

(HORROR)

1. EXT - HOLIDAY HOUSES, NOĆ (Far from Past)

Ant walks on human skin. (MOVING SPACE: Movie ... name of director)

A dozen ants on a human cheek; they come in and out of the ear - as if the ear is the nest of the ants. (credit list continues: the names of the main actors).

The cheek belongs to a face with children's line. It is viewed from the profile, where the mouth is not seen. The child turns, rotates in a frontal view - the hidden half of the children's face is stained with earth. The ants enter and exit from the hair; from the nostrils; cross over the forehead; they walk in closed eyelids. One ant moves from the upper lids to the bottom while the eyeball moves. The eye opens up, hard and hesitatingly after deep sleep or unconsciousness.

Blurred view from the eye, with a visible field that spreads, revealing an insect stain at its bottom. The stain moves left-to-right.

An ant, looking out, walks through the lower eyelashes, and the eye blinks.



Close up of the 10-year-old boy lying in the crumbling land, in the dark. There are twenty ants on his face; it mouths opens in a no-screaming attempt. The boy unknowingly touches his face with fingers and hands covered with ants. He cries out at last, and the picture is swallowed by the darkness.

2. INT - FLAT, BEDROOM, TWILIGHT (Present)

ROBERT, a tall, bulky 35-year-old man, suddenly opens his eyes, and with a jolt he reaches into the back seat - as if he just woke up from a nightmare. He's in the bedroom, on a semi-detached French bed. He wears a sleeveless undershirt, has wide shoulders, and a shaggy hair, disheveled after sleep. He turns his head to the window. His eyes fell on the wooden floor with a lamp that was switched off. Then he looks out the window. Shadows pass over his agitated faces as he gazes at the cloudy sky and at the silhouette of the tree that announces the storm of a branch and throws a snout on Robert's face. It then slowly turns to the opposite, right side of the bed.

CUT ON:

3. INT - FLAT / BEDROOM, DAY (Next past)



On the right side of the bed, leaning ANGELA, she wears a silk t-shirt. She's about 25 years old. Her hair is the color of grain, herbaceous and scattered; her lovely face was covered with a strong daylight. Her girly smile is both innocent and seductive. Like saying, "Yours, take me."

CUT ON:

4. INT - FLAT/ BEDROOM, DAY (Present)

Robert's face is framed by a window and with shady clouds. He looks at the spectator with longing. Then he turns to the profile and looks downward. When he looks back at the viewer, that is, on the right side of the bed, he shows pain, depression, distress. There's really no one on that side. Above, on the wall, the shadows of Robert's shoulders and heads hover, as well as the branches that sway. The suns are bleak due to the cloudy day before the storm.

He is now looking forward to the progression, on his feet. He puts his hands on his face; covers his eyes; massaging his eyelids. Then he looks through his fingers as his hands slide down his



face. He drops his arms freely. He gets tired and haughty. What he observes is ...

CUT ON:

5. INT - FLAT / HALL, DAY (Present)

... the room at the end of the corridor, five to six meters long. It's a kitchen, from which you can hear a newspaper page turning. In the left wall of the corridor, right next to the bedroom door, another corridor opens in the dark. A little further, from the same side, halfway down to the kitchen are the door from the apartment. The right wall is completely gone.

CUT ON:

6. INT - FLAT / BEDROOM, DAY (Present)

ROBERT frowns. We can see from his face that he is trying to do something. At last he speaks:



ROBERT

Monica!

Instead of an answer, off-the-scene sound of the page turning continues.

ROBERT

(louder than the last time)

Monica!

CUT ON:

7. INT - FLAT / HALL, DAY (Present)

A woman's voice responds from the kitchen. There is a contempt in the voice.

MONICA



(from off)

Why are you yelling, I'm not a deaf!

CUT ON:

8. INT - FLAT / BEDROOM, DAY (Present)

Robert sits on a half folded bed, in a t-shirt and jeans. He bites the lip.

MONICA

(Continued from off, teasing)

And you could come for dinner when you've already slept through lunch!

Robert continues to bite his lips. He waits for a little, shifts his legs across the edge of the bed and gets up. He rolls up slippers and leaves the room. While this is happening, above the bed headboard a large, painted picture, in the oil painting



technique is seen. This is a portrait of Robert as a proud, arrogant genius - a scene almost opposite to the present appearance of the man who used to model.

9. INT - FLAT / BATHROOM, NIGHT (Present)

Dark. The door opens, a light on the ceiling. It's a bathroom, and Robert goes into it. He locks the door behind him. Passes between the toilets and bathtubs on one side and the machine on the other side. He stops at the opposite side of the door, in front of the washbasin. He sees his reflection in the square mirror above the tap. Reflection blends in ...

CUT ON:

10. INT - HOSPITAL / HALL, NIGHT (Further in time)

... a scene of Robert in a navy Mont Jacket. He stands in the empty hallway of the hospital. His eyes are red and damp; look pleaded. Opposing him is a doctor with a hospital cap and a protective mask. He stands in front of the shaded glass. It's



surgeon, and behind him is the door of the surgery room. When he takes off the mask, a man is seen in the late fifties. His face is insensitive and cold. After a few moments, the surgeon begins to shake his head, though it is clear from the beginning that there is nothing good to say.

CUT ON:

11. INT - FLAT / BATHROOM, NIGHT (Present)

Robert splashing his face above the sink. When he finishes with washing and closes the faucet, he looked at himself in the mosaic mirror. His eyes are red and damp. He takes a cloth and wipes his face.

