the shifting landscape around them.

Together, we, the characters form a network of support, humour, and empathy that transcends age, background, and culture. Our shared struggles remind me — and the audience — that the hardest opponent we ever face is often the one we carry within.

Sigh! Mon - The Series celebrates the bonds that unite society, showing how shared experiences, emotions and humanity connect people beyond borders or language. It's a story about togetherness—about finding understanding, friendship, and love even in the most unexpected places.

OK, I'll withdraw to let the director express himself!

Director's notes

Sigh! Mon – The Series is an emotionally honest dramedy exploring the fragile, absurd beauty of human connection, identity, failure, success and belonging.

As the director, my intention is to bring this story to life through a naturalistic, intimate look that keeps the characters at the centre. The camera moves with them—sometimes handheld and immediate, sometimes still and observant—always attuned to their emotional rhythm.

As the story unfolds, the visual language evolves: from chaotic and disordered to warm, open, and clear, mirroring the characters' journey.

I work closely with the actors to explore both humor and vulnerability, letting performances breathe in pauses and gestures as much as in dialogue. Digital communication is woven into the fabric of the series—text messages, voice notes, social media posts appear and disappear, almost like a character of their own, revealing what we cannot always say aloud.

Editing binds it all together: fast and frenetic in chaos, soft and weightless in moments of sincerity. A missed beat or a lingering glance can convey more than words. Timing is everything—both for comedy and drama, and for creating a coherent, living aesthetic.

Music is the emotional heartbeat: fragile, irregular motifs echo Simon's instability, while fuller, warmer tones illuminate moments of truth and connection.

The goal is simple: to create a sincere, warm, and humorous world where every frame reflects the characters' inner lives, leaving the audience not only moved but able to reflect on their own struggles, and relate to the humanity on screen.

Cold Openings

In *Sigh! Mon – The Series*, cold openings thrust the viewer directly into the characters' lives, blending comedy and drama in one swift motion. Rather than simply setting the tone, they reveal the confusion at the heart of my daily battles.

These brief yet striking openings offer a glimpse of the emotional complexity to come. They foreshadow the key themes of personal growth and awkward, relatable moments. It isn't just a stylistic device—it is a taste of what will unfold across the episode, designed to make the audience want to explore the layers that will gradually unravel.

That's because it's my original music!

Language and tonal shifts

Language and tonal shifts are essential for capturing the evolving emotional landscape of the characters. As each character grows and changes, their interactions and the way they express themselves become more nuanced.

The mix of German, French, and English in the dialogue reflects their complex identities, blending cultural backgrounds with personal evolution.



For me, it's not just about what we say — it's about how we say it. The words might change, but they're always tied to the internal shifts we go through. Language becomes more fluid as all of us learn to express ourselves better.

Tonally, all of us play with the space between humour and heartache, using language shifts to mirror those emotional contradictions. What begins in awkwardness gradually becomes a deeper understanding, and the tonal shift reflects that.

Identity

This is one of the big ones, isn't it? Identity is perhaps the central theme of the series. As the world keeps shifting, so does our idea of who we are. Are we our job? Our age? The language we speak, the culture we come from, the people we orbit? The stories we tell about ourselves? Every one of us in this story is grappling with that — even if we don't say it out loud.

We're all in different places, different stages, different languages... but we're all trying to figure out who the hell we are. That's identity. A process, not a label.

Communication

We speak French, English and German in my world — sometimes all at once. Actually wherever you go, you have to be able to communicate. You pick up a bit of this, drop a bit of that, and hope it lands. Add a little non-verbal communication and you are a master.

Culture speaks too — in gestures, in silences, in misunderstandings. One raised eyebrow in the wrong context and suddenly, oops — you've offended someone. We're constantly translating — not just across languages, but across people. And even when we try to say the right thing, we don't always get it right.

Screenwriters' notes of intention

Alessandro Visentin

For me, *Sigh! Mon – The Series* exists because stories about failure are too often framed as something to hide or quickly overcome, rather than as proof that we dared to try. We live in a world obsessed with success, performance, and constant self-optimisation, while quietly losing the ability to truly be together. Through an international constellation of characters, the series explores how people from different backgrounds collide, misread one another, and slowly learn to reconnect in a time increasingly defined by fear of the “other.”

Having grown up as an Italian in Germany, the series comes from a deeply personal place. I experienced firsthand what it means to be perceived as the outsider. This led me to tell a story rooted in my own history — one that questions ideas of success and failure, individual ambition versus collective belonging, and the pressure to constantly reinvent oneself without ever stopping to ask who we truly are.

Much of Simon's journey reflects my own experiences; there is more of myself in this story than I have ever shared before. His character is intentionally exaggerated, larger than life, allowing humour to act as a necessary counterweight to themes that might otherwise feel heavy — a form of comedic relief our overachieving society desperately needs.

We are exhausted, overworked, and vulnerable, yet still searching for meaning and belonging. What makes this project original is its refusal to assign heroes or villains. Instead, it observes human fragility with humour, empathy, and honesty — trusting that this is where genuine connection begins.

Dominique Casoni

For me, *Sigh! Mon* is above all a story about identity and communication. In a world where fabricated images often seem more important than genuine connection, I believe we can still be our true selves and be accepted by others.

Communication itself is a complex and ever-evolving process. It is changing faster than we realise — not only because of new technologies, but also because people are questioning established codes and challenging the way our societies function.

Sigh! Mon is, on one level, our own story. We are a team of individuals with diverse backgrounds: different origins, different languages, different ages, and often very different perspectives. And yet, we work together harmoniously.

On another level, it reflects society. Each character represents a personality we may recognise — the perfectionist, the dreamer, the mature one, the eccentric. The way they connect and interact mirrors real life. Some are driven by money, others by success, recognition, or the desire to belong.

Through my work with teenagers, I witness how identity begins to take shape. But identity is never fixed; we continue to build it throughout our lives. My own experience confirms this. Meeting Alessandro profoundly changed my life, opening perspectives I had never imagined.

The story also resonates on a broader societal level. I have seen the world open up — technological progress made it easier to travel, exchange ideas, and connect across borders. There was a genuine curiosity about discovering others. In recent years, however, it sometimes feels as though the world is closing in on itself. The “other” is more easily rejected. Social media algorithms tend to reinforce our existing beliefs, keeping us within our comfort zones instead of encouraging us to explore beyond them. It is tempting to remain in our comfort zones — but doing so ultimately prevents us from growing and moving forward.

Many productions remain unilingual, even when portraying diverse cultures. Our series embraces multilingualism while remaining accessible to everyone. You can relate to *Sigh! Mon* whether you are French, Austrian, or from anywhere else. We can communicate even without sharing the same language or background. And laughter, perhaps more than anything, is a powerful way to create connection.



Characters

We're a mismatched constellation of personalities — five (main characters) emotional individuals (and a few more) orbiting each other by accident. We weren't supposed to cross paths, yet here we are... rescuing one another. These are not just characters of my story; they are the reason it moves along. Without them my life would come to a standstill... in fact it already had. Each person that I encounter forces me to grow, to move forward ever so slightly. Together, we form the strangest, most unexpectedly functional family I've ever known. And isn't that what it should be all about?

Sy Mon / Simon

In this story, I'm the protagonist - of course - but also my own worst enemy. My personal (and let me point out) very professional antagonist. The world around me is full of obstacles too, mind you. But they are external. I am a mix of singer-songwriter, over-thinker, and simple disaster. I float between self-doubt and absolute confidence, usually in the wrong order. Flawed, vulnerable, and strangely persistent, but I keep going even when life unravels beneath me.

Alice

Dreamy, idealistic, and effortlessly artistic, she floats through life with style — until reality gently nudges her to land. She evolves from head-in-the-clouds to feet-on-the-ground without losing her spark.



Margaux

Alice's twin in DNA only. A brilliant, structured, sharp and blunt young woman. My occasional saviour, and the closest thing I have to a functioning adult in my life. Apart from Marianne.

Gustave

Warm, quietly resilient, loyal and full of calm wisdom that arrives perfectly timed when needed. He carries the weight of a lived past. Think: Zen master meets sass.

Marianne

Soft-spoken (not always), perceptive, and mysteriously grounded. She sees more than she says and guides the group with gentle authority. The glue holding everyone together — and the one person I cannot fool, no matter how hard I try.

Characters' arcs

We five - and the supporting characters in the series too - have our individual arc within the story of *Sigh! Mon — The Series*. I personally found it quite fascinating to listen to the authors, Dominique and Alessandro having endless discussions about where, which character should when get to and what difficulties they shall encounter and overcome. They strung together an emotional rollercoaster ride of complicated themes that would shake and rebuild our world. And the most fascinating bit is, that it is all based on real life situations. As absurd as the situations get... we always stay true to what the two of them have played out for us. But see for yourself. Below is a document (that I blatantly stole) that explains what we, the characters go through.

Here are the stolen documents (shhhh!) →

Sy Mon / Simon**1. Denial & Delusions of Grandeur**

Still believes he is famous and admired.
Neglected appearance, ridiculous irrational behaviour.
Lives in a safe bubble, oblivious to his downfall.

2. Shock & Loss

His wife Annika leaves him. First crack in his illusion. He realises his dependency.

3. False Rebound & Persistent Arrogance

Encouraged by his new acquaintances, he allows to find solutions only to cause damage and conflict.

4. Discouragement

Unable to fulfil simple tasks he breaks down.
Tries to 'fit in' but falls into clichés.
Quickly reverts to and hides behind his Sy Mon persona.

5. Superficial desire for change

Half-heartedly faces obstacles of his new life but his motivations remain hollow, leading to further failures.

6. Rock Bottom

Gets physically and emotionally naked: He discards his clothes as he discards his old life.

7. Turning point

Founding moment of a necessary change: He begins to understand.

8. Reality check

Wants to overcome the obstacles, even if it comes with a downgrade.
It is a hard landing but it gives him inspiration.

9. Awakening

Rediscovered his true connection to music.
Being called "Simon" is a seed of change.

10. Painful realisation

Reflection on his failures make him realise that he is at a loss.
Acknowledges how torn his life has been and is ready to embrace his future. However his new identity is not quite strong enough yet.

11. Rebuilding

Agrees to a symbolic ceremony; rebuilding himself.
Learns to trust, to let go, to leave his illusions behind.

12. Liberation

Symbolically – and permanently – gets rid of Sy Mon.

13. Rebirth: becoming Simon

Finally finds himself: Simon is born.

Alice**1. Dreamy and dependent**

Lives in her own world. Is oblivious to reality. Always relies on her twin sister to fix her mistakes.

2. Wild Card: Sy Mon

Is thrilled to meet her idol. Seeing him in distress prompts her to help him. His status changes in her mind: from unattainable star - to human being - to friend.

3. Drifting

In appearance still the same, changes happen to her. Falls in love, attempts to change her life.

4. Awakening

Seeing her sister in trouble, takes action in becoming responsible.
Stands up to negative influences. Is rewarded with a fulfilling job.

5. Reaching her potential

Thrives in the right job: organises a successful event, gets promoted, and begins a mature relationship.

6. Independence

Stands on her own and takes responsibility for her life.

Margaux**1. Initial control**

Classic perfectionist, is in control of everything: her studies, her work, and her dreamy twin sister. Demanding but perfectly organised life.

2. Wild Card: Sy Mon

Sy Mon's sudden appearance is a new element that gets out of control. Her carefully constructed and organised world begins to break down.

3. Imbalance

The chaos that ensues makes her doubt every aspect of her life.

4. Glimmer of hope

An unexpected offer brings relief. Simultaneously she begins to accept Sy Mon.

5. Opening

She prepares for the next big step in her life and lets go a little.

6. Comic fall and rebound

She discovers that she has made a big mistake, panics, then turns it into an opportunity: accepting to leave her comfort zone.

7. Transformation

She learns to seize opportunities, to be flexible and live her own life without wanting to control everything anymore.

Gustave**1. Kind and clumsy**

Very friendly, sometimes irrational, yet serious and hard-working employee, is faced with a particularly difficult client.

2. Wild Card: Sy Mon

Sy Mon causes a whirlwind that leaves Gustave fired from his job. Gustave is caught between marriage and charity. Too kind and too clumsy.

3. Personal downfall

Homeless with a burden that is responsible for his problems: he hits rock bottom and longs for a solution.

4. Rebound: determination emerges

His perseverance and determination give him another chance. He sets up a new project, which he is committed to making a success.

5. Obstacles and originality

He makes absurd and extreme decisions to fund his new project. His choices are questionable, but are motivated by a genuine desire to do the right thing.

6. Loyalty

He juggles family obligations and friendships with an unwavering sense of duty. Ultimately, he finds a balance, being deeply reliable and devoted.

Marianne**1. Instinctive rejection**

She refuses to welcome the newcomer, and his attitude definitively confirms her mistrust and exasperation. Her rejection leads to collateral damage.

2. Principles

Sets limits and demands others to prove their worth and reliability.

3. Emotional turning point

Marianne reveals herself to be protective and caring: she becomes the mother of the group, taking everyone under her wing.

4. Maturity and central role

Her intuition becomes inclusive: she analyses, supports and becomes the initial force that induces the real change: she has become an emotional and strategic pillar to the group.

Producer's note of intentions

Pink Castor Production chose to support the development of *Sigh! Mon* because the project aligns with the type of stories we seek to produce and because I strongly believe in the potential of the universe created by its writers. The series reflects contemporary social realities, particularly intergenerational relationships and the challenges of integration, through the perspective of a character whose humor, awkwardness, and determination make his journey both relatable and engaging.

The writers have built a world populated by recognisable characters, each representing different perspectives and stages of personal development. This diversity enriches the narrative and allows the series to approach sensitive topics with lightness while preserving the emotional complexity of human relationships.

One of the project's key strengths is its balance between humor and social observation. Beneath the offbeat situations lies a deeply human story: that of someone learning the codes of a new environment while gradually reshaping how others perceive him.

At Pink Castor Production, we value stories that portray the contemporary world on a human scale and create a genuine connection with audiences. *Sigh! Mon* fits perfectly within this approach, combining accessible storytelling with engaging characters and relatable situations. Its short, dynamic format also allows it to reach a broad audience and adapt easily to multiple distribution platforms.

Finally, the complementary collaboration of the writing duo is central to the project. Their creative dialogue balances narrative structure and character development, combining dramaturgical precision with emotional depth and ensuring a coherent universe capable of sustaining the series over time.



Sy Mon's Press Conference

Where does the idea for *Sigh! Mon — the Series* come from?

Initially, it all started with a very different project — a short film called *Qualms* (2022). Seriously heavy stuff. In it, Alessandro plays Paul, a man grappling with the legacy of his abusive father. It's intense and painful — but beautifully done. Or so I've heard from those who've seen it. Even the jury at the Seattle International Film Festival seemed to agree.

Anyway... during the shoot for *Qualms*, something rare happened. There was this instant, one-of-a-kind connection between the cast and crew... And instead of going their separate ways afterwards, someone asked the question: "What if we made something else? Something lighter — but still real?"

And somehow, from that wild little spark — I happened.

Is it inspired by personal experiences?

The answer is yes.

And no.

And maybe.

And definitely not.

But also... absolutely yes.

Let me explain.

Dominique and Alessandro, the authors, researched, observed, guessed, communicated, created and laughed a lot. This process became the backbone of me and my world. But all of it was most certainly inspired by their personal experiences and interactions with other people.

By the time writing began, the characters were already shaped — and not just on paper. For example, Fanny and Elise Roussel — the two charming creatures behind Alice and Margaux — practically *are* their characters.

Gustave — my bumbling French chauffeur with an open heart—is based on Philippe Spillmann, an incredibly kind and generous man.

And myself, Simon... well, what can I say?

Alessandro and Dominique brought many of their own life stories to the table. They let them in. Let them shape me. Gave this ridiculous, chaotic character a soul.

Overall, it feels like the script is eavesdropping on all of the characters lives — and maybe a few others'.



What works would you compare the series to?

At the heart of it, *Sigh! Mon – The Series* is its own peculiar beast. But if you're looking for comparisons — and let's be clear, none of these are me, just distant artistic cousins — try this on for size:

Imagine if *Fleabag* (Phoebe Waller-Bridge) had a French cousin — slightly more neurotic, far less composed — who got swept into a multilingual music scene, stumbled into a job he wasn't remotely qualified for, and started giving heartfelt advice while barely surviving his own chaos.

Or think of the emotional rawness of *After Life* (Ricky Gervais), but with more absurd situations and fewer dead people. Same emotional core, just wrapped in louder missteps.

Now toss in a bit of *As Good As It Gets* (James L. Brooks) with its cranky, obsessive, unexpectedly vulnerable lead who can't help but sabotage himself and charm you in the process.

And then, maybe — just maybe — add a sprinkle of *The Little Devil* (Roberto Begnini). That chaotic innocence, that wide-eyed misunderstanding of how the world works... Even when I was Sy Mon, I was not a demon, obviously, but I was a bit out of my element. Sweet, out of sync, and occasionally stripping down in public (not literally... usually).

What purpose does humour serve in the series?

Humour is the lifeline of *Sigh! Mon – The Series*. Life can be tough, and when things go wrong, it's easy to wallow — but taking a step back often shows that others are going through even worse.

That's perspective. Laughter keeps us going. If you've seen *Sullivan's Travels* or *Life is Beautiful*, you'll know what I mean: sometimes people need a laugh even when life is pushing them down.

The absurd comedic tone comes from the same place. Reality today is overwhelming, unpredictable, often ridiculous. You can cry, or you can laugh — I personally prefer laughter. It leaves fewer wrinkles.

But don't be fooled by the silliness. Beneath it, Dominique and Alessandro are exploring the real stuff: loneliness, delusion, ageing dreams, that desperate desire to stay relevant when life has moved on. The comedy just makes the uncomfortable truths easier to hold.

Tell us about the musical world

The music world? It's wild. It's glamorous, eccentric, and one of the few places where you can be completely lost and still somehow belong.

In the series, the music actually tells my story — from Sy Mon to Simon. You'll hear that shift. I'm moving from those shallow, repetitive tracks (that somehow got me famous) people love to compare to *Right Said Fred* - *Don't talk just kiss* or *Rednex - Old Pop in an Oak*... to something with real depth.

The new sound is closer to *Passenger*, *Marlo Großhardt*, *SYML*, *Marc Scibilia*, *Tom Odell*, *Max McNown*, — music that's honest, poetic, and actually says something about who I've become.

So the soundtrack is a mix: acoustic warmth, a bit of electronic panic, some nostalgic chaos, and songs that finally feel like little truths.

Why this Franco-Austrian setting?

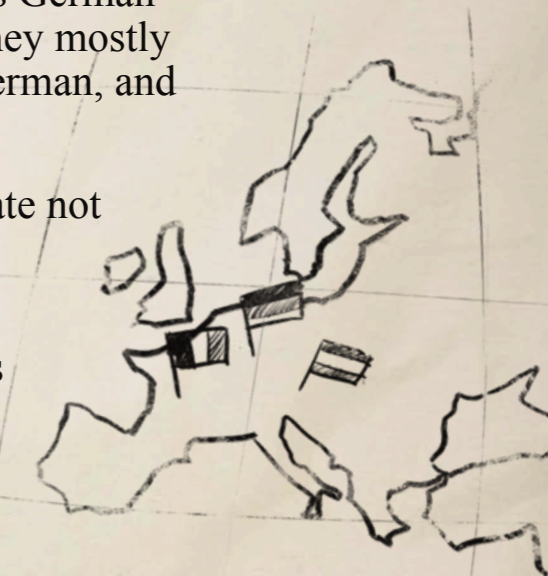
You'd think it is about me: German-born, Austrian living, France-stranded. Actually, it's not just that (surprising, I know). It's about the world around me — how it's becoming smaller, more closed, more afraid of the "other".

But this story? This team? This collaboration? We do the opposite!

Dominique and Arnaud are French. Alessandro is German-Italian but lives in Austria. And between them, they mostly communicate in a beautiful jumble of French, German, and English.

So do we on screen. This constant need to translate not just words but feelings is exactly what gives *Sigh! Mon - The Series*... its rhythm.

The Franco-Austrian frame isn't a gimmick—it's the soul of the story.





Summaries of a few episodes

Pilot-Episode "From Stuck in the mud to Sy-napping"

You meet me as a washed-up musician who wallows in self pity. My career has gone south and my wife, Annika, has devised a clever little plan to get me out of the house. She sends me on an unexpected trip that might change my life; A singers/ songwriters conference in France.

Whilst I see a chance in this trip and get ready, Gustave, a French chauffeur gets the limousine stuck in the mud and has to find a different way to collect me from the airport. Meanwhile Margaux is taking her twin sister Alice to her new job at the Airport.

A fresh start? Not quite what I expected! After a dramatic goodbye session with my pet 'Kat Cobain' I leave for France. And this is where chaos starts. A boarder officer subjects me to an intense security check, if you know what I mean. All this of course to the amusement of others.

Disgusting what rights these officers have. Someone should really look up if this is legal!

Meanwhile Alice revels in the chaos she has caused at her new job. Gustave faces the loss of his job and Margaux thought she might have one normal day at University. Nope. Not a normal day at all. For all of us.

I am stranded without any means at the Airport in France. My wife Annika on the other hand has a whale of a time. She is selling my belonging because obviously she has a different plan for the future. This plan does not seem to include me. Ridiculous. Meanwhile I am scooped up by Gustave, who is supposed to take me to the conference. After finding out about my wife's deceit however, I have a tiny little meltdown. Not a biggie! Just need to go home. But instead of being on a plane going homewards I find myself trapped on the backseat of a tiny little Renault 5 between the twins, Margaux and Alice, and driven by Gustave. Am I being kidnapped?



"Stage dive"

After another mishap, we finally arrive at the conference hall, however, we are late. Alice, Margaux, Gustave and I sneak our way into the venue. It is already in full swing. Some awful band are playing on stage. Okay... we are a little late at this point but seeing as I am here now I don't see why I shouldn't take over. Obviously I am the main attraction of this event. And when I see a stage, I have to get on it. That's just me. So I take over from these awful performers and start my program. Obviously declaring myself the true star of the night. To my surprise the crowd turns violent and things get a little out of hand. Unfortunately Mr. KimZ is filming the whole thing. Battered and bruised all four of us are kicked out of the venue. Gustave finally loses his job. What a strange night.

"Ashes"

With nowhere else to go I end up at Gustave's house. I don't think his wife Marianne likes me too much. She seems friendly but somehow I am not convinced. Not sure why. Hmm... It might have something to do with the fact that I am, according to the report on television, responsible for an upheaval at the music conference. Gustave being fired is a result she accidentally overhears. Oh boy... things get a little out of hand at this point. I even end up being covered in Marianne's dead Mother's Ashes. Nasty taste! And she doesn't even let me clean myself off. She just kicks me out. Well... me and Gustave.

Meanwhile Alice is actually celebrating her night. It's as if she has just won the lottery. According to her the evening has been the best ever. Margaux doesn't understand the world any longer. Neither am I, really. And I miss my cat.

"Je Français"

I am now at Alice and Margaux' trying to make myself useful. Margaux does not care how hard things have been for me, she judges me harshly. After a little internal breakdown I pick up my imaginary crown and act as if nothing has happened.

Its been my best strategy for years and there is no point in worrying the others. So instead, I am serving my homemade food and Margaux (have I mentioned she is not too big of a fan of mine) enjoys it very much. There is actually no stopping her wolfing it down. That is until she learns what I put in it. I was unaware of one crucial detail.



Anyway... my mistake leads to an agreement. It's time for me to get French lessons. Thrilling of course! And in my burst of excitement I get caught on camera... again by Mr. KimZ. How does he always know where I am? Stalker! Meanwhile, Marianne is not enjoying her time alone too much. She feels lonely and empty. Pfff. Shouldn't have kicked us out then!

“France Travail”

I am very optimistic I will find a job today. It can't be that difficult. Many other people work too! But first I have to find the right office here at France Travail. Alice and I came together but for some reason I am alone now. Where did she say I have to go again? 3rd floor... or was it the second? Great... lost again. Meanwhile, Gustave is trying to impress his wife with a bunch of flowers but Marianne seems to be more impressed by blaring metal music. He waits... and waits... and waits.

Margaux on the other hand races, in an unwanted wardrobe mismatch, to her university to sit her exam. Panic mode is definitely activated here! My job search spirals into a little frustration and culminates in a full-scale public diva meltdown. Not a pretty sight. Alice, instead of helping me, has found something- or should I say someone- at France travail. And Gustave does not give up easily. He earns at least a look from Marianne. Everything is not lost and he is on a mission now.

“Love Interrupted”

Whilst I am having a major breakdown, which leaves me literally naked and shouting at the universe, Alice and Margaux are having a casual heart-to-heart. I wonder... does anyone even miss me? Meanwhile, Gustave and Marianne celebrate their new chapter with a lovely glass of champagne. I asked before and ask again... how low can I sink? Turns out even lower. From the exhaustion of screaming and everything else that has happened to me, I get a massive nosebleed which leaves me, still naked, lost and anxious, fainting to the ground. And obviously, even in this worst state, a wildlife photographer has the audacity to take a picture before calling for help! Disgusting!

Thankfully Alice comes finally to her senses and realises that I am missing. Her call interrupts Gustave and Mariannes loved-up champagne-moment. His loyalty to me gets him locked out once more. Disastrous.



“Hospital Blues”

I thought I had found a job. However, soon after my first shift, I find myself attacked by people who don't like foreigners. I didn't die though! But I actually wake up in a hospital bed. Bandaged, bruised and unable to speak. The only thing I can do is write. So I do. I write a little song. Alice has her first day at work. She even meets her “secret crush”, a guy called Louis, who volunteers at the soup kitchen but normally works for France Travail. Ugggh that agency again!

Gustave, after being mocked, tries to buy a new luxury car with Marianne's credit card. I am not sure she is too happy about that. Surely not.

What is he thinking? The sly and arrogant car dealer on the other hand finds it hilarious and taunts Gustave even more. He wants that car! What is his plan? Margaux comes to the hospital and reads the little song I have written and we share a wonderful emotional moment.

Unfortunately another patient shares it all on #SyMonFails. No respect for privacy these people.



Link to previous work by the team

2022 - *Qualms* <https://www.youtube.com/watch?v=AZc8wmDMUrM>

