

Paint Job - Draft 4

by

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A desert of white dust. Silence.

On the far right side, close to a dark shadowy area, a platform rises like an elevator with no surrounding walls from a square hole in the ground.

On top of it, two humanoid forms. They share similar traits but one has very broad shoulders, a tiny waste and arms crossed on his pumped up chest. He is **DA BOSS**.

The other has narrow shoulders and long slender body, he is **DIDDLE**. He arcs his back and his head hangs low. He holds a long neck paint roller in one hand and the handle of a square cart filled with black paint in the other.

Both of them have long arms, tiny feet and only two eyes and a mouth.

The elevator stops with a SFX:<CLUNK> and DA BOSS suddenly agitates his arms while SFX:<YELLING INCOMPREHENSIBLE SOUNDS>. DIDDLE walks off the platform and the yelling stops.

SFX:<CLUNCK>.

The elevator goes down with DA BOSS who stares at DIDDLE with his arms crossed on his chest. DIDDLE looks back at DA BOSS as he goes down.

DIDDLE SFX:<SIGHS> and looks around: empty. White dusk flies around DIDDLE, pushed around by a soft breeze.

He is all alone.

DIDDLE brings the cart near the shadowy area on the other side of the elevator and starts to paint the white dusty ground in black.

MONTAGE of DIDDLE painting surfaces in black, pulling his cart across the desert and painting more.

At some point, he stops to pick up three rocks that he finds on the ground and puts them in his body pocket.

And then, more painting and more pulling of his cart. The surface he has to paint is simply huge.

END OF MONTAGE

He finally reaches another shadowy area on the far left and paints everything in black except for a white square on which he stands.

His job completed, he holds up his paint roll and stands next to his cart in silence.

He waits.

SFX:<CLUNCK>.

A mechanical noise and the platform goes down.

A few seconds pass and the platform comes back up, now fully painted in black.

SFX:<CLUNCK>.

2           **INT. CORRIDOR**

2

Bathed in a soft orange light, the corridor seems endless, with its most striking feature being the lack of doors.

DIDDLE walks through this never-ending corridor, pulling his cart, until he reaches a door right next to an alcove.

He rears his cart into the alcove and hooks the painting roll next to it in the corner. He then walks up to the door which slides open with a SFX:<WHOOSH>.

DIDDLE walks into:

3           **INT. DIDDLE'S ROOM**

3

The room is flooded in a soft white light. The room is rather bare but futuristic with light emanating from neons embedded in walls furniture.

DIDDLE scans the room, looking at the bed boxed into the wall, a clock on the wall with a lunar motif, a desk with a chair and a very simple closet.

DIDDLE looks down to find a suitcase left in the middle of the room. He picks it up and opens it on top of the bed. He opens it and starts to unpack.

He first gets a frame out and looks at it for a bit. In it, there is a photo of DIDDLE and two older looking humanoids, making it look like a family photo.

He places the photo on the tiny alcove nearby the bed.

He then picks up a range of colorful bow ties and place them inside the closet across the room. He finally closes the luggage and places it inside the closet as well before closing its doors.

As he walks back to his bed, he hears the SFX:<CLING CLONG> of the rocks from inside his body pocket. He takes them out and places them next to the framed photo.

Finally, he pulls the bed's cover off the bed and slides his body under it, covering his legs and sitting his back against the wall.

The white light fades, giving way to a more discreet orange light centered around the bed. DIDDLE looks at the family photo. He eyes betray his loneliness.

He then looks at the rocks and picks up two of them. He holds one in each hand in front of him, as if making them face each other. He uses them as puppets as he makes SFX:<INCOMPREHENSIBLE SOUNDS>.

In his right hand, the male puppet makes SFX:<SUAVE SOUNDS>. DIDDLE raises a seductive eyebrow.

In his left hand, the female puppet makes SFX:<CUTE LAUGH> sounds. DIDDLE's face expression follows the action once more.

The orange light slowly fades, drowning the room in darkness, except for a greenish glow coming from above that creates a faint outline around DIDDLE.

DIDDLE brings the two rocks closer and we hear the sound of a SFX:<SIMULATED KISS>.

His outline puts the rocks back in the alcove and lie down, pulling the bed cover all the way to his neck.

On the wall across the room, we see the source of the greenish light. It is the clock and it's ticking.

4 **INT. DIDDLE'S ROOM (LATER)**

4

SFX:<DING>.

The clock's motifs highlight the full moon section and the white light slowly fades in, flooding the room.

DIDDLE wakes up and sits on the edge of the bed while stretching.

Facing the mirror in the room, he slaps his face a few times. He then walks up to the door that opens with a SFX:<WHOOSH>.

MATCH CUT TO:

5           **INT. CORRIDOR**

5

The door opens with a SFX:<WHOOSH> and DIDDLE walks out of the room. He makes his way to the alcove as the door closes behind him.

SFX:<WHOOSH>.

DIDDLE unhooks the paint brush and pulls the cart out of the alcove. He then makes his way through the corridor until he reaches a door with an alcove very similar to his.

DIDDLE stops and inspects the alcove to find a cart and a paint brush, both different in design yet similar to his. He looks left and right in the corridor but no one's in sight.

He shrugs and resumes his walk through the -still very long- corridor until he still a pipe sticking out of the ceiling in the distance.

As he stops, the cart in line with the pipe, a square of light fades in all around DIDDLE and the cart. The pipe slides down and stops just above the cart.

A SFX:<CLINCK and a CLUNCK> and paint starts to flow out of the pipe. DIDDLE looks inside the cart as paint starts to fill it.

Once the cart is full, the paint stops. The square of light fades out and DIDDLE pulls his cart forward as the pipe recedes back towards the ceiling.

DIDDLE's next stops is right in front of DA BOSS who waits for him, arms crossed on his chest, at the end of the corridor. He stands in front of a large window.

Behind it, his office with a white board, shelves and office-y thingies.

SFX:<CLUNCK>.

DIDDLE, a tight hand on his cart, goes up followed by DA BOSS' eyes as the elevator platform rises.

As DIDDLE starts to cross the surface's threshold, DA BOSS walks into his office.

SFX:<WHOOSH>.

6           **EXT. DESERT**

6

The platform stops and DIDDLE finds himself in the same spot as the previous day only to discover that the desert is covered in WHITE. He rubs his eyes and looks again.





He waits, arms crossed and sunglasses on.

DIDDLE comes close enough and stops, anger in his eyes. They stare at each other and the more time passes, the more DIDDLE's determination wavers.

He finally breaks, turns around and makes his way back to the beginning.

He starts to paint.

16

**INT. CORRIDOR**

16

Exhausted, DIDDLE parks the cart in the alcove but as he hooks the paint roll, he looks in the direction of the other door.

He walks up to it and inspects the cart in the alcove, his hands on his hips.

He looks at the door and stands in front of it. Nothing.

He knocks on it. Nothing.

DIDDLE leaves.

17

**INT. DIDDLE'S ROOM - NIGHT**

17

DIDDLE stands in his room while the door closes slowly behind him with a slow SFX:<WHOOSH>. He rubs his chin with his fingers, thinking.

He looks at the family photo and the rocks next to it as the light fades from white to orange.

DIDDLE picks up two rocks and brings them in front of him to use them as puppets once again. This time, the story is not a happy one.

One rock pleads, the other one says no. More pleading and the rock turns its back on him as a reply.

DIDDLE drops the pleading rock into his lap and picks up the third rock with his free hand. This time, the new rock is all about confidence and seduction.

He brings the new rock next to the other. More seduction and giggles in reply. The rocks get closer, and closer, and SFX:<KISS>.

DIDDLE then makes the rocks pretend-walk away together. He ends up the scene by throwing the two rocks across the room.

Shaken by reliving the event, DIDDLE wipes a few tears from his eyes. He looks down and sees the rock in his lap, all alone.

DIDDLE picks up the rock and mimics the sound of s SFX<SPACESHIP TAKING OFF>. He brings the rock up and up until it goes back down for landing.

Next, DIDDLE mimics the sound of the SFX:<ELEVATOR PLATFORM GOING UP>. Once it stops, he looks at the rock with mean eyes and SFX:<PRETEND YELL> at it, mimicking DA BOSS.

He continues the story by using his finger next to the rock to mimic the action of painting and goes back to the elevator noise but this time the SFX:<ELEVATOR GOES DOWN>.

He concludes by pretend-walk the rock. He turns to look at the door says SFX:<WHOOSH>, the sound of the door.

DIDDLE looks at his room, he's all alone.

His eyes narrow, he has an idea. He brings the rock just in front of his eyes and says SFX:<WHOOSH>. He turns to look at the door and smiles as the orange light fades out.

In the darkness, we hear movement and the room door opens with w SFX:<WHOOSH>, letting the corridor light get into the room.

We see DIDDLE's hand drop the rock on the path of the door as it starts to close. DIDDLE's hand retreats into the darkness.

The door closes all the way to the rock and stops, blocked, and allowing only a thin sliver of light to come into the room.

DIDDLE lies on his bed with a smile, the sliver of light shining in his eyes. He closes them, exhausted.

MATCH CUT TO:

18

**INT. DIDDLE'S ROOM**

18

A distant noise shakes DIDDLE out of his sleep. His eyes open.

He gets up and makes his way to the door. It OPENS with a SFX:<WHOOSH>.

CUT TO:

**INT. CORRIDOR**

DIDDLE stands still, eyes close and one leg up as he was walking when the door opened.

He listens.

The SFX:<NOISES> in the distance continue and he relaxes. He walks out of the room, trying to be discreet. He then puts his back against the wall, making himself as thin as DIDDLE-y possible.

He slides against the wall as we hear the sound of a SFX:<CART MOVING> in the distance.

DIDDLE makes his way to the next alcove and inspects it. It's empty. The hook? Empty as well. He looks down and sees a white paint spill on the ground.

His eyes narrow and he resumes his walk, now more determined and less focused on discretion but he stops as he hears the sound of the SFX:<PIPE GOING DOWN> followed by the noise of SFX:< PAINT FLOWING FROM THE PIPE>.

He squints to try and see down the corridor. He can make out a dark form moving near the pipe as it goes back up.

DIDDLE DASHES until he reaches a pipe on the side of the corridor. He hides behind it.

He takes a peek and jumps to the next pipe and hides.

From this vantage point, he has a clearer view of the end of the corridor. He sees the elevator platform going up but it's now too high to see who's on it.

On the ground, DA BOSS makes it into his office. DIDDLE keeps an eye on him and at the right moment, he dashes once more until he reaches the elevator.

He looks up at the seemingly never-ending tube that pushes the platform upwards. He looks back at DA BOSS through the window and sees he is finishing his work on the white board and ready to move away from it.

He panics, looks around for an escape and finds a door with the sign EMERGENCY EXIT above it.

DIDDLE runs to the door just as DA BOSS walks to a set of drawers on the side of his office.

The door opens with a SFX:<WHOOSH>.



The smile to each other, the soft smile of new acquaintances.

DIDDLE points at her cart and makes SFX:<STRANGE SOUNDS> but we understand that he is asking about the painting. She responds with similar SFX:<STRANGE SOUNDS>.

She points at herself and then at her cart full of black paint. She then points at DIDDLE, who points at himself with wide open eyes.

She nods with a giggle. She points at him again and then at the black paint.

He nods with a SFX:<AAAA> of understanding.

There is a short moment of silence. DIDDLE's gears are turning.

DIDDLE looks at her with a smile then imitates DA BOSS SFX<GROWLING> orders. She puts a hand on her mouth, laughing.

Then, silence. He doesn't know what else to say. She smiles to him and then gets back to work.

DIDDLE looks at her with a faint smile but he quickly feels awkward, standing there. He starts to walk away.

She looks up at him, disappointed to see him go.

As DIDDLE walks away, a ball of white paint hits the back of his head. He turns around, rubbing the back of his head, and discovers DIDDY SFX:<GIGGLING> with her hands covered in white paint.

DIDDLE laughs in response. He picks up a ball of white paint as well and throws it in her direction. DIDDY runs away and hides behind her cart.

WE ZOOM OUT as:

She picks up more paint from her cart and throws it at DIDDLE who gets hit in the chest and pretends to be wounded. He falls flat on his back while DIDDLE laughs even more.

WE CONTINUE TO ZOOM OUT:

From afar, the two of them become dots in a very large wide desert.

The more we zoom out and the more we realize that the desert is actually a ball hanging in space.

WE ZOOM OUT at full speed until we stop in the Paris skyline at night. Accordion plays in the background and a couple sits on a roof, hugging and looking up at the familiar black and white ball in the sky-

The Moon.

**THE END**