

E V O L U T I O N

Written

by

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"E V O L U T I O N"

FADE IN:

EXT. JOHANN MARX - FARM - STUTTGART - SUMMER (1856) - DAY

Sunrise. The sky is clear and cloudless. The sky in the distance visualizes a child in the woods. The angle OPENS TO REVEAL a plantation on a farm. In F.G. stays MICHAEL, 11 years. It looks for an object. Walks through the plantation, stops and observes the place in three directions.

Michael chooses a direction, walks a little more and finds a THREE POINTED STAR. He takes the star from the floor and then cleans it with the left hand and with your right hand rises the star toward the sun and the strong reflections makes Michael remove it from the direction of the sun.

Michael passes left hand on his forehead to wipe away the sweat and then with the right hand shoots the star-shaped boomerang that flies in planting and makes a left turn and falls again at the end of the plantation. In B.G. outside the plantation, another child approaches mounted on a white horse. It's ARTHUR, 10 years, Michael's brother.

In F.G. Arthur mounted on the white horse ALDEBARAN. Arthur has a ring attached to the horse's cell. Arthur pulls the rim of the cell and without getting off the horse, flings the ring like a boomerang which flies over the plantation, makes a turn and falls. Arthur follows galloping out of the plantation to the place where the ring fell.

Michael does the same and follows through the plantation in search of his three-pointed star. Arthur approaches where Michael and accompanies the search at a distance without invading the plantation. Michael continues his quest through the plantation, until he reaches the end of it. In B.G. Arthur talks and gives orders to Michael in (MOS). Michael turns his back to him.

ARTHUR
Mine was further.

MICHAEL
(Angry)
Attila, the Hun.

ARTHUR
What did you say, Freak?

MICHAEL
(Angry)
Don't call me freak.

ARTHUR
Don't call me Attila, the
Hun.

Michael follows in the search for the star.

MICHAEL
I will tell the daddy that
you are riding Aldebaran.

Arthur turns Aldebaran and raises his forelegs.

ARTHUR
I'll tell Mom that you-- Tell
me soon, have you found my
rim?

Michael raises his head toward Arthur.

MICHAEL
I'm looking for my star. If I
find your rim, I will not
return it.

ARTHUR
Freak.

Arthur turns around, goes down running to gallop and leaves Michael alone. Michael's view to Arthur in B.G. and then continues its search. Michael observes a means object buried in the ground. It's your three-pointed star. Michael the handle with your right hand, clean it in his pants and then makes a negative nod.

Michael leaves the plantation and walks toward his house
 In B.G. We observe the sunset and Arthur doing exercises with
 the Aldebaran horse that jumps a small wooden barrier. In
 F.G. Michael walks slowly with the three-pointed star on the
 right hand.

VOICE WHISPERING (V.O.)
 If you fitting them, they
 will come.

Michael turns back and observes the plantation. Then he comes
 back again toward his house.

VOICE WHISPERING (V.O.)
 If you fitting them, they
 will come.

Michael turns back quickly and observes the plantation again.
 Then he turns to his brother in the distance.

MICHAEL
 Hey, Arthur! What was that?

ARTHUR
 That what?

MICHAEL
 That voice now. What's it?

Arthur stops and turns back Aldebaran toward Michael.

ARTHUR
 We didn't hear anything!

MICHAEL
 All right!

Arthur notes his brother and Michael continues his walk
 toward his home.

VOICE WHISPERING (V.O.)
 If you fitting them, they
 will come.

Michael stops and turns your head in all directions. After
 that he observes sky.

MICHAEL
Now you must have heard!

ARTHUR
(Whispering)
Talks to himself, hears
voices--freak.

Arthur rises your head toward to Michael.

ARTHUR
Sorry Freak!
Mom is calling!

ANNE FLORENCE (O.S.)
Dinner... Dinner.

CUT TO:

INT. JOHANN MARX - HOUSE FARM - STUTTGART - (1856) - NIGHT

ANNE FFLORENCE, 46, puts the plates on the table and goes to the kitchen to get the food.

IN THE BATHROOM

Michael and Arthur wash their hands in the sink. They two are looking in the mirror.

ARTHUR
(Sarcastic)
You hear that? Voices from
beyond.

Michael pushes your brother.

MICHAEL
Tomorrow, if I find your
ring, I will not return it.

ARTHUR
You can stay with it, freak.

MICHAEL
If you call me from this
again I--

ANNE FLORENCE (O.S.)
Daddy arrived. Come dinner!

IN THE DINING ROOM

JOHANN MARX, 61, kisses Anne Florence, embraces Arthur and then greets Michael with a handshake. Everyone sits at the table and Johann makes a prayer in (MOS). After the prayer they start eating.

OUT THERE

Aldebaran peeks through the dining room window that is open. ALTAIR, white horse, brother of Aldebaran approaches.

ALTAIR
It's impolite to observe
humans in dinner.

ALDEBARAN
They see everything we do
too.

ANTARES, white horse, brother Altair and Aldebaran, comes close and stumbles on its own paw. Aldebaran and Altair observe Antares.

ALDEBARAN
What's the matter with him?

ALTAIR
You know how he is
superstitious. He didn't step
in stripes or imaginary lines
between two objects.

ALDEBARAN
I seems that not only is the
boy that's weird. We have
another freak.

Antares comes to the window.

ANTARES
You said that they see
everything we do?

ALDEBARAN

It's because?

ANTARES

Last night I jumped the fence neighbor... I and PANDORA... We two--You know.

ALDEBARAN

You opened Pandora's box?

ALTAIR

Literally.

ANTARES

One more thing... She's pregnant.

RIGEL, white horse, younger brother of Altair, Antares and Aldebaran, comes close to the three.

RIGEL

Stop spying.

ALTAIR

Algebar.

RIGEL

Don't call me Algebar.

ALTAIR

Okay. Elgebar.

RIGEL

Don't call me Elgebar. I don't speak to you anymore.

ANTARES

What is Algebar or Elgebar?

ALTAIR

Are the other two names of him. He is a star just like us.

RIGEL

It's nice knows that. But I don't talk with you.

Aldebaran gives a push in the three brothers.

ALDEBARAN

Hey you three! Can you shut
up? I want to hear the
conversation there.

IN THE DINING ROOM

The food is on the table and everyone starts to eat.

JOHANN MARX

Anne, we sell all the next
harvest. We are doing very
well. When boys grow a little
more, I'll take them to work
with me.

ANNE FLORENCE

Great. So I don't have to
leave them alone to go to the
hospital.

Michael looks at his brother, father, mother, and then
realizes the presence of horses and hear their voices, but
does nothing.

ANTARES (O.S.)

Do you really think that the
boy heard that voice?

ALDEBARAN (O.S.)

If you fitting them, they
will come... I think so. He is
the only one who can
understand us.

ALTAIR (O.S.)

This is a gift. The boy is
special.

RIGEL (O.S.)

(Sarcastic)

Just like you, Altair?

ANTARES (O.S.)

All you are really crazy.

ALDEBARAN (O.S.)
 And you're screwed. Pandora
 got pregnant.

RIGEL (O.S.)
 What did you say?

Johann Marx notes Arthur and then Michael.

JOHANN MARX
 How was your day?

ARTHUR
 Michael hears voices.

Arthur points his finger at Michael.

ARTHUR (CONTINUED)
 (Sarcastic)
 I see dead people.

Johann Marx rises from the table and sends the BOYS of
 punishment in (MOS).

DISSOLVE TO:

EXT. JOHANN MARX - FARM - STUTTGART - (1856) - MORNING

Johann Marx puts the boxes with vegetables in the wagon.
 Michael and Arthur bring more boxes and Johann puts in the
 wagon too. Anne Florence comes down the stairs of the house
 and says goodbye to her boys.

Johann puts the harness on Aldebaran and Rigel. Gets the
 direction of the wagon and lets in the farm Altair and
 Antares. Michael and Arthur observe their parents leaving the
 road and return to their routines. Michael takes your three-
 pointed star on the hand and decides to go to the same place
 to play. Arthur rides with Antares and Altair observes them
 all.

IN THE FIELD OF FARM

Arthur prepares some hurdles to jump with Antares. Michael
 goes through them and shakes your head negatively.

IN THE FIELD OF FARM (CONTINUED)

More close the plantation; Michael prepares your star and throws it. The star goes very far from him, makes a curve to the left and falls at the end of the plantation. Michael enters in the plantation and starts search the star.

VOICE WHISPERING (V.O.)

If you fitting them, they
will come.

Michael turns back and watches nothing. Then turns his head toward his brother and concludes that it is a bit far to fool you that way.

MICHAEL

All right, all right. Who's
there? Stop this.

After a while, Michael continues his search.

MICHAEL

If you don't want to talk,
forget it.

Michael gives a few more steps and finds his three-pointed star. He picks up the star with the right hand and decides to leave. More a few steps and finds the lost ring of his brother. He catches the ring with his left hand and keeps walking.

VOICE WHISPERING (V.O.)

If you fitting them, they
will come.

Michael suddenly stops and turns back.

MICHAEL

They who? For what?

A strong breeze passes through the plantation and then all vegetation stops. There is absolute silence. Michael observes the rim in his left hand and the star on the right hand.

MICHAEL

If you fitting them...

Michael manages to fit the star inside the rim.

MICHAEL (CONTINUED)

They will come.

AT THIS TIME, THE WORLD SPINS 360 DEGREES AND GOES BACK TO THE SAME PLACE - FX

Michael uplifts the new object formed by the star union with the rim, MERCEDES-BENZ SYMBOL toward the sun and through the reflex, we sees the real symbol of the factory Mercedes-Benz. Then Michael puts the object toward the horizon and through it, we see with him, the CITY OF STUTTGART.

MONTAGE

- 1) Luftaufnahme der Stadt Stuttgart.
- 2) Gottlieb Daimler Memorial.
- 3) Mercedes-Benz Museum.
- 4) Schlossplatz.
- 5) Mercedes-Benz Arena.
- 6) Wilhelma Zoo and Botanical Garden.
- 7) Staatsgalerie.
- 8) Schloss Solitude.
- 9) Neues Schloss.
- 10) Das Alte Schloss.
- 11) Porsche Museum.
- 12) Württemberg Mausoleum.
- 13) Kunstmuseum Stuttgart.
- 14) Schillerplatz.
- 15) Weissnhofsiedlung.
- 16) Stiftskirche.

MONTAGE (CONTINUED)

17) Fernsehturm Stuttgart.

18) Johanneskirche.

19) Staatstheater Stuttgart.

20) Schloss Ludwigsburg.

21) Birkenkopf.

22) Stuttgart Hauptbahnhof.

23) Lindenmuseum.

24) Max-Eyth-See.

25) Schloss Rosenstein.

26) Aussichtsturm Burgholzhof.

27) Golfanlage Schloss Nippenburg.

28) Stuttgart-Rotenberg.

29) Württembergische Landesbibliothek.

30) Gazi-Stadion auf der Walau.

END OF MONTAGE

MICHAEL MAKES AN ANALYSIS IN THE SYMBOL OF MERCEDES-BENZ WITH HIS TWO HANDS.

MICHAEL

Amazing.

Michael pulls from his pocket a line and ties the symbol of Mercedes-Benz at the waist.

INT. JOHANN MARX - HOUSE FARM - AFTER HOURS - (1856) - DAY

IN THE DINING ROOM

Michael climbs on a chair and tries to hang the symbol of Mercedes-Benz on the wall, but before he could do it, the symbol glues on the wall and spins like a car tire rim.

AT THIS TIME, THE WORLD SPINS 360 DEGREES AND GOES BACK TO
THE SAME PLACE - FX

CUT TO:

INT. JOHANN MARX - HOUSE FARM - (OCTOBER - 1888) - DAY

IN THE DINING ROOM

Michael, 44, removes the SYMBOL MERCEDES-BEZ from the wall, ties it at the waist and then sits at the piano. Michael plays a composition of FRANZ LISZT. While he plays the piano, we can visualize on the wall, the hand-drawn pictures of your family. First, Diana, grandmother, mounted on mare Isis and Joseph, grandfather, in side of her.

After, Johann, father, and Anne Florence, mother, in front of the house of farm. Finally.. Altair, Antares, Aldebaran and Rigel, in side of Arthur and Michael. After that, we visualize the SYMBOL OF MERCEDES-BENZ stuck in your waist. There is a BANJO on up the piano. After some time, Michael stops playing and turns back your head toward the bedroom.

MICHAEL

Are you ready?

SARLA ANNIE (O.S.)

Almost. Close your eyes.

Michael turns to the other end of the piano and put your hands in front of eyes. Then SARLA ANNIE, 36, appears in the dining room dressed like Queen Cleopatra of Egypt. Michael opens his eyes and kneels in front of her.

MICHAEL

(Speech)

My queen. The most beautiful
of the beautiful. The
favorite heiress. Sovereign
over the North and South. The
one with the bright and
cheerful face between
ornaments. The preferred of
Aton, rich in love, beauty
and intelligence.

MICHAEL (CONTINUED)

(Speech)

The preferred and unique wife of King Michael Karl Wilhelm Gutenberg Marx. Queen of the Nile. Happy Birthday! I have prepared a surprise for you... my majesty.

Sarla Annie takes the BANJO on top of the piano. And then, she makes a caress on Michael's face.

SARLA ANNIE

You already gave me this wonderful instrument last year. I have everything that a need right here in front of me.

Michael kisses her hand and then gets up. He gets a bandana, puts it over the eyes of Sarla Annie and ties it behind her head. Aldebaran observes the scene through the window while Altair approaches.

OUT THERE

ALDEBARAN

My God! Some things never change. This house... everybody's crazy.

ALTAIR

Look at her... It's the reincarnation of our mother Cleopatra Seleneia.

Aldebaran shakes his head negatively.

ALDEBARAN

Madness.

EXT. JOHANN MARX - FARM - (OCTOBER - 1888) - DAY

IN THE LADDER OF MAIN ENTRANCE OF THE HOUSE

Michael leads Sarla Annie in the stairs and walks with her to get to the farm gate.

IN THE GATE OF FARM

Outside the gate is parked a WAGON without horses. It is the BENZ PATENT-MOTORWAGEN. Aldebaran and Altair approach the fence inside the farm. Antares stumbles not to step on stripes and Rigel also comes close to see the wagon.

ANTARES

What is it?

ALDEBARAN

It's just another wagon.
We'll have to pull it.

ANTARES

What do you think Rigel?

RIGEL

I don't speak with you or
with Altair.

ALDEBARAN

Stop it, Rigel. It's been a
long time. Pandora has been
dead for many years.

RIGEL

Yes... And nothing has
changed. Antares is flirting..

RIGEL (CONTINUED)

Antares is flirting with her
daughter PANDORA SECOND.

ANTARES

She's pregnant.

RIGEL

I didn't say.

ALDEBARAN

My God! It will start all
over again!

ANTARES

Weird. Everybody should not
be dead? All our
contemporaries have died. We
are immortal?

ALTAIR

I don't know. But it all
started when he discovered
that symbol.

CLOSE UP - SYMBOL MERCEDES-BENZ STUCK ON MICHAEL'S BELT.

ALTAIR (CONTINUED)

This is not a wagon any.
Something magical will
happen.

The four horses observe Michael removes the bandana of the
eyes of Sarla Annie.

IN THE GATE OF FARM - CONTINUED

MICHAEL

Happy Birthday.

SARLA ANNIE

A new wagon?

THE OUTSIDE OF FARM

MICHAEL

This is not a common wagon.
It has a motor. Look...

Michael points to the back of the car.

MICHAEL

We are going to the city and
you will drive it. You are
the second woman that will
drive it.

Sarla Annie puts hands on your head.

SARLA ANNIE

You're telling me this thing
will take us to the city.

Sarla Annie puts her hands on her head.

MICHAEL

Yes. Sit down and hold on in
the direction. I'm going to
start the motor.

STEERING WHEEL

Sarla Annie sits on the bench of the wagon, straightens her
BANJO on her lap and puts your right hand on wheel. She
smiles and views the road.

MATCH CUT:

STEERING WHEEL

It's shown again.

INT. MERCEDES-BENZ FACTORY - DAY

MECHANIC#1 puts the steering wheel in a car on the assembly
line. MECHANIC#2 puts the banks in the car. MECHANIC#3 tests
the banks holding the direction and smiles.

END OF MATCH CUT:

BACK TO SCENE

THE OUTSIDE OF FARM

MOTOR

Michael behind the wagon tries to start the motor.

MATCH CUT:

MOTOR

It is shown again.

INT. MERCEDES-BENZ FACTORY - DAY

A MECHANIC#4 works in a car motor from Mercedes-Benz.

END OF MATCH CUT:

BACK TO SCENE

THE OUTSIDE OF FARM

Michael tries again and manages to get the motor starts. He turns around and sits next to Sarla Annie. The horses watch the scene inside the fence.

ANTARES

This thing will not walk
alone.

Michael jumps out the wagon and removes the symbol Mercedes-Benz of waist.

SARLA ANNIE

What are you doing?

Michael ties the symbol on the steering bar.

MICHAEL

It's for good luck.

Michael rises again in the wagon.

ALTAIR

Did you see that? He tied
there. The symbol is magical.
It will make that thing go.

With the help of Michael, Sarla Annie turns on the lever and the wagon begins to walk.

RIGEL

It's mooving!

ALDEBARAN

Let's see if this thing is
faster than me.

Aldebaran follows the wagon from inside the fence. Michael straightens the seat of the wagon and smiles at Sarla Annie.

ON THE ROAD

SUSPENSION

The wagon follows the road and we visualize your rear suspension that trembles with the road unevenness.

MATCH CUT:

SUSPENSION

The suspension of some cars from Mercedes-Benz is tested to the limit.

END OF MATCH CUT:

BACK TO SCENE

ON THE ROAD

Aldebaran pursues the wagon and gets to the end of farm. Aldebaran takes distance and jumps out the farm. The wagon stays a little ahead and Aldebaran speeds to reach it. Aldebaran passes swiftly by wagon.

SARLA ANNIE

Aldebaran! He ran-away?

MICHAEL

No. He is challenging us. He believes it is faster than your wagon.

Sarla Annie points the finger at Aldebaran and he just stops ahead.

SARLA ANNIE

He stopped. Accelerates to reach it-- Let's beat it.

MICHAEL

Aldebaran was always the fastest of the brothers.

Michael places the wagon next to Aldebaran and Sarla Annie raises your arm. Aldebaran observes her arm. Michael takes control of the wagon.

SARLA ANNIE
So... Who's the first woman
that drove this car?

MICHAEL
Mrs. Bertha Benz.

SARLA ANNIE
I think that she is a woman
of great courage and
attitude.

SARLA ANNIE
On your marks... Get set... Go!

Aldebaran to the right takes off sprinting. The wagon gets pairing with him. After 20 meters, Aldebaran takes the lead.

ACCELERATION

Michael accelerates the car.

MATCH CUT:

ACCELERATION

We visualize a Mercedes-Benz car that speeds on the road.

END OF MATCH CUT

BACK TO SCENE

ON THE ROAD

The wagon jamming his left tire in a hole slips and cannot leave. Aldebaran abandons the race and return to help Michael.

TIRE

Michael jumps of the wagon and goes the back and tries to push it, but the wagon does not come out.

MATCH CUT:

TIRE

A Mercedes-Benz car passes through places full of mud,
SLIDING and overcomes the obstacle.

END OF MATCH CUT

BACK TO SCENE

ON THE ROAD

Sarla Annie jumps of the wagon too, rolls up the sleeves of her blouse and offers to help Michael. He points to a rope that is wrapped around the seat of the wagon. Sarla grabs it. She ties in the Aldebaran neck and also ties on the handlebars of the wagon.

Michael positively nods his head. Sarla gives a signal to Aldebaran and he pulls the wagon of the hole. Sarla unties the rope of the wagon and also Aldebaran. Then, she puts back on the bench. Aldebaran follows the side of the wagon without betting race.

MICHAEL

Aldebaran... You won the race
and also helped us. What do
you want in return?

SARLA ANNIE

As you may know exactly what
he wants?

MICHAEL

He has already answered. He
wants to know if this symbol
is really magical and if it
was he who made moving this
wagon.

CLOSE UP - SYMBOL MERCEDES-BENZ STUCK IN THE WAGON HANDLEBAR.

SARLA ANNIE

I also want to know. You
never told me much about it.

SARLA ANNIE (CONTINUED)

Just know that it's with you
a long time.

Michael stops the wagon and Sarla Annie touches in the
symbol.

MICHAEL

(Speech)

I hear voices-- I'm 44 years
old and a wonderful wife. My
brother, Arthur, went away
and created a traveling
circus. Mom and Dad are dead.

Michael holds the hand of Sarla Annie.

MICHAEL (CONTINUED)

(Speech)

When I was 11, I heard a
voice saying, "If you fitting
them, they will come." I made
it. Stuck on the ring with
the star, but I never really
understood what means this
object. I think it's magic.
At the time, I had some
visions through it. Sarla...
Do you think that I'm getting
crazy?

Sarla Annie observes Michael for a while.

SARLA ANNIE

Yes... But I think... If you
think that this symbol means
something to you; So... I also
believe that it's magical and
I'm getting crazy too. I love
you.

Michael affectionately kisses Sarla Annie and continues the
journey. A rider passes the left side of the road in the
opposite direction.

RIDER#1

Hey, you! He should not be
pulling the wagon?

RIDER#1 points to Aldebaran. Sarla Annie and Michael smile. Aldebaran shows teeth for RIDER#1 that goes away shaking his head negatively.

ON THE ROAD (CONTINUED)

Just ahead Sarla Annie and Michael visualize a large hill on the road that needs to be transposed by the wagon.

HILL

Michael stops the wagon for a while and hesitates to climb the hill. Aldebaran tries to help them.

MATCH CUT:

HILL

A Mercedes-Benz car is tested to the limit. With its engine acceleration, can overcome the hill.

END OF MATCH CUT

BACK TO SCENE

ON THE ROAD

Michael nods to Aldebaran to go to for behind the wagon. Michael accelerates. The wagon starts to up the hill slowly. Aldebaran follows behind without interfering. After a while, the wagon can overcome the hill. We visualize from the top of the hill, one city, the CITY OF STUTTGART.

The wagon comes down the hill and is now at 600 meters from the entrance of town. The motor stops suddenly. Michael jumps from the wagon and goes to the back of it. Aldebaran approaches and observes the MOTOR together with Michael.

SARLA ANNIE

What happened? It broke?

MOTOR

Michael puts out the head of Aldebaran and puts his head closer to the motor to analyze it closely.

MATCH CUT:

MOTOR

We visualize the motor of a Mercedes-Benz car to test its power.

END OF MATCH CUT

BACK TO SCENE

ON THE ROAD

Michael finds a small tree branch that prevents rotation of the motor. He removes the branch. And after three attempts, he puts the motor running again. Michael returns to the seat of the wagon and follows the journey.

MICHAEL

It was just a tree branch.

SARLA ANNIE

The Best or Nothing.

Sarla Annie and Michael, they visualize the city that is closer now.

POV - CITY OF STUTTGART

We visualize Michael and Sarla Annie driving the wagon with the MERCEDES-BENZ SYMBOL ahead. Rain drops fall from the sky. They observe the sky. Michael picks up the BANJO that is on your side and gives to Sarla Annie. She plays and sings a song.

SARLA ANNIE

(Singing)

Raindrops keep falling on my
head. And just like the guy.
Whose feet are too big for
his bed..

CLOSE UP - MICHAEL'S FEET

BACK TO SCENE

POV - CITY OF STUTTGART

SARLA ANNIE (CONTINUED)

(Singing)

Nothing seems to fit. Those
raindrops are fallin' on my
head. They keep fallin'...

(NOTE: Freezes the scene and ends with the original song
"Raindrops Keep Falling on My Head" by B. J. Thomas).

FADE OUT

THE END