

Arthur Cravan and Mina Loy:  
a scenario for a proposed music video of Marlene Dietrich's  
"Falling in Love Again"

Written by

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Based on the lives of Arthur Cravan and Mina Loy  
Marlene Dietrich's "Falling in Love Again" written and  
composed by Friedrich Hollaender.

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FADE IN:

EXT. WHITE BEACH. BLINDING DAY.

MINA LOY (mid-30's, radiant yet glum) walks down the beach in a flowing 1920's style black dress that contrasts with the smooth white beach.

She comes across a wooden pier, and walks slowly to the end of it. She cups her hands around her sad eyes, and stares deep into the far reaches of the crashing ocean.

CUT TO:

EXT. DARK ROCKY BEACH IN MEXICO. OVERCAST/LATE EVENING.

ARTHUR CRAVAN (early 30's, covered in sweat and dirt) is on his knees in tattered clothing building a small raft or boat out of wood.

A photograph of Mina sits in a frame, getting buried slowly in the sand, beside him, always in view. Beside him is also a kerosene lamp, that he will light before the moon rises.

We will cut to him building this raft throughout.

Cue Marlene Dietrich's "*Falling in Love Again*" as we:

CUT TO:

EXT. CONTINUOUS.

A SERIES OF COUPLES wearing filthy rags, appearing almost mummified, emerge from a nearby cave onto the beach, littered with pianos on fire.

These couples are connected, and mutually impaled on all of their joints, by rusted and hollow poles, causing them to hobble out sideways.

A few MEN emerge from the cave, wearing only the rags, and not connected to another, followed by a single WOMAN, in rags, and unconnected.

A HERMIT (elderly, white wispy hair and a long messy white beard, severely hunched, and walking with a cane) emerges, carrying a large back on his back, almost twice his size. The Hermit is wearing tattered robes, only his hands are bandaged.

The couples bound with poles all inch their way to the water, stopping at the tide so only their toes get wet.

The Woman looks around, unsure of what to do. Some of the unconnected Men approach her, attempting to "woo" her (caressing her face, flexing, etc, but all silent).

(At this point we will begin INTERCUTTING footage of the Couples at the tide slowly inching closer to their partners, pushing the poles through themselves painfully, trying to get close enough to kiss.)

As each Man approaches her she looks to the Hermit for guidance, who shakes his head "no" at each of them.

She rejects all of the Men as they come. They each take their rejection with a nod and step aside.

Once a group of Men begins to accumulate, they begin fighting among themselves, pushing and shoving (intercut furthermore with footage of the Woman rejecting more men).

Once the fight is close to coming to blows, the Men throw their arms outwards, as if crucified. Their bandages begin to tear to reveal each has a pair of giant tattered moth wings.

As they continue to fight, the moon, full, rises and pokes through the clouds. The scene is lit only with the moon and the dim fires of the pianos.

The last person emerges from the cave, an INJURED MAN, in similar bandages to the rest, limping slightly.

On his way to the woman he gets knocked over in the other Men's fight, falling to the ground and sinking into the sand, flailing desperately, trying not to sink further, but ultimately becoming completely submerged.

He claws his way to the surface as the others begin circling one of the burning pianos, almost dance-like, focused on each other, trying to anticipate the next move.

The Injured Man lays on the beach panting, unsure of whether to join the others or keep on his way towards the Woman.

One of the Men steps too close to the piano. His wings catch fire, causing a chain reaction resulting in each of the Men's wings catching fire one by one.

The sudden bursts of light cause the Injured Man to recoil in pain, averting his eyes to the Woman, where they stay.

They lock eyes.

The Woman tilts her head, slightly confused, before looking to the Hermit, who slowly nods in acceptance.

She approaches the Injured Man slowly before sitting in front of him, cradling his head in her lap, caressing it as we intercut shots of the others burning or slowly inching the poles through themselves, getting so close to a kiss.

The Woman scans the beach before running off to retrieve two pieces of thin driftwood and helping the Injured Man to his feet.

The pieces of driftwood are reminiscent of Salvador Dali's oft-painted crutches, and are used in a similar manor to pin the Injured Man's arms up.

The Hermit approaches them, offering the Woman a knife, that she accepts and uses to slice the bandages down the Injured Man's sides to set his moth wings free.

One of his wings is deformed and torn.

The burning Men, start to fall still on the beach, still smoldering as the moon reaches its highest point and the clouds part, coinciding with the Connected Couples' lips finally meeting.

The Woman and Injured Man kiss tenderly as well.

The moon is setting much quicker than it rose. Seeing this, the Hermit hurries over to the Woman and Injured Man, pulling a series of pipes from his massive bag.

He positions the pipes at each of their joints and instructs them to apply pressure until they start to dig into their flesh.

The Connected Couples begin fainting, and falling to the ground, one by one. The tide washes over them, slowly burying them in the mud and sand.

The wind is starting to kick up a lot of sand, burying the burnt Men around the still burning piano as well.

The Hermit leads the new couple back to the cave. New Singles and Connected Couples begin appearing from all directions, including the water, walking quickly to the cave.

As the last couple enters, the Hermit seals the cave from the inside with a boulder, and Arthur Cravan wipes sweat from his brow, having just finished the raft.

Cravan kisses the photograph of Loy before removing it from the frame. He neatly, and lovingly folds the photo and puts it in his pocket before burying the frame in the sand.

He pushes the raft into the water and hops on as day breaks. Smoke climbs from the now extinguished pianos as Cravan releases the sails, appearing to be made of the Moth wings.

The music begins to fade.

CUT TO:

EXT. WHITE BEACH/EUROPE. BLINDING DAY.

Mina Loy walks slowly, and full of grief from the pier, back the way she came, holding onto the railing, appearing uneasy.

Once off the pier, back on the beach, we:

FADE TO BLACK:

Only the sounds of the beach, softly at first, but getting louder. The wind, the waves crashing, gulls in the distance, and Loy's clumsy footsteps in the sand before we hear her begin to gag.

FADE IN:

Loy is on her knees, gagging violently over the water. After a few extremely large convulsions she expels a mucus covered lunar moth into her open hands.

She looks to the moth, then further down to her stomach, and finally, back out to sea.

FADE OUT

THE END.