

CLAYMAN

written by  
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draft #3

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This is a portfolio screenplay for  
a short film

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## NOTES AND INTRO

A homeless addict cannot escape temptations even in his dreams.

The film is about a homeless man who is addicted to drugs and about his cowardice, depression, isolation through four stories happening in his high mind:

Genesis: about ADAM being tempted and doing everything he can to get back to EVE.

Farm: about a FARMER who is taking care of his dog and WIFE

Beach/mountain: MAN is trying to survive while stepping upon a perfect WOMAN.

Reality: PROTAGONIST is obsessed by his dream and can't get away from his addictions

And CLAYMAN, EMLOYEE 1, EMPLOYEE 2- the dark character haunting every level of our PROTAGONIST.

Also there is a realness break within the dreams , with a HOMELESS MAN and a HOMELESS WOMAN.

CLAYMAN - Michał, FARMER - Ojciec, WOMAN - Kalina, (HOMELESS MAN - Mateusz).

Polish, latin and French dialogue is transcribed and subtitled to English.

BLACK SCREEN

One can hear the noise of the sea, gentle but lively and aggressive. There are car noises and some conversation in the background.

1 EXT. FIELDS, DAY

1

The noise does not interrupt. We open on meadows at harvest, a flat beautiful landscape as if it was from a van Gogh painting. Striking contrast. Slowly the noise of the sea changes to the sound of golden rye in the wind. We can see an **old farmer** in the background, walking in pain. Dog is barking.

CUT TO:

2 INT. ADAM'S ROOM

2

A dark absorbing room, the only visible colour is the gold flecks shining on the walls. The atmosphere is very ethereal, somber, serious.

**Adam** half-naked sits on his chair writing a book, has a bandage on his ribs. Suddenly he speaks to himself, with a strong voice and pleasant northern-british accent, while looking far into darkness:

ADAM  
(Hell I)  
In the midway of this our  
mortal life, I found me in a  
gloomy wood, astray gone from  
the path direct:

POLSKI  
Z prostego toru w naszych dni  
połowie<sup>12</sup>  
Wszedłem w las ciemny<sup>13</sup>; Źaka  
gęstwa dzika,  
Jakie w tym lesie okropne  
pustkowie,  
Żyjący język tego nie  
wypowie;  
Wspomnienie gorzkie i zgrozą  
przenika,  
Śmierć odeń gorzką nie więcej  
być może.  
Lecz o pomocach mówiąc  
dobroczynnych,  
Jakie spotkałem, zszedłszy w  
to rozdroże,  
Powie, com widział, wiele  
rzeczy innych.  
Jak w ten las wszedłem,  
przypomnieć nie mo

CUTTING TO WHILE HOLDING A VOICE OVER:

3      **EXT. PARIS, DAY**

3

We are on an extremely busy Parisian street, somewhere in the eastern region - maybe eleventh arrondissement. Some kebab is in the distance, Chinese clothing shop - rather dirty and forgotten neighbourhood.

Our **protagonist** is sitting down, leaning on the wall, next to some bus stop. Lightly-bearded man, age about forty, is slightly shimmering, almost not noticing, while trying to nap. Black jacket with a hood on, sneakers of greyish-brown colour. His back pack is resting right to his side.

Someone knocks over his cup for money. He stares something down in the distance.

ADAM (V.O.)  
And e'en to tell, it were no easy  
task, how savage wild that forest,  
how robust and rough its growth,

4      **INT. EVE'S ROOM**

4

**Eve** has a room with two golden spotted black walls while being open to the paradise of eden on the other side. She is dressed in a powder pink dress, no bra nor shoes. She lies in her bed. She gets up. Eve, expressionless but full of sexapeal, goes out into eden to walk, Adam still continues:

ADAM (V.O.)  
which to remember only, my dismay  
Renews, in bitterness not far from  
death.

Eve looks up, spins around, dances - slowly and very intensely.

ADAM (V.O.)  
Yet, to discourse of what there  
good befel, all else will relate  
discover'd there.

When silence hits, Eve stumbles upon a violin with a bow in the grass - it is in perfect condition. She slowly picks them up and begins to play.

She falsifies a lot and loves it.

The murmur of the sea abruptly stops.

5      **EXT. PARIS, NIGHT**

5

We are following the POV of the protagonist who is walking down a beautiful Parisian street, in the night. He doesn't look up.

We walk on a bridge over the seine, and we glance at a

riverbank.

**6 INT. ADAM'S ROOM**

**6**

Eve enters the room where she finds Adam looking away from her.

She sits on his lap facing him, she has a breeze of a smile.

ADAM

And God saw everything that he had made, it was very good.

EVE

There is nothing out there. Why won't you stay?

Adam smiles.

EVE (CONT'D)

Adam, darling.

He hugs her non-erotically. He puts his head under her dress. She loves it.

The murmur of the sea returns.

CUT TO:

**7 EXT. FIELDS**

**7**

The same old farmer, about sixty, wearing a clean leather jacket with a red over-shirt underneath, is walking through fields of corn. Very dull but pleasant look in his eyes. He is singing to himself some melody without any words.

We can hear some barking nearby. Out of corn a dog, brown and of a medium size, is revealed.

Old farmer picks him up and holds him near his chest. Walks a little bit further.

Puts him down. In a well-tempered fashion he is taking his AirPods out. Puts on his glasses and removed his phone - a new smartphone - from his pocket. He is clicking something, not without problems. He puts the phone away, picks up his dog again and walks forward.

We hear him doing a very poor rendition of some karaoke:

FARMER

Moja droga dlaczego cię widać;  
wznosisz moje serce tylko na dno.  
Piekielne wrota. Gołębie oczy.  
Poczekaj, on nadchodzi.

Suddenly old farmer stops by the sight of a broken corn

patch.

In the middle of the patch is a couple of **apples** that went bad.

Farmer is very puzzled and concerned. Quickly does a spin to see if he can find anyone.

8                    **INT. PINK ROOM**

8

Adam wakes up on a carpet in a pink room - a sweet, powder pink, the same as eve's dress.

He looks around - room is completely empty, except for only one painting - Vincent van Gogh's Self-Portrait.

Adam looks into its eyes. Stares him down. Tilts his head.

A long pause. Out of nowhere we hear strings.

Emerging from the corner The **Clayman**- naked, covered in dark clay - appears standing behind Adam. He approaches him. Slowly, peacefully.

Adam dies of fear but does not scream. He calms down quickly.

The man in clay grabs him by the chics. Adam puts his hands on his hips. They begin to rock slightly to the music.

Clayman smiles wickedly but innocently, like a cheating wife to her rich husband.

Adam is frightened. He tries to get out of his arms. He can't. He wants to push him away. He can't.

They start fighting, a hand to hand combat, reminiscent of Frodo and Gollum in the fires of the Orodruin by the end of Return of the king.

Adam pulls away for a moment but the Clayman quickly chatches up and is across the room with him.

They start throwing fists. The fight grows and heats up.

At one point Adam manages to push him away, throws a punch. He kicks him on the organs, clayman is limping with pain.

Adam sees the door handle. He grabs it and cannot open it. He realises he can't get out.

Clayman jumps on him from behind and starts to choke him. Adam tries to fight back, but his choke is too strong. Adam slowly gets weaker, stops moving.

Fade to black. We start hearing ocean again.

## 9 EXT. BEACH/OCEAN, DAY

9

Shot of the ocean, accompanied by the sound of water.

Man in his thirties is drowning in shallow water, laying still. After waking up from the lack of breath, he stands up and walks in the direction of the shore of white dunes. He is completely alone.

Under closer look the shore is revealed to be filled with a crowd of spectators in winter clothing. All of them are looking in the same direction - horizon.

Man walks up to the crowd, none of them are making eye contact.

MAN

Non me vides? Ei?! Respire ad me.  
Caecusne es ad amicos tuos?

No one response. Someone moves.

MAN

EI?! Tu?

Man grabs that one by the coat. He lets himself be handled. Tries to escape his eye contact.

MAN

Ego loquor ad vos.

Man leaves him alone.

He struggles through the crowd and finds himself on the other side. Once he comes through the crowd it is pitch black.

## 10 EXT. BEACH/OCEAN, NIGHT

10

Man looks in the sky. Stars are beautiful. They start to shine brighter. Abruptly stopping.

Man starts to struggle with direction. He spins around with joy. Crowd is gone.

He gets lonely, desperate.

Sun is quickly rising from the east. This sun is making him really scared.

Man runs away. Faster and faster, to the other side - away from the sun. Sand is difficult for him to run on and falls flat on his face.

CUT TO:

**11 EXT. RIVERBANK, NIGHT****11**

The sound from the opening is playing. There is heavy breathing. We can sense the realness of the moment. This is no dream.

A still shot of Paris at night is played. Then one shot of night sky and trees from a perspective of someone from the ground.

PROTAGONIST

Hmm. Arrête.

**12 EXT. FIELDS, DAY****12**

The farmer, with his dog under right arm, is walking through corn. Listening to the same song, singing along badly.

FARMER

Odwróć ode mnie twe oczy, bo  
niepokoją mnie. Włosy twoje jak  
stado, falujące na górach gileadu.

He gets to end of the field by the road and stops singing.

He puts his dog down, he doesn't run away. Very slowly takes out his AirPods case and puts away the earbuds. Takes his dog back under his arm.

Looks left, looks right and looks left again. Steps on the asphalt.

Farmer continues walking on the side walk along the road.

A truck passes him by. Dog gets a bit scared. Farmer is walking bravely ahead.

Another truck passes him and honks. Dog barks. The farmer hugs his dog closely.

FARMER

Spokojnie, spokojnie. Nie ma się  
czego bać. Nie ma się czego bać.

He continues a little bit further. Suddenly takes a turn off the road to a nice path leading to the house on the end.

He puts his dog down. Dogs happily jumps around and runs to the house.

Farmer slowly takes out his AirPods, and puts them onto his ears. He puts the music on.

Smiles to himself. Closes his eyes. This song makes him move a bit. He follows the dog.

We can't hear the music at all. In the place of the music there is only the sound of water - ocean - getting stronger

and stronger.

**13 EXT. BEACH/OCEAN, DAY**

**13**

The sun is up. Man is still walking forward. He is shimmering from cold.

He can see from the distance a slight cloud of smoke couple of hundred meters from him. Starts running.

One can see an old farmer with his wife by the see having themselves a picnic. In the far distance there is a **Woman** sitting on the sand in a burgundy-red dress.

Man sees a path leading to the source of smoke. He takes a turn. Looks back - the woman is not there anymore, neither old farmers.

Man walks into the trees.

Clayman sits on the beach observing closely, stands up and, follows him quietly.

**14 INT. PINK ROOM**

**14**

Adam wakes up. There is a pool of blood all around him, his jaw is fractured a bit. Door is open, clayman is nowhere to be seen. He gets up.

The Van Gogh painting is shattered in the corner. He goes up to it, observes it. Takes the painting in his hands. Van Gogh is visibly sad. With a joker smile made by the clayman.

Adam puts the painting down. Looks around one final time.

Adam goes through the door, to eden.

**15 EXT. EDEN, DAY**

**15**

On the other side of the door is eden, vast and beautiful, full of silent life. No animals in sights. The sound of the woods is staggering.

Adam sees a path on the edge of the little clearing where he has found himself. Adam walks towards it. He has to go through a river. Looks left and right. Path leads to somewhere, on the end of our sight reach there is Clayman on the path starring at him.

ADAM  
Where art thou?

Clayman doesn't look at him, doesn't react.

ADAM  
HEY! YOU!

Clayman pops up behind Adam. Adam jumps away. Slaps him in the face.

Clayman doesn't react. He walks around him to the same direction he was going. While clayman passes, he whispers something in gibberish. Adam looks puzzled then says.

ADAM  
I shall not let thou tempt us. Not  
to-day. NOT TO-DAY!

Clayman turns around, catches deep eye contact.

He kisses Adam passionately but coldly. It is a very civilised kiss.

Turns around and continues walking in the same direction.

Adam is not shocked, He really doesn't want it but he follows him not immediately.

16 EXT. TREES, DAY

16

We see the man enter the woods. The path is very wrinkly. Forest has a very intriguing ambience.

Man looks for the smoke in the sky - it is to the side. Man is forced to go off track and he steps into the bushes bushes.

Man is a bit paranoid, very cautious eyes. He hears a light song - gloria laus - from the distance. He instantly looks around.

Finally he gets to the source of smoke - a campfire with some barks around to sit. A leathered bag leans on the side and a white tent is on the side. There are couple of bottles scattered around.

MAN  
(medium voice)  
Ecquis hic es?

He can hear the song.

MAN  
(Loudly)  
Salve? Ecquis?

After a quick look around, he opens the bag, and takes out a lot of beautiful, round, fresh apples.

He takes one out with his hands and eats it. Delight and desperation are fighting on his face.

He hears a rumour of voices getting closer. Scared jumps away into the bushes. Rumour is getting stronger - they are talking in French.

Man lies in the bushes, safe. The female voice comes back. He decides to follow it. Looks around and runs.

17 INT. FARMER'S HOUSE

17

Farmer walks into his house. We can hear a slight murmur of a conversation in the background.

Farmer takes his shoes and jacket off. Dog barks with excitement.

FARMER

Już, Już. Spokojnie.

Farmer walks into the kitchen, in continuous shot.

18 INT. KITCHEN

18

Murmur continues. Farmer looks for dog's food. Dog is hungry.

FARMER

Wróciłem!

Farmer opens a shelf and takes the food out. Gives it to the dog. Lachesis is screaming through the murmur.

LACHESIS

Miło że wróciłeś. Jak spacer? Czy nie mógłbyś nam zrobić herbatę?

FARMER

Tak, Tak. Oczywiście. Już się robi.

Farmer starts to pour water into his cattle. And prepares a tray with some tea cups, tea pot, sugar and milk.

LACHESIS

Jak minął spacer minął?

FARMER

Dobrze minął. Słuchałem muzyki cały czas. Już do ciebie idę, to ci coś opowiem. Co tam robicie?

LACHESIS

Wiesz co dziewczyny zaproponowały? Żeby wrócić do tej starej koronki którą nie dziergałam od kilku miesięcy.

FARMER

O czym ty mówisz. Przecież  
widziałem w zeszłym tygodniu że coś  
robiłaś na szydełku.

LACHESIS

Nie, nie. To jest zupełnie inna. No  
chodź do nas no.

FARMER

Spokojnie. Nigdzie nie uciekam.

Farmer walks out the kitchen.

19 EXT. EDEN, DAY

19

Adam is walking through eden - beautiful, raw, pure valley.  
Clayman is right by his side, ignoring him completely.

Both are walking the path, calmly, unconcerned, absent-  
minded. Adam while gazing forward starts to tear up and  
yells:

ADAM

AHH!!!

Adam starts to shake, Tourette-like, and can't fathom the  
reality, screeching and tossing around in the ground.  
Clayman at first watches him, and then tries to calm him  
down.

CUT TO:

20 INT. THE DEN

20

We observe a snobby but cosy living room, full of paintings  
and in pastel, warm, pink colours.

Lachesis and two older ladies are sat on the sofas slowly  
nitting in from of a table with tea in the middle.

Very ethereal ambience, all three women are very attentive  
to their nitting.

ADAM (V.O.)  
 (Purgatory XXV)  
 When Lachesis hath spun the  
 thread, the soul takes with  
 her both the human and  
 divine, memory, intelligence,  
 and will, in act for keener  
 than before; the other  
 powers inactive all and mute.

POLSKI  
 Z prządkii wrzeczona gdy nić  
 życia rwie się,  
 Wnet z ciałem rozwód bierze  
 dusza nasza<sup>947</sup>,  
 Z sobą co ludzkie, co boskie,  
 unasza;  
 Czułące władze krzepną w tym  
 momencie,  
 Lecz za to pamięć, wola i  
 pojęcie  
 Bystrzeż działałą i w  
 szerszym zakresie.  
 Dusza z doczesnych na ziemi  
 noclegów,  
 Z natchnienia woli, też  
 skazówki nieba,  
 Schodzi cudownie do Źednego z  
 brzegów,  
 Tam wieść odbiera, kędy iść  
 Źeż trzeba.

21 EXT. EDEN, DAY

21

Eve, in the same dress, is waiting on the horizon.

Adam is still shaking an involuntary attack.

ADAM(V.O.)  
 No pause allow'd, in wondrous sort  
 self-moving, to one strand of  
 those, where the departed, she  
 falls: here lays her destined path.

Adam crying glances at clayman who puts his hand forth, as  
 to help in getting up. Adam turns away, facing the ground.  
 Then clayman picks him up, Adam allows himself be picked up.  
 Both continue to walk forward.

Eve is running to them. Clayman disappears. Adam starts  
 running.

22 EXT. BEACH/OCEAN, SUNSET

22

Man climbs a white dune, just to see a beautiful view of the  
 ocean. Stunning sunset. A breeze of fresh air falls on his  
 face.

Gloria laus gets louder but also more blended with the  
 ocean.

Woman is on the shore, bare-footed, burgundy dress, long  
 loose blond hair. She is dancing out of joy, but crying at  
 the same time. Tears are falling down profusely. Her  
 movements are harmonised but non precise. She is not singing  
 but the chant is coming from her.

Man is creepily observing from the dune couple hundred of meters away.

Man joins in chant whispering:

MAN  
Gloria, laus et honor tibi sit, Rex  
Christe, redemptor.

Walks down the hill, carefully - something between amazement and caution.

Clayman spies from the hill.

The moment Man faces Woman she stops dancing. She is smiling sincerely, crying while doing so. A bomb of emotions.

Man reaches towards her as though to touch a painting. She reaches as well. They touch. In that moment sunset ends.

**23            EXT. BEACH/OCEAN, NIGHT**

**23**

In darkness the woman is well-lit, smiling tensely.

Shot-reverse-shot-reverse-shot, where the person he is holding a hand with switches between the woman and the clayman. She is sincerely enjoying the touch while clayman is mischievously taunting him. Tension rises.

The moment fear makes him take the hand out of hers, She is gone. ON HER PLACE IS THE CLAYMAN, staring down the same way black panther does his pray.

He takes a step. Man takes a step back. After couple of those Man flees. Clayman is ready and catches him up, going for a quick deadly choke. Man manages to slip out and run away.

Breaths heavily. Runs into the woods. Looks back. The shore is empty and dark, lifeless.

Runs into some bushes again.

**24            INT. DEN**

**24**

Farmer walk into the den while holding a tray of tea.

There is only Lachesis on the sofas. Other ladies are gone. Farmer is puzzled.

FARMER  
A gdzie one poszły?

LACHESIS  
Nie wiem.  
(MORE)

LACHESIS (CONT'D)

Nie muszą tutaj być w tym momencie  
nie? Dobrze mów co się stało.

A pause. Farmer puts a tray on the little table in front of  
sofas.

FARMER

Herbata?

LACHESIS

Poproszę.

FARMER

Cieężko mi to trochę zmieścić w  
słowa, Skarbie. Po prostu miałem  
bardzo złe przeczucie. Na spacerze,  
i tam jak są takie. Takie pola  
kukurydzy - pięknie dzisiaj  
wyglądały. Złociste. Słuchałem  
wtedy jakiejs piosenki. I była tam  
lekko wydeptana ścieżka prowadząca  
do takiej dziury w polu gdzie były  
jabłka. Bardzo się wtedy  
zaniepokoilem.

Lachesis stops nitting and grabs his hand.

LACHESIS

Dlaczego?

FARMER

Nie wiem. Te jabłka były podgniłe.  
Zamiast pleśni widziałem je tylko  
krągłe, nie naruszone. Chciałem  
żeby nie były zerwane.

Lachesis goes back to nitting.

LACHESIS

Ale zostały zerwane.

FARMER

Wiem. Wszystkie jabłka muszą być w  
końcu zerwane. Mimo wszystko ktoś  
je zebrał i zostawił żeby  
pleśniały. Takie samotne się  
wydawały.

LACHESIS

Jesteś słodki. Miały przecież  
siebie nawzajem.

Farmer shrugs

FARMER

Może masz racje. My też mamy siebie  
nawzajem. I co?

LACHESIS

Jak to co?

FARMER

Ja chodzę z psem, ty dziergasz na drutach. Powoli gnijemy, kukurydzą otoczeni.

Farmer points to the walls.

FARMER (CONT'D)

Nie żal ci ich?

LACHESIS

Nie. Naturalna kolej rzeczy. Wszystkie jabłka to czeka. A może z któryś z nich wyrośnie nowe drzewo.

FARMER

Nie wiem. Ktoś to uczynił tak? Jakaś zła intencja. Ktoś kto nie miał szacunku. Jakiś człowiek.

Farmer looks for his dog. In the other corner of the den the dog is playing with the Clayman. There are very playful.

Farmer and Clayman catch an eye contact. Farmer calmly puts down his tea and stands up.

Farmer walks up to the dog held by the Clayman and takes

FARMER (CONT'D)

No dobrze już, człowieku. Zostawże tego biednego psa.

Clayman lets go of the dog. Farmer takes the dog near his chest.

FARMER (CONT'D)

Masz ochotę na herbatę?

Clayman nods. Farmer and Clayman go to sit on a sofa.

FARMER (CONT'D)

Na czym skończyliśmy?

Farmer gives a full tea cup to clayman.

LACHESIS

Dlaczego zła? Intencja jak intencja. Nie chce już gadać o tych jabłkach. uwielbiam że to cię wzrusza. Ale są one dla człowieka, czyż nie? W takim razie człowiek może z nimi robić co chce. Może je zostawić na środku pola. Co chcesz na obiad?

FARMER  
Po prostu mi smutno.

LACHESIS  
Słodki jesteś.

Farmer is slightly aggravated.

FARMER  
Nie rozumiesz mnie. Nie chodzi mi o  
cały świat. Mówiłem tylko o tych  
małych jabłkach które wydają...  
niewinne. I ktoś je skazał na  
zepsucie, zamiast na pożywienie.

LACHESIS  
Teraz już nic nie możemy zrobić.  
Będą następne jabłka. Będzie więcej  
szans. Będziesz tam zawsze ty.

Clayman is gone.

LACHESIS (CONT'D)  
Straciliśmy gościa.

Farmer stands up and walks out the room.

Lachesis is still nitting.

25 EXT. MOUNTAIN, DAY

25

Man walks out of the trees. Blinded a bit by the sun.

He found himself on an elevated meadow, in the mountains.  
View is astonishing, jaw dropping, green valleys, alpine  
houses - red roofs and dark wooden walls. Some little lively  
flowers are scattered everywhere.

Man runs a bit to get a nicer view. He stops breathing from  
amazement, pupils are getting dilated, he flinches and curls  
up on the grass.

A very subtle, **Parce Mihi Domine** shocks us with its calmness  
and rawness. In latin we hear:

LATIN  
"Parce mihi Domine, nihil  
enim sunt dies mei. Quid est  
homo, quia magnificas eum?  
Aut quid apponis erga eum cor  
tuum? Visitas cum diluculo,  
et subito probas illum.  
Usquequo non parcis michi,  
nec dimittas me, ut glutiam  
salivam meam? "

POLSKI  
Zostaw mnie - dni me jak  
technienie. A kim jest  
człowiek, abyś go cenił  
i zwracał ku niemu swe serce?  
Czemu go badać co ranka?  
Na co doświadczać co chwilę?  
Czy wzrok swój kiedyś  
odwrócisz?  
Pozwól mi choćby ślinę  
przełknąć.

Man turns around and sees the woman behind him. she is wearing a white dress with bright yellow flowers in her hair.

He looks behind, turns around, smiles. Runs up , just to be close enough, maybe half a meter. Eye contact is overwhelming.

They start to dance. Dance is choreographed to the arhythmic music by Cristobal de Morales.

After a while she lies down to look at the sky, he follows. While smiling intensely they admire the clear sky.

She turns to him. They face each other.

The music silences a bit, and woman joins the song in the alto voice, for the last sentence:

|                              |                            |
|------------------------------|----------------------------|
| WOMAN                        | POLSKI                     |
| Peccavi, quid faciam tibi, o | Zgrzeszyłem. Cóż mogłem Ci |
| custos hominum?              | zrobić?                    |

Man closes his eyes while looking at her.

CUT TO:

**26 EXT. RIVERBANK, DAY**

**26**

Protagonist opens the eyes in the exact position and frame as the man from the preceding scene.

The sounds of Paris are unbearable. Protagonist looks at the seine. Hears the shimmer of water from the opening scene.

Protagonist comes out of the sleeping bag he slept in. Rubs his eyes. A joyless sigh is heard.

There is a moment of emotional suspension. A disbelief. A contrast between his eyes and a relentless, empty and lifeless sounds of Paris. Only shimmer of water seems have a personality.

Protagonist takes his phone out. It is completely dead. He has to pack everything and leaves.

**27 INT. ON THE PORCH OF FARMER'S HOUSE, DAY**

**27**

Old farmer opens the door. Silence. No one to be seen.

He steps down the small balcony.

Clayman is walking away on the road leading to their home.

Farmer sighs with relief.

Dog is barking. He conclusively turns away and goes in his

home.

**28 EXT. PARIS, DAY**

**28**

We see our protagonist on the same spot he was at the beginning.

After having his little weep shrugged off, he grabs the cup, and counts the money he gathered. There is maybe ten euros.

He packs everything he has to his little dirty backpack and leaves.

There is one continuous take of him getting up, walking to the store through couple of streets passing on red. An ominous cello melody is playing, one of despair and love.

He walks into a Franprix.

**29 EXT. EDEN, DAY**

**29**

Adam and Eve run towards each other. Eve stops, gives a glance of invitation.

Adam has the last moment of decision. Either to go for it or go back. He choses former. He steps hesitantly while reaching back for the eye contact. Stops right before her.

She puts her hands on him and they start making out.

**30 INT. PINK ROOM**

**30**

With the first kiss they find themselves in the pink room.

During voiceover there is nothing but making out, very gentle, uncomfortable, raw and virgin-like. Starts with kissing, then laying down in the same place he woke up from. No nudity is shown. There is no need to.

ADAM (V.O.)  
 (Paradise XXVIII)  
 So she, who doth imparadise  
 my soul, had drown the veil  
 from off our present life,  
 and bared the truth of poor  
 mortality: When lo!

POLSKI  
 Ta, która duch mój tak blisko  
 wraiała,  
 Jak gdy w zwierciadle kto  
 postrzeże z dala  
 Pochodnię, która za nim się  
 zapala,  
 Wprzód nim ją ujrzy lub o  
 nień pomyśli,  
 Wzrok za się zwraca, nie  
 wierząc wzrokowi,  
 Ażeby widzieć, czy szkło  
 prawdę mówi,  
 I widzi, że te światła, co  
 się dwoją,  
 Zgodne są z sobą jak pieśń z  
 nutą swoją;  
 Podobnie, ile pamięć moŹa  
 sięga,  
 Zrobiłem w piękne spoglądając  
 oczy<sup>1674</sup>,  
 Skąd miłość w pierwszy swój  
 węzeł uroczy  
 Mnie usidliła.

Eve slows down a little bit. Adam suprised says:

ADAM  
 As one who, in a mirror, spies the  
 shining of a flambeau at his back,  
 lit sudden ere he deem of its  
 approach, and turneth to resolve  
 him, if the glass have hold him  
 true, and sees the record faithful  
 as note is to its metre; even thus,  
 I well remember, did befall to me,  
 looking upon the beauteous eyes,  
 whence love had made a leash to  
 take me.

EVE  
 Come with me now.

31 INT. FRANPRIX, DAY

31

We the protagonist by a fridge with ready-to-eat sandwiches,  
 he is choosing between two sandwiches, while comparing  
 prices. His hands are flickering a bit. Desperation is felt.

A employee of the store walks by him with a big trolley.

EMPLOYEE 1  
 Excusez-moi, monsieur. Pourrais-je  
 passer ici, là. Merci beaucoup.  
 Juste un petit peu encore si ça  
 vous va.

Protagonist almost hugs the fridge. After that he goes to the counter with his sandwich.

EMPLOYEE 2  
Bonjour!

At the counter, eye contact-less, he puts down the sandwich, and points at the little bottle of vodka. We hear him speak very poor french.

PROTAGONIST  
Puis-je avoir cela, s'il vous  
plait. Non, pas ça. Ça . Oui. Oui.  
Ça.

EMPLOYEE 2  
Bien sûr, ça vaut huit euro quatre-  
vingts sept centimes.

Protagonist counts the money and pays, silently.

EMPLOYEE 2  
Oui, ça va, ici la reste. Merci  
beaucoup. Bonne journée à vous.

He walks out.

**32 EXT. OUTSIDE OF FRANPRIX, DAY**

**32**

Protagonist starts starveingly eating his sandwich.

Protagonist looks forward and sees the homeless woman, sitting down with a cup inf ront, on the other side of the street. He, with a sense of unpleasant surprise and reflexion, ignores it and turns away.

We see a continuous shot of him eating, drinking maybe half a bottle and passing people through maybe to streets of paris. He goes into a park.

**33 INT. CHAPEL, NIGHT**

**33**

Adam and Eve are running through a dark chapel laughing and wearing white clothes. They are holding hands.

A lonely **monk** enters peaking through.

Adam becomes somewhat protective, marches towards him.

Monk walks out.

Adam faces her. She looks at his with complete honesty.

EVE

Like an apple tree among the  
trees of the forest is my  
beloved among the young men.  
I delight to sit in his  
shade, and his fruit is sweet  
to my taste. Let him lead me  
to the banquet hall, and let  
his banner over me be love.  
Strengthen me with raisins,  
refresh me with apples, for I  
am faint with love.

POLSKI

Jak jabłoń wśród drzew  
leśnych,  
tak ukochany mój wśród  
młodzieńców.  
W upragnionym jego cieniu<sup>2</sup>  
usiadłam,  
a owoc jego słodki memu  
podniebieniu. Wprowadził mnie  
do domu wina<sup>3</sup>,  
i sztandarem jego nade mną  
jest miłość. Posilcie mnie  
plackami z rodzynek,  
wzmocnijcie mnie jabłkami,  
bo chora jestem z miłości.

Eve lays down. Adam follows.

EVE

His left arm is under my  
head, and his right arm  
embraces me.

POLSKI

Lewa jego ręka pod głową  
moją,  
a prawica jego obejmuje mnie.

Adam does as she says. Eve closes her eyes and whispers:

EVE (CONT'D)

Listen. Look. Here she comes.

Lachesis walks in on them.

ADAM

Thou shalt not arouse or awaken my  
love until it so desires.

She picks her up off the ground. Murmur of the sea and cello  
returns.

Lachesis and eve start dancing.

Clayman enters looking for Adam. They join in the dance.

**34 EXT. PARISIAN PARK, DAY.**

**34**

Protagonist sees a man in a suit smoking near the entrance  
of the park. Goes up to him and asks for a cig.

PROTAGONIST

Bonjour. Est-ce vous pouvez donner  
une cigarette s'il vous plait.

Man disappointingly smiles, gives him two cigs and walks  
away quickly.

Protagonist goes in a certain clear direction to a tree. He  
sits down in a comfortable spot, lights a cigarette up,  
smokes while looking into the sky. He senses relief while

having his flickers occasionally.

After having smoked, he puts the sleeping bag down, and tries to fall asleep. A cello melody comes back.

A montage plays of him sleeping, Parisian sunset, with cut aways to all three stories - marriage scene, dance on the mountain, the landscape with corn and wheat. Noises are neurotic, screams, shimmers.

**35 EXT. PARISIAN PARK, NIGHT**

**35**

Shivers and flickers of protagonist are getting stronger, he cannot lay still. Moving around and so forth.

He gets out of his sleeping bag. In desperation, fear and in tears, he packs everything once more, and walks out of the parks while lighting the second cigarette.

**36 EXT. PARIS, NIGHT**

**36**

This is a montage of the protagonist struggling through paris to get to the harm reduction center. He is making turns, having shivers, tears. There are multiple cut aways still.

A black screen. No sound. Cello continous

Protagonist struggles through a bridge. He is getting a bit calmer. After couple of turns he finds a queue of maybe ten homeless people waiting. He leans on a wall and closes his eyes.

Black screen again. Parisian sounds are slowly getting enriched by the shimmer of the ocean.

CUT TO:

**37 INT. REDUCTION OF HARM CENTER, NIGHT**

**37**

A usual hospital room with a chair in the middle. Protagonist is sat, shivers are strong and unpredictable but his demeanor is peaceful. Silence.

A nurse comes in, prepares her tools - syringe, wipes. Sits aside, and pulls up the sleeve of the protagonist. There are big, disgusting wounds on the inner part of his elbow

She injects, very professionally, something in his arm. While wiping everything and being extremely sterile.

Protagonist sighs with relief.

**38 EXT. PARIS, NIGHT****38**

Protagonist leaves the harm reduction center. He is in a rush. Does not look up.

He walks down some streets, quickly. Does not look up.

Walks on a bridge over the seine, glances over just to see the same riverbank from where he woke up from.

**39 EXT. SEINE, NIGHT****39**

The protagonist sits down and pushes a bit against the wall, his backpack is by the side.

He is massaging his inside of an elbow. Very peacefully smiling.

Pause. We hear only shimmer of the seine.

The **End of Beginning by Djo** starts playing.

We see the woman on the other side of the path looking at him.

Woman smiles. Protagonist smiles back.

She comes to him, bends over and kisses him.

Long shot.

Fades to black.

THE END

After credits and the music clayman laughs softly and sincerely.