

2

Characters

Kali: Smrithi Nair

S: Sreerag

Other Souls:

Footage from theatrical trials.

(add names here)

WHAT TRIALS ?

REF 1: Sally Man Candy Cigarrete :

<https://www.mocp.org/detail.php?t=objects&type=related&kv=2380>

REF 2: Starting sequence of Persona **GREAT**

REF 3: (2: 45) Mutations: Jean Claude Risset

<https://www.youtube.com/watch?v=JQRxTGLp8AY>

Props on tables/around

passport/s

Keys

Water

metals/

White paper on walls.

**HOW ABOUT THE ROBES THEY THAT ONLY THEY CAN WEAR...MAYBE
SOME RAGS OF IT**

Top down matched shots of all characters saying

The moon has more to do with our life than we know.
 Than we think about. It's funny how we know so much
 about the sun. Talk so much. And yet the moon's the
 one place we've actually **GONE** to. Actually have
 "stepped" on. Why do we think so less of the moon.
 Or when we do, why is it so intensely, for so
 short, but then *poof* gone.

MAYBE ADD SOME IMAGE OF KALI AND THE RING SEQUENCE

BLACK

AATHI PARASAKTHI SONG starts playing. Becoming
 diegetic as we see wide shot of S waking up.

SCENE 1

INT BEDROOM DAY

Very long wide shot similar to dreissig opening scene

Very wide shot of room, from a **top angle/horizontal wide from cupboard** that shows two beds. KALI is in the other bed, but positioned in a way that may not be visible. She sleeps. (almost like a CCTV angle)

//The key to this film is the ANGLE AND POSITIONING OF CAMERA of shots. Stationary does not mean static. There is always movement, but subtle and human. You are a fly on the wall.

The viewer is simply shown the reality that S and Kali exists in, and they make whatever it is of that reality. We are simply creating an aesthetically pleasing(with tones, and maybe color) outlook into the many worlds they inhabit. SYMBOLIC AMBIANCE GOING BEYOND AESTHETICS

S is in a state of truly coming awake from a very deep sleep. Stops alarm.

*The environment establishes a very well kept, almost "instagram" aesthetical room. Futuristic? Not really, but everything is minimal and at the place it should be. Whereas **KALI** and **S** inhabit their energies/characters in the way they look and what they do. The environment around them is more reflective of a very orchestrated, yet inhabited/real living space.*

As S slowly wakes up, he fiddles with his hair, body, clothes to lift himself up, and settle finally into a comfortable corner, where

most of himself remains for the rest of the film.
 After a short pause, he looks into a nothing-ness (MEANINGFUL SEARCH) sort of space. This is the space his EYES returns to perpetually, whenever he begins his conversation.

skeptical. Soft. truly confused
 Pakshe, like adhu enganaya patua. Or allu, shopillu
 vannitu, business ne patti chodhikua, and like when
 you talk about it

beat

and then get FINED? Like FINED? ~~(at camera)~~

Translation: But like, how is that possible. A man.. Comes to YOUR shop, and asks about YOUR business, and then gets fined? Like FINED ?

...

(now louder) Like HOW FUCKING **STUPID** do you have to be, to believe that?

kali CREAKS in bed (off screen)

Stay and take in reaction

S resolves back into self. Ruffles hair, bed, now, finds a more comfortable way to sit. Dreamy again...

WEIRD STRAIGHT on angle (on 21 Wide)

Like that literally makes no sense. Like I get it.
 I mean but I.. but I don't. And *sighs* ok think about it.

Starts miming with hands (establishing shop, and then finger hands on walking people with hands). With frantic energy, but long pauses. WHAT ARE THE WALKING PEOPLE? WHAT YOU SHOT?

Shop... Kada. Aalu.. (shows man walking into imaginary shop with finger acting, to meet shopkeeper man) (mimicking accent) Hello Sir, Can I have one Berfume Blss (laughs at the "joke" at himself)

Cut to hands only

Oh sorry sir we dont have perfume (other accent)
 OH ok.. But how is your business going?

My business... (mai bissinesss...?)

Yeah your Business..

Sir my businesssss eeeess.

ALARM rings (Kali's alarm is the same)

S is distracted. Tries continuing story between the alarm bleeps.

SCENE 2

EXT FOREST FOGGY

- City montage 1: -

*in woods roaming, and in static reverie: alter ego's of kali and S are on a traversal, along with OTHER SOULS. Their traversal begins in this forest. Where everything is in color. They start standing in front of the river. And slowly walk. **Wide shots** of them standing, observing the river, and then start walking again in diagonal lines. Last shot is of them doing the same, but camera dolly's out.*

SCENE 3

INT BEDROOM DAY

REF1

.. (SHOT of kali's eyes opening wide and ANGRY...)...Kali wakes up to light the cigarette candy

K gets out of bed and Silences it. There is a change/shift in the room. The sound of Kali. or rather the awakening. Kali.

-montage of broken memories-

REF 3

*Shots from THEATRICAL SHOOT footage. Cuts of the actions taken in very small and micro cuts. People representing various images and ideas that have happened through S's life. Loud and disparate sound and music (**REF2**), KALI theme comes back eerily into hIghtening of sounds and cuts*

cut to

beat

S continues:

Like how am I supposed to make the moon appear?... How is ANYONE supposed to make the moon appear, like TODAY! RIGHT NOW? They said FINE, and I thought it would be some kind of money. But the moon? And I don't know what made me say yes.... ~~Endhadi njan cheyyua~~

(Ah fuck, What do I do?)

K: can you drop it?

S: pakshe.. I was just talking about me...Us. ***starts repeating the business scenario* goes from start again.**

K: I JUST woke up. Can you not do this right now.

S: ***pauses for a bit, and starts his spiel again***

K takes her time. Sighs

K: It's 7 am. Can you PLEASE not start this now.

long beat

S: I'm sorry.

K: no dude.(?) You don't have to say sorry, just stop.

It's-

S: (back in his own reverie) And you know. He's just confused! Who in the world can actually make the moon appear? That too on the day of no moon. ~~Annavaasi aaanu innu dii.~~

K: Dude. Listen. I will NOT take this today, this morning. I just woke up, and want to have a good day and I'm NOT about to take one more second of this.

S: but...

K: But WHAT!

S: But I just want...

K: YOu Just want WHAT???

S: I want to go home...

K visibly taken aback.

K: Oh... and...? What?

S: I want. To go home.

K: Then go?

S: But the door is *locked*.

K: The door isn't locked.

S: It is!... You locked it.

K: Haha, sure.

S: don't lie to me, I was sleeping, and I wokr up, and I tried going out but *you* locked it, and now I can't go...

beat

Why are you doing this to me?

K: I AM NOT DOING ANYTHING **to** YOU. The door is probably not locked. Did you check?

S: yes I did...

K: Then who locked it?

S: I.. dont know. But I want to go

K: You don't need to go. Anywhere. It's good here. It's good to be home.

S: but I want to go home.

K: yes. Stay here. You will be fine, I will take care of you. You are home.

-- silence as we shift into S being distracted and going elsewhere again --

S:

I was taught to lick feet
 Cas he licked his feet
 He licked her feet
 And she licked his feet
 And we all licked feets

S: Except we had to have our shoes on
 And our clothes
 Perfect

Ironed with not a wrinkle,
 Ties taught
 And eyes sharp

K: Wake up whenever you want to , but when you're done
 with being human enough. Look at the mirror and shout at
 the patheticness.

Rush to the office
 It's time to lick feet

With every good lick, you moved ever so slightly
 The que is Long and it will never end,

K & S: but it doesn't matter

You lick, and your move is right
 You lick. And it'll be allRight.
 You lick. PROMOTION!

EXT BEACH DAY

--CITY montage 2--

more movement, them moving closer to the idea of a city,
 similar static movements to first montage. This time it's
 just the two of them. Same alter ego's but walking in the
 edge of the beach, definitely closer to a city than not.
 Similar movements, but more static and tis montage is
 "glitched" with continuing shots from the THEATRICAL shoot

INT BEDROOM FOGGY

S: but I did that. I did everything they asked for..
 Paper, pannam, panni, pennu, punnakku, paradosham, ANNA
 MUTTTTAAAAA

TRANSLATE: I but I did that. I did everything they asked
 for.. Paper, money, work, women, shit, banter,

beat

Inngaakunom arriyanjita.
 Landcruisera-landcruiser. Arriya? Fulllll form-illa.. Avaru
 verallu. Begging. Saarre sarre, pleeease, give me stamp.
 Sarre sarre pleaaaase, just one stamp. ***thumps chest***
 TTAAAHZILDAAAR AAANU NJAAAAAN....NAAAAInde mole.

Translation: (Landruisers! They came in Landruisers! They
 used to come in Full form, beging. Sir, sir, please five me
 stamp. PLEEEASE give me a stamp. Sir please. I am the
 TAZILDAR son of a bitch)

.....

S evidently comes... shrinks back into himself

Nakki Nakki maduthu enniku. Nakki nakki nakki Enniku
 mathiaaaayi. ENNIKU. MATHI.-AAA.-_YIIIIII.

TRANSLATION: I'M DONE WITH THIS. I'M DONE WITH LICKING
 THEIR LEGS ALL THE TIME.

KALI (as S gets angrier) **screams at** S as she pushes him
 to the wall shutting his mouth.

K: Shut the FUCK UP> Korachu neray njanum nokkunnu.
 Evidey, eppo, enganaya avaru varuannu arilla, annerram he
 wants his fucking tantrum. KONNU kallayum njan maire.
 (translate: SHUT THE FUCK UP. I've been seeing for a good
 while, and he wants to throw a tantrum when we don't know
 when, how they'll come)

*K slowly loosens her grip and she too goes into the poetic
 reverie. Goes back to her bed.*

S: NOW

that I'm finally trying..

My people resist

K: My body resists.

S: My people resist

K: My body resists

S: My people.

beat

S: It doesn't stop me.

K: But it resists.

beat

S: Resistance.

K: Resistance.

S: Resist.

K: Resistance

S & K : Resist. Resist. Resist Resist.

EXT STREET/Washington Square Park FOGGY

--city montage 3; now clearly in the city just moving around absorbing; they are impervious/unaffected by the people around them. Glitches more by the OTHER SOULS montage ends with sound of a slap--

INT BEDROOM DAY

K is rushing in to S's bed

K: I'm sorry, I'm sorry. Look, *starts movement into the realm of seductiveness** you just need to sit back. And we'll fix this yeah? I got angry, because I care. And you

should care too, but lets not think about that now. Lets.
lay back...

S moves to lay on the wall.

do you like that. *starts stroking his arm*

S starts to sulk in, slowly warping into a space/and
energy of being afraid, a flip of everything he has been
up until now, if he was scared, he is now in a state of
nightmares. We do not see what he sees, but the traversal
of this scene will be him growing into a state of true
fear. He is starting to almost shrink into himself. His
reactions are visible, and the moment of eclipse/orgasm
begins; play with this carefully. *shots needed from back
perspective/place where the WALL with WHite papers, slowly
warp/change in color*

As the tension builds, this is a long scene where when S
is in perspective, he grows in pain, slowy, inching, mixed
between smiles, initially, till we reach the end where it
is completely him writhing in pain, his hand stationary,
if not held down by Kali, slowly starting to form a mark,
the mark remains on him for the rest of the film.

As this scene happens **V.O the following text.** The voice
is a mixed distortion

—

Shake his mind.

Shake his body.

Sitting idle, 19-

12-

11-

747-

21

45-

year old.

Shake his mind

Shake his body,

Fill his ear, with sands of thy

(slowly increasing in speed, like a prayer/chant)

(People join in to become a group)

Shake his mind

Shake his body

Shake his mind

Shake his body ((loudness increases as it becomes a shout and eventually screeching)

Shake his mind

Shake his body

Shake his mind

Shake his body (continues on loop)....

There is no reality, story or mirage that you can sell us no more

You can stop now. Your teeth can unclench. Your neck can unstiffen from the (SCREECH/SCREAM that goes over the word gaze) ~~inhuman~~ gaze you see with.

You can see, now. You can see.

Now

—

Kali walks away from bed, as she looks into camera, angle from cupboard towards bed, as sree slowly wriths out of pain. And with her own time, she grabs a banana and says

K: They say hello by saying Namaskaram.....

Thats special. (shakes banana in hand)

INT HALL DAY

End Text V.O as the outer entity (two people standing in white/plain cloth) look into the open door from outside. They have finally reached the room

V.O

The moon was last seen in full in 2008. that's thirteen years before the flags flew, so that speaks to the incredible ties, between the moon, and us. Historically. Before we even existed as humans. And shows more towards the irony of what we seem to hold so close as nature, life, and reality. Way before the moon was taken in. Way before the sun became the **suncave**.

And so we live on. In the blindness that our privilege affords us. To believe more in the sun, than the moon. To look of it as the lesser. And so do they.

IT WORKS. WHEN WOULD THE KALI FACE APPEAR/ AT THE END?

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