

The Station of Fossil Man

Submitted by

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Screenplay *The Station of Fossil Man*1

FADE IN:

ESTABLISH: ARMENIA/COUNTRYSIDE - NOWADAYS

1. INT. TRAIN/COMPARTMENT - DAY (MOVING) 1.

This journey on the train is partially real and partially Haik's imagination.

It's an old Soviet intercity train, with compartments each for 4 passengers. There are 4 bunks, two lower and two upper level. The windows fog up.

Haik, 33, is a University Lecturer in Art History. He's dressed formally, sitting by the window, on the lower bunk, reading a book "Sex at Dawn of History". His reading is concentrated, but he pauses and stares through the window. There is sorrow in his face; obviously, the past weighs heavily on him.

His hands reach to his leather BRIEFCASE with a zip closure; he unzips the exterior zip pocket, takes out a pen and puts it on the small folding table, next to a box of half-opened Grand Tobacco. Then he opens the laptop sleeve, and with both hands slowly drags the notebook out and places it carefully on the opposite bunk.

His other items, CLOTHES, BOOKS, A CANON PHOTO CAMERA are all over the compartment.

Haik stares at the cigarette box. He grabs the box, shakes it, and a few rollies tumble out on the folding table. He tosses the box on the table and reclines on the bunk.

2. INT. TRAIN/COMPARTMENT - DAY 2.

The train has stopped at a station. Haik puts on his winter coat, grabs his briefcase, and slinging his camera over his shoulder exits.

3. EXT. A CITY IN IRAN/STREET - DAY 3.

Haik loiters around and pretending to take pictures of buildings in oriental architecture, he steals shots of men and women. Men wear moustaches, black coats; older women wear ankle-length black dresses with black shawls covering their heads and shoulders, while younger women are in black manteaux with colour head scarfs.

Haik spots a MOSQUE and walks in that direction.

4. INT. TRAIN/COMPARTMENT - DAY (MOVING) 4.

Haik reads *Sex at Dawn of History*. He puts the book on the folding table, rubbing his eyes. Then he gazes at the landscape through the window.

HAIK'S POV: It's overcast, light fog, bare mountains and ROCKS in the distance. As the train moves forward, the ROCKS come closer, and it is possible to see now that there are CAVES in the ROCKS. A NAME-BOARD on a post appears and becomes larger.

Haik imagines HOMO CEPRANENSIS written on it.

5. EXT. PLAIN/PREHISTORIC SETTLEMENT - DAY (DREAM SEQUENCE) 5.

The CAVES are teeming with GROUPS of a PREHISTORIC TRIBE. They're largely quadrupeds, looking very little like modern-day humans - fur-like hair on bodies, FEMALES with almost invisible breasts, instead they have EXPRESSED BUTTOCKS.

A MALE touches his genitals, ogling A GROUP of FEMALES. After getting erection, he goes into erratic jumps, climbing up and down trees; TWO Females lust for him. The Male calls out, ONE of the Females responds.

The Male breaks into a chase after the Female. As he catches her, he enters her immediately, releases his sperm into her and on all fours canters away.

6. INT. TRAIN/COMPARTMENT - DAY (MOVING) (RETURN TO SCENE) 6.

Haik is startled by sounds. Through the open door of his compartment he sees a procession of TWO MEN, late 30s, followed by a GROUP of younger WOMEN in HIJABS followed by a GROUP of CHILDREN aged between 5 and 14.

7. INT. TRAIN/COMPARTMENT - DUSK (MOVING) 7.

Haik writes an e-mail on his notebook.

HAIK (V.O.)
Dear Vigen, sorry to hear about
your divorce. We are both
frustrated. But I'll find the clue

to our problems. It must be in the
relics of the prehistoric man. Wish
me good luck☺

8. EXT. MONICA'S APARTMENT - DAWN (FLASHBACK)

8.

Two months back.

Haik, in a winter coat, walks up and down in front of the entrance. He is careful not to slip on the ice. It's cold, he shivers.

A FANCY CAR pulls over. MONICA, 28, a stripper, gets out. Despite the cold, she is in a mini, a cropped fur jacket showing off her legs in printed stockings. When she sees Haik, she pauses, bitter-faced. She tells the DRIVER something and closes the door.

The car leaves.

Haik's nervous. Monica approaches, glances at him a second, then walks past. Haik follows her into the building.

9. INT. MONICA'S APARTMENT/HALL - DAWN (FLASHBACK)

9.

Haik is in the doorway into the apartment, hesitating to walk in. He hears Monica urinating, while studying the hallway - its shabby walls with peeling paint, the pendant lampshade covered with soot and the smutty ceiling disappoint him.

Monica flushes. She walks out, looks daggers at him and walks into the den. Haik steps in, closing the door timidly.

DEN

As Haik walks into the den, he takes in the room, quickly looking from one corner of the room to the other.

The furniture dates from the Soviet era. There is a heavy wooden dining table, its legs scratched and dented, covered with an embroidered tablecloth and loaded with glasses and bottles of mineral water and juice. There are some leftovers in one corner. A beech wood and textile sofa, with holes on the seat fabric, placed against the wall, face the clumsy large box-shaped TV set. There are two shabby armchairs on each side of the couch. On a coffee table between the armchairs there is a TOBACCO

PIPE, a ONE-OF-A-KIND LION ASHTRAY, a LARGE SCREEN NOTEBOOK, a letter-size card showing HEARTS and reading 'Goog' attached to the back of the monitor. Ashes all over the coffee table.

Haik is embarrassed by the sight of this glamour in that miserable apartment. Monica returns, her boots off, but still in her stripper costume and catches him staring at the notebook and the card.

She starts changing - as she takes off her stripper costume and stockings, her eyes keep up with his. Her expression is full of rebuke, but her movements betray her affection for him.

Haik is aroused. He takes a deep breath and looks away. Monica exits the clothes in her hands, Haik makes to step forward, when something crushes under his feet - confetti, streamers and ribbons, girls' tutu skirt dresses and head accessories. While he is confused, staring at the pile, Monica returns in a FLUFFY FLEECE ONESIE - it's new, Haik's never seen that before.

She has a plastic bag in her hand, and, ignorant of Haik, starts tidying up the room, only leaving the notebook, the cognac bottle and two glasses intact.

HAIK

Monica, I am sincerely sorry.

Monica grins - she finds Haik's statement ridiculous. Haik is hesitant whether he should walk up to her or not.

HAIK

Well, I have to say it.

MONICA

No, you don't. Don't apologize to a whore.

HAIK

Monica, I made a mistake. I should have talked about- My problems, you know.

Monica puts the leftovers in a plastic bag.

MONICA

Your problems? You have everything.

HAIK

What? A house? A career? Who cares?
You have all these yourself!

Monica walks up to him jauntily, pats his shoulders and then her hand moves down to his crotch. Haik closes his eyes, unable to resist his desire for her.

He stops her hand from caressing him. She lets him go, steps away, reaches out to a glass on the table, and with care, pours a glass full of juice and downs it.

HAIK

Let's leave together.

Monica laughs out loud.

HAIK

What will you do in this dump?

Monica plonks her glass on the table.

MONICA

This is the reality. And you, Haik,
are a little child in an adult's
physiognomy.

'Little child' is a slap to Haik. Monica lies down on the couch, it creaks under her weight. She closes her eyes. He is ready to charge, but instead he breaks into pacing the room.

10. INT. TRAIN/COMPARTMENT - NIGHT (MOVING) (RETURN TO 10.
PRESENT)

Haik writes an email on his laptop.

HAIK (V.O.)

Dear Vigen,
I'm happy you plan on travelling to Europe. Your parents' raising hell about your divorce is ridiculous. Maybe marriage is not the only way to be happy. Guess what - our ancestor lived in multiple-mate communities. There were home groups where males and females cohabited, but extra group relationships were rampant. Hey, get laid with many beautiful women. And don't worry, there'll be no fighting because our

DNA contains oxytocin. It impels us to use sex as a mechanism for a peaceful social coexistence. Have sex all day long, man! Remember, females seek many male partners☺

11. EXT. PREHISTORIC JUNGLE - DAY (DREAM SEQUENCE) 11.

MONTAGE

The same Prehistoric Tribe as in the previous sequence. The Males and Females are engaged in a sexual spree. There is a peaceful atmosphere of social bonding through sex. The Males don't compete for Females, nor vice versa. The Males and Females provoke each other to copulate. Afterwards all relax on the grass, in the trees and bathe in the river. Then back to having more sex.

12. INT. TRAIN/COMPARTMENT - DAY (RETURN TO PRESENT) 12.

Haik reads a bulky book "History of Sex."

RITA, in her middle 20s and her DAUGHTER, ANGELA, 6, walk in. They carry bags. They are tired.

Haik's attention is instantaneously drawn to Rita. She's in a full-length evening dress. Her face is marked by some recent distressful event. Despite some bitterness about her, she meets Haik's gaze. A slightly seductive eye contact.

LATER: TRAIN MOVING

Rita and Angie have occupied the opposite bunks. They are busy sorting colour papers and drawing animal shapes to cut them out. Angie is cheerful. Rita tries being enthusiastic, but her mind is occupied by something.

Haik steals glances at Rita. She catches him sizing her up.

13. INT. HAIK'S APARTMENT/BEDROOM - NIGHT (FLASHBACK) 13.

Luxurious curtains are drawn, a BIG WOODEN LANTERN is on, a KAMASUTRA book is open on the floor. Haik and Monica have sex in THE PERCH position - Haik is on a chair, Monica on his lap with her back to him. They do their best to come synchronously.

14. INT. HAIK'S APARTMENT/BEDROOM - LATER (FLASHBACK) 14.

Monica starts dressing up. Haik peeks at her.

MONICA

My raccoon! Save some energy for
me, I'm coming back early.

Monica strokes his shoulders and kisses his head. She
turns off the LANTERN and leaves.

15. INT. HAIK'S APARTMENT/STUDY - NIGHT (FLASHBACK) 15.

There is a large hutch wooden bookcase laden with books,
wooden figurines and clay statuettes. There are two desks
with mesh ergonomic chairs: one is an office desk,
carrying a desk top; the other is a faux leather-top desk
for writing. A huge atlas on the wall, a bulky Soviet
encyclopaedia on the desk. A medium-size fishbowl is in
the corner next to the window with a small colourful fish
swimming slowly in circles.

In the other corner, the STATUETTE of Monica on a pedestal
with "Dancing Fairy" inscribed, and a plaque attached,
reading "Winner of Eastern Europe without Borders Visual
Art Contest".

Haik reads a book - *Prehistoric Man*.

LATER

Haik looks at images of Prehistoric Man online.

16. INT. HAIK'S APARTMENT/BEDROOM - DAWN (FLASHBACK) 16.

Monica undresses and crawls into bed and begins to kiss
Haik's neck. Haik wakes up, small-eyed. He wants to get
up, but Monica pulls him back.

HAIK

Gotta work.

MONICA

Sex in the morning is like
exercise. It'll refresh your mind.

Monica turns on the LANTERN, puts her PEARL bracelet on it, slips his underpants off and straddles him. Haik moves reluctantly, but he can't reject her body.

LATER

Monica is on top of Haik. They shriek. Haik climaxes. He rolls over, and closes his eyes. Monica hugs him tight from behind.

MONICA
I wanted you the whole night.

Haik's mobile RINGS. He reaches out for it, still panting.

HAIK
Hello.

17. INT. VIGEN'S PARENTS' APARTMENT/BEDROOM - CONTINUOUS 17.
(FLASHBACK)

Vigen, 33, an artist, just woken up, is sitting on his bed, yawning.

VIGEN
(laughing)
Been driving into your date?

INTERCUT: HAIK WITH VIGEN

HAIK
Aah. Yeah, I guess.

Haik frowns. He winks at Monica to camouflage his irritation. Monica knits her brows. Haik goes to the living room.

VIGEN
Oh so sorry to interrupt your session.
(laughing)
I'm getting hitched, man. You're invited.

LIVING ROOM

Haik stands in the middle, naked.

HAIK

Oh, great! You finally made up your mind.

(whispering)

I hope it's Natalie.

Haik smirks, checking to make sure Monica can't hear him.

Vigen stretches one hand, sleepy.

VIGEN

Jackass! Anyways, you can bring either of your dates.

(laughing)

No preference on my part.

HAIK

OK, man.

Haik fumbles at his phone, deletes Vigen's call, while walking out.

18. HAIK'S APARTMENT/BEDROOM - CONTINUOUS

18.

Haik walks in and slips his mobile into the pocket of his jacket.

MONICA

Who was that?

HAIK

A colleague.

Haik starts dressing, as if he's running terribly late.

MONICA

What the fuck did he want this early?

HAIK

To take over his class.

He can't look at her.

19. INT. TRAIN/COMPARTMENT - DAY (MOVING) (RETURN TO PRESENT) 19.

Rita teaches Angie how to paste animal shapes cut out from paper on a cardboard. Haik writes and watches them occasionally.

His eyes meet Rita's, though he tries not to. Rita peeks at his books that lie on his bunk *Sex At Dawn of History*, *Prehistoric Art*, and *Cave Painting: The Primitive Artist*. She eyes Haik with curiosity and a little rebuke. He flips the book over, afraid Angie may have seen it.

Angie's absorbed with pasting the animal shapes.

LATER

Rita teaches Angie animals from a book. Haik reads his book, holding the cover up to the window so Angie can't see it. He takes glances at Rita. She glances back.

RITA

This is a deer.

ANGIE

But deer are small. Look,
this is a big animal!

RITA

This deer has eaten lots of grass
and has grown big.

Haik closes the book and turns to Rita and Angie.

HAIK

It's a moose. It has huge horns.
(to Angie)
You know they live in cold places.
They can fight wolves and kill
them.

ANGIE

(exhilarated)
I told you, mummy. It's not a deer.

HAIK

(to Rita)
Few people teach their kids about
nature.

RITA

My parents didn't encourage me to study. Instead they forced me to marry.

Angie looks at Haik with some admiration behind her naughty curious eyes.

RITA

After I got married, my mother-in-law demanded we have a baby immediately.

Angie's eyes follow the conversation, her smile wide.

HAIK

Sounds familiar.

RITA

I wanted to become a fashion designer.

He opens the books and resumes reading, but it's obvious he's interested in her. Rita and Angie exchange knowing funny glances.

20. INT. TRAIN/COMPARTMENT - DUSK (MOVING)

20.

Angie cuts out a shape from colour paper. Haik tries to read a book, but keeps glancing at Rita.

HAIK'S POV THROUGH THE OPEN DOOR: Rita stands with her forehead against the window pane, trying to hold on to her crumbling composure.

Haik puts his book aside. Rita turns around, their eyes lock, her eyes are in tears. He's about to walk up to her, but hesitates. He looks away through the compartment window.

HAIK'S POV: villages and houses, meadows with cattle grazing BLUR into a WASTE LAND with hardy flowers and rough sparse grass.

He imagines seeing A NAME-BOARD: "AUSTRALOPITHECUS AFRICANUS"

21. EXT. A PREHISTORIC SETTLEMENT - DUSK (DREAM SEQUENCE) 21.

PREHISTORIC MALES and FEMALES are flocked together as a group. They have less body hairs, and their faces are more similar to modern-day humans. Females have bigger breasts than in the previous episode. There are meat leftovers here and there. The YOUNG of various ages climb on their mothers' backs and stick close to them.

A MALE stares at a FEMALE with a TODDLER BOY, indicating that he likes her. She moves about, playing with her Boy, shooting glances at the Male. The FATHER of the Boy relaxes a few feet away, watching the silent flirting quietly.

LATER

The Male and the Female are engaged in sex, while the Boy is playing right next to them. ANOTHER FEMALE invites Father to start a foreplay.

22. INT. TRAIN/COMPARTMENT - NIGHT (MOVING) (RETURN TO PRESENT) 22.

Haik reads. Angie draws HUMAN FIGURES on a paper and then cuts them out. Rita sews a DRESS. It is deep red with no ornaments. Haik peeks at her work with curiosity.

ANGIE

Mummy, will you help me draw up a good man?

RITA

Don't know, honey.

ANGIE

He must save the beautiful girl!
Please!

Rita looks up from her work, amused. Haik follows them from the corner of his eye.

RITA

(nodding toward Haik)
This man can. Ask him.

She extends the paper and a pencil to him. He is uncomfortable.

ANGIE

Can you help me?

HAIK

I'm afraid I can't.

ANGIE

Mamma said you can.

Haik pretends he's reading. It irks Rita. Angie is disappointed.

RITA

It's OK. I'll do it.

Rita draws a male figure for Angie. Haik snaps the book shut, which startles Angie and Rita. He looks away through the window, shamefully.

HAIK'S POV: lights from a distant village flit by.

23. INT. UNIVERSITY/FACULTY LOUNGE - DUSK (FLASHBACK) 23.

The Department of Art History party. Most of the faculty are dressed for the occasion - men in suits and ties, women, wearing make-up, earrings, bracelets and necklaces, in business attire or evening dresses, maintaining the not-above-knee-high "code". Haik walks around with a glass of whiskey, nodding to ACADEMICS; he changes his course and walks past a GROUP OF MORE SENIOR ACADEMICS and greets them. They acknowledge him with faint smiles. One of them, the DEPARTMENT HEAD, Dr. Emfianjyan, an OLD MAN soon-to-retire, steps aside to talk to him.

EMFIAJYAN

Mr. Abeghyan, I'd like to ask you to represent our university at the Academy of Sciences International Conference. I can't rely on anyone else more than you.

HAIK

That's an honour.

EMFIAJYAN

It should be! And yes, I'm announcing your series of lectures in a few minutes. And don't dare say no!

Emfiajyan and Haik are distracted by Mary, 27, who has just arrived. Haik checks her out - she wears a jacket and skirt and as she walks in high heels, she presses her PURSE to her flank with one hand, nodding slightly to the academics. A WOMAN calls and steps aside to talk to Mary, but she waves and continues on her way to approach Emfiajyan.

EMFIAJYAN

Here you are, our new treasure -
the representative of fair sex in
our department.

MARY

You're describing something that's
perfect, which I'm not, Mr.
Emfiajyan.

Haik and Mary nod. Emfiajyan excuses himself.

HAIK

Thanks for the article. A very
useful reference.

MARY

You're very welcome.

HAIK

So you specialize in gender
studies?

Haik puts his glass on a nearby table, grabs a glass of wine for Mary.

MARY

(slowly, with pauses)
My dissertation was on folkloric
elements in modernist Armenian
visual arts with reference to
masculinity.

(beat)

Whiskey, please.

Haik is embarrassed; he didn't expect this. He puts the wine glass back and picks up two glasses of whiskey.

HAIK

Armenian paintings are
traditionally sterile.

Mary doesn't understand.

HAIK

I mean, ah-huh, in terms of sex.

MARY

Well, I don't focus on that.

HAIK

Why?

Mary smiles amicably. The penny drops for Haik - he's strayed too far in his questioning.

HAIK

Ah sorry!

Haik nods, but it's obvious he's put off by what Mary said.

24. INT. HAIK'S APARTMENT/BALCONY - NIGHT (FLASHBACK) 24.

Two armchairs, a small round coffee table with a bottle of wine. It's warm, and the crescent moon shines.

Haik and Monica, in underwear, lean against the balcony rail with glasses of drink in their hands.

HAIK

It's a beautiful night.

Monica's hand pats his back and then his forearms.

HAIK

A beautiful picture - the moon
sliding down into your embrace.

Monica giggles and embraces Haik. He sips his drink, then his free hand strokes her breasts, while the other spills his drink on her; he tosses the glass into an armchair, aroused. Aroused, too, she puts her glass down to the floor.

HAIK

I'm giving this painting to you,
Monica.

His hand slips inside her panties.

MONICA

My romantic Raccoon! Are you writing it for me?

She hugs him and closing her eyes kisses his neck. Now they both are in ecstasy.

HAIK

(with closed eyes)

My lectures are approved.

MONICA

What are they about?

She leans away from him.

HAIK

It's official. I'm starting next semester.

A beat, and then Monica makes to go, but Haik pulls her back, grabs her hand and puts it inside his underpants. She glares at him, ignoring his advances.

MONICA

Is it about sex?

Monica tries pulling her hand out, but Haik kisses her lips, while his hands undo her bra strap. She can't resist anymore, and he twirls her body with both hands and quickly enters her from behind.

25. INT. TRAIN/COMPARTMENT - DAWN (MOVING) (RETURN TO PRESENT)

25.

Haik wakes up. Rita is in the dress she has sewn with a long exposing slit on the side and a wide décolletage, showing lots of cleavage. Haik looks furtively.

ANGIE

Mummy I'm hungry. Can I have some sweets?

Rita nods. She holds a mirror up to see the front of her dress. She catches Haik looking at her legs.

HAIK

You have a talent. And a keen taste.

Rita smiles, happy. She takes biscuits out from her bag. Angie grabs one.

ANGIE

Cinnamon biscuit— I want some cream on it.

Haik slips on his shoes and ties the lace.

RITA

(to Haik)

Help yourself.

HAIK

Thanks.

Haik bites on his biscuit.

ANGIE

Mummy, cream, please.

HAIK

(chewing, to Angie)

Cream is not good with cinnamon. You know why? Cinnamon is a plant, and cream is milk. They will boil in your tummy. It will hurt.

Rita doesn't like what Haik says.

ANGIE

(to Rita)

Tell him, mummy, that it's not true. I want cream.

RITA

OK, honey.

(to Haik)

Let's bet. Cream and cinnamon won't boil in Angie's tummy.

Rita extends her hand. Haik shakes his head.

RITA

Oh, please, we're playing a game.

Haik is looking at Rita's extended hand. Rita withdraws her hand quickly, puts away the biscuit, jamming it into the big bag on the floor. Angie winks at Haik with playful

curiosity. Haik puts the last crumb of biscuit in his mouth.

HAIK

I'm sorry, I have to wash up.

He exits the compartment. Rita strokes Angie's head.

26. INT. TRAIN/COMPARTMENT - DAY (MOVING)

26.

Haik studies Rita's dress, which he has hung from the knob of the window. His fingers make some measurements on the dress surfaces.

Rita and Angie walk in. Haik is startled, looks at Rita guiltily. He finds a way to exonerate himself.

HAIK

I suggest you knit grape leaf ornaments in here.

He shows the waist of the dress. Rita is surprised, but she likes it that Haik wants to be sociable. Angie is looking for something.

HAIK

Grape is a blessing in the Armenian culture. Waist will be emphasized as a vital element of femininity.

ANGIE

I like grape. But the ones that have no pits.

HAIK

And you can add pomegranate ornaments near the bottom hem.

Rita thinks for a second. Angie finds Rita's purse.

RITA

Hm, that's a good idea. A band of pomegranates woven together will look wonderful.

ANGIE

Let's go mummy, you promised me an ice-cream.

Reluctantly, Rita takes her purse from Angie.

27. INT. TRAIN/RESTAURANT - DAY (MOVING)

27.

Haik is having tea and reading a book *Early Eroticism in Prehistoric Era*. Rita walks in, sees Haik and sits at his table. Haik nods.

RITA

What a topic! Are you a doctor? I thought you were an artist.

HAIK

No.

An awkward silence.

RITA

My daughter likes you. And she wants to play. Don't be scientific with her, please.

Haik nods reluctantly, reading. His expression betrays he's not reading. Rita hesitates a second, then leaves.

28. INT. TRAIN/COMPARTMENT - DUSK (MOVING)

28.

Angie and a LITTLE GIRL play on the upper bunk. Rita leafs through a FASHION CATALOGUE. Haik walks in and finds out he left his notebook open. Rita avoids his eyes.

CU: on the laptop screen, an email: "There are serious mental disorders that can lead to a high desire for sex."

Haik realizes Rita may have seen the email. He packs his notebook and exits.

29. INT. TRAIN/COMPARTMENT - NIGHT (MOVING)

29.

Haik walks in, his notebook slung over his shoulder. Angie is asleep on the bottom bunk, Rita lying beside her. Rita gets up quickly, their eyes lock, he becomes motionless.

RITA

I didn't mean to stare.

He shrugs his shoulders, settles on his bunk, glancing at her with certain unease.

RITA

I've never seen a man like you.
Handsome, interested in erotica,
but alone and lonely, travelling on
a train to- nowhere.

HAIK

(loudly)

I'm doing research. That's all.

Angie moves in sleep. Rita wants to speak, but stops as
Angie seems to be waking up. Haik goes out, slamming the
door shut.

30. INT. TRAIN/CORRIDOR - NIGHT (MOVING)

30.

Rita approaches Haik. He's smoking and exhaling through
the small open upper window.

RITA

I'm running away from my husband.

They look into each other's eyes sadly. Haik flips the
cig-end through the crack in the window and faces her.

HAIK

What do you want to do now?

RITA

Live my life the way *I* want it.
Marry a man who I love. Though I
don't know if marrying is any good.

Haik looks away. A beat passes. Rita turns to walk in.

HAIK

We're in the same boat.

RITA

(smiling)

Same train.

31. INT. TRAIN/COMPARTMENT - NIGHT (MOVING)

31.

Rita and Haik are lying each on their bunks. Angie is
asleep. Haik is elsewhere in mind. Rita can't sleep, her
mind preoccupied by thoughts. She looks down at him. He
glances at her.

HAIK
I was in love once.

RITA
Tell me about it.

HAIK (V.O.)
I remember how I caught a glimmer
in her eyes—

32. INT. CABARET NIGHTCLUB/VIP SUIT - NIGHT (FLASHBACK) 32.

Haik is on a chair, Monica performs him a lap dance. He is falling for her, Monica is interested, too.

He gives her his business card. She takes it hesitantly.

HAIK (V.O.)
She said she thought I was kidding.
She didn't want to come to my
place.

33. INT. CABARET NIGHTCLUB - NIGHT (FLASHBACK) 33.

Haik is at a table. Monica is onstage, she waves "no" to Haik. But she keeps locking eyes with him.

HAIK (V.O.)
At the beginning it was authentic
ferocity. Later, I would say, it
was frenzy. It wasn't love. Either
love comes quickly, or it doesn't
come. I couldn't stop desiring her,
but I didn't cherish those moments
with her.

(beat)
She always thought I loved her.
Maybe I did. In a month, I began to
feel that I put her on one side and
the rest of the people on the
other. Then I called my feelings
"love."

34. INT. HAIK'S APARTMENT - DUSK (FLASHBACK) 34.

MONTAGE:

BEDROOM: Haik draws the curtains and turns on the LANTERN.

DEN: Haik sits on the couch. He has arranged a chair in front of him. He checks the clock on the wall - 18:35.

His mother calls, he doesn't reply. Vigen sends a sms about "hanging out tonight." Haik ignores it.

LATER

Haik paces the room, impatient. He hears the door opening and a clatter of heels. Monica walks in, her eyelids are blue, her cheeks pink, cherry lipstick on the lips. He grabs her and showers her with lusty kisses. She embraces him and kisses him on the mouth passionately. He holds her up and carries her to the bedroom.

BEDROOM: Haik has sex with Monica as if it's his first time - he's too sex-hungry, goes too fast, then pauses, looks into her eyes. Her palm gently touches his face. He again engages with her.

SUDDENLY

Haik stops, then quickly assumes a different position like a schoolboy instructed by his Physical Education teacher. Monica is amused; she pulls him down to bed, rolls him over, mounts him and starts moving her hips up and down.

35. INT. TRAIN/COMPARTMENT - NIGHT (RETURN TO SCENE) 35.

Haik sits on his bunk and looks at the lights in the distance. Rita gazes at Haik, amused at learning who he is.

RITA

Tell me the whole story.

HAIK (V.O.)

Ah, this story is not that long.
Like the summer in Scandinavia,
it's short but intense.

(beat)

At times it seemed to me that I
poured out my anger. I didn't see
her, I only saw her body. It was
great, and what her body gave me
was great, too. Not that I had a
grudge against women. I was
discovering my bodily desires and
potentials. That was what I had
desired, but hadn't had.

36. INT. HAIK'S APARTMENT - NIGHT (FLASHBACK)

36.

MONTAGE: AT THE BEGINNING OF HAIK AND MONICA'S LOVE AFFAIR

BEDROOM: Monica lies down on her back. Haik is bending over her, his eyes scrutinizing her body. There's some wild animal element in his wanting her. He slips her panties off and hangs them over the LANTERN, as if he is rushing to complete a task. He engages with her and thrusts into her hard. It looks as if he wants too much pleasure. She tries responding to his sexual activity. She enjoys sex with him, but occasionally she makes him stop, perhaps it's too rough and emotionless.

BATHROOM: Haik and Monica are kissing in the bathtub. She pushes him to go down. He is not sure, but eventually performs cunnilingus on her.

HAIK (V.O.)

I had always thought before that
you take a woman and in a month you
don't want her. But I wanted her
more. Maybe when this desire
reached some unknowable limit, then
I could call it love. And in the
mirror I saw another me, a wild
beast quenching his lust.

BEDROOM: Haik brings a wet towel. Monica is naked on the bed. He wipes her make-up. She doesn't know what he's doing. He touches her face - he loves her without make-up. She gently grabs his hands and puts them around her. She closes her eyes and snuggles up to his chest.

BALCONY: Monica dances naked, Haik sculpts her with clay. Later she studies the statuette, her face glowing with love.

BEDROOM: Haik opens the wardrobe door that has an inside mirror. Monica (naked) positions herself against a chair so she can be seen in the mirror. Haik enters her from behind.

HAIK'S POV: in the mirror, Monica's eyes are closed, she shrieks, this makes Haik lustier.

37. INT. HAIK'S APARTMENT/STUDY - DAWN (FLASHBACK)

37.

A LATTER PHASE OF HAIK AND MONICA'S LOVE AFFAIR

Haik, half-dressed, watches the FISH swimming in the fishbowl. Then he feeds them.

38. INT. HAIK'S APARTMENT/KITCHEN - LATER (FLASHBACK) 38.

The kitchen is not tidy: dirty dishes from last night; pieces of cloth and other utensils lying here and there.

Monica, in a sheer negligee, sets the table.

Haik comes in wearing a white shirt and a fancy tie. He grimaces over the mess. He sits down, takes a sip of his tea.

Monica spreads butter and jam on a piece of bread, then puts it in Haik's plate. She moves the wooden cutting board, with a knife and a roll of kransky sausage on it, to Haik. Haik cuts a few slices.

MONICA

Do you have to wear that Uncle Alex
apparel?

Monica puts another piece of bread with spread and jam in front of Haik. She grabs a slice of kransky and a slice of bread. Haik eats the spread and jam and drinks tea.

HAIK

Well, I must be different from my
students.

MONICA

Come on! Jeans and a nice T-shirt
is all you need.

HAIK

Formal clothes don't distract them.

MONICA

Teen agers love handsome and
youngish-looking professors.

HAIK

Not a professor yet.

Haik wipes his hands on the napkin.

LOUNGE

Haik puts on his waist-coat. Monica chews, with a tea glass in her hand.

MONICA

I'm hanging out with Kristina and
Lena. Kristina's in trouble.

HAIK

The girl that cheated on her
husband here in Yerevan?

Haik checks his briefcase.

MONICA

Her boyfriend Aram persuaded her to
go back to the US so she doesn't
lose her Green Card. But in the
airport she fainted. They took her
to hospital.

HAIK

Is Aram a great fucker or
something?

Monica bursts into an unabandoned laughter. Next she feels
ashamed.

MONICA

Please, don't be cynical.

HAIK

Oh, sorry, I won't blemish this
Armenian version of Shakespeare's
love story.

MONICA

OK, OK, go.

Haik stares at her in a funny way.

MONICA

(yelling)

Go!

Haik chuckles and walks out the apartment.

39. INT. UNIVERSITY/AUDITORIUM - MORNING (FLASHBACK) 39.

Haik delivers a lecture and shows slides of FEMALE FIGURINES from Palaeolithic period on the screen. The figurines have blank faces, but emphasized sexual organs.

HAIK

We fabricate reality to see it the way we want. You,
(nodding to a male student)
when you watch a man and a woman love each other, aren't you thrilled? Because you live the experience.

STUDENT

Oh yeah, I imagine I'm Pierce Brosnan with Pamela Anderson-

Mild cheer.

HAIK

Exactly! One theory is that women were the artists and they wanted to see themselves in a particular way. Or they wanted men to see them that way, like you
(at male students)
do.

40. INT. HAIK'S OFFICE - DAY (FLASHBACK) 40.

Haik grades students' papers, Vigen walks in, a roll of paintings under his arm.

VIGEN

Hey! Guess what my students told me today. They consider the Dali painting "Young Virgin Auto-Sodomized by the Horns of Her Own Chastity" future erotica.

Vigen sits on Haik's desk, folding one leg under himself. Haik strolls his chair back from the desk.

HAIK

It's amazing how we modify our sexual experiences.

VIGEN

Some jackasses. I told them it's my
favourite, and they're like
(imitating)
"So you like erotic paintings?"

Vigen takes up a pair of scissors, a piece of paper and begins to cut out something. Haik watches him, thinking.

HAIK

Maybe keep them away from
sensuously suggestive oeuvres.

VIGEN

Right. Feed them only with Saryan's
flowers and portraits.

Vigen cuts out a woman's figure. Haik is dithering.

HAIK

Mary's helping me with my
bibliography.

Vigen whistles and holds the cut-out figure of a woman up to Haik.

VIGEN

See how neat it is! You will
explore a possibility of dating
your future wife.

HAIK

Don't go too far.

Vigen cuts off at the waist of the cut-out figure.

VIGEN

It's the right moment to claim her-

HAIK

Claim?

VIGEN (cont'd)

Cos she's new and the men at school
don't know her yet.

HAIK (cont'd)

She's not a seat-

VIGEN

Come on, man. I'm joking.

HAIK

I wonder if I can talk about sex
with her.

VIGEN

Depends on how you'll do it.

HAIK

My parents will like her.

VIGEN

She's not the type you like - the
triangle torso. But Mary's good.

Vigen gives the cut-out female figure to Haik. Haik
studies the figure. Vigen climbs down the desk.

VIGEN

Man, it's time you told Monica
she's not for you. That you have
had her only for sex.

HAIK

I think it's not *just* sex.

Vigen gestures with his hands that "he gives up."

VIGEN

I'm outta here.

Vigen walks out. Haik notices some notes on the flip side
of the cut-out figure.

HAIK

Hey, you messed up my notes!

41. INT. AFRIKYANNER RESTAURANT - DUSK (FLASHBASK)

41.

Haik and his FACULTY FELLOWS have dinner. Haik sits next
to Mary. They eat TOLMA and drink ARMENIAN RED WINE.

GEVORG

(to Haik)

You haven't been hanging out with
us recently.

MARY

Haik's deep into his research.

Haik is glad Mary comes to his rescue. The Faculty Fellows smile knowingly - "It's obvious he likes Mary."

A conversation about university policies on admission, salary, marking ensues. Haik looks for a moment to talk to Mary aside, while Mary's engaged in the discussion.

HAIK

(seizing a moment)

Would you be interested in seeing what I'm doing in my research? It's about how animals create art.

MARY

Actually, I've been intrigued since the Head of Department mentioned it the other day.

HAIK

I'm free on Friday.

Mary nods without much enthusiasm, eating her dinner, which is off-putting for Haik.

42. INT. HAIK'S APARTMENT - NIGHT (FLASHBACK)

42.

Haik stands facing the mirror in the wardrobe door and watches how Monica, squatting in high heels, performs a fellatio on him. After coming he crashes on the bed. Monica crawls on him kissing his torso. Haik contemplates.

HAIK

Yeah, blowjob. Another inconsistency with the project of survival.

MONICA

Oh, Haik, when will you give up on your academic stuff? Blowjob tightens the muscles of your bladder.

HAIK

Hm, bodybuilding boosts confidence. I can survive better.

MONICA (cont'd)

And you'll have strong urine stream. The wilder the sex, the healthier you are.

HAIK

Maybe. I can't understand men or women who won't do blowjobs.

He runs his palm across her torso, from breasts to crotch.

MONICA

Like your colleagues?

HAIK

I don't know what my colleagues like.

MONICA

Come on! You've never had sex with a woman holding a PhD?

He glares at Monica with disgust. A beat passes, when he instantly realizes there is a distance between him and her. He storms out of bed.

HAIK

I didn't qualify. Had to enjoy Master's only.

He starts dressing. Monica gets up guiltily and puts on her underwear.

MONICA

Come on! Relax. Where you going? I'm sorry.

HAIK

I wanna get out of here.

Monica pauses her dressing and looks at Haik apologetically. He's ready.

HAIK

(angry)

Get dressed. I need a drink.

43. INT. HAIK'S CAR - NIGHT (MOVING) (FLASHBACK)

43.

Haik drives, upset. Monica eyes him guiltily.

HAIK

I understand that being an object of pleasure for men is hardwired into the cells of your brain.

Monica hits him.

HAIK

I am sorry!

MONICA

Idiot! Why do you get pissed off when I mention your colleagues?

HAIK

Because you compare yourself with- I don't ask you questions about your past. About the men -

MONICA

(thoughtfully)

I just wanna know how women at that level have sex.

Haik gestures "I can't believe you said that."

MONICA

And you react as if I blow a bomb under your butt.

Haik drives, still upset. She gives him a stare.

MONICA

Where are we going?

44. EXT. HAIK'S GRANDDAD'S HOLIDAY HOUSE - NIGHT (FLASHBACK) 44.

It's a two-storey big mansion, with high fences around, big gates, and a garden.

Haik gets out of the car. Monica opens the door and steps out, too. She stares at the mansion.

HAIK

Stay in the car. I'll be right back.

MONICA

Where are we?

HAIK
My grandfather's place.

MONICA
Can I come in?

Haik unlocks the gate, walks in, and then locks the gate back.

HAIK
Sorry. It's messy. My mother
doesn't like it when I bring guests
without letting her know
beforehand.

Haik turns around and walks towards the front portico.
Monica gets in the car and slams the door shut.

45. INT. SUBURBAN RESTAURANT/HALLWAY - NIGHT (FLASHBACK) 45.

A MIDDLE-AGED WAITRESS, promiscuously dressed, ushers Haik and Monica into a private room. Haik holds a painting, Monica is wondering where they are and why.

46. INT. SUBURBAN RESTAURANT/PRIVATE ROOM - NIGHT 46.
(FLASHBACK)

There is a table, a few chairs, a double bed, a TV and a dresser.

Haik and Monica have dinner. There are two mugs of beer, plates, hot meat dish and salads on the table. A still painting 'Supper Table' leans on the wall. Haik sits half-facing the painting.

MONICA
Great painting! I guess your
granddad loved to have a big
supper.
(beat)
But couldn't we go to a nice place?

He glares at Monica. It dawns on her.

MONICA
Right. A quiet place. So no one can
see you with me.

Haik stops eating and turns to face the painting.

HAIK

No perspective. And the viewer can participate in the feast.

Monica has a change of mood.

HAIK

(looking at Monica)

And when we are pensioners, we can enjoy the taste and the smell of this very evening.

Monica takes her glass of juice, drinks, pauses, and then puts the glass on the table, nervously.

MONICA

I like you talking about us in our sixties. Imagine you in your gown, and I wrapped in my favourite bath towel. With drinks in our hands. The sea-

Haik shakes his head and wags his finger, disappointed.

HAIK

No, no, no. That's not what I meant. This table, our dinner and - the memory becomes reality. The power of a good painting.

Monica daydreams. Haik turns around, upset, grabs his mug and downs his beer.

47. INT. HAIK'S APARTMENT/STUDY - NIGHT (FLASHBACK)

47.

INSERT: The clock shows 1 A.M.

Haik is alone, he checks his mobile. One sms from Mary.

MARY'S SMS

I'm watching a program. The male Emperor Penguin protects the egg after the female hatches. Funny, she goes off for weeks in search of food.

As he hears shuffling footsteps, he deletes the sms. He sorts the papers and documents on his desk.

Monica walks in and puts her hands around his neck.

MONICA

Wanna watch Mr. Albert's House?

HAIK

Oh, dear, I'm tired.

LATER: LIVING ROOM

Haik and Monica watch Reality TV show 'Mr. Albert's House.' Haik is fidgety, unable to conceal his disinterest in the show. Monica is amused, but noticing that Haik's not really watching, starts fondling him.

HAIK

(slightly moaning)

How... Can you watch such... shows?

MONICA

What do you want to watch?

HAIK

I want to sleep.

Monica is upset, but quickly strikes an attitude of getting back at Haik.

MONICA

And I want to work.

She walks to the middle of the room, he watching her, puzzled. She pulls a chair and starts practicing a lap dance. Haik turns off the TV, hesitates a second, then exits.

48. INT. HAIK'S APARTMENT/STUDY - NIGHT (FLASHBACK)

48.

INSERT: the clock shows 2 A.M.

Haik is still at his desk. He looks at the papers yawning. Though he forces himself to read the students' tests, his eyes close. He gets up and leaves.

BEDROOM

Haik slips into bed.

49. INT. HAIK'S OFFICE - DAY (FLASHBACK)

49.

Haik and Mary sit at the desk with piles of books on it. Haik browses YouTube. Mary skims a text in a book.

HAIK

He builds a hut, or I'd call it a palace, out of limbs and shoots and other stuff. You won't believe it, but he decorates this palace by collecting leaves and berries of various colours. Here, watch.

Mary looks at the screen.

ON THE SCREEN: A male paradise bird performs a dance to attract a female.

MARY

Oh my God! This is so cute!

HAIK (O.S.)

For animals, the purpose of art is survival, for us it means recreation. But don't some men create art to woo women?

Mary closes the book and puts it on her lap. She crosses her legs.

MARY

I hear you. But for animals it's instinctual, not a conscious desire to create art.

Haik leans forward and browses another video on YouTube. He plays another video.

ON THE SCREEN: a savannah, hot day, a gazelle trots, and the lion that seems ready to attack refrains from chasing it.

HAIK

See? Animals don't have spare time, they couldn't have advanced in arts. But the origin of art is not exclusively human.

Mary points to the books on the shelves with her finger.

MARY

You've come too far away from that animal way of making art.

Haik shrugs his shoulders. Mary looks around the shelves, reaches out and puts the books back on the shelf.

MARY

I'll check out book titles for you.

Haik stands up facing Mary, his hands in his pockets. She looks at her watch.

MARY

Oh my God, we gotta go. The meeting's starting.

Haik grabs his keys, Mary clutches her folder. She's about to open the door, Haik rushes to do it for her. She blushes and nods a "thank you" and walks out, he following her.

50. INT. UNIVERSITY/HALLWAY - DAY (FLASHBACK)

50.

Haik and Mary make their way through STUDENTS who loll, run, chat, and eat snacks, in and out of classrooms. Mary has a folder in her hand.

HAIK

It will be our joint project.

Mary squeezes her folder under her arm pit.

MARY

Thanks for trusting me.

HAIK

Your expertise in certain areas will be of great help. But that's not the only thing-

They stop. Haik looks away trying to put his head together. Mary shrugs her shoulders.

MARY

So?

Haik looks into Mary's eyes. Mary laughs.

HAIK

A woman in my project will provide
an intellectual and emotional
enrichment.

MARY

Wow! I don't believe your project
needs any decoration.

HAIK

Sorry... I meant, contribution.

Haik extends his hand. She shakes it shyly. They resume
walking. Haik is triumphant.

51. INT. HAIK'S APARTMENT/LIVING ROOM - DAY (FLASHBACK) 51.

Haik walks in from work and sees signs of a party on the
coffee table. He doesn't like it.

BEDROOM

Haik looks around. Monica's CLOTHES are all over the
place. He grimaces, very displeased. While dialling a
number on his mobile phone he opens Monica's dresser - new
fancy stripper's costumes he hasn't seen. In another
drawer in Monica's bedside table he finds a lot of money -
he is surprised a little. In Monica's jewellery box on the
dresser he looks for new gifts, but everything is
familiar.

HAIK

Hi Mary. I forgot to ask you today-
I'd like to invite you to Vigen's
wedding. You know him, the guy in
the Fine Arts Program. The one
that's crazy.

Haik's face becomes pleased: Mary has accepted his
invitation.

HAIK

Sure. I will. See you then.

He hangs up and walks in the kitchen.

KITCHEN

Unwashed dishes everywhere, used napkins. Displeased, he opens the fridge and finds a mess of leftovers. He kicks the fridge door shut.

STUDY

Haik is sitting on his chair and watching the colourful fish making circles in the bowl.

52. INT. TRAIN CORRIDOR - NIGHT (MOVING) (RETURN TO SCENE) 52.

Rita and Haik stand at the window in front of the compartment door; through the crack in the door Rita checks on Angie sleeping.

RITA

Why are you saying you didn't love
Monica?

Haik finds it difficult to talk, but brings himself to speaking.

HAIK

You don't experiment when you're in
love, do you? Your mind is occupied
by beautiful thoughts.

RITA

Sex can be beautiful.

HAIK

I touch my hand to Monica's
buttocks and my penis shoots up,
erect - how is that beautiful? But
when I discuss romanticism in
French painting, Mary's eyes
emanate rays that stir wonders in
my heart - that's beauty.

RITA

For you love is- ethereal.

Haik shakes his head in disagreement.

HAIK

My friend Arman came from a youth
camp in Spain that year. He told us
about a stunning beauty. She wanted
him, and he wanted her, but he

couldn't bring himself to touch
her, she was so beautiful.

A CONDUCTOR in a uniform shows up in one end, and walks down towards Haik and Rita. Haik takes out a batch of paper bills from his pocket, gives some to the conductor.

HAIK

A bottle of whiskey and two
glasses, please.

The conductor hurriedly puts the bills in his uniform breast pocket and nodding in the manner of a soldier walks on.

Rita stretches and cranes her neck to peek at Angie.

RITA

You will love many women.

She leans her forehead against the window. He gazes at her dreaming.

HAIK

And where will that lead me?

RITA

I don't know where you're going.

He straightens up, as if in a lecture.

HAIK

(agitated)

Changing partners? Tying the knot?
I meant to marry a woman, very
intelligent, with a good sense of
decorum. But I- You see, I was
unable to choose Mary over Monica.
You know why?

Rita puts her finger to her lips, shushing him.

HAIK

Because nature has equipped me with
a nervous system that sets my
testosterone going when I see only
a round curvy female ass.

(almost yelling)

But why would nature do that? So I
get fucked up and lose my chance of
settling down?

She puts her hand on his mouth, he winces, as if grossed. She doesn't like it and walks back in.

Haik is about to follow her, when the conductor appears in the car exit door. He walks towards Haik with a tray holding a whisky bottle and two glasses. Haik takes a few steps quickly towards the conductor, grabs the bottle and the glasses.

HAIK

Thanks.

53. INT. TRAIN COMPARTMENT - NIGHT (MOVING)

53.

Rita is lying on her bunk, with her face to the wall. Angie is asleep. Haik pours two glasses, takes one and nudges Rita. She turns around, upset, hesitates a second, then takes the glass and sips. Haik picks up his glass and drinks, leaning against Rita's bunk with his other hand. Rita has an expression of genuine concern to help Haik.

RITA

You thought Monica was dirty.

HAIK

What makes you think so?

Rita crawls closer to Haik to speak in a low voice. Now both speak in a whisper.

RITA

(caustically)

Aren't we from the same city? You were in the elite. And you kept Monica away from your circle.

HAIK

(accepting her comment)

Can I love a woman who I think is dirty?

RITA

The fact that you ask that question... (TELLS ME EVERYTHING ABOUT YOU).

Haik downs his whiskey and breaks into pacing the compartment, bumping his knees into the bunk, the bags, and stuff lying around.

HAIK
 (forgetting to whisper)
 I didn't think she was dirty.

Rita puts her finger to her mouth to remind him about speaking quietly.

RITA
 But your parents did.

Haik stops and seeks Rita's eyes, realizing she's got him figured out. She smiles, downs her whiskey and extends the glass to him. He puts her glass on the folding table.

RITA
 And you loved her.

Haik downs his whiskey, leans against Rita's bunk and looks up at her. She is reclined on her pillow.

HAIK
 Did you love your husband?

Rita pulls the blanket up to her neck, leaving only her head out.

RITA
 I loved my husband. But I didn't bother to think about it when he got involved with another woman. It made no sense to hold him back.

HAIK
 I wish Monica would have let me go.

54. EXT. VIGEN'S FATHER'S COUNTRY HOUSE/ORCHARD - DAY 54.
 (FLASHBACK)

Vigen and NATALIE, 29, stand up from the groom and bride's table under a big mulberry tree, take their glasses and walk around the tables, clink glasses with GUESTS and accept congratulations.

A live band plays jazz rock. ONE or TWO COUPLES dance. WAITERS and WAITRESSES run around with trays of food and drinks. CHILDREN play with the hammock.

HAIK (V.O.)
 I couldn't take her to Vigen's wedding. It would be an outrageous

thing to do. Anyway, I was becoming colder to her, and getting warmer to Mary.

A GROUP of ACADEMICS in frocks and evening dresses quietly eat and talk. A boisterous GROUP of ARTISTS are engaged in an active discussion, drinking toasts.

Haik and Mary sit next to each other. He puts a big BBQ chunk in her plate.

Vigen and Natalie approach Haik and Mary's table. Everybody stands up and clinks glasses. Coming up to Haik Vigen embraces him. Mary congratulates the Bride.

HAIK

(to Vigen)

I'm happy to see you here. I know what it takes to get to this.

(to Vigen and Natalie)

Wish you the best.

NATALIE

Thank you. And you are next!

Mary blushes. Haik scratches his eyebrow. Vigen taps his shoulder.

VIGEN

Thank you, guys. Natalie's right. Make a move.

Haik laughs it off.

Haik and Mary dance to Armenian music. There are other GUESTS dancing - in pairs and all together. Mary moves easily, but Haik tries eliciting more passion from her.

55. EXT. VIGEN'S FATHER'S COUNTRY/ORCHARD - DAY (FLASHBACK) 55.

Haik stands alone watching the bride and groom dancing disco. He's drunk, and throws his glass away. He invites Mary to dance to disco. He wants to dance crazy, but she refrains.

Haik leaves the dancing floor, grabs a bottle of cognac from the table and sits down on the grass leaning against a tree.

An OLDER MAN and Mary waltz to slow soft music.

HAIK
 (to himself)
 She's so fucking intelligent. A
 great match to Haik, a PhD in Art
 History.

Haik takes a look around. He gestures to ARMAN, 33,
 sitting at another table.

56. EXT. VIGEN'S FATHER'S COUNTRY/ORCHARD - DUSK 56.

Haik and Arman meet up under a big mulberry tree. Arman
 has a glass of cognac in his hand. Haik drinks from his
 bottle.

ARMAN
 Nice lady! Are you thinking about
 marrying her?

They both watch Mary dancing in the circle of the FACULTY.

HAIK
 I can't give up on Monica.

ARMAN
 A stripper is for short-term
 pleasure, buddy.

Haik throws a half-friendly punch into Arman's shoulder
 and spills his cognac. Arman shakes his head.

ARMAN
 Once you have children, you can
 barely have sex.

HAIK
 What if Mary's not hot enough in
 bed?

Haik sips from the bottle. Arman sips his cognac.

ARMAN
 You can always fuck hot chicks.
 Cheers!

Arman drinks his cognac. Haik doesn't like Arman's
 suggestion. In fact, he realizes there's nothing about
 this conversation he likes at all.

Arman walks back to his table and sits down next to his WIFE, a youngish-looking woman. She raises her glass and nods to Haik. He waves back.

Haik returns to his seat.

MARY

Hurry up. Qyufta is still warm.

HAIK

Whatever people do to get married.
This posh wedding, tonnes of guests
and bountiful food-

Haik puts a qyufta roll in his plate. He adds a piece of butter on it and then some ground pepper and salt.

MARY

It's the most important thing in a
lifetime, why wouldn't they throw a
big party?

Mary chews and glances at Haik. He eats and contemplates.

LATER

Mary walks to the dancing floor, Haik following her. Mary puts her hands on his shoulders. Haik timidly plants his hand on the middle of her back, and they tango.

57. EXT. VIGEN'S FATHER'S COUNTRY/ORCHARD - DUSK

57.

Haik approaches Vigen's PARENTS - GHEVOND and ANAHIT, in their 50s. They sit at a large table with many OLD COUPLES. Haik clinks his glass with them.

HAIK

Accept my warmest congratulations.

GHEVOND

Thank you, son. You must think
about marrying, too.

ANAHIT

I see you have a girlfriend.

HAIK

No, she's just- We are friends. Oh,
erm, colleagues.

GHEVOND

Son, a man in his thirties has no time for flirting.

HAIK

I know. It's just not easy.

GHEVOND

Not easy? Of course it is. There's hundreds of fish in the water.

Vigen's mother disapproves of "fish in the water".

ANAHIT

Your girlfriend is a nice lady. Take my advice and make her a proposal right away. At your friend's wedding. It will make Vigen's wedding a day to remember.

HAIK

Oh, mam, it's not- I can't do that. She's not my-

GHEVOND

The more you think, the fewer choices you will have. Look at Vigen. We kept telling him that he should make a proposal.

ANAHIT

Thank God he listened to us.

58. EXT. JRVEZH - DAY (FLASHBACK)

58.

Monica drives Haik's car on a road banked with detached houses with gardens and orchards.

59. EXT. HAIK'S PARENTS' HOUSE - DAY (FLASHBACK)

59.

Monica pulls into a driveway. She gets out of the car and walks in the gate.

In the small garden in front of the house, there is a bench with a big visor. A few books lie on the bench.

Monica timidly knocks on the door. ERNA, early 50s, opens it.

MONICA

Good morning. Is Haik home?

Erna guesses who Monica is, but pretends as if she doesn't know.

ERNA

Who are you?

MONICA

I'm his girlfriend.

ERNA

I'd choose the word "date."

Monica is upset. Haik appears behind his mother, putting on his shirt.

HAIK

Hi.

Erna glares at him. Monica grimaces.

ERNA

How does she know this address?

Haik buttons on his shirt. Monica chuckles, it's more like a snicker with disgust.

HAIK

Calm down, Mum.

Haik walks past Erna towards Monica who is now walking off.

ERNA

You want neighbours to gossip?

HAIK

(turning back to Erna)

People gossip everywhere-

ERNA

A stripper at my house?

Monica walks back to the car.

HAIK

Mum, have some decency.

Erna walks in the house grouching.

Haik walks toward the car. He gets in the driver's seat, starts the ignition. She stares at him, he can't look at her.

60. INT. HAIK'S CAR - DAY (MOVING) (FLASHBACK)

60.

Haik drives. He's jumpy. Monica stares at him.

MONICA

Are we going to talk?

HAIK

That's not- You shouldn't take everything to heart. There are things- OK, I'm sorry.

Monica stares at him and then grabs his hand and shakes him. Haik barely handles the car.

HAIK

Stop it, you're crazy!

MONICA

(hysterically)

Where were you last night?

HAIK

Jesus Christ! At a party.

61. INT. PIZZA HUT - DAY (FLASHBACK)

61.

Haik and Monica wait for their order. One or two patrons eat and talk. It's a quiet place.

HAIK

OK. I went to a wedding.

MONICA

Aha- Your parents wouldn't sit at the same table with me. Your family wedding would be blotted. Right? The reputations of academics would be damaged.

HAIK

It wasn't any family wedding. And I meant to go there alone.

MONICA

(mockingly)

Ah, let me guess. It was Vigen's wedding and the artists' coteries wouldn't be supportive of Doctor Haik's choice of a date.

HAIK

It wasn't that. You know I like to be alone sometimes.

The WAITRESS brings a pizza, two glasses and two bottles of coca cola.

MONICA

I stayed at home waiting for you the whole night. While you had fun.

Haik puts a slice in her plate and pours her coke. He takes a slice and starts eating. Monica takes a bite.

HAIK

Sorry, darling.

Haik looks at a FAMILY of FOUR sitting at another table. They eat pizza and talk. The FATHER pours everybody drinks and nothing is left for himself. The MOTHER exchanges glances with Haik. Monica turns around to have a look.

MONICA

Who's that?

HAIK

Marina - a classmate. She has two school children.

MONICA

Huh, how come you're not afraid to be seen with me?

HAIK

We went to school together. Jeess, I'm not even married.

Marina recognizes Haik. Monica loses her patience.

HAIK

She's gained weight. Nothing of that slim curvaceous red-haired girl is left.

MONICA

So maybe you have changed your mind about me?

HAIK

You're talking nonsense.

Monica bolts her drink.

MONICA

No, I'm not. Your mother is hostile to me.

HAIK

I know.

MONICA

(scornfully)

And what are you doing about that?

HAIK

I don't intend to do anything.

Monica stops eating and puts down her fork.

MONICA

Haik, I'm so into you. I'm very serious. I can't imagine us being apart.

HAIK'S POV: The BOY throws a piece of pizza at his SISTER. The Father hits his back slightly. Marina is angry with her husband and strokes the boy gently. The Father turns his back half to his family to focus on eating.

Monica directs his face to herself with one hand. Then she takes his hands into hers.

MONICA

Dear, are you listening to me?

Haik pulls his hands back.

HAIK

What? Sorry!

MONICA

Did your parents talk about me?

HAIK

No. They just wanted to catch up on my work.

Monica chuckles sarcastically.

MONICA

You're kidding me. They don't ask you about your marriage plans?

Haik hits the table with his fist. Marina stares at him, shocked. Father turns around.

HAIK

I don't talk to anybody about my private life.

MONICA

But I can talk to you about it.

HAIK

No! No one!

Haik drinks from the bottle. Monica reaches out swiftly to seize his bottle, but Haik throws the bottle into the waste basket of the CLEANING WOMAN moving along the isles. The boy and girl smile at Haik.

MONICA

Super! But you suck, anyway-

Haik reaches across the table and kisses Monica. At first she's unresponsive but then she kisses him passionately. Marina and the CUSTOMERS look at them angrily.

MONICA

You owe me a big night!

Haik grabs Monica's hand and drags her into men's toilet.

62. INT. MEN'S TOILET/CABIN (FLASHBACK)

62.

Haik undresses Monica. He sits down on the loo. Monica straddles him, and they have sex. She tries to kiss him, but he buries his face into her breasts. All she can do is look across the top of his head, to the bare wall of the cubicle.

COMMON AREA

TWO MEN stare at each other as they hear the shrieks and groans of Haik and Monica.

63. INT. TRAIN/COMPARTMENT - NIGHT (MOVING) (RETURN TO SCENE)

63.

From her bunk Rita looks down at Haik sitting on his. She has lost her desire to sleep. Her eyes study him with curiosity. There is a warmth in her expression. Haik feels uneasy from her way of looking at him.

RITA

You are a Casanova. How many women have you seduced?

HAIK

(shyly)

I hadn't had a normal relationship before Monica.

Rita can't believe her ears. But she starts reading Haik. She climbs down, sits on Angie's bunk, folding her legs under her. Haik's eyes follow her.

RITA

(in low voice)

I can see why you had sex in the pizzeria toilet.

(beat)

But why marry then?

He doesn't know the answer at once.

HAIK

Before we destroy the old culture, we must make sure we completely understand why the taboos and unwritten rules about sexual behaviour came into being.

RITA

I don't care a pin.

HAIK

I do.

Rita bends forward to make sure Angie is asleep.

RITA

Then why did you invite a stripper
to move into your house?

HAIK

It was stupid- I was lonely.
Without a woman. It went on for
years. Finally, I got settled with
my job and had a desire for a
woman. For better reasoning,
efficiency, and thorough
relaxation- Monica was good, but
then other needs awoke in me. I
realized I wanted a girlfriend
who'd challenge me intellectually.

RITA

You share love with your wife. You
don't have to discuss philosophy
with her.

He takes a cigarette, stands up rolling it between his
fingers, then leans against the door, places the cigarette
between his lips and holds his head with both hands. Rita
climbs up to her bunk, lies down, facing the wall.

Haik steps up to Rita. He takes the cigarette from his
lips.

HAIK

Did you and your husband ever talk
about the meaning of life and
death? Or human destiny, religion?
Or truth?

She turns around, Haik leans closer to her. She gazes
sleepily at him, but Haik's question amuses her.

RITA

My husband has read lots of books.
My parents decided I'd grow with
him. But we never talked about
intellectual stuff.

HAIK

What did you do?

RITA

We had romantic dinners. We went to resorts for suntan. We spent Saturdays in bed.

Rita pulls the blanket over her, burying her head in the pillow. Haik has a bitter expression, regretting his past life. He puts the cigarette in his mouth.

64. INT. TRAIN/CORRIDOR - NIGHT (MOVING) 64.

Haik smokes and exhales through the flap in the window.

65. EXT. VARDANANTS STREET - DUSK (FLASHBACK) 65.

Haik waits in front of his apartment block. A 90s BMW makes a very fast U-turn, tyres SCREECHING, and pulls up. Haik gets into the car.

66. EXT. VARDANANT'S STREET - CONTINUOUS (FLASHBACK) 66.

Arman's car moves out into the road too fast. A car barely evades sideswiping with his.

67. INT. ARMAN'S CAR - CONTINUOUS (FLASHBACK) 67.

Arman drives, ecstatic. Haik is irritated.

HAIK

Now don't ruin others' lives. Maybe you don't give a shit about yours.

ARMAN

Dude, I'm gonna show you how to be a man. When it's a woman question, men drink.

HAIK

Yeah, sure, sticking your hard-on out to scare the other drivers away.

POV THROUGH THE WINDSCREEN: Arman drives through the red light.

Haik hits his shoulder to admonish Arman for driving so badly.

68. INT. RESTAURANT - EVENING (FLASHBACK)

68.

Haik and Arman's table in a corner, by a window. They eat barbeque and drink vodka. A WAITER comes and goes, checking on the table. A BAND plays Armenian pop.

ARMAN

Dude, she wants your money, not you.

HAIK

She earns more than I do.

ARMAN

You'll lose your interest in any woman in a year. That romantic thing will evaporate - puh - like a cloud.

Haik tosses his fork and knife on the table.

ARMAN

Think about your future son. His mother was a stripper. He'll always be burdened with shame.

LATER

Arman's THREE FRIENDS and Vigen have joined Arman and Haik. Arman's friends are the same age. They are noisy, swearing, telling dirty jokes. Vigen and Haik sit together, Arman in between them and his Friends.

Haik keeps quiet. Vigen eats hungrily. Arman jokes with Friends.

Arman pours Haik and himself vodka. The OTHERS follow his lead, filling their small tumblers. Arman raises his glass.

ARMAN

Here's to my childhood friend,
Haik. May you find a woman who's a

virgin and unconditionally devoted
to you.

Arman clinks with Haik and drinks. Vigen cheers and gulps
down a shot. The others propose their toasts in turns.

FRIEND 1

Find a woman who can be your
greatest friend. That's a wife.

Friend 1 holds the drink in his hand, waiting.

FRIEND 2

Not just a friend. A woman must
clean well and cook well!

FRIEND 3

What are you waiting for? A man
must marry before 25.

Arman and his friends stare at Haik - he has to respond to
their good wishes.

Haik is embarrassed. He gathers his thoughts to say
something, but just gestures his glass as a "thank you"
and drinks. The friends are disappointed, they wanted to
hear from Haik.

LATER

The restaurant is stuffy, full of smoke. The friends tell
Vigen jokes at the table, Haik talks to Arman by the
window, half open, near to the table. Arman smokes, Haik
wipes the sweat on his forehead.

ARMAN

(tipsy)

Look, bro, if you ever marry her,
she has to sacrifice a lot. She's
marrying a decent educated man.

HAIK

(unsure)

Yeah. But she's good. She likes
working, though she's a bad cook.
And an awful slob.

ARMAN

What if she stops working after you
get married? She stays home,
invites her friends over-

Haik nods, realizing a potential problem.

HAIK

Right. I have to think it over.

ARMAN

Do it fast. Keep in mind she'll stick to you until her last breath. She won't find another like you.

HAIK

At my age it's a risk to do it fast.

ARMAN

(smirking)

At your age you must sacrifice. Or you'll get nothing.

69. INT. CAR - MIDNIGHT (MOVING) (FLASHBACK)

69.

Arman gives Haik and Vigen a lift home. Haik sits next to Arman, Vigen in the back.

Arman drives too fast, he barely misses other cars.

HAIK

Hey, careful!

ARMAN

I'm gonna show how you manhandle a woman. You gotta hook her, so she loves you unconditionally-

VIGEN

(in a caustic tone)

The Great Patriarch - can you see what my next canvas will be about?

Arman overtakes a car too dangerously.

HAIK

Oh, oh, Jeess!!

ARMAN (cont'd)

-and then you lasso her neck and keep it tight, so she doesn't know how to walk away from you.

HAIK

You're a sadist.

ARMAN

Bro, you gotta drive your woman.
Never let her go. And for that you
need a meek woman.

HAIK

Man, why are we still friends?

Arman stops at the red light. His expression turns grave.

VIGEN

(tapping Haik's
shoulder)

Because we can help you to get
married.

70. INT. TRAIN/COMPARTMENT - DAY (MOVING) (RETURN TO 70.
PRESENT)

The folding table is full - COLOUR PENS, PAPERS, PENCILS,
ERASERS. Angie draws a PRINCESS. Haik helps her. They are
full of enthusiasm. Rita knits a REINDEER on Angie's
winter skirt.

LATER

Haik and Angie draw a PALACE for the princess. Rita
finishes knitting and holds the skirt up.

HAIK

That's fantastic!

ANGIE

Mummy I love this dress.

Angie hugs Rita.

LATER

Rita watches Haik and Angie draw. She looks at them with
admiration. Her presence distracts Haik.

Rita smiles at Haik. Haik stops drawing. He's lost in his
own helplessness in resisting his desire for her.

HAIK'S POV: Rita's lips move, about to say something.

She grabs her purse, rummages inside, finds some money,
and walks out.

Haik draws the silhouette of the princess' HORSE.

SUDDENLY

His COLOUR PEN stops. He hesitates a second. Angie continues the line with her pen. He jumps to his feet and sticks his head out of the door.

71. INT. TRAIN/CORRIDOR - DAY (MOVING)

71.

HAIK'S POV: Rita walks towards the car exit. Haik imagines that she stops, turns around, counting her money, and then her eyes then look up and see Haik. She walks back towards the compartment.

RITA
(approaching)
I'd better save my money.

Haik notices some coquetry in the way she walks. She stops at the window in front of the compartment, leans on it, facing Haik who is still standing in the doorway, dazed from her sensual demeanour.

HAIK
I can- give you- some.

RITA
Forget about it.

HAIK
Why?

Rita is enthused. Haik moves to the window, next to Rita. She takes in the sight of him. And he's nervous about the way she's observing him, playing with the COLOUR PEN.

RITA
Forget about the past. We both have
to turn the page.

Haik is caught off guard. But he immediately realizes how he can respond.

HAIK
I have to find that page, first.

She licks her lips, not taking her eyes off of him.

RITA
I can be your next page.

Haik is speechless. He turns around and leans his forehead against the cold window pane.

72. INT. TRAIN/CORRIDOR - DAY (MOVING) 72.

Haik's lost in thought, gazing through the window.

He hears footsteps over the train commotion, and he turns around.

Angie is looking for him.

ANGIE

There you are. You didn't wait to
see I drew up flowers in the
princess' hair.

Haik checks his hands - no COLOUR PEN. His eyes look for it at the floor. It's not there.

HAIK

Ah- sorry, dear.

ANGIE

Let's go eat. Mamma's waiting.

Haik is not sure how he should react to the invitation.

HAIK

Go on, I'm- I'll join you in a bit.

Angie walks off. Haik confusedly looks about. First he realizes and then becomes surprised that he has walked that far from his compartment.

73. INT. TRAIN/RESTAURANT (MOVING) - LATER 73.

Haik and Angie have dinner. Rita waits for her turn to take food from the buffet.

RITA'S POV: Angie tries to cut the schnitzel, Haik reaches across the table and cuts it for her. Then he teaches Angie how to use knife and fork for cutting food.

Rita arrives at the table with her meal.

ANGIE

Mummy, uncle Haik said that
schnitzel is made of pigs. Pigs are
ugly animals. That's why we eat

them. But we don't eat horses.
They're beautiful.

Rita smiles at Angie, then shoots Haik a disapproving glance.

RITA
OK, honey, eat your dinner.

Haik mimics he's sorry for the "scientific stuff."

ANGIE
Mummy, can I play with Katie and
Sasha, please?

Angie points to TWO CHILDREN with their PARENTS sitting at a few tables away.

LATER

Angie has joined Katie, Sasha, and their parents at their table. Rita and Haik have dessert. Rita's eyes check on Angie from time to time.

Haik blows on his hot tea. Rita finishes her coffee.

RITA
But tell me, I'm just curious. Why
did you behave so weirdly? Angie
asks you to draw up for her, and
you're like *I can't, I'm sorry*. And
then you were afraid to touch my
hand?

Haik takes two spoonful of sugar in his tea.

HAIK
Because you like me.

Rita chuckles. She shrugs off his statement.

RITA
And you have eyes for me. So?

HAIK
It's impossible to figure out
what's on women's mind.

Rita's laugh ridicules his opinion. Haik stirs his tea violently and spills some onto the table.

HAIK (V.O.)

You see, I wanted to marry Mary.
But I didn't understand what she
wanted from our relationship.

74. INT. ART GALLERY - NIGHT (FLASHBACK)

74.

Vigen's painting exhibition. Showcased are works of nude women.

There are many VISITORS, some near the long tables and helping themselves to crab bites and champagne, while others walk around, look at the paintings and discuss them. Vigen talks with a GROUP OF PEOPLE. Haik walks up to them; Vigen introduces Haik; they shake hands and talk.

75. INT. ART GALLERY - NIGHT (FLASHBACK)

75.

Vigen and Haik take drinks from a WAITER and walk around, studying the paintings.

HAIK

But- I mean- She can't stand your
penchant for rock. How sad we are.

VIGEN

Remember this one?

Vigen points to a painting of a nude woman lying down with her back to the viewer and looking at the viewer over her shoulder.

HAIK

Yes I do - you had a fierce love
affair with her.

(beat)

So you tied the knot, but you're
unable to close the transaction.

VIGEN

Marriage isn't business.

HAIK

(pointing to a
painting)

That one is wonderful.

They stop to look at the painting more closely. The painting displays a woman carrying a lengthy dark green phallic-like object under her arm pit. Vigen clinks his glass with Haik's and drinks to the bottom.

VIGEN

I like the cucumber under her arm.

HAIK

Of course, you always like the bizarre. Did you say cucumber?

Vigen waves to the waiter who comes up and takes Vigen's glass.

VIGEN

I like the ridiculous.

They walk on. Vigen lights a cigar. Haik finishes his drink. He studies another painting, but listens to Vigen.

VIGEN

(concerned)

What do you think? Could I tell her I didn't think our marriage was possible 'cos she doesn't like soft rock and my erotic paintings? We work it out, man.

Haik's mobile rings. He excuses himself and answers.

MONICA (O.S.)

Hi my Raccoon! I'm off to the airport. Kristina's leaving.

HAIK

(tipsy)

But she was in love with-

MONICA (O.S.)

Aram. Yeah. He told her to go to his friends in LA. They'll put her up. He'll go to her later.

Haik laughs.

HAIK

I bet the cuckold will take her back.

Haik laughs louder this time.

MONICA (O.S.)

Where you at? I hear some racket.

HAIK

With Vigen. In a bar.

Vigen waves to Natalie and walks away towards her.

MONICA (O.S.)

Please, come home early. I want to have a romantic supper.

Haik spots Mary in the crowd and waves.

HAIK

Sorry, baby. I can't come early. You can hang out with your girl friends until late.

MONICA (O.S.)

Wait- Son of a bitch!

Haik hangs up. He crosses to Mary.

LATER

Mary and Haik look at a painting where a woman's body is portrayed as half dissected and half ex-rayed.

MARY

He's all into female body. A bit schematic for my taste.

Haik doesn't like Mary's interpretation.

HAIK

Perhaps too stylized. But I like it.

Mary moves on to the next picture, shrugging her shoulders.

76. INT. HAIK'S CAR - NIGHT (MOVING) (FLASHBACK)

76.

Haik drives Mary home.

HAIK

Vigen knows all about women. He knows where he can press, where he shouldn't go-

MARY

Is this knowledge vital?

HAIK

Yes, for a painter it is. Like my grandpa. He had twenty-one fingers, myriads of tongues, endless liquids. You're going to see his house in a minute.

Mary bursts laughing, covering her mouth with her hand.

MARY

What are you talking about?

77. EXT. HAIK'S GRANDFATHER'S HOLYDAY HOME - NIGHT
(FLASHBACK)

77.

Haik unlocks the door. He and Mary walk in.

78. INT. GRANDFATHER'S HOLYDAY HOME/HALL - NIGHT
(FLASHBACK)

78.

Haik stands still, Mary walks around the hall. It's equipped with wooden furniture, ancient jars, ram horns, mugs, baskets and tunics woven with Armenian ornaments. In a corner there's a pair of ancient Armenian leather shoes on straw.

HAIK

My grandfather built this house himself. This is where he lived his solitary artist's life.

MARY

This is gorgeous!

HAIK

Vigen and I have spent many hours in this painter's den, getting drunk and messing around. Follow me, I'll show you around.

79. INT. GRANDFATHER'S HOLYDAY HOME/LIVING ROOM - NIGHT 79.
(FLASHBACK)

Haik leads Mary into a spacious room. There are paintings on walls - oil, watercolour, pastel. A couch in one corner. A few statuettes on the top of shelves carrying art books.

Haik welcomes Mary. She takes the statuette off the shelf, very carefully, her face full of delight.

HAIK

Grandpa sculpted the women he loved.

MARY

And your grandma knew about it, I guess?

Haik takes the statuette from Mary and examines it as if the first time.

HAIK

But he was devoted to my grandma.

She looks for something else to study. She walks to a VASE put on a pedestal in the corner. The VASE is in the style of ancient Armenian pottery.

HAIK

That's our family's symbol. It was initially crafted by my great grandfather. It was displayed in galleries. It got a crack some time, but my grandfather fixed it so expertly.

Mary studies the Armenian zoomorphic ornaments on it, her hand softly touching the surface.

MARY

Fascinating! You have a rich family tradition.

Haik shows Mary to the door. They walk out.

HAIK

I'm proud of it. And lucky to have it.

80. INT. GRANDFATHER'S HOLYDAY HOME/LOUNGE - NIGHT
(FLASHBACK)

80.

There are TWO ROCKING CHAIRS, a small table, vintage furniture. A collection of wines stacked in drink cabinets.

MARY

This is lovely.

Haik moves the rocking chair closer. Mary sinks into the chair and rocks.

HAIK

Here's the stereo and the discs.
You can play anything you want.
Maybe 80s pop?

Mary is not much interested. Haik opens a bottle of wine.

HAIK

Would you like to dance?

MARY

I came out for a quiet evening.
Tell me, what's your take on
Vigen's art?

Haik pours wine into two glasses.

HAIK

Vigen streamlines the female body.
This body has roots, foliage and
berries.

MARY

I believe eroticism is a drift back
to tribalism. I'm never comfortable
with such genres and movements.

Haik puts the glasses on a tray.

HAIK

You're too conservative for a
Humanities professor.

Mary closes her eyes while rocking.

MARY

An artist needs self-discovery.

On his way to higher consciousness
where his individual self operates
eroticism is an obstacle.

Haik stands still, his head cast down, thoughtful.

HAIK

Vigen looks at the side of our life
where there's no order and balance.

Haik comes up to Mary with glasses full of wine. Her eyes
are closed.

MARY

Well, that is an intuitive
perception of our world. But we all
flee from confusion and
inconsistency after teens. We start
seeking ultimate peace.

He presses the rocking chair down with his foot. Mary
jumps up.

MARY

Ah! You scared me—

HAIK

Your wine, Ma'am.

Haik sits down in another rocking chair. Mary smells the
wine. Haik drinks his wine gazing into Mary's eyes. It
makes her feel uneasy, but she's able to handle it.

HAIK

Can't believe this. This lady
sitting across from me in a rocking
chair and giving me these beautiful
ideas. I'm telling you, you gotta
stay. The night is the best
companion for intellectuals.

Evidently, the suggestion is embarrassing, but Mary
manages it delicately.

MARY

(raising her glass)

Well, to your wonderful taste in
art and to your grandfather.

Haik nods. They drink. An awkward silence.

HAIK

I'm like my grandpa, but- he wasn't just an artist, but this grand Bohemian who- Come, I'll show you something.

Haik leads Mary downstairs.

81. INT. HOLYDAY HOME/CELLAR - NIGHT (FLASHBACK)

81.

There are big BARRELS of wine stacked along the walls. Haik and Mary walk in.

HAIK

My grandpa knew how to make wine. All these barrels are still filled with his wine. Wanna try?

MARY

I'm not much of a wine aficionado, but I'll try since it's your grandfather's "brand."

Haik pours two mugs. They drink and look at each other. Then he takes her by the hand and invites her to dance tango. Mary steps back.

MARY

I'm sorry- I think I must go- It's late.

Haik checks out the time on his watch.

HAIK

Yeah, I guess so. Though I'd like you to stay the whole night.

Mary takes a surprised glance at Haik and walks upstairs.

MARY

I sleep at nights, Haik.

Haik follows her, displeased.

HAIK

Every time I part ways with you, I feel something missing.

Mary is at the top of the staircase. She turns around.

MARY
 (blushing)
 I don't know how I'm supposed to
 react.

HAIK
 Why, I like you and- I am sure this
 was a really romantic night.

MARY
 (jokingly)
 Oh, well, yes, not counting your
 attempt to make a pass at me in the
 cellar.

They both are amused, walking through the doorway. Haik
 follows Mary, his eyes checking out her bottom.

82. EXT. HAIK'S APARTMENT/YARD - NIGHT 82.

Haik's car pulls up. He gets out and walks toward the
 apartment block entrance.

83. INT. HAIK'S APARTMENT/STUDY - NIGHT 83.

Haik browses the university web page. He finds Mary's
 profile, stares at her picture. He saves it in his
 computer, then zooms in. He reflects on her face.

84. INT. TRAIN/RESTAURANT - DUSK (MOVING) (RETURN TO SCENE) 84.

Haik finishes his tea. Rita is in the throes of expressing
 herself. It dawns on her.

RITA
 I can't believe it. You took it as
 if I ask you for sex.
 (beat)
 Well, you know-

HAIK
 I'm sorry I mistook it.

RITA
 (serious)
 Well. OK. I - I am single.

HAIK

(agitated)

We always do. I hate it. That's why I'm going away.

RITA (cont'd)

You know well I don't have a chance for a good job, or career in this country, if I don't fuck my boss.

She leans on the table with both arms, her hands spliced together. Befuddled, Haik's trying to make sense of what Rita says.

RITA

If I have to stay here, my only chance for a decent future is to find a decent man.

Haik is frozen by the uncertainty - is this possible? Rita leans forward, as if she's going to reveal a secret.

RITA

My grandmother believes in coffee fortune telling.

Haik's mesmerized. Rita turns her coffee glass upside down on the saucer. The coffee dregs ooze out from inside the upended glass. She turns the glass back, sticks her finger inside the coffee glass, draws a heart shape on a napkin, and then sticks it in Haik's shirt breast pocket. She shows the inside of the glass to Haik.

HAIK'S POV: thick coffee dregs stuck to the bottom, a HEART SHAPE printed by Rita's finger.

He takes the glass from her. She rests her elbows on the table, her chin on her palms and looks amicably at Haik. Her face slightly blushes.

RITA

I'm just not in the right frame of mind now.

Haik's hand drops the coffee glass onto the table.

Angie scuttles back to their table. Haik hurries to leave.

85. INT. TRAIN/COMPARTMENT - NIGHT (MOVING)

85.

Angie is asleep. Haik reads a book. Rita and Angie's clothes lie around, THREE SUITCASES and a CARRY-ON ready to be packed.

Rita walks in, closes the door. Her hands are wet, she wipes them on a towel hanging from her bunk.

HAIK

Did you know that prehistoric males
didn't fight over females?
Otherwise males would have evolved
much bigger bodies than females,
like gorillas.

She leafs through Haik's book. He moves over for her to sit comfortably.

RITA

Where are you?

HAIK

At the station Homo Habilis.

She doesn't find it interesting.

RITA

Have you met him? Homo Habilis?

Haik shows Rita a comparative chart of human and ape testicles in the book. For a second, it raises her curiosity.

HAIK

Any man's sperm contains chemistry
that anticipates competing sperm
from other men.

Rita contemplates what Haik says and shows.

RITA

A man may have been attracted to a
specific woman.

HAIK (V.O.)

In this scenario, not knowing what
his usual mate, or preferred woman,
is up to in the depths of jungle
leads a man's body to hyper-produce
sperm to increase his chances of
fertilizing her ovum when she comes

back to him. Even if she ran around on him.

86. EXT. PREHISTORIC JUNGLE - DAY (DREAM SEQUENCE)

86.

A MAN and a WOMAN copulate under a tree. They look different from the Prehistoric Males and Females in the previous episodes - more bipedal, with less body hairs. Their mimics and gestures of communication aren't those of the modern man, but are very similar. They finish copulating, the Woman goes off, the Man lies down to rest.

LATER

The Woman comes back to the Man who's relaxing on a branch. He spots her, climbs down, approaches her, and fondles her. She's a bit unwilling, but doesn't resist his advances and copulates with him.

87. INT. TRAIN/COMPARTMENT - NIGHT (MOVING)
(RETURN TO SCENE)

87.

Rita sits next to Haik, his story has raised her interest.

RITA

My husband was ready to leap on a woman just from a whiff of her perfume or a peep of her lovely legs if we didn't have sex for a week.

HAIK

Don't you get it? We beat monogamous primates by sperm concentration, sperm count, penis size, copulations per birth, copulation duration. Therefore, we are not monogamous.

Rita throws Haik's book away. She starts packing up; she accurately folds the drawings, puts the pencils in a container. Haik doesn't want to back down. He picks up his book.

HAIK

I've always thought men's testes are small. It turns out my testes are bigger than a gorilla's.

Rita rolls from laughter. As her laughing becomes hysterical, Haik imagines her screaming at the top of her voice. She bends down and up emitting uproarious monkey-yipping.

Now lost in his fantasy, Haik is terrified. He glances at Angie - she moves in her sleep. He turns around to open the door, sticks his head out-

HAIK'S POV: the empty corridor.

Haik turns back, still agitated.

Rita is back on feet, stares at the chart. She glances at Haik, composed and calm.

Haik can't reckon what's going on.

RITA

Are you making fun of me?

Haik's eyes are bulging. Profuse perspiration on his forehead.

HAIK

You're a woman I can sincerely and openly talk with.

RITA

And after the study? Are you going to fuck me and then leave me behind like I'm a one-night stand chick?

Haik gets Rita's conversation now.

HAIK

You can help me understand if I can resist sleeping with you before I make certain that I love you.

Rita is surprised. She likes what he says.

HAIK

They found a skeleton, a fossil of Homo Erectus. The pelvic bones suggest that the prehistoric woman had already grown out of promiscuous buttocks. As bipeds it was inconvenient, so breasts took on the function. Maybe this is how face to face sexual position evolved.

Rita sits down on Haik's bunk and folds her legs. Haik sits down across from her, near Angie. Some tension between them is reduced.

RITA

Why is this ever important?

HAIK

I was afraid Mary wouldn't want to do rear entry.

RITA

You wanna prove you're different, don't you?

HAIK

I've seen Bonobos do face-to-face. Why can't humans do rear entry?

Rita has the sort of scruples Haik, in his fantasy of her, thinks appropriate.

RITA

My husband didn't want to do it.

HAIK

Not with his wife.

RITA

(nodding)

But I made him do it. He was uneasy. I didn't enjoy it. Ach, this is stupid!

Rita runs to the door, flings it open, steps out and leans against the window in the corridor.

88. INT. TRAIN/CORRIDOR - CONTINUOUS (MOVING)

88.

Rita smokes, Haik watches her. Her eyes are irritated.

HAIK

What is the sensation? What is different?

She exhales.

RITA

I feel as if I'm not much of a
lady, a mother, or myself. I
become—

HAIK

An animal.

Rita slaps Haik in the face, he grabs her hand. They
wrestle. Finally, she scuttles into the compartment and
locks the door. Haik tries to open. He gives up.

89. INT. HAIK'S APARTMENT/BEDROOM - NIGHT (FLASHBACK) 89.

Haik and Monica nap entwined with each other. Haik makes a
half attempt at suggesting they have sex, but Monica is
unresponsive. Haik dims the light of the LANTERN.

LATER

Haik plays with Monica's hair and massages her thighs and
buttocks. She's responding in half sleep.

He gets out of bed, walks out.

KITCHEN

He gets water from the fridge.
BEDROOM

He walks in, Monica opens her eyes. He stands above her.

HAIK

Is something wrong at the club?

MONICA

No, my raccoon! It's just I'm- Not
feeling like having sex tonight.
Sorry-

Haik sits down on the bed. She looks at him questioningly.

HAIK

When you come, is it love?

Monica sits up and hugs him.

MONICA

Damn it! It's important that I love you.

HAIK

Hard to believe. I'm sure you've had men who were sexier. And you loved them more than me.

Monica screams, kicks and knocks a chair down.

MONICA

I don't understand why you're talking about it.

Monica walks out of the bedroom. Haik lies down thinking.

90. INT. HAIK'S APARTMENT/BATHROOM - NIGHT (FLASHBACK) 90.

Monica puts on lipstick and eye-shade in front of a mirror. She frowns at Haik's monologue.

HAIK (O.S.)

What am I pursuing with you?
Pleasure? Or I want to pass down my genes?

BATHROOM

Monica stops doing her make-up. She takes a glass, fills it with water.

BEDROOM

Monica walks in with a glass of water. She showers the water on Haik. He jumps in bed.

MONICA

You're a piece of shit, if you can't marry a woman you love just because she's- she's dated many men and has been dancing in night clubs.

Monica walks out and slams the door shut.

91. EXT. STATION IN RUSSIA, OMSK - DAY (RETURN TO PRESENT) 91.

HAIK'S POV THROUGH THE COMPARTMENT WINDOW:

It's freezing, snow falling. PEOPLE hurry along the platform in fur coats, Russian ear-flap hats, sock hats with scarves covering their mouths and noses. Rita's MOTHER hugs Angie and lifts her up. She gives Angie a gift box. As Rita turns towards the train, she spots Haik in the window. She has sad eyes and a half-hearted smile. Rita talks with her Mother, while Angie unpacks the gift box.

92. INT. TRAIN/COMPARTMENT - NIGHT (MOVING) 92.

Haik reads and takes notes, intermittently checking the compartment door. He stops working, opens the door and checks on both sides of the corridor.

HAIK's POV: empty corridor, a MAN appears at one end and walks towards Haik. Haik closes the door, disappointed.

93. INT. TRAIN/COMPARTMENT - NIGHT (MOVING) 93.

Haik is asleep. He wakes up from a sound. His eyes open. Rita stands over him wearing the dress she made, with the pomegranate and grape ornaments. Haik, sleepy-eyed, checks the clock - 2 am.

Rita sits down on the opposite bunk and does her make-up. Half-lying Haik notices the dress. He gazes at her with an empty look.

Rita walks out swiftly.

Haik hesitates - shall he follow her? As if he can't be certain if she's real. Then he rushes out.

94. INT. TRAIN/RESTAURANT - NIGHT (MOVING) 94.

Haik walks into the restaurant and finds Rita sitting at a table with two MEN, swarthy, with moustaches and wearing white head kerchiefs. Rita glances at Haik.

Haik lingers in the doorway. While talking to Rita the men glance at Haik. Rita smokes and chats, making an effort to enjoy their company.

95. INT. TRAIN/CORRIDOR - DAWN (MOVING) 95.

Haik walks up to the exit through to the restaurant carriage.

RESTAURANT

Haik walks in. There is no one in the restaurant except for Rita. She sits at a table with a glass and bottle of liquor. The WAITER eyes her suspiciously.

Haik takes a seat across from her. He leans on the table with his elbows. Topsy, she rests her chin on her both hands, her hand slipping off the edge of the table.

96. INT. UNIVERSITY/AUDITORIUM - DAY (FLASHBACK) 96.

Haik delivers a lecture. An image of a peacock is projected on the big screen. Students are amused.

HAIK

Love poems and paintings of nude women have been a way of courtship for humans. This special device
(pointing to the peacock tail on screen)
to attract a female is the male's art to attract a female.

97. INT. UNIVERSITY/LOUNGE - MIDDAY (FLASHBACK) 97.

Haik talks to a FACULTY MEMBER. He spots Mary walking in with a batch of papers, excuses himself and hurries to her. They exchange greetings.

HAIK

Sorry about the other night.
I - I didn't mean to be indiscreet-

Mary is in a bright mood.

MARY

(joking)
You're the male, speaking in terms of your research.

Haik wants to help her with the paper batch, but she walks on. Haik is taken aback.

Mary's at the table in the corner, pours herself coffee, making an effort to hold the paper batch in one hand. Haik looks on, dumbfound.

98. INT. HAIK'S APARTMENT/BALCONY - DUSK (FLASHBACK) 98.

Haik walks out to the balcony and finds Monica sitting in the armchair with a CAT on her lap. She's not in a good mood, but tries not showing it by her interest in the cat.

MONICA

Our new pet.

HAIK

You know I can't stand cats.

MONICA

Please, Haik. You watch animals on TV. She won't bother you.

HAIK

Monica, has something happened?

Monica is embarrassed. She lets the cat leap down. Haik follows the cat and catching it clumsily lifts it up.

HAIK

Monica, what's the matter? You didn't ask for sex last night. You didn't go to work the day before. And today, you've brought this cat.

MONICA

Everything is fine—

HAIK

You're lying.

Monica stands up and leans against the balcony rail.

MONICA

I want to go to another club. Or just quit. Don't worry, I'll be fine.

HAIK

Staying home with a cat pet— Oh no. I'm sorry, Monica. I can't stand you staying home.

MONICA

Why? I want to relax for a while.

The cat leaps down from Haik's hands and frolics on the floor.

HAIK

No, no, no. You don't understand it. I'm not one of those men who love it when their wives stay home, gossip with their friends and watch TV serials all day long.

MONICA

You can't talk to me like that. We're not married-

HAIK

Shut up! All right, this is what's going to happen.

Haik grabs the cat and exits. Monica hurries after him.

LOUNGE

Haik opens the door, lets the cat out, and shuts the door.

MONICA

No!

HAIK

And you're going back to work.

Monica resists crying.

MONICA

All right!

Haik makes a wry face. He shakes his head like she doesn't get the point.

99. INT. HAIK'S APARTMENT/STUDY - NIGHT (FLASHBACK)

99.

Haik works. The sounds of TV carry over from the den. Monica looks in, Haik ignores her, and she walks away.

He can hear Monica lying down to sleep.

100. INT. HAIK'S APARTMENT/BALCONY - DAWN (FLASHBACK)

100.

It's chilly. Haik is in a tracksuit, stretching and looking at the paling sky. There are sounds in the kitchen. He turns around. Monica is in the doorway.

MONICA

Kristina and Lena are coming over.

HAIK

Oh, Monica. I don't want to see them.

MONICA

Are they disgusting?

HAIK

What's this about? A comforting session over your loss of a pet?

Monica approaches Haik and faces him.

MONICA

Sweetie, if you don't want it—

HAIK

Or maybe your loss of a job?

Monica holds Haik's hands with hers, but he pulls his hands back.

MONICA

What's happening with you, Haik?

HAIK

The problem is I don't know what's happening with you. Maybe you're having issues at work and I don't know anything about it—

Monica is confused.

MONICA

Sweetie, I want to quit. But yesterday you said you want me to go back. And now you're saying— You don't like me working there.

HAIK

Oh, God, can't you understand there is a wall between you and me? You can't tell me some things happening

over at the club. Myself, I'm not sure if I want to know. This is not normal.

Monica stares at Haik in complete befuddlement. She makes a movement to express herself, but is unable to say anything.

MONICA

I'll tell the girls not to come.

Haik turns his back to her. Monica is trying to pull herself together.

A beat passes.

Monica comes up to Haik and holds his hand.

Haik and Monica's POV: the sun slowly rises, a CAT mews, it is Monica's cat.

MONICA

Shall we go swimming?

Haik softens.

HAIK

I'd prefer jogging.

They laugh knowingly.

MONICA

OK, after jogging we go to Aquatech.

They nudge one another lovingly.

101. INT. HAIK'S APARTMENT/STUDY - DAY (FLASHBACK)

101.

Haik puts on his shorts, his mobile buzzes. A sms from Mary. He reads it stealthily, alert to Monica's dressing sounds from the bedroom.

MARY'S SMS

HI! What are you up to tonight? I have tickets. Let's go to a concert. Bach.

HAIK

Shit!

Haik hurriedly replies.

HAIK'S SMS

Not sure. Will write back in a few hours.

102. EXT. AQUATECH SWIMMING POOL - DAY (FLASHBACK)

102.

There are many VISITORS - MEN, WOMEN, and CHILDREN chilling on the folding chairs, jumping into and swimming in the pool. On the veranda, there is a bar with tables - SOME YOUNG VISITORS buy drinks and snacks and eat at the tables.

Arman is with his wife and TWO CHILDREN - a GIRL and BOY. They're wearing swimsuits and eating ice cream. Arman occupies the top of the table, two children on the sides, his wife next to the younger child, a boy, helping him to eat.

Haik and Monica appear, sweating, both in sweat shirts, trainers, and shorts. They're in high spirits, Monica teasing Haik, while he's trying to look for vacant chaise lounges.

SUDDENLY

Haik throws Monica into the swimming pool.

MONICA

No, no, wait-

Haik takes off his trainers and jumps in. Monica takes her clothes and trainers off in the water and throws them out of the pool.

VERANDA

The VISITORS gape at the couple. Arman cranes his neck to see what's happening and recognizing Haik takes off his sun-glasses, surprised, but also angry.

SWIMMING POOL

Haik and Monica swim up to the other end of the pool.

MONICA

You're crazy!

HAIK

Today is that day. We gotta make
sure we keep the spirits up.

MONICA

I'm seeing Kristina tonight.

HAIK

Tell her to see a psychiatrist.

MONICA

She's my friend. It's tough to tell
a man "you don't satisfy me
sexually."

Monica is afloat on her back. Haik follows her.

HAIK

What's her plan now?

MONICA

She's moved in with Aram. But he
doesn't let her go out.

HAIK

(bursts into laughter)

I can't believe it. I bet she will
drop this new guy. She's that type.

Monica turns upright in the water.

MONICA

What do you mean? What type?

Haik gently swims on his back.

HAIK

A type that uses men for sex.

Monica swims forward, Haik follows her. In the middle of
the pool, she stops.

MONICA

Like I need to ask you this
question. I have to know what you-

Haik dives into the water and comes up again.

MONICA

Do you love me?

HAIK

Oh come on, baby.

MONICA

Do you love me only for my- Only
for sex?

HAIK

It's impossible to love somebody
only for sex.

Monica dashes forward, Haik chases her.

MONICA

(yelling)

You didn't answer me.

They reach the other end of the pool and get out of the water. Monica is in her underwear. Haik's sweat shirt and shorts are wet. Haik realizes that PEOPLE are watching them. He grabs a towel to put around Monica. Monica clutches the towel from him, but doesn't cover herself.

HAIK

I can't say anything now.

MONICA

Then when? Let's finalize our
relationship.

Haik looks around. He reaches out to seize the towel back from her, but she tosses it into the water.

HAIK

Like a DVD?

VERANDA

The visitors whisper about Haik and Monica. Arman takes off his sun-glasses and stands up from the table.

ARMAN

What the hell is this?

SWIMMING POOL

MONICA

I'm not kidding, Haik. We are happy
together. I know your parents hate
me. You must visit them and tell

them that you love me. We will get married.

HAIK

I know what I should tell my parents.

MONICA

(looking around)

Who are you afraid of? Will they send you to the guillotine, if you marry me?

Monica strips off her underwear. Haik grabs a towel from a chaise lounge and covers her with it, but she's fighting back.

MONICA

(yelling)

Come on. Speak up. Are you afraid? Where's your courage you had when you picked me up in the nightclub? What was on your mind? Have you been using me? Jerk!

Monica runs off. Arman waddles up in flip flops. Haik is still shocked.

ARMAN

You're a professor or a jackass?

HAIK

I'm sorry-

ARMAN

Dude, you're here in public with a stripper.

Haik grabs a towel and covers himself.

ARMAN

And that bitch you're fucking comes out of the water and strips naked. Have you lost your mind, Professor Abeghyan?

HAIK

Look, it's-

ARMAN

No, I have to say it - don't expect us to be friends if you don't dump that shit.

Arman walks off, his flip flops making a slapping sound.

103. INT. HAIK'S CAR/AQUATECH PARKING - DAY (FLASHBACK) 103.

Haik gets his mobile from the dashboard flap.

Haik's sms to Mary:
Confirm. Coming to the concert.
Pick you up at six.

104. INT. HAIK'S APARTMENT/LIVING ROOM - DUSK (FLASHBACK) 104.

Haik stands in the middle of the room, in his jogging shirt and shorts, towering over Monica. She's wearing a bathrobe, sitting on the sofa, her legs tucked under herself. She looks at the TV screen, her face boiling with anger.

HAIK

You've shamed me. Do you understand that?

Monica's expression changes from anger to frustration.

MONICA

Haik, we've been together for almost half a year. And today you can't say you love me. How am I supposed to take it? Ha? Explain, professor.

HAIK

Shut up! Maybe it's easy for you to say "I love you."

MONICA

Oh, really? How do you know that? You're so clever?

HAIK

Monica, you're going too far now.

MONICA

You're a coward.

HAIK

I can't stand this anymore.

Monica gets up and stares into his face.

MONICA

Maybe it's time you break up with me?

The word "break up" is a punch to him.

MONICA

Go ahead, say it.

Haik hurries out.

105. INT. HAIK'S APARTMENT/STUDY - CONTINUOUS (FLASHBACK) 105.

Haik slouches in the ergonomic chair. Monica appears in the doorway, dressed.

MONICA

You're gonna ask me to come back.

She walks off. Haik sighs, thoughtful. He nods as if he agrees with her.

The sound of the apartment door slamming shut.

106. EXT. ROCKY PLATEAU IN CHINA, SHAANXI - DAY (RETURN TO SCENE) 106.

Haik slowly and carefully climbs down the slope that ends on a plain. He wears his rucksack on his back.

LATER

Haik reaches a site that was excavated. There is a sign board "Dali Man Palaeolithic Era." He walks around the excavated area, taking pictures.

107. INT. MUSEUM IN BEIJING - DAY 107.

Haik studies the CRANIUM of a prehistoric man behind the glass.

108. EXT. TRAIN STATION - DUSK 108.

Haik walks on the platform in his jacket, his rucksack on his back.

109. INT. TRAIN/COMPARTMENT - CONTINUOUS 109.

Haik tosses the rucksack on the opposite bunk, takes off his jacket and slips off his shoes. He reclines against a cushion and stares at the opposite bunk. Then his eyes move upward to the upper bunk.

HAIK'S POV: both bunks are neatly made, each with a blanket and a cushion.

110. EXT. CHINA/TOWN BRIDGE - DAY 110.

Haik and Rita walk along the bridge. He looks around. There are lots of YOUNG PEOPLE. He spots a COUPLE, holding hands and discussing a boat in the river. Haik nods and they walk up to them.

HAIK

Excuse me. I'm doing research on
love and marriage.

The couple laughs.

HAIK

(to the young man)

Some time you're going to tell her
that you love her.

The couple shake their heads.

YOUNG MAN

We don't say that.

Haik shows he's impressed and surprised. Rita, too.

YOUNG WOMAN

Words mean little.

111. EXT. TRAIN STATION/PLATFORM - DUSK 111.

Haik and Rita get on the train.

HAIK

I was right. I never told Monica "I love you."

RITA

Sometimes your story sounds as if you ridiculed her. How can you interrogate a woman you love about her orgasm?

112. INT. TRAIN/COMPARTMENT - CONTINUOUS

112.

Rita and Haik walk in.

HAIK

Our orgasm is functionally different from the prehistoric man's.

Rita crashes on Haik's bunk. He sits near her feet.

HAIK (cont'd)

The female orgasmic vocalizations served to call other males for sex. Which is another piece of evidence that our prehistoric ancestor had more sex with many partners for conceiving high quality offspring.

Rita yawns, wipes her eyes, and hugs Haik's pillow.

RITA

That's bizarre.

HAIK

No, what's bizarre is that some women I met could come only when on top of me. Others could never come on top of me. And so many women are unable to climax.

Haik touches a lock of her hair. Rita's eyes close.

HAIK

It's bizarre that when climaxing men sense something very strong, for which they are ready to sacrifice families and homelands. For that mute pleasure— A white

mushroom-smelling thick lava
spurting out of the virile volcano.

Haik wants to catch her eyes. Rita has fallen asleep.

HAIK
See how much noise is there?
(beat)
Good you're not listening to my
gibberish.

Haik grabs his notepad, climbs up to her bunk, lies down
on his stomach and draws her picture sleeping on his bunk.

113. INT. CONCERT HALL - NIGHT (FLASHBACK) 113.

Haik and Mary listen to a Bach concert.

114. INT. CONCERT HALL/HALLWAY - LATER (FLASHBACK) 114.

Haik helps Mary to put on her jacket. Then he puts on his.

MARY
Bach fills me with wonder and
thrill.

HAIK
This is highly intellectual music,
soaked in virtue. But we, humans,
sin and are prone to vices.

She waves to two WOMEN, 50s. She approaches them, Haik
following.

Mary introduces Haik to her AUNT KARINEH and her FRIEND.
Karineh beams, happy. She sizes up Haik. Haik's not
comfortable.

KARINEH
(to Mary)
I haven't seen you out without me
or your Mum.

MARY
My new colleagues keep me busy.

KARINEH
Excellent! Would you come to Café
Melody with us?

MARY

Sure. Do you mind, Haik?

HAIK

I'd love to, but this is a
difficult night for me. If you'll
excuse me, I'll refrain this time.

Mary is surprised, but she doesn't show it to Karineh.

115. INT. HAIK'S CAR - NIGHT (MOVING) (FLASHBACK)

115.

Haik drives Mary home.

HAIK

I'm sorry, I'm just- Not in a mood
to hang out.

Mary gestures it's OK.

HAIK

I want to scatter my thoughts. I'd
much prefer to go ice-skating. It's
still open, shall we go?

MARY

I'm not good at sport.

HAIK

What if we go bowling? That's not
difficult. I can teach you.

MARY

Haik, it'll be much better if you
talk to me about your problem.
Verbal expression unburdens you of
worries.

HAIK

(with slight criticism)
You're always scientific.

Haik makes a U-Turn. Mary's curious - is he serious?

HAIK

My friend Arman has chosen a
beautiful woman as his wife. She's
a housewife, unconditionally
devoted to him. Vigen is married to
a musician. She's proved quite

possessive of her time and space.
 She sets rules for Vigen to follow.
 She's educated and she likes to
 talk about art- From my
 perspective, my friends aren't
 happy, or maybe they are, but they
 haven't found their perfect second-
 halves.

MARY

It's a very crude way to talk about
 your friends. You can never
 understand what happens in
 marriages.

HAIK

I know I'm- I'm bad.

Haik pulls up near Mary's apartment block.

MARY

Let's go in and have supper. But
 you must promise you'll help me
 with cooking and won't wake up my
 mother.

116. INT. MARY'S APARTMENT BLOCK/STAIRCASE - NIGHT
 (FLASHBACK)

116.

Mary walks upstairs, Haik following her.

MARY

I haven't ever cooked with a man.
 It feels funny.

HAIK

And special.

MARY

I was going to say that.

117. INT. MARY'S APARTMENT/KITCHEN - NIGHT (FLASHBACK)

117.

Haik studies the kitchen, delighted. It's clean and highly
 organized. Dishes, appliances, brushes and towels all in
 their places.

The potatoes sizzle in the frying pan.

Haik watches how Mary takes out delicatessen sausages from the fridge. She picks up a knife and starts slicing.

MARY

I'm trying to come to terms with the idea that I need marriage. I have to negotiate between my career plans and the possibility of a family life.

The frying potatoes roar. Mary stops slicing to tend to the potatoes, but her hands are dirty from cooking, she shoots Haik a glance. He stands up, ready to help.

MARY

Can you, please, take off the lid and stir?

Haik quickly takes the knife from the table.

HAIK

Why don't I do this?

Mary confusedly backs off, and in hurrying to replace the lid, clumsily brushes past Haik and treads on his foot.

MARY

So sorry!

HAIK

(slicing quickly)

It's ok!

Haik's mobile rings. He stops the cutting, excuses himself, wipes his hands on the tea towel hanging from the cabinet handle and walks out of the kitchen. Mary is slightly displeased that Haik wiped his hands on the tea towel.

LOUNGE

Haik puts his mobile to his ear.

HAIK

Hello!

MONICA (O.S.)

Hi sweetie. How are you?

HAIK

Good.

MONICA (O.S.)

(smooching)

I miss your ass. Can't wait to hear
one of your poems about me.

Haik can see Mary putting the potatoes in a ceramic bowl.

HAIK

OK, I'll see you later and we'll
talk about it.

MONICA (O.S.)

You're busy? I know. Anyways, I was
going to say that I'll be home in
an hour. Let's have a romantic
dinner.

Haik spots Mary's MOTHER, 50s, in the crack of the bedroom
door, standing in pyjamas and looking him over. He is
embarrassed and nods politely and quickly walks to the
kitchen.

KITCHEN

Mary is tipping potatoes onto a bowl. Haik walks in still
talking.

HAIK

Wonderful. Gotta go. See you.

(to Mary)

Sorry.

MARY

Your family?

HAIK

Ah, yeah! A cousin wants to visit
us one of these days.

MARY

We're ready! Let's set the table.

118. INT. HAIK'S CAR - NIGHT (MOVING) (FLASHBACK)

118.

Haik drives home slowly. A car honks from behind, Haik
accelerates.

119. INT. HAIK'S APARTMENT/HALL - NIGHT (FLASHBACK)

119.

Haik, in pyjamas, sleepily unlocks the door. Monica stands half naked, her eyes sore and the eye-shade smeared over her face from crying. She has a fancy FILIGREE CASE in her hand. She brushes past.

BEDROOM

Monica takes off her clothes. Haik looks over her body, then walks up to her.

He spots the FILIGREE CASE on the side table.

He runs his palms across her body and takes her mouth into his. They look into each other's eyes. Monica sobs and covers her mouth with her hand.

HAIK

Did you have sex?

Monica is shocked - how does Haik know?

HAIK

Did you want it or you wanted revenge?

Monica walks away, out into the balcony.

120. INT. HAIK'S APARTMENT/BALCONY - DAWN (FLASHBACK)

120.

Haik steps out into the balcony. Monica, half-naked, shivers from cold. She turns around to face him.

MONICA

Who were you with?

HAIK

Mary.

MONICA

(sniffling)

Say you didn't do it.

Monica looks into his eyes pleadingly. Haik shakes his head.

MONICA

I'm gonna quit the club and start giving dancing lessons. Give me time, please.

Haik turns her face to the rising sun light, so he can study it. Her face is all anxiety. Monica is shivering.

121. INT. HAIK'S APARTMENT/LIVING ROOM - DAY (FLASHBACK) 121.

Monica appears in the doorway, dressed, the FILIGREE CASE in her hand. She glances at Haik sleeping with a book on his chest and then leaves.

122. INT. HAIK'S PARENTS' HOUSE/DINING ROOM - NIGHT (FLASHBACK) 122.

Haik's PARENTS - Erna and ARTAVAZD, mid 50s, Haik and Mary have dinner. The table is full - salads, meat dishes, drinks, raw vegetables. Haik is aloof, the others are very lively, chatting.

Erna stands up.

ERNA

Time to get the fish.

MARY

Oh, no, Miss Erna. This is too much. Please, don't bother.

ERNA

You're in our house for the first time. We honour special guests.

Haik is busy cutting his meat. He is disaffected.

MARY

I'm happy to know I'm a special guest.

ARTAVAZD

Our son's girlfriend is very special for us.

Mary blushes. Haik smiles distantly.

123. INT. HAIK'S PARENTS' HOUSE/LIVING ROOM - NIGHT
(FLASHBACK)

123.

There are a few paintings on the walls. A big library. Plush curtains drape down. A sofa and armchairs arranged around a small round table in one corner. In another, an expensive small wooden table with chairs. In between the two, a small stela with a statuette is placed.

Haik and Mary sit in armchairs next to each other. Artavazd is on the sofa. Current Affairs is on TV.

Haik is a bit standoffish, not feeling much like talking.

MARY

Universities will change after students change. If you look at who gets admitted-

ARTAVAZD

The best of the best left Armenia. What do you expect?

MARY

We have to abandon the state-controlled universal admission system.

HAIK

I know why the intellectuals are leaving.

Artavazd shoots Haik a "don't bring that up."

ARTAVAZD

(to Mary)

That will damage the uniformity of education as a qualitative service.

HAIK

Nothing will change. The conservatists have a huge power.

Erna walks in with a tray loaded with glasses of coffee and biscuits. Mary stands up and takes the tray from Erna.

MARY

I'm sorry I got caught in the conversation. I'll come help you in the kitchen.

ERNA

No, darling, you're a guest.

Mary arranges the glasses and the desert on the small round table in the middle of the room. Artavazd takes his coffee. Mary and Erna settle into their seats. Haik is daydreaming.

124. INT. HAIK'S PARENTS' HOUSE/HALLWAY - NIGHT 124.
(FLASHBACK)

Haik helps Mary to get into her coat. His parents watch them admirably. He puts on his coat.

ERNA

We love being a family. It's the greatest thing in any person's life.

MARY

(awkwardly smiling)

Many artists and scientists are afraid of commitment.

ERNA

Oh sweetheart, being an artist or a scholar should never interfere with your personal life. If you allow it to happen, you'll be most unhappy.

125. EXT. TEXAS: PISTACHIO AND BEER - NIGHT (FLASHBACK) 125.

Underground pub. VISITORS walk downstairs, pull at a bell suspended from a wooden door that carries the symbols of a COWBOY HAT, BOOTS and JEANS, and a STAR.

126. INT. TEXAS: PISTACHIO AND BEER - NIGHT (FLASHBACK) 126.

A huge table. Haik, Natalie and Vigen sit next to each other, with a GROUP of MEN and WOMEN. There are small BUCKETS full of pistachio along the middle of the table and MUGS of beer in front of each person.

A BEARDED MAN wearing a sombrero and a neck kerchief tells a joke. Everybody laughs.

Haik checks out a WAITRESS in beige mini and a white skirt, long boots and sombreros. Barely 20, hair over her shoulders, she draws attention from men. ONE MAN, 40s, at

a table in a corner, invites her to chat, and she lingers at his table. The Man stands up, leans toward her, gently holding her arm, and whispers something in her ear. She giggles and briskly walks away.

Haik's eyes meet Vigen's amused, but chiding face. Vigen half-jokingly wags his finger at him behind Natalie's back.

NATALIE

(to Haik)

Mary didn't want to come?

HAIK

She doesn't go to pubs.

NATALIE

Really? Cos she's a university teacher?

HAIK

She likes hanging out with her auntie.

Haik tries passing it off as a joke. Natalie has a quizzical look.

HAIK

She likes wine, a talk about art, a quiet place.

NATALIE

Wow! You should come visit us some time. For a quiet talk over wine. I'll cook something interesting.

HAIK

Fantastic! We sure will.

Vigen raises his glass and points to Vicont, early 30s, at the other end of the table. Vicont wears a thick checkered scarf, a cap, has a trimmed moustache and a goatee.

VIGEN

Here's to Vicont. You don't know but I'll tell you - his entry won the first prize yesterday.

Everybody shouts asking why Vicont didn't tell anybody, except for Natalie - she's aloof. Vicont is embarrassed. Everybody drinks to him.

Haik looks around. The long-haired waitress chats with TWO YOUNG MEN. They seem to know each other. ONE of the young men uses hand gestures to dramatize a story. His hand grabs the long-haired waitresses' waist. She giggles, fumbling with his hand, trying to remove it from her body.

LATER

Vigen and Haik sit apart from everybody. Natalie talks to EMMA, late 20s, in jeans and cropped velvet tunic top.

VIGEN

Are you nuts? You've just started dating Mary!

HAIK

I was just looking.

The long-haired waitress walks by. Vigen checks her out. Haik snickers, Vigen stares at Haik. They think the same, "what a shame, she doesn't serve our table!"

Natalie comes up.

NATALIE

It's too noisy. I'm going home.

VIGEN

You didn't click with Emma?

NATALIE

It's OK. That was all I could do for tonight.

127. INT. TEXAS: PISTACHIO AND BEER - NIGHT (FLASHBACK) 127.

Haik leans against the bar and drinks cognac. A WOMAN flirts with Vicont. He puts his hand around her back. She hugs him tight. They engage in bruderschaft drinking.

Haik leers at the woman's exposed legs, she catches him looking and shoots him an annoyed glance.

128. EXT. RESIDENCE BLOCK - NIGHT (FLASHBACK) 128.

Haik walks down the road. He is drunk. A TAXI turns up. He hails and gets in.

129. EXT. CABARET NIGHTCLUB - NIGHT (FLASHBACK) 129.

Haik's taxi pulls up. He gets out, approaches the nightclub, and pauses for a second. The SECURITY MAN sizes him up. Haik indecisively walks in.

130. INT. CABARET NIGHTCLUB - NIGHT (FLASHBACK) 130.

There are lots of MEN sitting in groups and watching the dancers. The MEN check Haik out suspiciously. The BARMAN eyes Haik. Haik moves to a table in the back in the semi dark.

A WAITRESS walks up. Haik gestures he needs nothing.

HAIK'S POV: Monica in stripper's dress and a WEALTHY MAN, 40 something, Rafael in a fancy suit, wearing rings and a bracelet, emerge from the VIP suits and come to the bar counter. They both sit at stools and chat. He buys two shots of tequila. They clink and drink. Rafael puts his hand on Monica's shoulder, she gently winces.

Haik balls his hands.

Rafael buys two more shots. He raises his glass and says something into her ear. Monica's head is downcast, apparently at unease. He clinks his glass with hers and bolts his tequila. Monica drinks hers. Rafael steals a kiss on her mouth.

Haik gets to his feet and runs at Rafael. Haik punches him in the face. Monica, shocked, jumps off her stool.

The SECURITY MEN grab Haik and drag him out.

131. INT. CABARET NIGHTCLUB/HALLWAY - NIGHT (FLASHBACK) 131.

Monica runs after the Security Men dragging Haik along.

MONICA

Let him go, please. He's my
boyfriend.

The Security Men stop and turn around.

FIRST MAN

Are you sure?

MONICA

We live together.

HAIK

Let me go. I'm sorry. I'll
apologize to him. To- Whoever you
want. I couldn't stand that sight.
You know what I'm saying?

Haik wriggles in the hands of the security. One of the men
tightens his grip, the other twists Haik's arm. Haik
quiets down, crying out from pain.

SECOND MAN

OK, buddy. We love Monica, for her
sake we'll let you go.

FIRST MAN

Wait, not that fast.

First Man leers at Monica.

FIRST MAN

You and I in the VIP suit tonight
at five and he goes. Deal?

HAIK

Please, don't do that!

MONICA

I've got Goog's mobile. I'll call
him, if you don't let us go.

The Security Men look at each other.

FIRST MAN

Let's get him out.

132. EXT. CABARET NIGHTCLUB - NIGHT (FLASHBACK) 132.

The Security Men drag Haik out, Monica following. They
punch him in the stomach a few times and leave him alone.
Monica helps Haik to his feet. She hails a taxi.

133. INT. HAIK'S APARTMENT/BEDROOM - DAWN (FLASHBACK) 133.

The LANTERN is on, curtains drawn in. Haik and Monica are
asleep. There are MEDICAL TABS and BRUISES on Haik's face.
She sleepily hugs him. Half asleep, he kisses her and
fondles her body.

134. INT. HAIK'S APARTMENT/STUDY - DAY (FLASHBACK)

134.

Haik declutters his desk. Monica shows up in the doorway half naked. Haik smiles at her.

She leans against the doorframe, bracing herself off the frame with her leg. He pauses cleaning his desk.

HAIK

There must be something special in
our connection.

Monica's happy, but still weighs some things.

Haik steps up on his chair and places a few books on the shelf above. Monica leans against the doorframe with her shoulder. Haik sits down on his chair.

HAIK

I should have talked this out long
time ago, I guess.

(beat)

Why aren't you saying anything?

MONICA

I don't want to lose you.

Monica walks in, sits on Haik's desk.

MONICA

I'm renting a room on Nalbandyan
Street for dancing lessons.

Haik examines her face. He nods. He's about to say something, but thinks better of it.

135. EXT. UNIVERSITY GROUNDS/HUMANITIES BUILDING - DAY
(FLASHBACK)

135.

Haik walks up the stairs, his briefcase over his shoulder. Vigen walks out of the building.

VIGEN

Are you nuts?

HAIK

I can't bear the thought that she
will be in somebody else's arms.

VIGEN

Damn it, Haik. The faculty are going to talk about you and Mary. Don't you know? Two of the staff dating, the man dumps the woman-

Haik turns and walks down the stairs. Vigen follows him.

VIGEN

Where are you going?

Haik walks away. Vigen turns towards the university, thinking.

136. INT. MONICA'S APARTMENT/LIVING ROOM - DAY (FLASHBACK) 136.

Most furniture is put away, so the room is almost empty. The walls are shabby, the parquet is worn, and the curtains dusty, obviously no one lives in this apartment.

A SOVIET-TIME STEREO plays disco. Haik and Monica dance in tracksuits. Monica teaches Haik movements, Haik repeats, very serious and focused.

137. INT. MONICA'S APARTMENT/LIVING ROOM - DAY (FLASHBACK) 137.

Haik checks his mobile, while Monica is in the shower. A FEW SMS from Mary. He has pangs of conscience. He writes a reply.

HAIK

Hi. Sorry for being unsocial.
Family issues. Will call soon.

Haik deletes the sms.

138. EXT. CITY STREETS - DAY (FLASHBACK) 138.

Cold and cloudy. Haik and Monica, warmly dressed, walk their hands entwined like loving couples do.

MONTAGE

NJDEH SQUARE: It is crowded, outdoor markets, peddlers, Haik's eyes roll about, he ducks his head reflexively; Monica doesn't notice, instead she smiles at the passers-by, as if she wants them to acknowledge her union with Haik.

METRO: Monica holds Haik's hand, Haik is still nervous, but he's overcoming it; passengers watch Monica, she's beautiful.

REPUBLIC SQUARE: Haik and Monica watch the fountains; Haik is relaxed, unconscious of a young couple discussing him and Monica.

VARDANANTS STREET: Haik and Monica run into an older woman; she eats Monica with her eyes and doesn't respond to Haik's greeting.

139. INT. HAIK'S APARTMENT/BEDROOM - DUSK (FLASHBACK) 139.

Haik and Monica have sex. Haik is gentle and affectionate, no frenzy and lust. They finish and lie in peace; then they look into each other's eyes - both feel a little anxious. Monica rolls over, hugs Haik, pressing herself tight.

140. INT. GRANDFATHER'S HOLIDAY HOME/LIVING ROOM - NIGHT 140.
(FLASHBACK)

The house is being repaired. There are tools, drawers, clothes, hangers, various accessories lying about.

Artavazd and Erna are in work clothes, Erna sitting across from Haik in an armchair, Haik sitting in the other. Artavazd paces the living room. Erna's having a fit of hysteria.

ERNA

It's preposterous. What are we going to tell our friends? We're not some family of bums from slums. No, this is- I refuse to bear this. This is the most unthinkable-
(to Haik)

You are unfeeling, a beast that hungers for sex and responds to his lustful fits putting his passion over his family pride, dignity and honour.

HAIK

For God's sake!

ERNA

You're a grown man-

HAIK

Wasn't the PhD your plan? I could have taken a break.

ERNA

Haik, aren't you ashamed of dropping a nice sweet lady, a scientist, your perfect match for a sleazy bitch who shows her boobs and ass to men? Who disgraces you in public? Do you really want that shit to be your wife?

Haik covers his face with his palms. Artavazd brings Erna a glass of water. She drinks, Artavazd stands in front of Haik, looking down at him.

ARTAVAZD

It's enough for you to have dated this chick. This is driving mum and me mad. We can't step back, because you're our son.

HAIK

Because I bear a responsibility to maintain your good image in the society?

ARTAVAZD (cont'd)

We demand you go back to Mary.

ERNA

Now. Before it's too late.

HAIK

That's impossible.

Erna stands up, Artavazd helps her.

ERNA

Then, I- I don't know what I will do.

She takes a few strides, grabs the VASE and tosses it to the floor. It breaks into pieces. Artavazd is aghast. Haik jumps to feet.

HAIK

Mother. That's sacrilegious.

ERNA

Your grandfather will forgive me.
But he will not forgive you for
dishonouring my name, your father's
name and *his* name.

Haik picks up the pieces. Erna slumps in the armchair,
sobbing. Artavazd calms her.

Haik puts the large pieces on the coffee table. He stares
down at the shards.

Haik turns around for a second, glares at his parents
disapprovingly. He grabs his jacket, scarf and cap and
walks out.

141. INT. HAIK'S APARTMENT/LIVING ROOM - NIGHT (FLASHBACK) 141.

Haik drinks cognac. He's drunk and frustrated.

142. INT. HAIK'S APARTMENT/LIVING ROOM - DAWN (FLASHBACK) 142.

Monica walks in, back from work. She gets unpleasantly
startled seeing the mess - bottle, glass, snacks, napkin
and stuff, and Haik asleep on the armchair, head tilted
back.

As Monica takes off her coat, scarf and gloves, Haik wakes
up.

She embraces Haik. They kiss. She waits for him to say
something, but he buries his head in her bosom.

Monica hugs him tighter. Tears in her eyes.

LATER

Haik and Monica nap on the couch. Haik gets up, exits the
room.

Monica sits up, wipes away the gunk from her eyes.

Haik shows up in the doorway, dressed for university. They
exchange looks, he leaves.

143. EXT. STREET IN BANGKOK - DAY (RETURN TO PRESENT) 143.

It's a narrow street. Haik and Rita walk through a crowd.
On both sides there are bars, cafes, restaurants and

shops. Outside bars, street walkers perch on tall stools in groups. They smile at Haik, as he watches them.

RITA

I hate when men pay for sex.

HAIK

I couldn't have the girls out there. They refused.

RITA

(understanding)

I know. But it cripples you.

He stops, so does Rita, realizing she has touched an open wound. Rita touches his hand in consolation.

HAIK

(sorrowful)

It started when I was thirteen. I got obsessed with porn magazines. I grew attached to pin-up girls' bodies. And later when I went with Vigen and Arman getting laid, I didn't like any of the women we picked up.

RITA

I'm sorry!

She stops, grabs his hand in both her hands. Haik holds her hand tightly. There is a crumb of hope. They resume walking.

HAIK

I have rejected all that. I'm not going back.

RITA

(curious, but cautious)

Your parents, too?

Haik nods with bitterness.

RITA

Then why didn't you invite Monica to come with you?

Haik stops. He wipes the sweat from his forehead. Rita gives him her handkerchief.

Memories torment Haik.

144. EXT. ARMENIA/YEREVAN, SAYAT-NOVA STREET - DAY
(FLASHBACK)

144.

Haik walks to work. He is dejected, the cold has caused his eyes wet.

A BLACK MERCEDES pulls up at the curb. Very quickly, a MAN, in black leather jacket and gloves, wearing sunglasses, gets out from the front, grabs Haik's hand.

THE MAN

Get in the car. Somebody wants to talk to you.

Haik shakes his hand off from the man's clutch. The Man stares at him threateningly.

The car door opens. Rafael waves to Haik. Haik hesitates a second, then gets into the car.

145. INT. MERCEDES - CONTINUOUS (FLASHBACK)

145.

Rafael is all poshed up. But his one cheek is bruised. Haik feels bad, seeing it.

Rafael sizes up Haik. Haik's eyes roll from him to the Man and then to the DRIVER, also wearing sunglasses.

Rafael chucks the driver's shoulder. The driver shuts off the engine.

RAFAEL

We love people who contribute to the reputation of our homeland.

Haik is trying to figure out Rafael's words.

RAFAEL

(laughing tauntingly)

But no man respects you. You hide behind a woman's back.

Haik swallows.

HAIK

I and Monica haven't really broken up.

Rafael puts on sun glasses - BIG RETRO LENSES, with a GILDED RIM.

RAFAEL

You can't give her what I can. So
you keep away from her. For her own
benefit.

Haik turns pale.

HAIK

We love each other.

RAFAEL

(losing his patience)

If you don't stop dating Monica, I
will just cut her throat. No one
will know she's gone.

146. EXT. ARMENIA/YEREVAN, CIRCULAR PARK - DAY (FLASHBACK)146.

Haik walks, trembling, unawares where he is headed.

147. EXT. NEW ZEALAND/A MAORI SETTLEMENT - DAY (RETURN TO 147.
PRESENT)

Haik and Rita watch the ceremony of a Maori wedding. There
are MEN and WOMEN, PHOTOGRAPHERS and REPORTERS.

PUHI sits on a throne, while the GROOM steps up and sits
next to her.

HAIK

(thinking aloud)

Puhi is the virgin who marries in
an arranged fashion.

RITA

If I didn't have to marry as a
virgin, I'd not have chosen him.

Haik gazes into Rita's eyes. It is a moment of a
revelation. It is clear he can see her point.

HAIK

The same with Natalie.

148. INT. VIGEN'S APARTMENT/HALL - NIGHT (FLASHBACK)

148.

Vigen opens the door. Haik comes in. He gives Vigen a
bottle of wine. Natalie comes forward.

NATALIE

Where's Mary?

HAIK

(taking off his coat)

She's preparing for a conference.

She's a scholar, you know.

Natalie suspects something: maybe Haik conceals the truth about Mary. She walks back into the living room.

NATALIE

You men are always lonely.

Vigen takes Haik's coat with one hand, with the other holding the wine.

VIGEN

That's fine. She'll come next time.

(to Natalie)

Nat, maybe you can help me with the wine?

Vigen gestures to Haik to go through to the living-room with an expression like 'Stop playing the game Monica and Mary'.

149. VIGEN'S APARTMENT/LIVING ROOM - NIGHT (FLASHBACK) 149.

Haik, Vigen and Natalie at dinner. Vigen puts a CD in the stereo. Rock music bursts into the room. Natalie glares at him, Vigen lowers the volume and sits down to his meal.

Vigen and Haik sing together.

VIGEN

Listen to this solo guitar—

The solo guitar part comes in. Natalie chews her meal, ignorant of the music. Haik pays attention, eating.

VIGEN

You can feel as if it's trebling
right under your heart.

HAIK

Makes me wanna go racing!

NATALIE

How can you compare this music to classics?

HAIK

I don't care about the genre, I care about the quality.

VIGEN

That's a healthy approach. Learn from Dr. Abeghyan, Natalie. You're going to become a violinist.

Natalie walks out of the living-room. Vigen raises his glass of wine and clinks it with Haik. Haik feels uncomfortable.

Natalie comes back and turning the volume down to almost zero, settles in the armchair.

NATALIE

You see, Haik, I don't think we can live together. It's bedlam - Vig with his rock, I with my violin.

Haik stops eating, he faces Natalie.

HAIK

You take things too far. This is marriage-

NATALIE

(acrimoniously)

How can you judge about marriage? You don't dare get married yourself.

Vigen sweeps the plates off the table, which break against the floor.

VIGEN

(yelling)

What does marriage mean to you?

NATALIE

A desire to create harmony.

VIGEN

Fuck off-

Vigen grabs the chair, raises to break it against the floor. Haik stops him.

150. INT. HAIK'S GRANDFATHER'S VILLA/LOUNGE - NIGHT
(FLASHBACK)

150.

Haik and Vigen sprawl in armchairs. The room is a mess - beer bottles, snacks, and stuff scattered on the coffee table between Haik and Vigen and the floor.

Both are drunk, upset and morose.

VIGEN

It's not music. She's not happy
another way.

Haik is intrigued, eager to know more. He tries not showing it. Vigen has scruples.

HAIK

What does she want?

VIGEN

Nothing.

(beat)

Our love for art keeps us together.

Haik smirks. He tosses the empty bottle away and sits forward, trying to catch Vigen's eyes. Vigen gulps down his beer.

HAIK

I gotta tell you something.

(beat)

I was threatened. They will kill
Monica if I don't let her go.

Vigen drops the beer bottle. It rolls away, the beer oozing out on the floor.

VIGEN

No shit! You're not kidding are
you?

They stare into each other's eyes, trying to focus.

VIGEN

Well, that was expected. She's not
from your world. You won't be happy
with her.

(it dawns on him)

Break it up to her, you know,
gently. You can put the blame on
me.

Haik is frozen, stuck to the armchair. He tries to stand up, but goes down on all four. He crawls on four to get a pack of beer. He grabs two bottles, tries to get up, drops one bottle, it breaks. Now on his knees, barely balancing himself, he removes the cap and gulps down the beer.

151. INT. HAIK'S APARTMENT/BALCONY - DAWN (FLASHBACK) 151.

Haik drinks cognac from the bottle, balancing himself at the balcony rail. He is wasted. In the other hand, he holds a FANCY HANDKERCHIEF. He wipes his face after each gulp. Monica appears in the doorway and steps in. She's just got in from work.

HAIK

Ah, here's my sweet lady.

MONICA

Where have you been? I've been so worried.

Monica drags him away from the rail. Haik wobbles and laughs into Monica's face.

MONICA

What happened? Were you with Vigen?

HAIK

I had a great time with Vigen. And we talked a great deal. And we discussed you and his grouchy wife.

Haik raises the bottle to the sky. His face turns solemn. Monica wants to hug him, but Haik evades.

HAIK

I am here now to pronounce—

Haik drinks what's remained in the bottle.

HAIK

It's official. I'm ending our relationship.

MONICA

What?

Haik ceremoniously drops the bottle. It breaks. Monica jumps aside to avoid stepping on the shards.

MONICA

Is it your parents?

Haik walks inside with unsteady strides.

152. INT. HAIK'S APARTMENT/HALL - NIGHT (FLASHBACK) 152.

Haik trots down the hall, balancing himself with both hands, grabbing his shoes and umbrella.

HAIK'S STUDY

Haik gathers his documents and puts them in a case. Monica walks in and tries to hang from his neck.

MONICA

Sweetie, listen to me. What matters is we love each other.

HAIK

Don't you see our relationship is like a big rock thrown into a small pool of water, disturbing it like hell?

Haik pauses, panting. She realizes what he says may be true.

MONICA

Don't do this to me. Please!

Monica kneels in front of Haik. He kneels, too.

HAIK

(maudlin)

You're gone at nights and that's when I need you. In the mornings, I feel fresh and I need to work, but you shower sex over me- I stay in bed, I relax more and- And then at work, ideas don't form in my head.

Haik stands up. Monica jumps to her feet and clutches Haik's shirt collar.

MONICA

I don't want to study or how do you say it? ... research our relationship.

Monica sobs. Haik embraces Monica and buries his head in her breasts.

HAIK

Do you ever think about the negative sides? Or this connection for you is perfect? You, with your vast experience with men.

Haik's eyes are tearful, too. They hug each other tight in despair.

MONICA

I don't want to listen to anything about ending this, because I know it's true love, Haik.

Haik clutches the key, his briefcase, and clothes and opens the door.

HAIK

How do you know?

Monica weeps very loud.

MONICA

Because for the sake of you I had sex with that Goog, the owner. So I can keep my job. So I deserve you.

153. EXT. HAIK'S APARTMENT/DOOR - NIGHT (FLASHBACK)

153.

Haik leans against the door, devastated. He's dressed in a coat, scarf and beanie hat.

HAIK (V.O.)

She was a good woman for me. Maybe not the right one. But she sacrificed herself for me. And I didn't deserve her.

154. INT. CABARET NIGHTCLUB/MANAGER'S ROOM - NIGHT
(FLASHBACK)

154.

Monica opens the door and walks in. TASH, a fat man of 40 something, lies on a couch. There is a small table in front of him with cognac, a glass, cigars, cheese and sausage, bread and olives on it.

TASH

Hey Monica, come in. How's life?

MONICA

Fine!

Monica sits down on a chair opposite Tash. She folds her legs.

Tash studies her legs. With difficulty he bends forward and settles into a half-sitting position.

TASH

I want to pay you to play with our rich clients.

Monica grins.

TASH

These are fucking wealthy people, with loads of money. You get two hundred bucks from each session.

She grabs her purse, about to leave.

MONICA

Tell your horny business partners and family guys that Monica is a dancer.

Tash sits upright with great difficulty.

TASH

Ah, the angel. The pure woman. The virgin. Think about your future. That dick is going to ditch you.

Tash laughs very loud and long. Monica glares at him.

MONICA

Anything else I need to know about myself?

He gulps some cognac, puts an olive in his mouth.

TASH

You'll be left with nothing. I'm giving you a great opportunity to pile up funds for your retirement.

Tash spits the olive pit. Monica walks to the door.

MONICA

Thanks for taking care about my future.

TASH

And Monica, yours is coming sooner than your asshole professor's.

He laughs so loud he almost falls down from the couch. Monica shows him her middle finger and leaves, slamming the door behind her.

155. INT. GREEN BAR - DUSK (FLASHBACK)

155.

KRISTINA and LENA in their middle 20s, and Monica sit at a table. They sip whiskey. Kristina and Lena's make-up is promiscuous, their clothes - revealing.

There has been a long discussion going on. There is a slight tension in the air. Kristina avoids looking at Monica and takes a quick gulp of her whiskey. Lena smokes, her eyes rolling from Kristina to Monica. Monica moves closer to Kristina, facing her.

MONICA

When you'd just come to Armenia, you were saying how sweet your boyfriend is. How you could never cheat on him.

LENA

You're crazy, Kristina.

Kristina puts a cigarette in her mouth. Lena lights it up for her. Monica awaits Kristina's response.

KRISTINA

He can't make me come.

Kristina SLAMS her whisky down. Lena jumps up and steals a glance at Monica, panicked. Monica sits back, folding one leg over the other, shaking her head.

MONICA

OH-MY-GOD! You're a little girl,
just opening your eyes to orgasm.

LENA

You are tired of sex with Johnny.

Monica holds Kristina's head in both her hands, looking into her eyes.

MONICA

Aram won't allow you to wear short
skirts, makeup and so on.

Kristina frowns, Monica lets her go and drinks her cocktail.

KRISTINA

You're lucky, yeah? Your professor
allows you anything.

Monica doesn't like "professor."

MONICA

He's a great guy. So is Johnny.
Don't leave him!

HAIK (V.O.)

Being unaware of her problems kept
me focused on loving her. It was
perfect. But Monica couldn't see
this. Or she didn't want to. She
had put her future at stake. I was
the perfect man.

156. EXT. ARMENIA/YERVAN, ABOVYAN STREET - DAY (FLASHBACK) 156.

Autumn foliage. CROWDS OF PEOPLE are window shopping. Haik and Mary are walking leisurely.

Monica, with sore eyes and dishevelled hair, follows Haik and Mary making her way through the crowd, trying not to be seen.

157. INT. UNIVERSITY/CONFERENCE ROOM - DAY (FLASHBACK) 157.

The room is full of ACADEMICS. Most of the MEN wear suits and ties, WOMEN in formal dresses. The conference has finished, the academics chitchat and network.

Haik looks at Mary who speaks with a few ACADEMICS. She holds her presentation paper under her armpit. Haik's eyes examine her clothes, her hair style, check out her legs and bottom. He turns away, displeased.

HAIK
(to himself)
I'm a jerk.

158. EXT. BAGHRAMYAN AVENUE - DUSK (FLASHBACK) 158.

City centre. POEPLÉ walk in and out of shops, bistros. SOME wait for the buses. OTHERS hail a taxi. CARS and BUSES HONK in the busy traffic.

Mary and Haik walk in an INTERNET CAFÉ. They wear winter clothes. Mary holds a folder and carries a purse. Haik carries his briefcase. They chitchat about their classes.

159. INT. INTERNET CAFÉ - CONTINUOUS (FLASHBACK) 159.

Mary gives the SHOP WOMAN a flash drive and asks her to print a document, 60 copies. Haik has a peek of the hand-out title "Terror of Visual Sign."

HAIK
Fancy you teaching your students
about iconic signs.

MARY
Signs all around us. They won't
leave us alone.

The shop woman asks for the pay. Mary reaches for her purse. Haik beats her out, putting a few paper bills on the counter.

MARY
Thank you!

HAIK
You have intellect as well as
charm. Your future husband will be
a lucky guy.

Mary blushes. The shop woman hands Mary the print job.

160. EXT. ARMENIA/YEREVAN, BAGHRAMYAN AVENUE - NIGHT 160.
(FLASHBACK)

Haik and Mary walk. Haik slows his step, looks at Mary.

MARY

Finding my second half is the most difficult task for me. I want an intellectual man to be my husband. But don't men with intellect chose sexually attractive women?

SUDDENLY

Haik spots Monica in the opposite side, in sun-glasses and a jacket, spying on him and Mary.

MARY

Shall we cross here?

HAIK

No, no, let's go get coffee.

Mary is a bit surprised at Haik's behaviour.

Haik's POV: Monica watches.

Haik guides Mary to walking down the street.

HAIK

Intellectual men can't endure the chitchat of sexy women for long.

It dawns on Mary Haik has experienced it. Haik knows his mistake, but is too worried by Monica's spying.

Monica's POV: Haik and Mary walk up the street.

161. INT. ARMENIA/YEREVAN, CAFÉ SEGAFREDO - NIGHT 161.
(FLASHBACK)

A round table with designer double wall latte glasses, slices of cake, and orange drink in hurricane cocktail glasses. Haik makes an effort to patch up the tear in the previous conversation.

HAIK

My theory is the more stressed you are, the more pleasure you want.

The brains of intellectual men are so burdened that they need intense pleasure. But at the end of the day, these men want an interesting conversation.

Mary is positively predisposed.

MARY

Maybe an intelligent man doesn't need conversations about culture with his wife. He can always talk to a woman colleague.

Haik stretches across the table and kisses Mary. Mary is shocked. She stares into Haik's eyes.

MARY

Is this for my ideas or- ?

HAIK

For the beauty you emanate.

Mary feels awkward, her hand hits the glass, spilling her coffee.

MARY

Oops, so sorry.

A WAITRESS comes up and cleans the table.

HAIK

I'd like us to officially date.

Mary is overwhelmed.

MARY

Haven't we been- dating?

HAIK

Let's not go into definitions.

MARY

See, I'm so dumb at things like this.

162. INT. CAVE - DAY (RETURN TO PRESENT)

162.

The walls are adorned with erotic clay figures with protruding breasts. A GROUP of VISITORS led by a GUIDE walk further into the cave, Haik and Rita follow them.

Haik takes pictures with his CANON. He also carries his BRIEFCASE slung over his shoulder.

HAIK

6000 years old. The prehistoric man had the same testosterone workings as modern men do.

RITA

I have to say I'm impressed by your investigation.

Their eyes lock. Rita takes Haik's hand in hers. Haik walks on, Rita following him, into the depth of the cave.

DEEP IN THE CAVE

They stop to look at the walls, partitions, niches. The GUIDE points to the arrangement of the dwelling.

GUIDE

Contrary to our belief that sex has always been a private activity, some evidence suggests that the prehistoric men and women practiced sex in public. The female copulatory vocalization is believed to have evolved to be such high-decibel moaning because it used to function as calls to men for sex.

HAIK

(aside to Rita)

Men only grunt. Men have never been so sex-driven.

RITA

No, men went to sleep once finished. Women could have other men. They cared for quality and looked for the best one.

Haik chuckles. Rita fillips his nose jokingly.

HAIK

You're learning fast. Still, no explanation why we changed from public to private practicing of sex has been good for me.

The Visitors' Group walks away. Haik and Rita fall behind. Rita sits down in the corner of what seems to have been a

"room" inside the prehistoric man's cave settlement. Haik takes a few snapshots.

RITA

Would you ever consider marrying me?

Haik is taken aback by the question. At first, she is a bit playful, but then stares at him very seriously. Haik sits beside her.

HAIK

I'm a man who's messed up his marriage plans.

RITA

As a family, would we live in Armenia? With your parents? Would you see me working, or staying home? Would you consider having a child with me?

Haik feels the cave wall texture with his palm.

HAIK

My mother would say you're getting involved in a patched marriage. My father would say you're revamping somebody else's marriage. My friends would say you're remodelling another man's nest.

RITA

And you?

HAIK

I'd never thought I could- I would be interested in a single mother. It feels very strange.

Rita is a little disappointed, but nods that she understands Haik.

HAIK

But I've grown comfortable with you and Angie.

Rita embraces and kisses him.

HAIK

Please, no.

Rita jumps to her feet and demonstratively mocks his attitude of no-contact. She kicks his CANON, then quickly stoops down and seizing his BRIEFCASE tosses it into another corner in the cave. Papers fly out.

Haik stands up, looks at the half-broken CANON. Suddenly he's driven by his emotions. He walks up to Rita.

HAIK

And you? Would you agree to marry me?

She hesitates, then starts walking away.

RITA

Doesn't matter.

163. INT. TRAIN/CORRIDOR (MOVING) - DAY

163.

Haik stands near the window and watches the landscape of woods.

The door to the compartment is open, and he can see Rita sitting on her bunk, doing her make-up. She's in a mini skirt and a deep décolletage.

A procession of two men, their wives in hijabs, and their children (they boarded the train at the beginning) passes by. The men leer at Rita. They say some things to each other in their language. Haik quickly walks back in.

164. INT. TRAIN/COMPARTMENT - DUSK

164.

Haik sits on his bunk across from Rita. They look into each other's eyes, but Haik is still uncertain if the time has come for him to make the move. There is an unfriendly atmosphere.

Through the half open door the men from the procession peek in. One of them points his hand at Haik and waves him to come out. Rita glances at the men and then at Haik, worried.

One of the men gestures to Haik.

165. INT. TRAIN/CORRIDOR - DUSK

165.

Haik stands in the compartment doorframe. The door is ajar - Rita can see them.

THE FIRST MAN

Your girl?

THE SECOND MAN

Wife?

The man's hand movement indicates a query "not allowed?"

THE FIRST MAN

We want woman.

The man rubs both his index fingers together. Haik is losing his patience. Haik shakes his head and his hands imitate "no".

HAIK

My woman.

Haik walks back into the compartment. The men shrug their shoulders.

166. INT. TRAIN/COMPARTMENT - DUSK

166.

Haik closes the door. Rita has overheard his conversation. She takes the mirror out of her purse, touches her hair and pinches her lips. She's about to leave.

SUDDENLY

Haik jumps to his feet and blocks Rita's way out.

HAIK

Please, don't do that.

RITA

Why? Because I'm a mother?

HAIK

No, because-

Haik is tongue-tied. Rita struggles with him, trying to pass him. She gives up, panting.

RITA

You're jealous.

Haik turns his back to her in a mute agreement. His face touches the door, his hands wrap around his head. Rita's face is an expression of mixed emotions, happy, amazed, confused and despaired.

RITA

(to Haik)

It's a sign.

Haik turns and stares into her eyes, then gazes away into the window.

HAIK'S POV: fleeting landscape of a broken country, gorges and mountains.

HAIK (V.O.)

I was so jealous of Monica. Maybe that's why I didn't check out on her at the club. She told me later working there squicked her.

167. EXT. CABARET NIGHTCLUB - NIGHT (FLASHBACK)

167.

A TAXI drops Monica. The street is packed with EXPENSIVE CARS. A FEW YOUNG MEN loiter outside the nightclub. They smoke and chat aloud. CARS keep coming, MEN get out and walk in the nightclub.

Monica passes by the Young Men.

YOUNG MAN 1

Oooo! The chicken professor's hot chick.

YOUNG MAN 2

Daddy chicken's afraid to come see how his chick shows her ass to us.

168. INT. CABARET NIGHTCLUB/DRESSING ROOM - NIGHT
(FLASHBACK)

168.

Monica is putting on her strip tease costume. The door opens ajar, another striptease dancer peeks inside.

THE STRIPTease
DANCER

Monica, cabin 4. A sugar daddy's to see you.

169. INT. CABARET NIGHTCLUB/CABIN 4 - LATER (FLASHBACK) 169.

Monica dances for Rafael. He sprawls on a low couch, his legs apart. There's a cigar in his mouth, which he puffs on continuously. Rafael moans, when Monica shakes her buttocks into his face.

HAIK (V.O.)

After we'd split up I feared she'd go with another man. To get back at me.

170. EXT. VILLA IN THE COUNTRY - NIGHT (FLASHBACK) 170.

A two-storey villa with a swimming pool and a garden next to other villas. It's built in the style of Roman ancient architecture. Blue and orange lights at the bottom of walls illuminate the facades. There is a portico and a Hellenic statuette in front of it.

Monica and Laura follow the GROUP of VISITORS towards the main entrance. A BELL BOY welcomes them.

MONICA

I'm afraid to go in.

LAURA

Hey, relax-

MONICA

That's what I'm afraid of. If I relax and go over the top.

LAURA

You can munch on his lips. Not a big deal!

171. INT. VILLA - NIGHT (FLASHBACK) 171.

THE STRIPTEASE DANCERS and MEN dance, SOME COUPLES sprawl on the arm chairs and couches with drinks in their hands and cigarettes in their mouths, flirting with each other. Tash and one of the strip dancers kiss. Monica dances with Rafael to Frank Sinatra. Rafael's palm strokes Monica's buttocks. Monica chuckles drunkenly.

172. INT. VILLA/OFFICE - NIGHT (FLASHBACK)

172.

The room is furnished for business purposes, with a huge desk for conference, shelves carrying folders and documents, phone, computer, stationery and so on.

HAIK (V.O.)

That night I was with Mary, cooking
in her apartment.

Rafael shows Monica his collections of precious stones.
Monica feels a piece of AMBER in her hand.

RAFAEL

It's liquid from trees that hardens
over a long time.

MONICA

Are you serious?

Rafael tries to kiss Monica, but she backs off.

RAFAEL

I can give you some nice stuff.

Rafael's hands find their way under Monica's mini skirt.
Monica pulls his hands away from herself.

RAFAEL

Anything you want.

Monica thinks for a second. Then she puts his hand under
her skirt. Rafael rubs her genitals and kisses her on her
lips lustfully.

173. INT. LIMOUSINE - NIGHT (MOVING)(FLASHBACK)

173.

Monica, Laura and another STRIPTEASE DANCER ride back from
Rafael's villa. Monica has a FILIGREE CASE on her lap.
Laura eyes Monica with curiosity.

LAURA

You were alone together for ages.

MONICA

So what? He just touched me. That's
all.

LAURA

Great! You gotta choose him over the professor. Dude, he'll give you everything.

Monica dials Haik's number on her mobile, irritated.

HAIK (V.O.)

She had to do it to win my acknowledgment that I truly loved her. She needed a man to protect her.

174. INT. NIGHTCLUB - NIGHT (FLASHBACK)

174.

Monica walks in chewing gum. A FEW MEN and Tash are feasting. Tash stands up, a glass of vodka in his hand.

TASH

Super, gorgeous!! This is Monica, my friends. She's the best I've got.

The men in chorus approve of Tash's words.

MONICA

I'm here to make a deal. The one who pays the most will get me. How much?

Tash is in panic. He comes up to her and invites her to the table.

TASH

Oh, no, no, not like that, Monica. Like to drink?

Monica declines Tash's invitation.

MONICA

I mean business.
(to the men)
How much?

Tash grabs Monica's hand to drag her out of the room.

TASH

Will you excuse me, guys?

A MAN with grey hair, in his late 40s, stands up. He's Goog, the OWNER of the nightclub. He wears a fancy suit and tie.

GOOG

Wait, Tash.

Goog walks up to Monica. Tash angrily returns to his seat. Goog gestures "after you," inviting Monica to go out.

175. INT. TRAIN/COMPARTMENT - DAWN (MOVING) (RETURN TO PRESENT) 175.

Haik and Rita have fallen asleep, each on their bunks.

176. EXT. TROPICAL COUNTRY/FOREST - DAY 176.

Lush green grass, thick bushes and trees, birds chirping.

Haik and Rita walk around. Haik carries his briefcase that is dusty and his CANON is quite damaged. They can't find the tribe Haik is looking for.

177. EXT. TROPICAL COUNTRY/FOREST - DAY 177.

Rita and Haik approach the edge of a rocky gorge. Below, a river, banked by abundant vegetation, cackles.

HAIK

We're at the edge. You, I, Monica and Mary. We all.

RITA

No, only you and me. No going back anymore.

HAIK

That's where some answers lie, too. My past. Your past.

Haik settles on a big rock. Rita sits on his lap. She runs her fingers through his hair.

RITA

You've completed your mission. You didn't give in. You're my hero.

He embraces her waist. Rita takes his hand in hers and puts it to her heart. Haik kisses her. Rita engages Haik's lips.

RITA
I and Angie will settle in this
Garden of Eden.

HAIK
Will you not come with me?

RITA
Is that a proposal?

HAIK
You, Angie and I altogether.

RITA
Then stay with us. We'll be happy
here.

Haik takes a second to think over.

HAIK
A new skeleton's been discovered.

RITA
You don't need that anymore.

HAIK
It's not only me, Rita. All the men
need to know about it. I must
complete the puzzle.

Rita wrinkles her forehead. For the first time her tone is earnest and reflective.

RITA
I won't wait for you.

Haik entreats her with his eyes, then steps away to think.

HAIK
The end of my journey awaits me
where the secrets of our existence
lie. I will come back to you with
my trophy.

Haik takes a folded paper out of his breast pocket. He unfolds it and gives it to Rita.

INSERT: drawing of Rita sleeping on Haik's bunk.

Rita swallows, trying not to become emotional. She picks up a dandelion and gives it to Haik.

RITA
(naughtily)
Parachutes of good wishes.

Rita walks away, Haik standing at the brink.

178. EXT. PLATEAU - DAY 178.

Haik digs the earth with spades of different sizes. He looks for something. He can't find it. He walks on.

179. EXT. BARE PLAIN - DUSK 179.

Haik walks on, with the BRIEFCASE over his shoulder.

180. INT. HAIK'S APARTMENT - DUSK (FLASHBACK) 180.

Haik walks in his apartment and finds it vandalized. He rushes into his office to find his books are spared. His computer is broken into pieces.

KITCHEN

The dishes all over the floor. Some broken.

LIVING ROOM

Haik finds a note:

MONICA (V.O.)
"You cheated on me. I was the first
to meet you and love you and
sacrifice my life for you. I don't
have anybody to go to. You're the
only man and person I can continue
my life with. You must come back."

Haik is about to make a call, but then decides to write a message to Monica.

Haik blocks Monica's number and then deletes it from his phone.

181. INT. HAIK'S GRANDDAD'S HOLYDAY HOUSE - DUSK
(FLASHBACK)

181.

There are A DOZEN GUESTS, sitting at a long table, with ARTAVAZD at the head, Haik and Mary next to him, Erna opposite her husband - at the other top of the table. A YOUNG WOMAN comes in and goes out serving the table. There's BBQ, Armenian grains, meat assortment, salads and cheese. Bottles of wine, vodka and cognac and soft drinks are arranged in a bunch at both heads of the table and in the middle.

Erna gracefully walks up to Artavazd, takes a jar full of red wine from the table and whispering a word in his ear she pours wine into his glass. Then she ceremoniously places the jar back on the table and with a business-like air returns to her seat.

ARTAVAZD stands up for a toast, raising his glass of wine.

ARTAVAZD

Dear guests, thanks for coming to my birthday. Thanks for all the toasts. I'd like to propose one last toast to Haik and Mary.

(to Haik and Mary)

You both are established scholars. I wish you happiness in your personal lives.

EVERYBODY cheers and drinks.

182. EXT. MARY'S APARTMENT - DUSK (FLASHBACK)

182.

About to knock, Haik sees the door is open. He steps in.

HAIK

Hello?

He walks in the living-room. Monica, with a black eye, purple swollen face and scratched arms stands up from the couch - she's in her winter coat. Mary leans against a chair. Everybody looks at each other.

Haik is pale, he sinks into the couch. He looks into Mary's eyes. She's calm, sad, and upset. Monica has a sardonic semi-smile.

Monica's smile deteriorates and she breaks down, weeping.

HAIK

Monica, this is terrible.
What's happened to you?

Monica stops crying, rubbing her eyes.

MONICA

Oh, my face- Good story about how a
loving and faithful woman takes her
punishment for not sleeping with
sugar daddies who know that she's
most cruelly dumped by her
boyfriend like a dirty pair of
panties.

Monica stares into Haik's eyes. He is stuck. Uneasy
silence. Mary isn't sure how she's supposed to act. Easing
off a bit, Monica steps backward, still staring at Haik,
then walks out.

Haik approaches Mary, but she steps away and sits at the
edge of the couch. Haik's eyes follow her.

MARY

Do you love her?

HAIK

(agitated)

She can't see that we're not a
match. When I met you, I realized
Monica can't be my future spouse.

Mary's expression is half surprise, half irritation.

MARY

I'm sorry, Haik, I can't understand
how you want to build a
relationship with a woman, if you
date two women at once.

Haik leans at the table with both hands.

HAIK

I was confused. Please, forgive me.

MARY

Would you tolerate it if I went out
with another man?

Haik's head is downcast.

HAIK

Anyway, she won't disturb us anymore.

MARY

You don't want to marry me. It's your parents' wish.

Haik slumps down on the couch next to Mary. He's trying to say something. Mary rises and takes a seat on a chair. She rests on the table with her elbows, business-like.

MARY

You have a problem, do you know that?

HAIK

I have many problems. With my parents, with my friends, so what?

MARY

If I were you, I'd get these problems sorted first.

Haik gets up and sits down at the table across from Mary.

HAIK

Mary, you think you don't know what love is. Well, neither do I. But I know I have beautiful feelings for you-

MARY

I believe love is a crystal, and if you damage it once, it won't shine with the same light anymore.

HAIK

All right. Maybe we can't think about marrying now. But I don't want to leave you in this mess. Please, allow me to help you.

Mary realizes something.

MARY

You're afraid the faculty will know you lived with a stripper.

HAIK

I swear I don't care about what they will talk about me. Don't you

know they are going to talk about
you?

MARY
(sad smile)
My first cruel lesson.

Mary stares at Haik, irritated. Haik leaves.

183. INT. HAIK'S APARTMENT - DAY (FLASHBACK)

183.

STUDY

Haik looks around the vandalized room in dismay. Only the fish bowl is intact, but the FISH are dead. Haik wants to sit on his chair, but it is too rickety.

LIVING ROOM

Haik walks in. The curtains are torn, the walls smeared with preserve, butter and sweets, and other food. The chairs are broken, the table is upturned, and there is a mark of liquid absorbed on the carpet.

KITCHEN

All the dishes are shattered, the appliances thrown to the floor. Haik walks and the shards break under his feet. He sits at the edge of a kitchen stool.

184. INT. MONICA'S APARTMENT/DEN - DAWN (FLASHBACK)

184.

Monica lies on the couch in her FLUFFY FLEECE ONESIE. One of her hands covers her eyes.

Haik bends over her, holds her hands in his.

HAIK
I was threatened. He said he'd do
away with you.

Monica sighs in despair. She has thought so all along. She makes an effort and sits up, facing Haik. For a second, they are warm to each other.

MONICA
When you really love, you never let
your lover go.

Monica's eyes are full of tears. Haik turns pale. She makes a move to touch him, but hesitates. He settles near her legs.

HAIK

(losing his patience)

Please, Monica. I made a mistake-

MONICA

Then go repent.

He can barely move. She hugs him tight.

185. EXT. VALLEY WITH ROCKS - DAY (RETURN TO PRESENT)

185.

Haik has found the SKELETAL BONES of the PREHISTORIC MAN. He takes the bones out of the hole and puts the skeleton together. Then he sits down and wipes the sweat off his forehead.

HAIK

You've lost the cord of life for good, Man.

He shoots a glance at his CANON and BRIEFCASE lying next to him. He kicks both away.

In the distance, a train goes past. It is so far off that it looks like a small lizard, crawling across the horizon.

THE END