

FADE IN:

INT. PSYCHIATRIC - MORNING

Several patients of the psychiatric hospital are in the room of interaction. Some sit playing checkers, cards or chess. Others looking through the big window where it brings in the light of the morning that illuminates the big room; clinging to the window looking at the only tree that they have at sight in the big park. Others walk without any sense turning on the same place or around the entire room. All watched by nurses who observe them walking around the place. Other nurses are in the corners taking care that don't have attacks and others interacting with them; since it is the case of JOHN (29) a nurse with his white uniform wearing correctly. He looks like a person responsible and concentrated on his work.

A MAN, a patient, sits next to John, is listening to the book that this one reads to him. The Man is shaved and has a big scar in his neck and in both wrists of the arms. John stops for a moment the reading and clean the saliva that goes out of the mouth of Man, while he does it speaks to the ear and this one agrees, waving hard the head up and below twice. John stops cleaning and keeps on reading a few sentences more. Then he closes the book.

JOHN

Go now.

He winks the eye to the Man and this one gets up and walks near of the door of the exit of the room where the last table of games is, and in this one is sited playing to the chess RACHEL (25) another nurse of blond hair. She hasn't any makeup but shows an innate beauty in her. She plays together with another INTERN in the table. Rachel makes her move and waits that he plays.

RACHEL

It's your turn.

The Intern doesn't pay attention since he looks at the radio that is near that broadcast relaxing music. Rachel touches his hand and he looks at her and makes his move. In that moment, the Man approaches and rests on both hands in the table, leaving at sight his scars.

Rachel sees the scars and then looks at the Man. The Intern who was playing has an attack on having seen the scars. Rachel gets up to help him and speaks to him to calm. The Man looks at Rachel.

MAN

I love you.

Rachel looks at him and smiles. The Man goes away to sit in the place where he was. Rachel embraces containing the Intern. A NURSE approaches to help.

RACHEL

Everything is fine. Thanks.

She notes that John is sited next to The Man, reading him and looking at her.

INT. INFIRMARY'S ROOM - NIGHT

Rachel and three other NURSES are eating. The four are around a small metal table. Each one is concentrated on her meal. One of them gets up and goes to clean her plate in the sink. Then dries it and keeps it in the highest part of shelves full of plates of which only those of the first stand are of glass, the remaining ones are of plastic. Then she goes out. The Nurses speak between them.

NURSE N°1

Do you notice that today she was more cheerful than the other days?

RACHEL

Maybe she was sick the other day.

NURSE N°2

Or perhaps she received happiness.

The three laugh. The COORDINATOR enters, a woman of great proportions, very authoritarian. All keep silent and rise simultaneously in her presence.

COORDINATOR

I need one of you to help me to
turn over Mr. Singly.

NURSE N°1

I will go.

COORDINATOR

Good, I will expect you.

She goes out and the Nurse leaves the plate.

NURSE N°1

Throw the meal or someone eat it.

The Nurse goes out. Rachel worried looks at the plate
almost full of food.

RACHEL

This is the third time that she
doesn't finish her meal.

NURSE N°2

I will help her.

She grabs the plate and eats the meal that the nurse had
left.

RACHEL

And then we have to rise in her
presence like in the 1800.

NURSE N°2

Calm down, we don't have another
choice, those are rules.

John enters with a tray with glasses of water filled some
more than others. The Nurses look at him and this one
winks the eye to them. Rachel takes offense. John goes
straight to the sink and washed the glasses one by one.
Both Nurses keep on eating. John looks at Rachel who
gives him the back. She gets up with her plate and
approaches to the sink a few steps behind John. He
smiles.

JOHN

How are you beautiful?

Rachel doesn't answer and tries to ignore him. The Nurse N°2 seated looks at them while she eats.

JOHN

Come on, tell me something. I'm lovely, whatever.

Rachel smiles him furious.

RACHEL

Are you gonna delay too much?

JOHN

All the time necessary to be with you.

RACHEL

Well, wash this too.

She leaves to him the plate aside of the sink and moves away. On having come to the door she stops and looks at him.

RACHEL

Don't use the patients for your games with women's, I know very well that you are who told him to do that.

She goes out of the place. John continues washing while he smiles.

INT. INFIRMARY - MIDDAY

The Patients do line of the other side of the window to receive their medicines. The Coordinator observes them stopped firmly to a side of the line. Rachel is in the window delivering to each one and looking that take it. Another NURSE reaches the glasses with water. Rachel sees that the Coordinator is next to the end of the line, so while she delivers the medicines also speaks with the Nurse.

RACHEL

This way in which we do it, I saw it
in a movie, they should be renewed.

The Nurse that helps laughs strongly doing an echo in the
place.

RACHEL

Shh, there she comes.

Both put serious when they saw approaching to the
Coordinator with her face of stone.

COORDINATOR

What happen?

RACHEL

Nothing, was a sneeze.

The Nurse moves away from the place wrapping the mouth up
for the laugh. John approaches to Rachel bring in for
behind and looking at the Nurse, who laughs.

JOHN

(to the Coordinator)

I will help her, don't you worry.

Rachel looks at him surprised on having seen it there.
She gets angry and feels uncomfortable. The Coordinator
moves away observing the Interns. John reaches a small
glass with the pills to Rachel and this one seizes it
taking off from him strongly. He reaches another glass
hoping that she touch his hand, but Rachel takes off from
him quickly and on having done it, the pills fly over and
fall down in some of the other small glasses with pills.

RACHEL

Look what you did!

She becomes nervous and John laughs.

RACHEL

Isn't funny. I think you have a
screw loose.

JOHN

I wish, so in that way you can
take care of me.

The Coordinator approaches.

COORDINATOR

What now?

RACHEL

Nothing, a small inconvenient.
I have already arrange it.

She seizes a list with the medicines indicated for every patient and when she gives these to the Interns checks before. John observes her.

INT. ROOM OF THE INTERNS - NIGHT

Rachel helps to lie down to one INTERN in his bed. It is a huge room with several beds one next to the other. Only there is a big large window with grills for where enters the moonlight.

RACHEL

Are you fine? Comfortable?

The Intern smiles at her. A metallic noise is listened. One of the INTERNS who come to bed stumbled with a bedpan. Rachel looks at him and alerts on having seen that he is supported of the rail of a bed feeling pains. Rachel approaches quickly but before she could help, the Intern pees himself wetting the floor. Rachel waits that he finishes it. MARY, another nurse, at that time passes by.

RACHEL

Mary can you help me?

Mary approaches and both support to the Intern.

RACHEL

Can you wash him meanwhile I clean
the floor?

Mary agrees and takes the Intern leaving that he supports of her shoulder.

INT. ROOM OF THE INTERNS - MINUTES LATER

Rachel enters with the necessary elements to be able to clean the pee. In this moment in the place is John putting an intern to bed. He observes her while she bends to clean. Rachel didn't notice his presence. She cleans quick and efficiently. John ends of putting the intern to bed and approaches to Rachel. She sees the white sneakers and raises her look and sees him.

JOHN

Do you need help?

RACHEL

Thanks but I almost finish.

JOHN

Come on, what can I do?

RACHEL

Look if someone needs something,
Isn't that your job?

JOHN

Help my co-workers is also my job.

RACHEL

Well, I already finished, thanks.

She gets up taking the bucket. She goes away thinking about how annoying John is doing gestures that she can't repress. John grows sad for another rejection of her.

EXT. PARK OF THE PSYCHIATRIC - MORNING

The Interns walks. Rachel accompanies one of them in his walk, since he has difficulty to walk. The Coordinator goes out to the park to observe everything. She agrees to be satisfied of how it goes and searches for Rachel.

COORDINATOR
(shouting)
Rachel!

Rachel sees that she is calling and leaves seated to the Intern in a bank and approaches to the Coordinator.

COORDINATOR
Did you want to speak with me?

RACHEL
Yes, if is not an inconvenient.

COORDINATOR
Go to my office, I have a few minutes now.

INT. COORDINATOR OFFICE'S - MORNING

The Coordinator is sitting in her seat and Rachel stands in front waiting that she could speak.

COORDINATOR
I understand your position in this situation, but they told me that you refuse to receive help of the above mentioned nurse.

RACHEL
But, I already said that he harasses me, he chases me, does that the interns speak for him.

COORDINATOR
I understand, look, both are good workers. Therefore you have to accustom to him. I don't think dismissed him or that he changes his form of act for only one complain.

RACHEL
But for weeks he bothers me.

COORDINATOR

I'm sorry, nothing I can do. Get accustomed to him and respects the local rules or don't make me lose time and present your resignation.

Rachel remains surprised by the response. The Coordinator gets up and stands in front to her observing the moment of weakness of Rachel.

COORDINATOR

I'll leave to you a moment so you can think about it.

She goes out of the place and Rachel thinks what to do.

BEGIN THE CREDITS.

EXT. STREET - AFTERNOON

Rachel walks along the streets dressed commonly taking the things of her work in a small box, which has gifts of the Interns.

We see different parts of a city and suburbs. A post office. A school of theater. A bus station. Stations of subways.

FIVE YEARS LATER

INT. VIRGINIA'S APARTMENT - BATH - MIDDAY

VIRGINIA (30) dressed elegant looks in the mirror combing her hair. Next to her is CHRISTIAN (31) his partner who is shaving. He is covered only with a towel tied to his waist, since he has just gone out of the shower. Virginia goes out of the bath hurry.

INT. LIVING - MIDDAY

Virginia puts a clock bracelet and searches for her purse.

VIRGINIA

Did you see where I leave the purse?

CHRISTIAN

I think that I saw in the bed.

INT. ROOM - MIDDAY

Virginia enters and sees her purse in the top of the bed.

The room is decorated all of target. Her bedside table is accommodated meanwhile the one of Christian is all mess.

Virginia looks in the mirror. She seizes the eyelashes curling tongs and makes up. She is so nervous that slips down the curling tongs.

VIRGINIA

Shit.

She seizes a Kleenex and cleans the spot of make up in the furniture. She keeps the curling tongs in the drawer and looks again in the mirror looking her hairstyle.

INT. KITCHEN - MIDDAY

Virginia looks that all is in quite order. She closes one of the drawers that remained open.

VIRGINIA

Damned habit.

INT. LIVING - MIDDAY

Christian is waiting sat already dressed. Virginia looks at him.

VIRGINIA

Ready?

CHRISTIAN

Yes.

VIRGINIA

The gift!

She seizes a gift wrapped with a big bun that is in the table, keeps it inside a bag that is next to the couch.

VIRGINIA

Shall we go?

She accommodates the purse in their shoulders and takes the bag.

CHRISTIAN

Shall we go?

VIRGINIA

That enthusiasm for seeing your family.

CHRISTIAN

I saw them every week.

VIRGINIA

But I don't see my mom since a long time ago.

Christian gets up of the armchair complaining a little and both go out.

EXT. VIRGINIA'S APARTMENT - MIDDAY

Virginia closes the glass door with key.

VIRGINIA

Well, until tomorrow night.

CHRISTIAN

Say greets to your mom of my part.

VIRGINIA

I will see already.

She smiles. A taxi park in front of them.

VIRGINIA

Is the taxi, bye.

They give a kiss. Christian looks at Virginia while she raised to the taxi.

EXT. GLORY'S HOUSE - AFTERNOON

Virginia gets down of the car and walks to the door getting ready. She rings the DOORBELL. GLORY (59) opens the door.

VIRGINIA

Happy birthday mom.

GLORY

I thought that you were going to come earlier.

Virginia kisses her and enters.

INT. GLORY'S HOUSE - DINING ROOM - AFTERNOON

Glory closes the door while Virginia leaves the bag in the armchair seizing the gift. She gives it to Glory smiling.

GLORY

Why you bothered?

Virginia takes off her shoes.

VIRGINIA

Are the slippers in the bedroom?

GLORY

Yes, go so you can help me to put another chair.

VIRGINIA

Who's coming?

GLORY

Your cousin James. He told me that was going to come if he could.

VIRGINIA

It has been a long time since I don't see him.

GLORY

He always is on tour.

Virginia raises the stairs barefoot in search of the slippers. Glory is pleased with her presence.

INT. DINING ROOM - AFTERNOON

Virginia puts one more chair. One third chair only. She and Glory sit down.

VIRGINIA

The cake?

GLORY

In the refrigerator.

Virginia looks at the house.

VIRGINIA

Did you change something?

GLORY

How? Also the house is fine, and now that you are here is better.

She extends her hand caressing the face to Virginia.

VIRGINIA

Perhaps we come here for Christmas.

GLORY

Really?

VIRGINIA

Yes, I wanna spend more time with you, it's been more than six months that I didn't see you.

GLORY

Well, only by phone is not enough.

VIRGINIA

I will have to discuss with Christian, but I don't believe that will be a problem.

GLORY

How is he?

VIRGINIA

Good, he sends you greetings. He went to his parents house because I came here.

GLORY

But, he could come here.

VIRGINIA

Yeah well, he decided.

INT. ESTROIX'S HOUSE - LIVING - AFTERNOON

Christian is seated with ROBERT (60) his father, talking.

ROBERT

How does the company go?

CHRISTIAN

This month we are fine but are some problems of personnel.

ROBERT

Always the same vague, right?

CHRISTIAN

Of course, there are those who do nothing and don't say anything to them.

KATHERINE (57) his mother, enters with a salver with three cups of coffee. She leaves the salver in the table and sits down.

KATHERINE

How is Virginia?

CHRISTIAN

Fine, she went to the birthday of her mother.

He drinks a gulp of coffee.

CHRISTIAN

Is hot.

ROBERT

That's the way that your mother does it.

Katherine smiles while she beats him softly in the arm.

KATHERINE

Don't become the conceited with me.

ROBERT

Come on, let's not fight.

Christian observes them. His parents look at him, and he smiles.

CHRISTIAN

Where is Daniel?

ROBERT

Doesn't he come yet?

KATHERINE

Yes, he arrived like half an hour ago.

ROBERT

I don't pay attention.

KATHERINE

He is in his room meditating or something like that for the class of theater.

CHRISTIAN

I will go to see him.

KATHERINE

Wait, remain a little with us. He doesn't like that interrupts him, lately he has a strange humor.

Christian turns to sit.

ROBERT

I hear that you are quite vague in the house.

CHRISTIAN

Who told you that?

KATHERINE

Your roommate.

Christian feels offended while his parents drink his coffee observing him and waiting for a response.

INT. GLORY'S HOUSE - KITCHEN - AFTERNOON

Virginia is drying the plates and then reaches to Glory, who keeps them.

VIRGINIA

Don't forget to leave three apart.

GLORY

How could I forget? No always I have visits.

VIRGINIA

At what time did he say that he was coming?

GLORY

He didn't give me an exact hour,
only said to me that he was coming.

VIRGINIA

Well, at nine o'clock do we start?

GLORY

Yes.

VIRGINIA

Do I begin to condiment the meat?

GLORY

I see that someone learns to cook.

VIRGINIA

I do what I can.

Glory looks at the clock.

GLORY

No, is still early. Help me to
down the glasses that I have
kept of my wedding, so we
washed them.

VIRGINIA

That way is gone to make us the nine.

GLORY

You call me dirty. You know that
I preserve well the things.

Both go out of the kitchen.

INT. STAIRS - AFTERNOON

Glory and Virginia raise the stairs. The DOORBELL rings.

GLORY

That must be James.

VIRGINIA

I will open.

Glory keeps on rising and Virginia downstairs to attend.

INT. DINING ROOM - AFTERNOON

Virginia opens the door. Is ALICE (61) the neighbor.
Virginia doesn't know who she is.

ALICE

Hi, is Glory in home? I wanted
to greet her for the birthday.

VIRGINIA

Yes, I will call her.

She goes up to the stairs.

VIRGINIA

Mom, there is a woman for you.

Glory downs the stairs.

GLORY

Who is?

VIRGINIA

I don't know, but she knows you.

Glory comes closer to the door to see who is. Virginia
goes behind.

GLORY

Oh, Alice.

She approaches to greet her while hides her hand in the
back and does signs to Virginia that she hides. Virginia
sees the signs and hides in the frame of the door of the
kitchen.

ALICE

How are you? I came to greet you
for your birthday.

GLORY

Well, how nice, thank you.

ALICE
That was your daughter?

GLORY
Yes. Virginia,
(calling)
Virginia, come here.

Virginia appears ready to go but Glory does to her signs with the finger of that she doesn't go behind the back. Glory does it at looks to see if she comes.

GLORY
She should have gone to bath.

ALICE
Well, in another occasion. You know that again the people are throwing garbage in the corner.

GLORY
Again!

ALICE
Yes. Already call those of the municipality but they don't appear.

GLORY
I will try to call too.

ALICE
That would be good. I leave you that Jane must be already coming from the work.

GLORY
Thank you again and.. I will call too.

She closes the door. Virginia approaches.

GLORY
(to herself)
Wait seated that I'm going to call.

VIRGINIA

Who is she?

GLORY

My neighbor.

She sits down and Virginia accompanies her.

GLORY

She is crazy, unbearable.

VIRGINIA

That's rare, that's why you wanted that I don't approach? I mean is strange listen you speak badly of...

GLORY

No... (pause) ...her daughter is pregnant.

VIRGINIA

And?

GLORY

Alice wants that she aborts, because she had sex with a boy that she doesn't know, that was an adventure and I don't know what.

VIRGINIA

She's sick.

GLORY

Yes, and I don't want that she fills you the head.

VIRGINIA

How long is that she lives here?

GLORY

Several years.

VIRGINIA

That's rare I never saw her.

GLORY

The thing is that my previous birthdays
fell down on weekdays and you were
coming only on the weekend.

VIRGINIA

Are you reproaching me?

GLORY

You know that I'm not, you have
your work and your things.

VIRGINIA

And the daughter? What she
thinks to do?

GLORY

I don't know I haven't treated
her very much.

INT. ESTROIX'S HOUSE - DANIEL'S ROOM - EVENING

DANIEL (23) is seated in the bed and in front of him has
a big mirror hanging in the wall.

His room is decorated with posters of classic movies. Has
his clothier open and we can see a little disarranged the
clothes.

Daniel has closed the eyes being a question of
concentrating. He is listening to orchestral music. He
moves his hands and does expressions with his face. He's
doing an exercise of performance. Someone knocks his
DOOR. Opens his eyes angered by the interruption.
Christian enters knocking once again.

CHRISTIAN

How are you? I'm sorry. Did
I interrupt you?

DANIEL

Is a strange coincidence that
you are here.

Christian looks at him without understanding why he says that. Daniel gets up and accommodates his notebooks and papers of reading that he has spread on his desk.

CHRISTIAN

So?

Daniel looks at him without understanding what he wants. He feels uncomfortable with his presence. He keeps on arranging his clothes and keeping it in the closet. Christian follows him with his look.

DANIEL

What?

CHRISTIAN

How are you?

DANIEL

Good, working on a play.

CHRISTIAN

Are you with the theater still, right?

DANIEL

Yes, why?

CHRISTIAN

How are you going?

DANIEL

Good, I'm not a loser if that what you mean.

CHRISTIAN

I didn't say that.

DANIEL

I know your style.

Christian looks at the library and takes a book trying to not begin a discussion and ignoring the mentioned before.

CHRISTIAN

Did you read "Othelo"?

He passes his fingers between the pages of the book.
Daniel looks at him.

CHRISTIAN

I had forced to read it in
high school.

Daniel approaches and extracts the book of the hands and
puts it in its place.

DANIEL

Well, I read it to learn.

CHRISTIAN

That's rare. Well...

Daniel sits down in the bed, seizes a cd that was in the
floor and puts it in a cd player. Christian looks at him.

DANIEL

Do you need something?

Christian doesn't know what answer to him. Daniel begins
to put the earphones.

CHRISTIAN

I will remain to dinner, I hope
to see you there.

DANIEL

I'm glad that you are here. All
the family is gathered.

He smiles and Christian also does it. Daniel turns on the
cd player, close his eyes and listen to the music.
Christian observes him for a few seconds, and then he
goes out of the room. Daniel opens his eyes and looks in
the mirror worried.

INT. ALICE'S HOUSE - KITCHEN - EVENING

Alice is sitting with the meal served on the table for
her and her daughter waiting impatient. She listens that
her daughter brings in, she waits and JANE (27) enters in
the kitchen taking in her arm a celestial apron that

leaves in the support of a chair and sees that her mother is very serious hold on the table looking at her fixedly.

JANE

Something happened?

ALICE

Where were you? The food was ready twenty minutes ago.

JANE

Why did you make it so early?

ALICE

Don't you work tomorrow?

JANE

You know that Sunday's I don't work and I'm late today because I was helping to Helen to wash the clothes of the fat person, you remember that I told you, that one that brings a huge bag full of dirty clothes.

Alice acts indifferent towards what Jane says.

ALICE

I forgot that it was Saturday.
I will put to warm the meal.

Jane sits down and Alice gets up in the same moment to warm the meal putting in a pan on the fire.

JANE

Uff, what a day. Why everyone wants to wash the clothes on Saturday's?

ALICE

They will deal with their family, maybe they don't have time.

JANE

What are you trying to say?

Alice leaves the pan in the fire and lowers its intensity. She looks seriously at Jane.

ALICE

That already spent one month.
You have one month of pregnancy,
and you haven't done the treatment
still.

JANE

You're still with that idea, you
want that I abort.

Alice sits down in the chair next to Jane.

ALICE

You are going to have a child of
anybody, because you don't even
know who he was.

JANE

I don't know yet. Stops pressure me.

ALICE

Press you? The time runs darling
and later it can be dangerous
for you.

JANE

I want to think well.

ALICE

Okay.

She goes to mix the meal. Jane looks at her. Alice
strikes the SPOON against the pan strongly with angry.
Jane reacts to these blows.

JANE

I'm going to bathe.

ALICE

The meal is ready.

JANE

Well, let's eat then.

Alice extinguishes the fire and seizes Jane's plate of
the table. She serves and gives to her. Alice sits down

in the other top of the table. Both begin to eat in a quite tense climate. Jane tries to calm the things.

JANE

Today came the neighbors from the corner with a lot of dirty clothes, we had to put soap extra.

Alice doesn't look at her.

JANE

Are you ignoring me?

ALICE

No, don't say that. I was concentrated in the meal. The fact that I'm not looked at you don't mean that I don't listen to you.

Jane thinks if she says something more or remains quiet.

ALICE

Come on I listen to you. Do you believe that need more salt?

JANE

For me, it's fine.

Alice gets up and seizes the salt of the stipend then she sits down and season her plate.

JANE

I'm going to wash the apron before I forget.

ALICE

You come of washing clothes the..

JANE

So tomorrow I can relax and perhaps go out for a while.

ALICE

Do you will go out?

JANE

Maybe, I don't know.

She raises and seizes the apron. Alice looks at her plate.

ALICE

You didn't eat anything.

JANE

I'm not hungry.

ALICE

Why do you eat so few? You are feeding badly.

JANE

You did the meal too much early, I said that to you, or you're worried for my condition.

ALICE

I'm worry for you, you know that I'm not interested in that.

Jane feels anger for what she said, mean while Alice keeps on pointing her paunch. The PHONE rings. Jane goes out of the kitchen.

ALICE

Don't answer maybe are those of the garbage, I will answer.

JANE (O.S)

(shouting)

Don't worry that I don't think to answer.

The PHONE rings for fifth time.

EXT. GLORY'S HOUSE - EVENING

JAMES (35) rings the DOORBELL. He is a tall boy of long hair up to the shoulders. He wears a red hair ribbon in

his head. He is the singer of a band of rock. He has a bunch of flowers in his hand.

INT. GLORY'S HOUSE - DINING ROOM - EVENING

Glory is putting the candles to her cake in the table. She gets up on having listened to the doorbell.

GLORY

I will go.

She walks towards the door looking at the stairs.

GLORY

She's still in bath!

She opens the door and sees James.

JAMES

How are you aunt? Happy birthday.

He gives the bunch of flowers to her. Glory receives them smiling.

GLORY

Oh, thank you. Come in.

Both enter. Glory closes the door. James looks at the house.

JAMES

Did you arrange the house?

GLORY

No, I cleaned it. Now I have more free time, come sit.

Both sit down. James sees the cake in the table.

JAMES

Do you put the candles to your own cake?

GLORY

Yes, why? I like doing it. You are my visits.

JAMES

Virginia is here?

GLORY

Yes, she is in the bath. I'm going to keep the cake. Do you want something to drink?

JAMES

Water.

Glory gets up and goes to the kitchen. James observes the house. Virginia enters.

VIRGINIA

Hey, how are you?

James and Virginia embrace each other. Both cousins sit down. Glory returns and gives the water to James and sits down.

GLORY

(to Virginia)

The cake is ready. Why were you late so much in the bath?

VIRGINIA

I'm in these days.

She feels a little shamed for having said in front to her cousin.

JAMES

Hey, don't worry. I have a wife, I'm not an ignorant.

VIRGINIA

No, you're right. I'm sorry.

(pause)

So you are on tour.

JAMES

Yes, now we stop for two days,
I hope.

GLORY

And the rest of the band, where
are they?

JAMES

They went to a hotel, I take the
opportunity to greet you. Can I
stay here?

GLORY

Yes, we will arrange. How much do
you plan stay?

JAMES/VIRGINIA

Until tomorrow in the afternoon.

Both smile.

GLORY

I love that the house is full of
life again.

VIRGINIA

Mom, don't become melancholy.

GLORY

No, I'm not.

(pause)

You were saying about your band.

JAMES

No, I already end.

VIRGINIA

What meaning has the hair ribbon?

JAMES

I forgot to take off.

He takes off and put in the table.

JAMES

I put it when we perform. Is a kind of cabbala. My wife doesn't like it.

GLORY

Don't you ruin the hair?

VIRGINIA

Mom!

JAMES

I don't think so and I don't worry very much. My son puts on himself sometimes.

GLORY

Do you have a son?

JAMES

Yes, that is a surprise right.

VIRGINIA

How old are he?

JAMES

He is going to be five in two weeks.

He takes of his pocket his wallet. Opens and extracts a photo. He shows to Virginia and Glory, who join to be able to see it well. In the picture James is stretched out and above him is sat SOPHIE (30) his wife and DAVID (4) his son.

JAMES

They are Sophie and my David.

Virginia and Glory smile.

GLORY

There are beautiful. If could saw it your uncle.

She begins to cry melancholic.

GLORY

I'm sorry, I become annoying with
the meetings. I will back.

Glory goes out towards the kitchen.

INT. KITCHEN - EVENING

Glory seizes absorbent paper and cleans the tears.
Virginia brings in and puts her hand in Glory's shoulder.
James remains in the frame of the door.

GLORY

Let's move on.

INT. DINING ROOM - NIGHT

Virginia leaves the cake in the table. James extracts a
lighter of his pocket. Glory sits down.

GLORY

Don't think in sing, please.

James lights the candles and Virginia switched off the
light.

VIRGINIA

Come on, wish something.

GLORY

I don't believe that I will have a
better moment than in this. Nobody
will be.

Virginia continues thinking about what her mother said.
They all smile. Glory blows out all the candles.

INT. ESTROIX'S HOUSE - DINING ROOM - NIGHT

Katherine switches on the light. A light bulb of the fan
BURNS it. Christian enters behind her on having listened
to the noise.

KATHERINE

It doesn't matter. We eat here.

Katherine looks at Christian waiting for his approbation.

KATHERINE

(calling)

Robert?

Robert enters looking at the darkest room.

ROBERT

What happen?

KATHERINE

One of the light bulbs burned
itself, nothing else.

ROBERT

That was all?

KATHERINE

You're so funny, help Christian
to put the plates, the meal is
almost ready.

She goes out. Robert looks at Christian.

ROBERT

She asked you?

Christian denies. Robert bends and extracts the plates of
the larder. Christian looks at him.

CHRISTIAN

Do I help you?

ROBERT

No, better seizes the glasses and
the silverware.

Christian looks at a larder full of glasses.

CHRISTIAN

Which do I take?

ROBERT

The first glasses that you find.

Christian seizes four glasses and puts them on the table. Robert seizes and accommodates them in front of the plates.

CHRISTIAN

Anything else?

ROBERT

You always ask the same and you come home almost every week.

CHRISTIAN

Yeah, but not always I remain to eat and less in the dining room.

ROBERT

Well... look for your brother and I go to help to your mother.

INT. DANIEL'S ROOM - NIGHT

Daniel is looking in front to the mirror.

DANIEL

(to himself)

I'm going to say it, I have to say it at once.

He walks around the room in a hysterical and nervous state. He breathes strongly to relax. Keeps on walking. He stops on having listened to steps in the stairs next to his room. He approaches to the mirror and looks.

DANIEL

To shit with all.

He puts his hand in the door handle and in that moment Christian opens it.

CHRISTIAN

Just, the food is ready. Shall we go?

Daniel agrees.

INT. DINING ROOM - NIGHT

The food is served. Robert is seated in one of the tops of the table with his plate. Christian and Daniel enter. Both already have their served plates. Katherine is making use to her.

KATHERINE

Come on, quickly.

Daniel sits down in the other top of the table. Katherine and Christian in the sides of the table, one of each side. Daniel looks at the meal. He is still very nervous.

ROBERT

(to Daniel)

Don't you like it?

DANIEL

I forgot to wash my hands.

He stands and goes out.

KATHERINE

Since he goes in that theater, he acts rare.

CHRISTIAN

Leave it.

ROBERT

(to Christian)

You found out about the increase of taxes that are going to put to the cars?

KATHERINE

They live increasing everything.

INT. BATH - NIGHT

Daniel looks in the mirror practicing different expressions to be serious. He wets his face. He dries it and goes out.

INT. DINING ROOM - NIGHT

The family keeps on eating while Daniel sits down calmly.

ROBERT

Your meal is getting cold.

Daniel starts to eat.

KATHERINE

The other day on the market I saw the wheels, an atrocity how much it cost.

ROBERT

But on the markets it is always more expensive and they are bad.

CHRISTIAN

Virginia is going every day to do the buys to the market. She doesn't know that the majority of the products go out cheaper in a store.

ROBERT

I'm going to say it to her.

KATHERINE

Why don't leave her alone?

ROBERT

(to Christian)
Women, always defend themselves.

Both laugh.

KATHERINE

Did you end? Do I bring the dessert?
(to Daniel)
Did you end?

DANIEL

No, wait, so fast you eat.

Under the table, his right leg doesn't stop of moving.
She raises and seizes her plate and the one of Christian,
who has just ended.

DANIEL

Take this too if you want, I
already end.

KATHERINE

I go then.

DANIEL

Wait!

Katherine looks at him. Daniel stands quickly throwing
away the chair where he was seated. After his brother and
father listen to the noise also they look at him.

DANIEL

Since we all are, I have something
important to say.

Katherine sits down leaving the plates in the table.

KATHERINE

I hope that should be released
at once that play.

DANIEL

Mom, don't interrupt me.
(pause)

Here I go. Before saying I warn
you that for when I ended to speak,
I will go away to the house of one
friend to sleep there. I will return
tomorrow in the evening.

KATHERINE

Is she your girlfriend? Say it.

DANIEL

No, she is not...

CHRISTIAN

Come on admit it, you have a girlfriend.

DANIEL

I'm gay.

(pause)

I'm sorry if I ruined the dessert.

He goes out of the place. The whole family remains without speech. They listen to the door closing. Katherine raises and joins the plates striking between them and then joins the silverware throwing them on the plates.

CHRISTIAN

Stop!

Katherine leaves the plates striking them on the table and goes away. Christian looks at Robert who cleans his mouth with a napkin.

ROBERT

Too much seasoning, don't you think.

He remains seated as if nothing was happening. Christian is out of him. Very nervous rise and sits down. He cannot calm down. He gets up and goes away of the house giving a bang.

INT. GLORY'S HOUSE - KITCHEN - NIGHT

Virginia leaves the dirty plates on the stipend. Glory sits down in a chair.

VIRGINIA

It was fantastic mom.

JAMES

Yes, if don't mind I will eat
more cake.

He opens the refrigerator. Virginia opens the shin and
washes the plates. Glory yawns.

GLORY

I'm tired.

James puts the cake on the table and cuts a portion.

JAMES

Really?

GLORY

Today I am older than yesterday and
I don't have so much energy already.

Virginia washes listening what her mother says. She stops
washing and dries the hands.

VIRGINIA

Go to your bed. I dry the things
and keep them.

GLORY

Yeah, okay. I go to bend.

She gets up yawning again. Approaches to James who is
seated eating the cake and embraces him, this one gets up
and embraces her also.

GLORY

Thanks for coming, and keep the
cake in the refrigerator.

VIRGINIA

Don't worry, I will control him.

She winks the eye to Glory and gives her a kiss.

EXT. VIRGINIA'S APARTMENT - NIGHT

Christian walks towards the building. He is completely knocked down by the news of his brother. He looks at the public phone that is in front. Puts the key but he takes out rapidly. He goes towards the phone crossing the street. He picks up the phone, but it hasn't tone. He hangs but the phone falls down. He seizes it and strikes it on having hung it again. He crosses the street and enters to the building.

INT. GLORY'S HOUSE - KITCHEN - NIGHT

Virginia cuts a portion of the cake that James didn't keep yet. She puts the portion in a plate and keeps the cake in the refrigerator. She sits down along with him.

JAMES

Now, I'm full.

VIRGINIA

The tours are tough, right?

JAMES

Yes and no. It has his pretty things and his disadvantages as everything. Do you think that it will bother to the aunt if I smoke?

VIRGINIA

No, is fine.

James extracts a cigarette of his pocket and lights it.

JAMES

Do you smoke?

VIRGINIA

No thank you, I left it years ago.
So, how do your fans treat you?

JAMES

I don't believe that we have many followers, but between them does us publicity.

VIRGINIA

That's good.

JAMES

And you, what do you do?

VIRGINIA

I am employed in a, since years, a "Corporation" administrative.

JAMES

Guau.

VIRGINIA

You didn't know?

JAMES

It has been a long time since that we don't meet.

VIRGINIA

Yeah, is true more than seven years, look at us: you a singer, married and with one son and I a "executive" with own apartment.

JAMES

I see that you are not completely satisfied with what you have.

VIRGINIA

I don't have a future at sight.

(pause)

Let's change of topic or I'm going to eat the whole cake.

JAMES

Don't say to me that you are of that's women who are complex, that eat zero fat and live of the botox.

VIRGINIA

No! is strange to see a rock man
that speaks like this.

JAMES

I was lucky to find my perfect
woman. But...

VIRGINIA

You hate to be far so much time.

JAMES

Yes, with the tour I go to different
regions and each one with their schedule,
hardly ever we are in the same
schedule, I can never call her later
of a concert or is too late or
early. Or my boy is in the school
and I cannot speak to him.

VIRGINIA

And now?

JAMES

We are equal but they are already
sleeping I will call them tomorrow.

VIRGINIA

Again we become melancholy. What
happen to us? Earlier we were
boisterous, we were going out
every night.

JAMES

I am better than never.

VIRGINIA

I envy you.

JAMES

Don't be a fool. So you have
a partner?

VIRGINIA

Yes, he must be in the dinner with his parents, are not a bad family but they try to be too much for the society. Are they and nothing more.

JAMES

You're not very sociable, right?

VIRGINIA

I have my days.

JAMES

How is he called?

VIRGINIA

Who?

JAMES

Your partner.

VIRGINIA

Christian.

INT. VIRGINIA'S APARTMENT - ROOM - MIDNIGHT

Christian is seated in the bed with several bottles of alcoholic drinks in the floor and a glass in his hand. He is so drunk. He has in his other hand his cellular. He leaves it in the bed and drink. He plays with the glass. He leaves it in the floor. Throws himself in the bed. He searches for the cellular without looking. He seizes and marks it.

CHRISTIAN

Katherine, Robert, I'm sorry for today. I don't what to do. We have to speak.

He hangs and throws it to the floor.

INT. RACHEL'S APARTMENT - ROOM - MIDNIGHT

We hear that someone knocks the DOOR of entry strongly. Rachel wakes up on having listened to the noise. In the bed is her partner OWEN (35).

OWEN

Who will be at this hour?

He is going to switches on the light but Rachel detains him seizing the arm.

RACHEL

Wait!

She gets up and approaches to the window. Covers a little the curtain and looks at the street trying to not be seen. She sees a MAN hidden in the darkness looking at her window. She goes out of the window and approaches to the bed.

RACHEL

Is not him.

She puts on the slippers and goes to see.

INT. LIVING - MIDNIGHT

Rachel switches on the light. We can see that she dyed her hair to a chestnut-colored color. She looks thought the peephole and sees a MAN, her neighbor.

RACHEL

What do you need?

MAN

My wife is giving birth.

Rachel opens the door.

MAN

Are you a nurse?

RACHEL

I was, but not a midwife.

MAN

Please, help me.

RACHEL

Okay, let's go.

INT. HALLWAY OF THE BUILDING - MIDNIGHT

Rachel goes out and closes the door. She walks along the hall hurried with the Man.

INT. MAN'S APARTMENT - LIVING - MIDNIGHT

Rachel enters to the apartment of the Man and sees a WOMAN lying down on an armchair with pains of childbearing.

RACHEL

Did you clean the place?

The Woman and the Man look at each other.

MAN

Yes.

Rachel assists them.

INT. LIVING - LATER

Rachel supports in her arms to the baby.

RACHEL

(to the Man)

Give me a towel to clean him.

The Man reaches it to her and this one cleans the baby. The Man looks very nervous. She puts the baby in the arms of the Women.

RACHEL

You should go to the hospital for doubts.

The Man opens the door with the intention of which she goes out of the place.

MAN

Yeah, I will change and take her.
Thank you.

Rachel on having seen that he is waiting, she goes out. The Man closes the door quickly. He extracts a bag of residue of a drawer.

MAN

Do you need to go to the doctor?

WOMAN

No, I will be okay. Extract me
this thing of me.

She gives the baby to him.

EXT. ALICE'S HOUSE - COURTYARD - MORNING

Jane is sitting in a chair along with a little table under a tree next to the cord of the clothes that flies away for the wind. She is taking a cup of tea while listen to Alice that brings over.

JANE

Who was yesterday?

ALICE

What thing?

JANE

By the phone.

ALICE

Wrong. (pause) Good morning.

Alice approaches to give her a kiss but Jane turned her face. Alice sits down next to her. Jane looks at her.

JANE

Good morning. Do you want tea?

ALICE

Later I do it to myself. What are you going to do today?

JANE

I don't know yet.

Alice looks at the apron hung on the cord.

ALICE

Did it fade the apron?

JANE

Yes, months ago.

ALICE

I hadn't noticed it. I'm going to do coffee.

She gets up and goes away. Jane remains seated with the cup in her hand. She smiles ironically being sorry to be ignored by her mother.

INT. GLORY'S HOUSE - DINING ROOM - MIDDAY

Virginia is sat with Glory eating.

VIRGINIA

Is rare that he didn't get up yet?

GLORY

Leave it, he must be tired for the concerts.

James enters and sits down.

VIRGINIA

Just we were speaking of you.

JAMES

Do I already have fans?

The three laugh. Glory gets up.

GLORY
Do I warm you the meal?

JAMES
Yeah, but wait that I'm going to
call to my family first.

GLORY
When you want...?

JAMES
Later I warm it. Spend four days
ago since I don't speak with them.

VIRGINIA
(to Glory)
Come here, wait that I end of eating
and later I help you to wash the plates.

INT. GLORY'S ROOM - MIDDAY

James sits down in the bed and calls.

INTERCUT WITH;

INT. JAMES'S HOUSE - KITCHEN - MIDDAY

Sophie is feeding to David. The PHONE rings. She attends.

SOPHIE
Hello.

JAMES
Hi, love.

SOPHIE
I was missing your voice. Are
you in the house of your aunt?

JAMES

Yes until the evening then I go out,
I was thinking to go but I can't
because they changed the dates, but
in four days I will be there. How is
going my champion?

SOPHIE

Eating and smiling.

JAMES

I hope that you should be taking
care of the baby well.

SOPHIE

How well?

JAMES

(laughing)
Yeah, deal with the baby and leave
it see the game this week.

SOPHIE

Oh that, I don't know, we can play
us if stops to being so cloudy.

JAMES

Give me with him.

Sophie puts the phone in the ear to David.

JAMES

Hey, how are you? I miss you.

Sophie seizes the phone.

SOPHIE

He is concentrated playing with
the puree.

JAMES

I will go to eat too, I love you.

SOPHIE

I love you too. Bye.

James cuts and sees that Virginia is waiting in the door.

VIRGINIA

I'm sorry, I didn't want to bother.
The meal is ready.

JAMES

But I said to her...

VIRGINIA

Mom is like that.

James gets up and goes out of the room together with Virginia.

INT. DINING ROOM - MIDDAY

James sits down to eat. Glory serves him the meal and remains seated along with him while he eats. Virginia remains idle.

VIRGINIA

Well, I'm going to keep my things.

James eats quite depressed. Glory observes him.

GLORY

Don't you like it?

JAMES

No, is not that. I am so tired of
the tour, I want to be with my son.

GLORY

I understand you, enjoy it now
because when they are big you have
luck of seeing it once a month.

INT. RACHEL'S APARTMENT - KITCHEN - AFTERNOON

Rachel washes the plates while Owen is seated reading the newspaper and drinking a cup of coffee.

RACHEL

I have to buy another detergent,
this one doesn't serve.

OWEN

Wait that we go to the market.

RACHEL

Yes, I know. (pause) I have a
headache, I'm going to end later.

She closes the shin and sits down.

OWEN

I will finish for you.

RACHEL

No, leave it. Last night I didn't
sleep at all. I'm going to rest
a little bit.

OWEN

What happened yesterday in the end?

RACHEL

One of the neighbours, the wife
was giving birth.

OWEN

You didn't say to him that you were
not practicing any more.

RACHEL

Yes, but he was so desperate.

OWEN

It was difficult?

RACHEL

More or less. They weren't turn
out to be very happy with the baby,
I don't know, maybe it was my
impression, I was a little asleep.

OWEN

We that we wish one...

RACHEL

Don't start.

OWEN

Go to rest, I will end.

INT. ROOM - AFTERNOON

Rachel extracts the trousers throwing it in a chair staying in a row and under wear. She covers with a sheet only. She tries to close her eyes, but she can't; she is very nervous. She gets up and appears to the window. She hides with the almost transparent white curtain and sees that in front of the street is sat in the footpath John, the nurse who was in love of her. He is looking at her window. Rachel covers the curtain on having seen that he saw her and with a big worry for having seen him goes to bed and tries to rest. Owen enters with a pair of clean trousers. He keeps them in the closet.

OWEN

Is there, right?

RACHEL

Ask me about something that should not be obvious.

OWEN

Spend three months that in when you appear to the windows he is there. Do you want that I speak with him?

RACHEL

No, leave it. I will arrange it. Wait for me, I will think how can I do to help him.

INT. ALICE'S HOUSE - JANE'S ROOM - AFTERNOON

Jane is in the bed looking at a medicine encyclopedia. Alice knocks the door and enters.

ALICE
Are you going to go out?

JANE
No.

ALICE
What are you looking?

She approaches to Jane.

JANE
Nothing, I'm boring.

ALICE
Looking at a medicine book.
Listen to me...

JANE
Here we go again.

She gets up and keeps the book in the library.

ALICE
Don't you think in do anything dumb.

JANE
Like an abort?

ALICE
That's different if it makes with
a professional.

JANE
Look...

She goes out of the place.

EXT. ALICE'S HOUSE - AFTERNOON

Jane goes out to the gallery of the house. She sits down on a wall. She seizes a cigarette of her pocket, puts on her mouth and lights in. She seizes it and looks at it then she throws it to the street. Alice looks at her from the window of the living.

INT. GLORY'S HOUSE - DINING ROOM - AFTERNOON

Virginia downs the stairs with her bag. She supports it in a chair. James has already his bag on the table. Glory looks at her.

VIRGINIA

(to James)

Do you have to go out already?

JAMES

No, I remain a bit more.

GLORY

(to Virginia)

Did you call to the taxi?

VIRGINIA

Yes, already it comes. So...

Glory embraces Virginia. James waits to greet her also.

GLORY

Come more follow.

VIRGINIA

I'm going to do it, in one week I have the vacations so.

James and Virginia embrace each other.

VIRGINIA

Well, it was great to speak with you, and see you again.

JAMES

When I call, I will leave you my cell phone number, now I don't remember or, I give you the number of my house, in a few these days I'll be there.

VIRGINIA

Wait that I look where to note down.

GLORY

I give to you.

She seizes a paper of a notebook and gives it to James.

JAMES

(to Virginia)

Do you have a pen?

VIRGINIA

Yes.

She extracts a pen of the pocket of her purse. James seizes and notes down it. He gives the paper to Virginia and this one keeps it. The HORN of a car sounds.

VIRGINIA

Well, I go away. Bye.

Glory opens the door. Virginia goes out.

EXT. GLORY'S HOUSE - AFTERNOON

On having walked towards to the taxi, Virginia sees at Jane lying down on a little wall with the hand in her paunch. Virginia rises to the car and goes away.

INT. VIRGINIA'S APARTMENT - EVENING

Virginia enters.

VIRGINIA

We have to ask to arrange
the elevator.

She leaves her bag and purse on the table of the dining room.

VIRGINIA

Where are you?

Takes off the shoes and searches for Christian in the apartment.

INT. ROOM - EVENING

Virginia brings in and sees Christian slipping on the bed with the same clothes of yesterday. She sees a big spot of whisky on the bed next to an empty glass and bottles of different drinks around the bed.

VIRGINIA
(shouting)
What fuck are you doing?

She waits for a response but Christian only wakes up with the scream. He looks at her.

CHRISTIAN
Did you return already?

VIRGINIA
Again?

Christian gets up and goes away to the bath passing in front of her as if nothing had happened. Virginia looks at him very angry. She goes after him. She knocks the DOOR of the bath with fury.

CHRISTIAN
What the hell... are you crazy?

He opens the door of the bath.

VIRGINIA
I'm the crazy one. I'm the crazy one. I come and find you drunk.

CHRISTIAN
I had a difficult day.

VIRGINIA
Lately all your days are difficult.

CHRISTIAN
Speaks slowly and what you mean with that?

VIRGINIA
I think you know.

CHRISTIAN

Again with this shit of being arranged.

VIRGINIA

Yeah, if bothers you to be a little tidy...

(calming down)

..perhaps you don't come from your work and you throw in the first place that you find.

CHRISTIAN

What you want me to do? I work the whole day as a slave and I want to rest.

VIRGINIA

No, this is not the subject. Always, you always look for some excuse to don't commit yourself more.

CHRISTIAN

Stop fucking me, I had a bad day yesterday.

VIRGINIA

Didn't help you the alcohol?

CHRISTIAN

Fuck you.

VIRGINIA

The only thing that I ask you is to commit a little more in the coexistence. I try and try but everything slips you.

Christian goes to the room; Virginia continues and rests on the frame of the door.

VIRGINIA

The only thing that you can do is throw yourself in the bed. But of course that in the house of daddy you don't do it, oh no, they are of a big category.

CHRISTIAN

What's wrong with you?

VIRGINIA

You know that I'm a little hysterical with the commitment. And you?

CHRISTIAN

Familiar problems.

VIRGINIA

You see, that's the way you are. How long we are a couple and you don't tell me the most intimate things, you don't leave me to help you or is your family that don't leave you.

CHRISTIAN

Leave my family in peace.

VIRGINIA

I would like to listen that but with my name, I need that you protect me and worry for me.

CHRISTIAN

Perhaps I don't do it. You know that it is not easy to live in this world.

VIRGINIA

Nothing is easy, but one treats to continue and to feel that someone is next to you helps you.

(pause)

All what you say doesn't have any sense.

CHRISTIAN

What happens to you? I feel like
I don't know you.

Virginia enters to the bath and shuts herself up.
Christian throws himself in the bed. Virginia goes out
quickly and goes to the room.

VIRGINIA

We need to advance, we happen already
the stage of a simple engagement,
I want a commitment for both parts
or nothing.

CHRISTIAN

I need time.

VIRGINIA

Okay. Maybe if we separate will be
the best thing for us, to think
clearly. Give us a few days.

CHRISTIAN

Maybe is the best thing right now.
I have things to resolve before
thinking in us.

Virginia doesn't like what Christian said to her. He
seizes a bag and extracts a little of clothes of the
closet to take in.

VIRGINIA

Do you go to the house of your
parents?

Christian doesn't answer. Virginia extracts her clothes
that has put and becomes slightly comfortable. She combs
her hair in the mirror and observes that Christian finish
of completing his purse and closes it. He approaches to
Virginia.

CHRISTIAN

Well, I see you.

Virginia remains of back thinking that is the best thing for both. Christian gives her a kiss in the cheek and goes away.

INT. ESTROIX'S HOUSE - LIVING - EVENING

Robert closes the door of entry after Christian enters with his bag. Katherine approaches to him very satisfied.

KATHERINE

Is good that you came.

Christian sees a suitcase next to the stairs.

CHRISTIAN

Do you go away?

KATHERINE

I need to go out of here, you know already why. We go away for one or two days.

CHRISTIAN

Did he return?

ROBERT

No.

CHRISTIAN

And if I wasn't going to come?

ROBERT

Son, we knew that you weren't going to leave us alone, we are a family.

KATHERINE

That's right during the day you were going to come.

ROBERT

Well, we go away.

Christian is impressed for the reaction and initiative that his parents take. The HORN of a car sounds in the

street. Both take the suitcases. Robert opens the door and goes out. On having gone out, Katherine takes the arm to Christian and speaks to him.

KATHERINE

I hope that you could speak with
you brother.

She gives him a kiss in the cheek and goes out.

INT. LIVING - NIGHT

It is almost nine o'clock. Daniel enters and does a few steps; he doesn't listen to anybody in the house. That seems strange to him. Suddenly, he listens to the noise of a glass. He turns and sees seated at Christian in an armchair drinking illuminated only by a standard lamp.

DANIEL

I thought that there was nobody.

CHRISTIAN

You thought badly.

Daniel does a few more steps towards the stairs. He stops on having listened to Christian speak to him.

CHRISTIAN

And if there was nobody, you were
going to call some friend.

He leaves the glass on the table and gets up. Daniel doesn't answer to him and tries to don't look at him. Christian approaches standing in front of him.

CHRISTIAN

We have to speak.

DANIEL

Ok, I will go to bathroom and then
we speak.

He tries to pass to go to the bath but Christian doesn't leave him putting himself in front of Daniel obstructing wherever he wants to pass.

DANIEL

Could you let me pass?

He moves towards a side and towards other. He pushes softly to Christian and this one gives a punch throwing it against a larder with glasses.

CHRISTIAN

Son of a bitch, for your fault I fight with Virginia.

Daniel does a deep cut to himself in the palm of the hand with one of the glasses of the glasses broken by the impact. He looks at the hand as bleeds. Christian sees the injury and becomes despairs.

CHRISTIAN

Let me help you.

Daniel gets up pushing Christian and goes out of the house giving a BANG. Very nervous Christian seizes the glass in which was drinking and throws it against the floor making it explode in thousand smithereens. He seizes his sack and goes out hurried.

EXT. STREET - NIGHT

Christian runs for the street of the house looking for where is Daniel. Comes to the corner and sees at Daniel enter in a room of the first help that is in the return. Christian closes his handles with row.

INT. ESTROIX'S HOUSE - DINING ROOM - NIGHT

Christian enters. He throws his sack in the table and sits down in the armchair where he was earlier. He moves his legs very nervously. He strikes with his right handle the armrest of the armchair. He tries to calm down. He gets up and serves a glass of whisky, on having done it treads on the glass pieces that broke earlier. He covers them with his shoes, takes a gulp and thinks. He leaves the glass and raises the stairs with determination.

INT. HALLWAY OF THE 1st FLOOR - NIGHT

Christian goes to the room of Daniel ready to enter directly. In his door, it has beaten a poster's of the play "Hamlet". He listens to the explosion of a bottle in the street. He walks rapidly and approaches to the window that is at the end of the hallway and gives to the street. He sees a group of young people playing between them. He sees that in the corner Daniel is walking. He lowers quickly the stairs.

EXT. ESTROIX'S HOUSE - NIGHT

Daniel walks towards his house with the bandaged hand. On having crossed the path, he passes along with the group of young people who are drunk. These shout and say to him things but Daniel ignores them worrying for like the blood is penetrating the bandage in his hand. He comes at the edge of his house.

INT. ESTROIX'S HOUSE - DINING ROOM - NIGHT

Christian is seated above of the table moving his legs. He listens to the noise of the keys in the door, but it isn't opened. The noise stops. Christian bends the table and looks for the peephole of the door. He sees seated Daniel in the kerb. He puts his hand to open and go out, but he stops.

EXT. ESTROIX'S HOUSE - NIGHT

Daniel sat in the kerb observes like the water moves on to the sewer that is in the corner. He puts his sneakers in the water. The hand hurts him. He raises and enters to the house closing the grill.

INT. ESTROIX'S HOUSE - DINING ROOM - NIGHT

Daniel brings in and sees Christian joining the glass pieces with a broom and spade close to the armchair. Christian doesn't look at him directly to the eyes but to his hand. Daniel advances towards the stairs.

CHRISTIAN

Wait!

Daniel stops in the beginning of the stairs giving the back to Christian.

DANIEL

Do you want to hit me again?

CHRISTIAN

No, I'm sor...

Daniel looks at him.

DANIEL

What had you done if I had aids,
send to hit me?

CHRISTIAN

Do you have...

DANIEL

No, I'm virgin, but if I'm not,
I would not be an ignorant.

CHRISTIAN

So...

Daniel raises the stairs towards his room.

DANIEL

Yes, I'm still gay, don't worry.

Christian closes his eyes trying to contain his row.

CHRISTIAN

(to himself)

...would you help me to join and
I'm sorry if I do noise in the
night but I don't believe that
I sleep after everything that
I slept today.

He stops sweeping the remains pieces of the glass that broke and joins them with the spade. Then he seizes the broom and the spade again and goes to join the glass

pieces of the larder joining first those who are in the floor. Then he approaches to the larder to join the pieces that stayed there. He sees that there is glass with blood. He touches his nape being a question of relaxing. He trembles while he seizes the piece with blood. He stops on having listened to a scream of pain from Daniel.

INT. DANIEL'S ROOM - NIGHT

Daniel is seated in the bed recovering the wound with iodine. Close of him is the bandage full of blood that he has put. He tries to resist the pain but shouts of desperation.

DANIEL

Son of a bitch.

INT. HALLWAY OF THE 1st FLOOR - NIGHT

Christian stays in the other side of the door of Daniel's room when listen to the insult. Christian goes away.

INT. VIRGINIA'S APARTMENT - ROOM - MORNING

The ALARM CLOCK sounds. Virginia's hand turns off it after two frustrated attempts. She seizes and looks at the hour yawning. She leaves it and stretches. Then she gets up hurried and goes to the bath, but she returns running and seizes the clothes.

INT. BATH - MORNING

Already dressed Virginia brushes her hair. She looks inside a drawer for a buckle of hair and sees Christian's razor, touches it softly, but at once she extracts the hand and closes the drawer. She looks again to the mirror.

INT. ROOM - MORNING

Virginia already prepared to go out to the work search for the keys and an mp3 player that is on the bedroom. She goes out.

INT. ELEVATOR OF VIRGINIA'S BUILDING - MORNING

Virginia puts on the earphones of the mp3 player. She looks that her hair looks well in the commode reflex of the elevator.

EXT. BUS STOP - MORNING

Virginia does line waiting for the bus. A MAN approaches to her.

MAN

Forgive, here stops the 57?

Virginia doesn't listen to him. The Man insists touching her the shoulder. Virginia takes off the earphones and sees the Man.

VIRGINIA

Yes?

MAN

Forgive, here stops the 57?

VIRGINIA

I don't know.

She turns to put on the earphones. The Man approaches to another person of the line. Virginia looks at JULIA that approaches. She has long and faded hair and wears a tight-fitting dress. She approaches to Virginia. This one extracts the earphones, and she smiles at her. They give themselves a kiss.

VIRGINIA

This way are you going to work?

JULIA

I must preserve a good salary.

Both laugh.

JULIA

How are you?

VIRGINIA

Tired, yesterday I went to see
mom. This bus that doesn't come and
I have still to take the subway.

JULIA

That's positive! Come on is Monday yet.

VIRGINIA

Yeah, nice way of start it,
with Christian we fight.

JULIA

Seriously? Come to my house in the
evening and we speak.

Virginia nods. They give themselves a kiss. The bus
arrives and Virginia gets in.

INT. OFFICE BUILDING - ADMINISTRATION AREA - MORNING

Virginia enters running. She collides with a CADET who
was taking papers. Virginia looks at him while the cadet
bends to join the papers.

VIRGINIA

Do you need help?

The Cadet shakes.

VIRGINIA

I'm sorry.

She goes away to her cubicle. She supports her purse in
the office. The CHIEF approaches, a very structured man,
with a pair of folders and files.

CHIEF

Good morning.

Virginia looks at him while she accommodates her things.

VIRGINIA

Sorry for coming late.

CHIEF

Treat of that doesn't repeat.

VIRGINIA

Yes, the bus..

CHIEF

Tomorrow I will begin my vacation so
Mrs. Angelica will replace me.

VIRGINIA

Okay.

CHIEF

Organizes these files. The forms
must be sent before the midday.

The Chief goes away and Virginia sits down. She treats of
concentrate. She opens the folders and reads the reports.

INT. POST OFFICE - MORNING

Rachel glues a stamp in a packet. She is working behind a
counter, she is an employee of the mail, and she wears a
white shirt and blue trousers, with the quiet hair. The
uniform of the company.

RACHEL

Well, they are \$6,50.

A MAN pays to her. She gives him the change. She keeps
the packet in a booth and puts a cartel of "CLOSED BOX".
She goes away to the coffee machine that is a few steps
from where she works, next to the door of the bath. SUSAN
a co-worker approach. Rachel serves herself coffee.

SUSAN

Don't you eat breakfast today?

RACHEL

No, I went out hurried. I'm taking the opportunity now that there are few people. Do you want it?

Susan agrees and Rachel serves her.

SUSAN

Thank you. Yeah I came late.
(she drinks a little)
Your admirer was already out.

RACHEL

Big notice.

SUSAN

Baby I don't know what story you have with this guy, but you have to do something.

RACHEL

Don't bother me as my partner.

SUSAN

Does he know about this?

RACHEL

Yes, of course.

SUSAN

And you don't tell me anything.

RACHEL

Let's change topic.

SUSAN

Above these days he has a face more strange still. Ever time that I cross to eat I see him.

RACHEL

I said to you that we should change of topic.

Susan throws the glass where she drinks the coffee in a basket.

SUSAN

Vacations?

RACHEL

Yeah I wish, only I can take two days off if I want for overtime that I did.

Susan smiles at her and looks at the counter.

SUSAN

It is filling, better let's return.

Virginia throws the glass full of coffee to the garbage. She gets ready.

SUSAN

Shall we go?

RACHEL

I go to the bath and then I go.

SUSAN

Hurry or they gonna extracts us the few vacation that we have.

She goes away to attend. Rachel enters to the bath.

INT. BATH - MORNING

Rachel closes the door. She gets down the lid of the toilet. She gets up on this one. She looks at the window that is in the wall of the side of the toilet. She tries to extract the hobble. It is hard. She does an effort to put herself in toe tip. She opens it and appears. The window gives to the street. In toe tip, she searches with her look for John in the path opposite. This one sees he seated reading a book with black glasses; it is the same book that he was reading in the psychiatric. In spite of the glasses, he shows anxiety in his face. Someone knocks the DOOR of the bath. Rachel is scared.

RACHEL

I will go out already.

She closes the window with hobbles trying to do the minor possible noise. She bends the toilet raisin up to the lid and throws the button. She gets the shirt ready and opens. She goes out and crosses with another co-worker she smiles while they cross; one enters to the bath and Rachel goes away to attend. She extracts the cartel and presses the button of turns. She relaxes and a WOMEN approach.

RACHEL

Good morning.

She tries to look across the shop window at the path, but it is covered by the persons who do line and the logo of the post office. The Woman reaches one envelope. Rachel smiles to her while this one seizes it. She keeps on working.

INT. LAUNDRY - MIDDAY

Jane is working. She takes a basket full of clothes. The place is replete with bags of clean clothes in the central table and below those of dirty clothes. Along with Jane is HELEN, who is the owner of the place. Both have her apron put. Jane puts the dirty clothes of the basket in a washing machine. She puts the products of cleanliness. She hears that the door is open for the sound of the bell that is hanging. She looks. Is a CLIENT, who brings to her clothes. Jane approaches to a desk that they use as office where they have a cash register and the ballots of the orders. The Client puts a bag with clothes next to the foot of the table.

JANE

Hi, how are you?

CLIENT

I brought you more clothes.

JANE

I see already.

She extracts a paper to note down the order and writes.

JANE

Do you need it at once?

CLIENT

No, if already are the clothes
that I left the day before
yesterday.

JANE

Yes.

Jane notes down and strikes the paper in the bag with a
little of scotch tape. She looks at the basin of bags
that is on the big table of the center.

JANE

I look it for you.

She approaches to the central table.

HELEN

Do you need help?

JANE

It's okay, finish with the clothes
of the gentleman of the return
or we have to listen to him then.

She reads the notes strikes in the bags looking for that
one of the Client. She sees through the shop window that
in the opposite path Alice approaches walking.

JANE

What is she doing here?

All look at the street. Jane concentrates in find the
bag. She finds it and gives it to the Client.

JANE

Here it is.

CLIENT

Well, the day after tomorrow I
will pass for this.

He goes out and on having opened the door; he crosses with Alice that enters.

ALICE
He could let me get in first.

Jane approaches.

JANE
What are you doing here?

ALICE
I came to see you.

JANE
Don't you see me in the house?

ALICE
This way you answer to your mother.
(to Helen)
Can you believe it?

Helen looks and smiles to her.

HELEN
Good morning, how are you?

ALICE
You see, this way one speaks.

JANE
What you want mom?

ALICE
I need to speak with you.

JANE
Don't you could wait until
I come home?

ALICE
I came of complaining in the municipality
for that thing about the garbage, and
since I was of step.

Jane seizes a basket emptied and extracts the clothes of one of the washing machines. Alice follows to her.

ALICE

You know that of what we have to speak is urgent.

Jane looks angered at Alice, while Helen keeps on working. Alice approaches to Jane while this one takes the clothes to the washing machine.

ALICE

Did you already decide?

JANE

Can we speak in home?

ALICE

A baby grows quickly.
(to Helen)

Did you know that she is pregnant?

Helen approaches.

HELEN

No, really?

ALICE

I insist her in that she should abort. The last thing that she needs is a baby without a father.

HELEN

Forgive me, but for me from the moment in which is conceived already there is life.

ALICE

Are you calling me a murderer?

JANE

No, she doesn't say that.

ALICE

How that not?

HELEN

I try to say that I think differently,
that's all.

Very nervous Jane looks at Helen who looks firmly being imposed on Alice. Jane treats of that Alice goes away.

JANE

We speak it in home, I said already
to you, I have three free days
this week from tomorrow onwards.

ALICE

Please, think about it quickly.
Good day.

HELEN

Good day.

Alice approaches to Helen and gives her a kiss, then she goes out. Jane takes a deep breath.

JANE

Can I break the bags?

HELEN

Yeah, we have a lot, go head.

Very shaken Jane begins to stamp on the bag that the Client had left. She gives some screams to let off steam. She stamps with so much force that spreads the clothes for the floor. Helen brings over and looks at her.

HELEN

Thank goodness that is dirty.

Jane looks at her being a question of laughing. Helen embraces her.

JANE

Thanks for saying to her that
you didn't know.

HELEN

You're welcome. So, this way one
feels the kiss of the devil.

Both smile and keep on working.

HELEN

I already gave you my opinion when you tell me, I repeat it to you don't do stupid things. Don't risk your life and of your son, because you want it or not he is your son and of nobody else.

JANE

I think that I know which my response is, but I'm afraid that...

HELEN

You are a big girl and she has to accept that.

INT. ESTROIX'S HOUSE - ROOM OF THE PARENTS - MIDDAY

Christian is sleeping. He wakes up on having listened to a bang of the door of below. He gets up rapidly and looks for the window. He sees Daniel going away with a rucksack. He goes out of the room quickly.

INT. DANIEL'S ROOM - MIDDAY

Christian brings in and looks at the room. He checks the drawers. He finds magazines of cinema and fashion. A few loose pages. He tries to leave everything as he found it. He looks in the bookcase and finds a playboy magazine. He is satisfied but simultaneously he feels disconcerted on having seen that he drew theatrical ancient clothes on the photos. He finds a notebook. He opens and reads it.

CHRISTIAN

He has class of theater.

Searches with hope of find the direction of the school. He finds it in a leaflet. He searches for a paper to note down and copies the direction. He keeps it in the pocket of the short.

EXT. THEATER - AFTERNOON

Daniel walks towards the theater. He is crossing the street and a car break in front of him. The driver looks at him angered.

DANIEL

Sorry.

He enters running to the theater school.

INT. THEATER - AFTERNOON

Daniel enters in the stage where the class is, which it had already begun. JOAN (38) his teacher of theater, gets angry on having seen him. Daniel sits down with the others.

JOAN

Why did you arrive late, Daniel?

DANIEL

I had some problems.

He teaches the bandaged hand.

JOAN

You want to share with the rest,
what happen to you.

DANIEL

I would do it, but it is very private.

JOAN

Well, we will speak then. Does anybody
want to share anything?

Nobody answers.

JOAN

Look that in two days it is the
play, don't compromise the character
in something that he doesn't have
to be part.

They all look at between them.

JOAN

Good, let's begin with the essay
then we will prove the wardrobe.

INT. OFFICE BUILDING - ADMINISTRATION AREA - AFTERNOON

Virginia turns off the computer and accommodates
everything. ANGELICA approaches.

ANGELICA

Do we end today?

VIRGINIA

Yes. I find out that you will be
my chief.

ANGELICA

That's right, but if you need
something I will help you, will
be for two weeks only.

VIRGINIA

Thank you.

She seizes her purse and goes out together with Angelica.

INT. THEATER - AFTERNOON

The students are going out. Joan is speaking with Daniel,
who is cleaning the face, since he has make-up.

JOAN

What happened to you in the hand?
Can you act? (pause) Sorry that
sounded horrible. Do you want to
tell me what happen? Why did
you come late?

DANIEL

Promise me that you won't tell it
to anybody.

JOAN

Okay.

DANIEL

Yesterday I said to my family that
I was gay.

JOAN

I see, it is a difficult situation.
But you don't have to be ashamed
here, you know that your partners
are mature and respectable people,
or I had already thrown them.

Daniel bends the head and begins to play nervously with
the bandage of the hand.

JOAN

And in the hand?

DANIEL

I discussed with my brother.

JOAN

Did he hurt you?

DANIEL

No, it was my fault, during a fight.
You see, is difficult to him to
accept this.

JOAN

Are you ready to do the character
after what happened to you?

DANIEL

Yes, I want to do it, you know that
I love the performance.

JOAN

Well, go to prove the suit, then
say to me if it fit and you can go.

She moves away from Daniel and accommodates the chairs.

DANIEL

Joan, don't worry I will treat
to don't affect the character that
I constructed.

JOAN

I know, the important thing is
that you be fine.

Daniel goes away to the dressing room and Joan stops
accommodating the chairs. The DIRECTOR of the school
approaches.

DIRECTOR

Well?

Joan raises the look and her eyes are full of tears.

JOAN

Everything is perfect.

DIRECTOR

Are you sure?

Joan cleans her eyes.

JOAN

Yeah, it is the emotion. That's all.

EXT. JULIA'S APARTMENT - EVENING

Virginia touches the doorbell of the entry phone. The
DOORMAN from inside sees her and approaches to the door
and opens to her.

DOORMAN

Good afternoon.

VIRGINIA

Good afternoon, thank you.

From the entry phone Julia's voice is listened.

JULIA (O.S)

Who is?

Virginia puts a foot in the door to speak and that doesn't close. She approaches the entry phone.

VIRGINIA

Virginia, already open to me
the doorman.

JULIA (O.S)

Okay.

INT. ELEVATOR OF JULIA'S BUILDING - EVENING

Virginia enters and presses the button for the third floor. She looks in the metallic reflex of the elevator. She missed up the hair. The elevator opens their doors and she goes out.

INT. HALLWAY OF THE BUILDING - EVENING

Virginia sees the door open of Julia's apartment. She approaches and pushes the door looking.

JULIA (O.S)

Come in.

INT. JULIA'S APARTMENT - EVENING

Virginia enters and looks for where is Julia.

JULIA

I'm in the living.

Virginia walks and sees Julia in a couch painting her fingernails of the feet. She approaches and they give themselves a kiss.

JULIA

You came in a bad moment.

Virginia sits down in the armchair opposite.

VIRGINIA

Are you going to go out?

JULIA

No, the fact is that last week I bought these fabulous boots, and I want to use them having well the feet.

VIRGINIA

Heavy day!

JULIA

Tell me about it.

She blows the fingers so that it dries off quickly.

VIRGINIA

My chief took a vacation.

JULIA

Luck for him, but you did want to speak from what happened with Christian?

VIRGINIA

No, I prefer letting off steam alone, let's speak about trivial things. Did you buy anything else?

Julia lowers the feet of the armchair.

JULIA

Going shopping is not trivial. Do you remain to eat? Come on.

VIRGINIA

Yeah, why not.

JULIA

Come to the kitchen to see what I have in the refrigerator.

Both get up and go to the kitchen. Julia sits down on the stipend while Virginia sits down in a stool. Julia lights a cigarette.

JULIA

Today when I was coming in the
path there was a woman with
a trousers of leather that seemed
that it was eating to the ass.

Both laugh.

INT. ESTROIX'S HOUSE - DINING ROOM - EVENING

Christian is seated looking at an album of photos of the family. The majority is of the trips of his parents. He passes quickly the pages. There is none together with Daniel or him. He closes the album and throws it on the table. He seizes the phone. He marks the number of Virginia and is attended by the answering machine.

VIRGINIA (V.O)

Hi, this is Virginia, in this moment
I'm not...

INT. VIRGINIA'S APARTMENT - EVENING

We listened what says the answering machine.

VIRGINIA (cont'd) (V.O)

...leave your message after the
sign.

INT. ESTROIX'S HOUSE - DINING ROOM - EVENING

Christian rings off and throws it against the armchair.

INT. JULIA'S APARTMENT - KITCHEN - NIGHT

Julia and Virginia laugh while they eat.

JULIA

...and I said to him that if don't
have a number that didn't narrow
so much the nipples...

They keep on laughing.

INT. ESTROIX'S HOUSE - KITCHEN / STAIRS - NIGHT

Christian is frying two pieces of meat. He listens to Daniel that arrives. He approaches to the kitchen looking at Christian, who cooks. Christian speaks to him giving him the back.

CHRISTIAN

I thought that we might eat together
and try to do the peaces.

DANIEL

Are you going to accept me as I am?

CHRISTIAN

Why don't you extract the rucksack,
and we go to eat outside?

Daniel remains in silence after that he didn't answer him what he wanted, so he tries to ignore that.

DANIEL

Don't you are cooking?

CHRISTIAN

Yes, but I passed with the baking.

Shows to him the meat burned.

CHRISTIAN

Come on, you change and then we go.

DANIEL

Are we going to speak?

CHRISTIAN

Yes, we are going to speak.

Daniel raises the stairs towards his room. Christian looks at him and then looks at his clock.

CHRISTIAN

I hope that they should be in
this hour.

INT. CAR - NIGHT

Christian drives meanwhile Daniel is seated next very
quietly. He brakes suddenly when it changes a semaphore.
Daniel holds on.

DANIEL

Robert is going to kill you if
he finds out that you used the car.

CHRISTIAN

He didn't take it so I wait that
you don't say anything to him.

DANIEL

I don't know if they are going to
speak to me again, so.

CHRISTIAN

They are a little shocked..

DANIEL

But you don't know what could
happen when they return.

CHRISTIAN

Leave them, I already said to you
that they went away to his regular
trips.

Daniel looks for the window.

CHRISTIAN

Forgive me, ehh... for what you
happened in the hand.

DANIEL

It was my fault, maybe... How far
is this place?

CHRISTIAN

We almost there.

He parks the car to half of block.

CHRISTIAN

Wait for me, I go to see if they
have a free table.

He goes down of the car taking off the safety belt.
Daniel looks at him while he goes away and waits.

EXT. CORNER OF A BROTHEL - NIGHT

Christian walks towards the corner looking that Daniel
doesn't see him. He approaches to a few prostitutes who
are surrounding the corner.

CHRISTIAN

Misses, I would like to do a gift
to my brother.

INT. CAR - NIGHT

Daniel sees for the rear-view mirror that Christian
brings over. Daniel gives a sigh trying to relax.
Christian rests on the window.

CHRISTIAN

I find a place, raise the
window and we go.

EXT. STREET - NIGHT

Both walk towards the corner.

CHRISTIAN

You know a pair of years I came
and they attended to me fabulously.

Daniel sees a few prostitutes in the corner.

DANIEL

It seems that it goes to be with
spectacle included. You are sure
that this one is a restaurant
of category.

CHRISTIAN

Is quite rustic.

Both enter to a hall that is before coming to the corner.

INT. HALLWAY OF THE BROTHEL - NIGHT

Both walk along the hall. Daniel looks that there are
many doors. He fined strange the place.

DANIEL

Are you sure that this is a bar?

CHRISTIAN

You enter there, I will go to
the bath.

Daniel looks at the door. A red intense light is seen in
the interior.

CHRISTIAN

There is the table.

Daniel enters.

INT. ROOM - NIGHT

Daniel sees a PROSTITUTE lying down on bed dressed only
with a dress transparent black. Daniel is surprised by
the trick. The Prostitute gets up at once and closes the
door. She takes the hand to Daniel and takes him towards
the bed. She tries to take off the trousers to Daniel,
and he gives a punch in the hand and pushes her to the
bed.

DANIEL

Leave me.

PROSTITUTE

Well, this doesn't see all days.
Baby he paid to me for the work.

Daniel sits down in the floor resting against the bed. He cannot believe what his brother did to him.

INT. HALLWAY OF THE BROTHEL - NIGHT

Christian goes out running of a room with the low trousers. Another PROSTITUTE appears from the door of the room.

CHRISTIAN

(low voice)

Wait for me, now I go and let
off steam my suffer. I wanna
check something.

The Prostitute gets to the room smiling. Christian approaches at the door of the room where Daniel is. He listens to groan and that satisfies him.

INT. ROOM - NIGHT

Daniel continues seated in the floor while the Prostitute is sitting in the bed, she does groans of satisfaction while she does the nails.

PROSTITUTE

How much time do I have to do it?

DANIEL

Didn't he pay already to you?

The Prostitute keeps on doing sounds. Daniel looks at Christian's shade who is listening out. He takes the head with both hands.

DANIEL

Come on, you can do better noises,
you don't work of this.

The Prostitute keeps on doing groans. Daniel looks at the door and sees that Christian goes away.

DANIEL

Tell me how can I fall in this?

He laughs very annoying.

EXT. JULIA'S APARTMENT - NIGHT

Virginia is waiting for a taxi while in the door Julia is looking at her.

VIRGINIA

I go away or tomorrow I don't
get up.

Julia smiles. Virginia goes down to the street and does signs to a taxi that passes.

EXT. LAUNDRY ROOM - NIGHT

Helen and Jane lower the curtain closing the place.

JANE

What a day!

HELEN

Excuse me that I made you stay
even this hour.

JANE

It doesn't matter for a few days
I don't see you.

Both smile.

HELEN

Luck and patience with your mother.

JANE

Yeah I would need it.

They greet and walk each one from her part. Jane walks up to the stop of the bus.

EXT. CORNER OF THE ALICE'S HOUSE - NIGHT

Jane goes down to the bus. She smells a strong smell that comes from the garbage that is thrown in the corner of the front. She walks towards her house.

INT. ALICE'S HOUSE - DINING ROOM - NIGHT

Jane brings in and sees Alice sit on a couch looking at the TV. Jane gives her a kiss while she keeps on looking at the TV. Jane extracts the apron.

JANE

That corner has a smell.

ALICE

Well, nobody pays me attention in the municipality.

JANE

Well, tomorrow I will help you to join it.

ALICE

Equal I asked already to Glory.

Jane grows sad for the rejection. She smiles ironically.

JANE

Better if we go the three of us.

EXT. PATH OF THE BROTHEL - NIGHT

Christian greets with a kiss to the Prostitute who attended him. In that moment passes the taxi that took Virginia. She sees at Christian with the Prostitute.

INT. TAXI - NIGHT

Virginia gets upset a little, but she treats of that doesn't affect her.

VIRGINIA

Could you go a little faster?

EXT. PATH OF THE BROTHEL - NIGHT

Christian looks at the Prostitute who was with Daniel.

CHRISTIAN

Did he do it well?

PROSTITUTE

What thing?

Christian looks like Daniel gets in the car.

PROSTITUTE

He didn't want to do it, there are no returns.

INT. CAR - NIGHT

Daniel is seated in the car hoping to be able to go of there very depressed for what happen. He sees that Christian rises to the car. He closes with row the door. He turns on the car and drive. None of both speak.

INT. VIRGINIA'S APARTMENT - KITCHEN - MORNING

Virginia is dressed ready to go to the work. She sits taking a cup of coffee supported on the stipend while she looks at an album of photos. They are photos of her and Christian. She finds one in which they are together. She seizes it and leaves it on the stipend. She gets up. Opens the larder and extracts a glass receptacle. She puts the photo in the stipend. Searches in the drawers of the silverware for a lighter stirring everything. Closes with row the booth. She sits down and burns the photo. Look as it is burned for a few seconds then seizes the

cup that she was drinking and washes in the sink, then after that the photo finish of burning seizes the receptacle with the ashes. Puts it under the shin and washes it. She sees as the ashes go away for the drain.

INT. STOP BUS - MORNING

Virginia is in the queue waiting for the bus, she has changed the hairstyle. She puts on the earphones. Looks if the bus comes. She gets impatient looking at the hour. Julia approaches to her for behind and touches the back.

JULIA

How are you?

She teaches her boots.

VIRGINIA

Yeah that it is necessary to have pretty the feet.

JULIA

I know, they are fantastic.

VIRGINIA

We will see today how treats me my new chief.

JULIA

Wait a minute, did you change the hairstyle?

VIRGINIA

I tie my hair today.

She looks the hour in her clock.

VIRGINIA

Great I'm going to come late.

JULIA

What time is?

VIRGINIA

They are going to be eight o'clock.

Julia throws to her a kiss and goes out running. Virginia laughs at the reaction.

EXT. RACHEL'S APARTMENT - MORNING

Rachel closes with key the door. John observes her from the corner. Rachel sees him on having walked towards to the bus stop. A WOMAN approaches to the stop also. The Woman looks at John, who is spying.

WOMAN

That madman is the whole day in
the corners.

Rachel looks at John and then she looks at the Woman and smiles comprising. She sees that the bus is closer and looks at John, who spies on her. She crosses of the path and goes towards John. When he appears to see her, she walks towards him. Rachel shouts him.

RACHEL

Stay there, don't make me lose
more time.

She walks quickly while sees that John is moving out. She shouts him.

RACHEL

Hey, you wanna speak with me,
here I am.

John stops and walk towards Rachel that is impatient looking at the stop hoping that she don't lose another bus. John approaches to her putting on sunglasses and arranges a newspaper that he has in his hands quite unarmed. He puts in front of Rachel.

RACHEL

Look, this doesn't (pause) God,
I wait for you in the midday,
to hour of my lunch, do you know
when it is?, what question of
course, and, and we speak. Okay?

John moves the newspaper nervously meanwhile Rachel speaks to him. Rachel extracts the newspaper of his hands and looks at it.

RACHEL

And if you are going to hide or pretend to read a newspaper update it.

She gives it to him beating in the chest. John catches it. Rachel appears and sees that a bus comes.

RACHEL

Is today.

She moves doing signs to the bus. John observes her smiling.

INT. ALICE'S HOUSE - KITCHEN - MORNING

Jane dries the plates and keeps them in the larder. Alice enters looking for her.

ALICE

Where were you?

JANE

I was in the courtyard and now I'm doing this.

Alice approaches.

ALICE

It seems that you were avoiding me.

JANE

Mom, don't start.

ALICE

Give to me I help you to keep.

Jane keeps on drying and gives the plates to Alice, who keeps them in the larder.

ALICE

This is wrong.

Jane looks disliked like Alice accommodates them.

JANE

That's why I leave that you help
me, I don't know how it remains
better inside the larder.

Alice looks at her and sees behind the apron in a chair.

ALICE

Something happened to the apron?

JANE

No, I sewed a strip that was broken.

Alice approaches to the chair and looks at it.

ALICE

You did a good job.

She approaches again to the stipend where Jane is.

ALICE

You did something good.

Jane leaves the tea towel in the stipend.

JANE

You know... I'm going to meet with
the neighbor, this way we begin with
that thing about the garbage.
Did you warn her, right?

ALICE

You believe me irresponsibly, I
change and I go.

JANE

I wait for you in the path.

ALICE

I take the gloves and everything,
don't worry.

Jane goes out.

EXT. GLORY'S HOUSE - MORNING

Jane is in front of the door. She is going to touch the doorbell, but stops and tries to calm down. Takes a deep breath and puts the finger to touch the doorbell. In that moment Glory opens the door and sees her.

GLORY

How are you? Do you come for that thing about the garbage?

JANE

Yes.

GLORY

And your mother?

JANE

She is changing.

GLORY

Good, this way we finish with that thing of the garbage, come on.

Jane enters.

INT. DINING ROOM - MORNING

Glory closes the door.

GLORY

Sit.

JANE

Are you going to be late very much?

GLORY

No, I'm going to look for the bags and the gloves and I'm ready. Do you want to drink something?

JANE
Water would be nice.

GLORY
okay.

Jane looks at the house. Glory enters with the water.
Jane takes it very nervously. Glory observes her.

GLORY
Are you okay?

JANE
Of course, is only...

GLORY
Your mother doesn't leave you
alone with the topic.

JANE
Did she tell you?

GLORY
Yes, sorry that I mention it.

Jane approaches to Glory and embraces her.

GLORY
I don't know what can I said you,
perhaps if...

The DOORBELL sounds.

JANE
That's must be her.

GLORY
Do you want that...?

JANE
I'm okay, am used to her.

She drinks water.

JANE

Come on, let's give her the pleasure
of cleaning the garbage, maybe she
calms down.

Glory goes to open the door.

INT. ESTROIX'S HOUSE - HALLWAY OF THE 1st FLOOR - MORNING

Christian walks smoking a cigarette. He gives three
returns and approaches at the door of Daniel's room.

INT. DANIEL'S ROOM - MORNING

Daniel stands on the mattress of his bed thrown in the
floor. He is rehearsing his play. He has a sheet as
costume put under his arms. He walks on the mattress
practicing the play, doing a monologue.

DANIEL

Nobody can see me.

(pause)

Here we go again.

(pause)

Of course, they are going to miss
me. They say to me that they can't
do anything. They are going to
miss me. With me reputation. Let
me alone.

(pause)

How dare you to say that to me?

He is interrupted by the noise of Christian, who beats
the DOOR.

DANIEL

Come in.

Christian enters.

CHRISTIAN

Forgive me..

He is surprised on having seen him disguised like that.

DANIEL

What?

CHRISTIAN

Honesty I was coming to ask you...
actually I don't know with that
thing in you...

DANIEL

Can you go that interrupt my rehearsal
and I have to go to the theater in
three hours.

CHRISTIAN

Forgive me, yesterday I believe
that I was...

DANIEL

I don't care right now, go.

Christian goes out of the room. Daniel approaches to
listen that he has gone away.

INT. HALLWAY OF THE 1st FLOOR - MORNING

Christian extracts of his pocket a cigarette altered next
to Daniel's door.

CHRISTIAN

(to himself)
He is fucking gay.

INT. DANIEL'S ROOM - MORNING

Daniel listened what he said and smiles ironically, but
he gets depressed.

INT. POST OFFICE - MORNING

Rachel attends to a CLIENT and goes away towards the
coffee machine. The SUPERVISOR approaches.

SUPERVISOR

Rachel, today you came late, don't
you will want to lose your days
of rest.

RACHEL

No, it was a problem of the bus,
excuse me.

The Supervisor goes away and Susan approaches.

SUSAN

Rachel, what have done?

Both laugh.

RACHEL

Shh, stop.

SUSAN

What happened to you?

RACHEL

I'm trying to resolve the problem
of the admirer, like you say.

SUSAN

Well, I don't believe that you
are good because he is seated
in front.

RACHEL

What?

She approaches to the shop window that gives to the
street and looks.

EXT. OPPOSITE PATH OF THE POST OFFICE - MORNING

John is seated writing in a piece of paper. We can see
that he writes "I LOVE YOU". He looks at it, smiles
satisfied and keeps it in his pocket. He looks at the
post office and sees that Rachel is looking at him.

INT. POST OFFICE - MORNING

Rachel hides behind Susan who is also looking. On having seen that he goes away, she comes closer to observe him again. John walks towards a newsstand that is in the corner. Rachel smiles and looks the hour in the wall.

EXT. CORNER OF THE HOUSE OF GLORY Y ALICE - MIDDAY

Alice, Jane and Glory walk towards the garbage dump. There isn't much garbage piled up but enough to express disagreeable smells. The three women put themselves on the gloves.

ALICE

(to Glory)

Can you believe it what is this?

GLORY

How we are next to the freeway
and that is a street of ground
they believe that they can throw
what they want.

JANE

And although the sign in the wall.

ALICE

Well, start with this.

They begin to join the garbage, throwing it in garbage bags. The majority of the garbage is spread since the bags that were containing it are broken.

JANE

This is repulsive.

ALICE

You promised me that you were
going to help me.

JANE

Did I say that I was going away?

GLORY

Come on, don't fight.

She seizes a bag that breaks at her and spreads the garbage for the street and the sneakers of her.

GLORY

Shit.

Jane joins the bottles and puts them in a big bag that takes with her. Glory approaches to Alice and speaks to her.

GLORY

It is sure that she be here in her condition?

ALICE

It doesn't matter.

She keeps on joining. Glory joins again looking at Alice that seizes a bag of the heap.

ALICE

This one is weighed, they pull everything here.

JANE

Really, don't say.

Alice looks at her angry and raises with both hands the bag that breaks it and goes out of inside a dead baby who falls down on the garbage and his little hand touch the sneakers of Alice, who screams of desperation.

GLORY

God.

Alice decomposes. Glory and Jane help her on having seen the dead baby.

JANE

I will go to call a doctor.

INT. ALICE'S HOUSE - DINING ROOM - MIDDAY

Jane is speaking by phone.

JANE

...okay, good, come fast, please.

She rings off and inclines of the pain that takes her in the stomach. She bends and vomits next to the table of the phone. She sits down resting against the door of entry.

INT. POST OFFICE - MIDDAY

Rachel walks towards the door. Susan calls her.

SUSAN

Don't you eat here?

RACHEL

No, today I'm going to eat in another place.

SUSAN

Don't come late.

EXT. POST OFFICE - MIDDAY

Rachel looks to where is John. He appeared for behind.

JOHN

I buy the newspaper of today.

Rachel speaks to him indifferently.

RACHEL

I'm glad, let's go that I don't have much time.

JOHN

Don't you are going to give me a kiss, spend years that we don't see each other.

RACHEL

Why not?

Rachel gives him a kiss in the cheek and John embraces her. Rachel tries to release of him.

INT. RESTAURANT - MIDDAY

Rachel and John are seated in a table next to a big window that gives to an avenue. Rachel makes herself comfortable and John doesn't stop looking at her.

JOHN

For five years I was hoping for
listen to you again.

RACHEL

Don't start.

JOHN

I like the color of hair that
you have now.

RACHEL

Thank you.

A WAITRESS approaches giving them the menu. Rachel sees it quickly.

RACHEL

Give me a plate of pasta, which is
faster.

WAITRESS

Good, Sir?

JOHN

(to Rachel)

This is the first time that someone
calls me like that.

(to the Waitress)

A coffee will be good.

The Waitress moves back seizing the menus.

JOHN

So, for what is this date?

RACHEL

I would not call it a date is more like a...

JOHN

A meeting between friends.

RACHEL

Since you want to call it. Excuse me for a second that I go to wash my hands.

She goes towards the bath. John observes her while she walks. He begins to become nervous. Puts his hand in his pocket and extracts the paper that he had written this morning. Puts it on the table and looks at it. The Waitress brings the orders, supports the plate of Rachel, John looks at her, and then she supports the cup of coffee.

JOHN

Be careful with the paper!

The Waitress is scared for the scream and overturns a little of coffee in the table, without stain the paper, which John keeps quickly in his pocket.

WAITRESS

Forgive me.

Rachel returns.

RACHEL

What happen?

JOHN

Nothing.

Rachel sits down and proves the pasta. The Waitress cleans quickly and goes away.

RACHEL

This is good!

John looks at her hoping that let him speak.

JOHN

So, why we are here?

He puts his hand in the pocket where he kept the paper.
Rachel drinks water.

RACHEL

I understand why you have a
hard time.

JOHN

I don't think so.

RACHEL

Let me end. Five years ago I quick
my job of nurse for your manners
towards me...

JOHN

You know why I was acting like that.

RACHEL

Don't interrupt me because I don't
have so much time I have to return
in ten minutes.

(pause)

Emm, I don't like that you are
spying in my house. The neighbors
are complaining. I have tried to
be patient. I know that you went
out of a therapy and you started
harassing me and I don't report
you, my partner didn't do it either.

JOHN

That's true, you have a partner.

RACHEL

That's right and I love him, I'm
happy with my life.

John puts his hand in the hands of Rachel, but she
extracts them.

JOHN

Maybe if...

RACHEL

No, listen to me, I don't love you,
you have to stop following me or...

JOHN

Maybe, if you let me speak.

RACHEL

To have seen you every day was enough.

Rachel gets up.

JOHN

Wait, you didn't eat.

RACHEL

I'm not hungry.

JOHN

Let me explain to you what I feel.

Rachel goes away of the place. John extracts the paper of the pocket and presses it doing a roll. He puts out his head for the window to see how Rachel goes away. She runs crossing the avenue. John seizes the roll and tries to smooth it.

INT. THEATER - AFTERNOON

Daniel and the whole group of partners have a class of relaxation with Joan.

JOAN

I want that tomorrow before coming rehearsal. Daniel, Louis. I would like that you will remain a little to rehearsal the last scene.

Both agree. Daniel and LOUIS approach while the rest go away.

JOAN

Both already proved the wardrobe
and the make up?

LOUIS/DANIEL

Yes.

JOAN

Did you speak between you for how
you will move in the stage?

LOUIS

Yeah, yesterday we saw it.

DANIEL

I believe that we rehearsal enough,
today I make a monologue in my house so.

JOAN

Good, I know that you are going to
make it wonderful, don't forget
to come tomorrow early for
the last essay.

EXT. SCHOOL OF THEATER - AFTERNOON

Daniel and Louis speak in the exit. Christian observes
them hidden inside a taxi that is parked in the path
opposite. He waits that they should move away to be able
to go down. He sees that they greeted with a kiss in the
cheek and walk together. Christian pays to the taxi
driver and bends. Before enter, he observes Daniel.

INT. HALL OF THE THEATER - AFTERNOON

Christian looks at the publicity board. The Director of
the theater approaches him.

DIRECTOR

Good afternoon. Can I help you?

CHRISTIAN

I want to know of the courses that
one can do here.

DIRECTOR

For you?

CHRISTIAN

My brother Daniel, I want to know
how he is going.

DIRECTOR

Oh, that name...

Joan passes walking close and the Director calls her.

DIRECTOR

Joan, come please.

Joan approaches.

DIRECTOR

Do you have to Daniel...?

JOAN

Estroix?

CHRISTIAN

Yes, I'm the brother.

JOAN

Oh you are family of him.

DIRECTOR

Yes, The Sr. wanted to know how he
is going.

JOAN

Very well, he is one of the best
pupils, he is so much open and
always is ready to help.

DIRECTOR

(to Joan)

He is the protagonist of the
play. Right?

JOAN

That's right.

DIRECTOR

I saw yesterday acting, fabulous.
Forgive me, I have to go to my office.

JOAN

Yes. I will attend to the Sr.

The Director goes away and Christian looks to move away,
while Joan observes Christian angered.

CHRISTIAN

So he is going to be in a play?

JOAN

Yes, he will perform a transsexual.

CHRISTIAN

Oh, is that then?

JOAN

Am sorry?

CHRISTIAN

He has been acting rare and I
was wondering..

JOAN

(interrupting)
So you are the brother?

CHRISTIAN

Yes, why?

JOAN

I wanted to know if he is going
to be well with the injured hand?

CHRISTIAN

(nervously)
If he said to you that he is fine.

JOAN

Good, I hope to see you tomorrow
in the play.

CHRISTIAN

Yeah.

He extends the hand to greet her, Joan doesn't do it. Christian goes out but he stops on having eared that Joan speaks to him.

JOAN

I know that is not my business,
but...

She approaches to Christian.

JOAN (cont'd)

...Daniel is a wonderful person and
I know because we are his second
family here.

CHRISTIAN

What you try to say?

JOAN

That I hope that his family should
support him in what he decides to
do with his life, because we do.

CHRISTIAN

I don't think that is your matter.

JOAN

You're wrong, I already said it to
you, here we are a family and we
trust in us, I hope that your
family should do the same.

CHRISTIAN

You don't have rig...

JOAN

Think about it, good day.

She goes to a classroom. Christian continues looking at her.

INT. POST OFFICE - AFTERNOON

Rachel finish of attending to the last MAN, who was there. The SECURITY MAN closes the door after which the Man moves back. Rachel counts the money of the box. Susan approaches.

SUSAN

What a day!

RACHEL

Tell me about it, it seemed like it wasn't to end anymore.

SUSAN

Do you go out tonight?

RACHEL

No, I go away to my house, I want to rest, sure we will go to the supermarket in the night.

SUSAN

Yeah, I also would have to go.

Rachel seizes her purse.

RACHEL

Show we go?

SUSAN

Yes, I hope to not see your admirer.

RACHEL

I don't believe that you see him anymore.

SUSAN

What did you do with him?

RACHEL

We speak and, I hope, he understood.

Both go out of the place.

EXT. POST OFFICE - AFTERNOON

Susan looks to see if she sees John. He is not there.

SUSAN
You are good speaking.

RACHEL
Come on that I don't want to
lose the bus.

They go out walking.

EXT. PATH OF THE APARTMENT OF RACHEL - AFTERNOON

Rachel bends the bus and walks towards her building. John appears in the corner. Rachel is surprised and gets angry on having seen him.

RACHEL
I thought that I had been quite
clear.

She walks fast leaving him and John follows her.

JOHN
Please listen to me.

RACHEL
You have to understand that you have
to leave me.

JOHN
I want to give you something.

He extracts his paper of the pocket. Rachel comes into the building. She closes the grills that surround the building.

JOHN
Listen to me.

Rachel is going to enter to the building. John climbs the fencing with the paper and hurts himself with the barbed

wire. On having listened that he is climbing, Rachel looks at him.

RACHEL

You are going to hurt you freak
of shit.

John bends and sees that stained with blood the paper. He looks at Rachel.

JOHN

I want to know that you are...

RACHEL

I'm not the one who replaces to...,
get out.

JOHN (cont'd)

Are you happy?

RACHEL

Yes, I have a work, is not the
best in the world, but I have
my friends and I have a husband
who I love.

JOHN

I love you.

RACHEL

But I don't. I never did,
understand that.

Rachel enters to the building. John continues looking at her while his hands bleed.

INT. RACHEL'S APARTMENT - ROOM - AFTERNOON

Rachel brings in and throws with row her purse against the bed. She approaches to the window and sees if John is in the door or hidden. She doesn't see him. She seizes the curtains and opens them. Takes a deep breath and throws herself on the bed.

INT. OFFICE BUILDING - ADMINISTRATION AREA - AFTERNOON

Virginia is not in her cubicle. Suddenly, she appears to sit down and supporting a glass with water. She accommodates a few folders and turns off the computer. Seizes of her purse a tablet of aspirins and takes one with the water. Angelica approaches looking at her worried.

ANGELICA

Are you okay?

VIRGINIA

I have a headache.

ANGELICA

Well, for today we end. Sure that you're okay?

VIRGINIA

Yeah, I have some personal problems, nothing serious.

ANGELICA

Well. Do we go out together?

VIRGINIA

Yes, but hurry because the subway fills too much for these hours.

ANGELICA

I arrange the office and we go.

INT. HOSPITAL - AFTERNOON

Jane and Glory are seated waiting.

GLORY

Can you believe of what is capable to do the people?

JANE

I cannot take off of my head.

GLORY

Are you okay?

JANE

You know already I have the days
count, I have to decide.

A DOCTOR approaches to them, and they get up.

DOCTOR

She is well but she suffered a
peak of pressure and we want to do
some studies to her, so she will
have to remain here for a few days.

JANE

To have her internee? Good luck.

The Doctor looks at her without understanding.

GLORY

Forgive her, she is very shocked.

DOCTOR

You can pass to see her.

Both enter to the room together with the Doctor.

INT. ROOM OF ALICE IN THE HOSPITAL - AFTERNOON

Jane and Glory see Alice seated in a chair while a nurse
arranges the stretcher.

ALICE

Can you believe that I should
have to stay here?

GLORY

Is a check-up nothing more.

ALICE

One suffers too many misfortunes
in this life.

(to Glory)

Thanks for bringing me.

(to Jane)

How are you? They said to me that
you were sick.

The Doctor alarms.

DOCTOR

Why didn't she tell me?

GLORY

The fact is that she is pregnant.

Alice looks for another side on having heard this.

JANE

I'm fine, really, thank you.

ALICE

I don't believe that you are.

GLORY

We are going to look for a coffee
and we come.

She grabs the arm to Jane, and they go out.

INT. HALLWAY OF THE HOSPITAL - AFTERNOON

Jane takes the head and Glory looks at her.

JANE

Thanks for extracting me from
there.

GLORY

Go to your house, I remain with her.

JANE

Sure?

GLORY

I can support her. You rest and
stop doing problems to you.
Don't pay attention to anybody.

Jane sits down and Glory accompanies.

JANE

To have seen that was a message.
I don't want to be a murderer.

GLORY

Well you have it, you decided
to be happy, thinks how you want
it and live.

JANE

Why don't say to me that you
want that I have it?

GLORY

Because actually I don't know
if you want it.

JANE

Sure I want it, it is my son.

GLORY

There is your response. Go to you
home, rests, now you have to think
in a different way.

Jane embraces her and goes away. Glory enters to the room
where Alice is.

INT. BUS - AFTERNOON

Virginia and Angelica are seated speaking.

ANGELICA

I believe that the report went
out okay.

VIRGINIA

If you say so.

She gets up.

VIRGINIA

I hope that the subway don't
be so full.

They greeted and Virginia touches the bell.

EXT. STREET - AFTERNOON

Virginia goes down of the bus and walks to the station of the subway.

INT. STATION OF SUBWAY - AFTERNOON

Virginia lowers the stairs and waits in the platform, where there are a few people, for the arrival of the subway. She looks at four boys who touch music that also are waiting for the subway. She doesn't support the music that they touch. Listens that the subway is coming. The subway stops and opens its doors. Virginia rises and in another carriage the musicians.

INT. SUBWAY - AFTERNOON

The subway starts. Virginia holds to not fall down while she walks in search of a seat. She sees one in the way but someone occupies it, she sees other in the top. She walks hurry to sit in it. She sits down; it is the last seat that in one side has a window that she allows to see towards another car that also has a window in his first seat. Virginia listens to the musicians who are touching in the carriage of the right hand. The subway breaks in first station. In the carriage of the left side John sits down in the seat who gives on Virginia's window. He is sad. He looks at the people and sees from his window than in the carriage of nearby is Virginia. She looks at him and he smiles at her. Already annoying Virginia for the musical seizes the earphones of her purse. She looks again for the window and sees John in the other carriage with the paper who says "I LOVE YOU" spotted with blood showing it to her. On having seen it, Virginia turns the face and puts on the earphones pushing him back a little

scared. John extracts the paper of the window. Virginia looks at him out of the corner of the eye.

INT. ESTROIX'S HOUSE - KITCHEN - NIGHT

Daniel is eating in silence together with Christian. None speaks. They listen that someone opens the door of the street. Christian gets up and goes to see.

INT. DINING ROOM - NIGHT

Robert and Katherine enter with the purses. Christian receives them.

CHRISTIAN

Did you already return?

KATHERINE

Yes, we got fed up with the place.
How are you?

CHRISTIAN

We are eating.

ROBERT

Could you speak with him?

Christian denies.

KATHERINE

It doesn't matter we have a solution.

Both parents go to the kitchen.

INT. KITCHEN - NIGHT

Daniel is still eating meanwhile listens that his parents bring over.

KATHERINE

Daniel?

Daniel doesn't support the idea of fighting with them now. Katherine approaches and gives him a kiss.

ROBERT

How are you son?

Daniel doesn't say anything to them.

KATHERINE

I don't want that you think that we were gone out because of you.

ROBERT

But we wanted to have...

KATHERINE

We think a form...

DANIEL

(interrupting)

I'm sorry that interrupts you, I know that you love to speak, but forgive me if I caused you some grief but I don't want...

KATHERINE

Wait, let us speak.

ROBERT

We think if you go to a psychologist you have the possibility of...

DANIEL

No.

KATHERINE

Let me end, we believe that with a therapy, maybe something happened to you in the theater that...

DANIEL

Since you mention it, here is my invitation, I'm going to act. It would be nice to see you there.

He takes of his pocket a leaflet with the advertising of the play.

KATHERINE

What happened to you in the hand?

DANIEL

Ask your son.

He goes out and looks at Christian, who was listening to everything supports in the frame of the door, then he raises the stairs. Christian enters to the kitchen while his parents sit down.

KATHERINE

What happened to him?

CHRISTIAN

We had a little accident.

ROBERT

With the car?

CHRISTIAN

No, nobody touched your car, he hurt the hand nothing more.

KATHERINE

What do we do now?

CHRISTIAN

Go to the play to support him and then speak well. He is very nervous with the play.

KATHERINE

How are you?

CHRISTIAN

I don't know. I go to bed.

He goes out. Katherine and Robert look between disconcerted.

INT. JAMES'S HOUSE - ROOM - NIGHT

Sophie is in the bed watching a movie, along with her is sleeping her son David. The PHONE rings and Sophie attends.

SOPHIE

Hello James.

INTERCUT WITH;

INT. HALL OF A STADIUM - NIGHT

James speaks from a public phone.

JAMES

How did you know that I was who..?

SOPHIE

Who more could call at this hour?

JAMES

Were you sleeping?

SOPHIE

No, I'm in bed with the more good-looking man of the world watching TV.

JAMES

Again sleeping with him.

SOPHIE

Leave it, I don't like sleep alone. Did you finish the concert?

JAMES

No, I'm for beginning, what hour is in there?

SOPHIE

It is half past twelve.

JAMES

Here almost the eight, I'm turning
crazy with the schedules of these
zones.

SOPHIE

When you return?

JAMES

In three days. Let him to see
tomorrow the game, this way
later he will tell me.

SOPHIE

Yeah, already we agree to see it
together.

A horn is listened in the stadium.

SOPHIE

What was that?

JAMES

The so-called one, I have to go
away.

SOPHIE

Well, it was time of that you
receive "the so-called one".

Both laugh.

JAMES

Shh, he will wake up.

SOPHIE

Too much late.

JAMES

Put on the phone.

Sophie puts the phone in the ear to David.

JAMES

Hey, how are you?

DAVID

Dad?

JAMES

Yes champion, I miss you.

SOPHIE

He fell asleep.

JAMES

Listen to him takes me all the nerves. Well, I have to go. I love you.

SOPHIE

I love you.

She rings off and begins to curl up with David.

INT. POST OFFICE - MORNING

Rachel is attending to the clients as quickly as possible, since there are only two boxes working. Rachel is altered on having seen that the line never finished.

RACHEL

Who's next?

An ELDERLY WOMAN approaches.

ELDERLY WOMAN

Good morning.

RACHEL

Good morning miss.

ELDERLY WOMAN

I want to send this.

She delivers to her a packet. Rachel seizes it and weighs it.

RACHEL

How is going to send it?

ELDERLY WOMAN

If I sent it for simple, how much
take?

RACHEL

Approximately, twenty days.

Susan enters in the local. Rachel doesn't see her. She enters of the side of the boxes and looks at Rachel that is nervous and the Elderly woman shouts her.

RACHEL

If you want you can speak with
the supervisor.

ELDERLY WOMAN

No, I will order interval.

RACHEL

Good.

Susan observes like Rachel handles the situation. The Elderly woman goes away and Rachel tries to relax. She sees that another partner opened a box, so she closes putting the cartel of "CLOSED BOX" and goes away to drink water. Susan approaches.

SUSAN

Hard day?

RACHEL

And they all have his complaints.

Susan laughs. Rachel serves water.

SUSAN

I think that you were not going
to be here.

RACHEL

Why?

SUSAN

Didn't you saw the news today?

She points to the TV that it is hung on a corner of the local waiting room.

RACHEL

As if I had time.

SUSAN

So you don't know.

RACHEL

What?

SUSAN

Your admirer, was found dead
in the tracks of the subway, he
threw himself yesterday.

Rachel looks at her without believe her and smiles. Susan looks at her very serious. Rachel becomes serious and gets into the bath. Susan wants to embrace her, but Rachel closes the door in the face.

SUSAN

Excuse me, I thought that was
why you were so altered in the box.

INT. BATH - MORNING

Rachel rests against the door and raises the look towards the window. She throws the glass with water against the wall. She tries to calm down and goes out.

INT. POST OFFICE - MORNING

Susan looks at Rachel while she goes out of the bath.

SUSAN

I don't know what to say.

RACHEL

I'm fine.

The Supervisor approaches.

SUPERVISOR

What happen?

RACHEL

I have a strong headache.

SUPERVISOR

Take an aspirin, I'm sorry but
you can't allow to go out, there
are too many people today.

She goes away.

SUSAN

Bitch.

RACHEL

No, I prefer to remain here also
I have overtime.

SUSAN

Are you sure?

RACHEL

I knew that something like that
could happen, I knew him, but one
never is prepared equal.

She goes away towards her box, sits down and extracts the
cartel. Susan looks at her surprised by the reaction.

INT. ESTROIX'S HOUSE - KITCHEN - MIDDAY

Daniel keeps his notes in his rucksack on the stipend.
Christian enters.

CHRISTIAN

You got up late.

Daniel doesn't answer him.

CHRISTIAN

Come on tell me something.

DANIEL

What do you want that I said to you, you too?, if I did is because as you know today I have a play and I want to be relaxed, okay.

Christian goes away offended. Daniel seizes a knife of the booth of the silverware and keeps it in his rucksack in that moment Christian enters.

CHRISTIAN

Excuse me for everything, you will understand that, I don't...

Daniel scares on having listened to enter again and release the knife inside the rucksack and close it.

DANIEL

If you are going to say to me something that should be quick because I have to go away.

CHRISTIAN

I apologize to you and I want to accept you as you are.

DANIEL

The tone in which you say it doesn't sound real.

He goes out of the kitchen. Christian remains supported against the frame and sees the leaflet of the play on the table.

INT. OFFICE BUILDING - ADMINISTRATION AREA - MIDDAY

Virginia is writing in the computer. The CADET of the office approaches and leaves to her a basin of reports and under the newspaper.

VIRGINIA

Is spend a while that I was waiting for this report.

She seizes a folder and with this the newspaper. She checks the papers of the folder. Angelica approaches.

ANGELICA

Did the report come to you?

VIRGINIA

Yes, right now I'm looking at it.

ANGELICA

Make sure that should have the statistics of the previous report.

VIRGINIA

Yes, I look for it and add it.

ANGELICA

Do we go out together today?

VIRGINIA

Yes, of course.

ANGELICA

Since the line of the subway doesn't work, I thought...

VIRGINIA

Seriously?

Angelica approaches.

ANGELICA

Yeah it went out in the newspaper, a man threw himself yesterday.

She seizes Virginia's newspaper and looks for the news.

VIRGINIA

I didn't see it yet. That's opportune, why they don't look for another form of...

Angelica shows her the news in the newspaper supporting it with both hands. Virginia sees John's photo and becomes pale, touches her paunch.

ANGELICA

Something wrong?

VIRGINIA

I believe that the menstruation.
Can you forgive me that I go
to the bath?

ANGELICA

Yes, of course.

Virginia goes out walking quickly towards the bath that is at the end of the room. Angelica looks at her and the PARTNER of the cubicle of nearby gets up and looks like Virginia goes out.

PARTNER

What happen to her?

ANGELICA

She doesn't look well. Could
you do the report for her?

PARTNER

Yeah, okay.

INT. BATH - MIDDAY

Virginia enters and sits down in the toilet and tries to calm down. She takes the head while her legs don't stop of trembling. She tries to relax. She covers the mouth with a hand, but it doesn't cry. She closes the eyes and strikes with her handles the sides.

EXT. BUS - AFTERNOON

Virginia is looking at the scenery hypnotized. She is very affected by the news. She gets up suddenly and rings the bell to bend. The bus brakes and she bends.

EXT. PATH OF JULIA'S APARTMENT - AFTERNOON

Virginia walks fast towards the building. She stumbles with a tile, but she doesn't fall down. She keeps on walking and sees that the DOORMAN of the building of nearby laughs at her stumble.

VIRGINIA

Fuck you.

She raises the step looking angered at the Doorman and touches the entry phone of Julia's apartment. She waits to be attended.

JULIA (O.S)

Hello?

VIRGINIA

I'm Virginia, do you might...

JULIA (O.S)

I'm bathing, I have to go out.

VIRGINIA

Forgive me, I will come later.

JULIA (O.S)

Better tomorrow.

VIRGINIA

All right.

She goes out walking of the place very offended. She stops to a few steps and looks at the heel of her shoe right trying to do balance stopped with only one leg, her heel is broken. She loses the balance and collides with a MAN, who was walking his dog.

VIRGINIA

Forgive me.

The Man looks at her in a bad way and continues walking.

VIRGINIA

Shit.

She tries to walk right. The Man looks at her as she was a crazy one. Virginia sees him.

VIRGINIA

I already said to you sorry, what you want that I say?

She goes away walking lame by the broken heel.

INT. ELEVATOR OF VIRGINIA'S BUILDING - AFTERNOON

Virginia looks in the reflex and messes up her hair. She goes out of the elevator.

INT. VIRGINIA'S APARTMENT - LIVING - AFTERNOON

Virginia enters with the shoes in her hand and throws them against the wall of the room. She sits down in the armchair and looks at the phone thinking.

INT. JAMES'S HOUSE - DINING ROOM - AFTERNOON

Sophie and David in her skirt are watching at the football match.

SOPHIE

We win.

She applauds and David also does it.

SOPHIE

Are we going to clean the swimming pool?

She turns off the television, puts David in the floor and goes to the courtyard.

EXT. COURTYARD - AFTERNOON

Sophie seizes a hose to clean the swimming pool of canvas that is dirty. David plays with a ball in the grass.

SOPHIE

Are you going to help me, honey?

David looks at her smiling. Sophie puts the hose in the shin and opens it. A firework is listened. David is scared and starts crying. Sophie runs and lifts him.

SOPHIE

It's okay, they are happy for the game. We win!

She applauds and David calming down also does it.

SOPHIE

That's right, we win.

She lowers him and David returns to the grass with the ball. Sophie looks at him, seizes the hose and enters inside the swimming pool. There bends and cleaned the canvas with a rag. She raises her head to see David, who pushes the ball with the hands and goes to look for it. Sophie stoops again. David pushes the ball and goes for it. Suddenly, in his trajectory he falls down in the grass. Sophie raises her look and sees he is lying down; she scares and goes out running to see him. She looks and he has in his head a wound of bullet, he is unconscious. She lifts him and goes out running towards the street. We listen that inside the house is ringing the phone.

INT. VIRGINIA'S APARTMENT - LIVING - AFTERNOON

Virginia is calling by phone but nobody answers her. She has in her hand the paper with the phone number that James had given to her. She rings off and tries to calm down. Gets up and puts on sneakers. She seizes the keys and goes out.

INT. SCHOOL OF THEATER - DRESSING ROOM - AFTERNOON

Daniel is seated treating of concentrate for the play. He looks at in the mirror that is in front of him. He seizes a sponge for makeup and pretends that he is removing the make up of his face really sad. Joan approaches and puts a hand in his shoulder.

JOAN

Can you help me with the chairs?

Daniel agrees and gets up.

INT. THEATER - AFTERNOON

Joan is accommodating the chairs of plastic for the public. Daniel helps her.

JOAN

Are you ready?

DANIEL

I think so.

JOAN

I like what I saw recently.

Daniel smiles innocently.

JOAN

How is the hand?

Daniel looks at his injured hand.

DANIEL

Better, already it doesn't hurt me and is healing so, are the sets ready?

JOAN

Yes, already they will be for putting. Will your family come?

A chair is slipped of Daniel's hand and falls down while he was accommodating it. At once he raises it.

DANIEL

I left to them the advertising.

INT. HALLWAY OF THE HOSPITAL - AFTERNOON

Jane walks towards with a purse to the room where Alice is. She enters.

INT. ROOM OF ALICE IN THE HOSPITAL - AFTERNOON

Jane remains stopped next to the frame of the door. Alice is in bed watching the TV when she sees her turn up the volume. Jane leaves the purse in the floor to a side of her.

ALICE

You deigned to come to see me, I thought that you had a few free days.

JANE

I have it.

Glory enters to the room with a glass of coffee.

GLORY

How are you?

She gives a kiss to Jane and looks at the purse. She sits down in a chair next to Alice.

ALICE

Do you think to go on a trip and leave me?

JANE

No, a trip not, I go away.

ALICE

For if you were going to ask, I'm fine.

JANE

I'm glad because I have very good news, or news for you.

ALICE

Yes. Which one?

JANE

You are going to be a grandmother,
although you don't like, and I
go away of home.

ALICE

You are so selfish.

Glory gets up and takes the arm to Jane.

GLORY

I'm will go to speak with her.

Both go out to the hall.

INT. HALLWAY OF THE HOSPITAL - AFTERNOON

Glory closes the door of the room and looks at Jane.
Glory embraces her suddenly.

GLORY

I'm glad; you are doing the
right thing.

Jane embraces also. Glory look at her worried.

GLORY

Where are you going to live?

JANE

I didn't think well yet, already
enough I had to think this. One
thing for time.

GLORY

Well, I ask you for only one thing.
You enter to give her a kiss before
you go away.

INT. ROOM OF ALICE IN THE HOSPITAL - AFTERNOON

Jane enters. She approaches to Alice and gives a kiss to
her in the front. She seizes the purse and goes out. In

this moment brings in Glory and sits down in the chair where she was.

ALICE
Can you believe it?

Glory doesn't answer her and watches the TV.

GLORY
Turn up the volume.

INT. THEATER - DRESSING ROOM - EVENING

Daniel puts himself the wardrobe for the play that is a black trouser, a white transparent blouse and above a red transparent dress of tulle. He looks in the mirror and smiles. He listens to voices of the people who are making herself comfortable in the chairs.

INT. STAGE - EVENING

Daniel spies for the curtain closed to the persons who sit down. He is satisfied on having seen that it is almost full. Suddenly, in the door of entry he sees that his parents enter. They look at the place contemptuously. Robert touches one of the chairs demonstrating the disrespect of sitting down in one of them. They speak in the ear and go away. Daniel closes the curtain.

EXT. THEATER - EVENING

Christian walks towards the school of theater and sees going out his parents. He hides behind a tree looks that they raised to his car. Christian looks the hour in his clock.

INT. STAGE - EVENING

Behind the curtain Daniel extracts the bandage of the hand, looks to see if it bleeds but only the wound is seen. He goes out to the stage of behind the curtain and speaks to the public seizing a microphone that was aside.

In this moment Christian enters seeing that there is filled, and he remains stopped in the part of behind. Joan that is between the public is surprised on having seen Daniel.

DANIEL

I'm grateful to all for coming,
we will begin already with the
play. Only I need the make-up.

(pause)

I wanted to announce you since
here we all are a big family,
they I'm grateful for the opportunity
that they give me to act and don't
believe that I do one big performance,
since a part native comes of me
because I'm gay. Thank you, enjoy
the play.

The public continues looking. Joan gets up and applauds and then the rest of public accompanies her. From behind Christian looks like the people applaud, and he applauds a little too. Daniel goes out of the stage and the curtain is raised. The applauses continue.

EXT. STAGE OF JAMES'S CONCERT - NIGHT (For the difference of schedule)

James is singing with his band. The people applaud and admire them. He finishes the song and speech.

JAMES

Thank you very much. Me and my
entire band we are very grateful
to you for your applauses. I want
to take a moment to say to you
that you have a beautiful city...
Although it kills us the difference
of schedule (laugh).

The people applaud and James begins to sing again. He accommodates the receiver. The Manager of the group speaks to him for the receiver. James listens to him while he sings.

MANAGER (O.S)

James listen to me. Is important
come here.

James looks at him and makes a sign that he must tell him
by the receiver.

MANAGER (O.S)

I don't know how tell you
this. Your wife calls... your
son is dead, fell down to
him a bullet in the head.

James while he sings looks smiling believing that it is a
joke towards the side of the stage where the MANAGER is.
He looks at James very seriously and lowers his head.
James looks at the public and keeps on singing without
reacting. His words start being cuts off. He approaches
to a speaker and stamps on it with great fury doing short
circuit. James falls down to the floor of the stage and
speaks for the microphone.

JAMES

Life end.

He throws the microphone and begins to strike the head
against the floor of the stage. The Manager enters
running to the stage, the band stops touching, they
approach and take him holding out of the stage.

INT. STATION OF SUBWAY - EVENING

Virginia lowers the stairs and sees that the platform is
closed with bands of the police. She looks at the place
and approaches to the tracks; while she does it treads on
the paper that says "I LOVE YOU". She seizes it and bites
her lips. Rachel approaches behind her.

RACHEL

I believe that this paper was
for me.

Virginia looks at a Rachel with tears in her eyes.

VIRGINIA

Was he your husband?

RACHEL

No, he wanted, he was insisting
me so much.

(pause)

How do you know him? Knew.

VIRGINIA

He put me the paper in the
window where I was seated in the
subway yesterday.

Virginia cries. Rachel thinks if to contain her or not.
She does it embracing her.

RACHEL

It's not your fault.

VIRGINIA

Maybe if only I was smiled.

RACHEL

One believe that we ignore to
the world.

VIRGINIA

Why do you say that the paper
is yours?

RACHEL

I invite you to a coffee and tell
you how I know him and why he
ended like this.

Virginia accepts and both raise the stairs.

VIRGINIA

How do you find out?

RACHEL

They warned me but I could not
come earlier. An hour ago I arrive
and I could not let off steam
yet.

INT. BAR - NIGHT

Rachel and Virginia are seated with a cup of coffee each one.

RACHEL

I knew him five years ago when I was employed in a psychiatric hospital, both we were nurses there. He was obsessed with me so I tried to move away. I resign to the job and change my look, I wanted to forget that bad experience.

VIRGINIA

How did he find you?

RACHEL

I saw him again in the newspaper four months ago...

VIRGINIA

What a coincidence.

RACHEL

...in the photo he was crying destroyed, his wife who was pregnant died in a crash. He was driving, but it wasn't his fault. I listen that he was doing therapy but he never recovered. Some how he obtained my direction and he began to observe me, always looking towards my window and returned to get obsessed with me.

INT. THEATER - STAGE - NIGHT

The play is coming to its final act. Daniel enters to the stage with the same wardrobe but also a long curly red wig and excessive make-up: his white face, red lips and his eyelids with brilliant blue shade. He acts with his partner Louis. Daniel interprets a transsexual called Penélope, and his partner to the owner of a theater in

which he was employed. They are in the dressing room of Daniel's character.

PENÉLOPE

I can't end like this.

LOUIS

Nobody else came, is over.

PENÉLOPE

Nobody can see me, I live of the applauses of the people, without them I'm not who I am.

LOUIS

You will always be...

PENÉLOPE

Here we go again.

LOUIS

The play has no more success.

PENÉLOPE

Then I'm only a man disguised as woman.

He bends the trousers and extracts it staying only with the blouse and the transparent dress.

LOUIS

Don't say that.

PENÉLOPE

Let me alone.

Louis goes out of the stage and Penélope sits down in front to his mirror and looks.

PENÉLOPE

Of course, they are going to miss me. They say to me that they can't do anything with my reputation.

He turns on a tape recorder that was nearby and listens to the song "Why" of Annie Lennox. Looking in the mirror

extracts the wig and begins to remove the make-up slowly and pressing strongly on his skin while he weeps and sees his male face in the mirror.

Joan from behind of the curtain looks at Christian crying while he looks at the play.

Penélope removes the whole make up. He looks at a knife that uses to open letters. He seizes it and gets up in the middle of the stage.

PENÉLOPE

Nobody will accept me as I am.

He puts the knife against his arm, the same one where he had hurt, and looks at it. He does a cut and shows his hurt arm to the public. Louis suddenly bring in of behind the stage with a knife also.

LOUIS

That knife is real, this one is false.

The people believe that it is a part of the act but Joan is alarmed and gets on the stage. Daniel faint and Louis catch him. On having seen this, Christian runs to the stage. He raised and together with Joan holds Daniel taking him out of the stage while the curtain bends.

INT. BAR - NIGHT

Virginia and Rachel keep on speaking.

RACHEL

I'm thinking that I understand why he taught you the paper.

VIRGINIA

Wasn't it at random?

RACHEL

He could always affect to persons who needed it.

VIRGINIA

But you pushed it back.

RACHEL

With me he was obsessed and that wasn't healthy. Look, I cannot say that I'm not affected, because I am but a little in me knew that he was going to do something like this.

VIRGINIA

Why don't you stop him?

RACHEL

We cannot control everything.

VIRGINIA

I don't what to say.

The Waiter comes with the bill. Both get up and extract her change to pay.

VIRGINIA

Let me pay.

RACHEL

I'm grateful but I prefer to pay for what I did, drank.

Both leave the money under the napkin ring and look at the paper.

RACHEL

Do you want to take it?

VIRGINIA

No, it was for you, it doesn't correspond to me that a person loves me...

She takes the paper of the table and gives it to Rachel.

RACHEL

Are you okay?

VIRGINIA

You know that you are the only person that worries so much for me, besides my mother.

(pause)

Yeah I'm fine, thank you. I will take a taxi, if I find one.

RACHEL

Well, it was a pleasure to know you and everything is gone be all right.

VIRGINIA

Really?

INT. TAXI - NIGHT

Virginia travels in the back seat of the taxi very upset. On having passed for a square, Virginia sees Jane stopped in one of the corners with a bag.

VIRGINIA

Stop, please.

The taxi brakes and Virginia open the door.

VIRGINIA

Wait for me, please.

She gets down leaving the open door.

EXT. SQUARE - NIGHT

Virginia walks towards Jane, who is moving everything herself, since it is a little cold. Virginia approaches.

VIRGINIA

Hello, I'm sorry. I don't know if you know me, but.

She gives her a hug suddenly. Jane remains astonished.

JANE

I don't know who you are, but...

On having seen that Virginia doesn't release her, she embraces too and Virginia smiles.

VIRGINIA

I'm the daughter of your neighbor,
Glory. I saw you but you didn't see me.

Both release and they look.

JANE

Ah, if my mom sent you, she said
to you to come to look at me.

VIRGINIA

No, but evidently you are escaping.

JANE

Of my mother only.

VIRGINIA

Well, I think that I know why.

JANE

Did Glory tell you?

VIRGINIA

Yes.

JANE

Well, I cannot get angry with her.

VIRGINIA

Don't you have a cigarette?

JANE

No, I am pregnant.

VIRGINIA

That's true. What are you doing
here?

JANE

Let's say, that if this should
have one roof would be my home.

VIRGINIA

Come with me, stay with me.

JANE

Don't you will try to convince me
of return with my mother?

VIRGINIA

No, I would never do it. I don't
believe that it will be correct.
Come and then we think what to do.

JANE

Why are you doing this for me?

VIRGINIA

If I knew.

She seizes the bag to Jane and takes her from the arm up
to the taxi while Jane looks at her being surprised for
her hospitality.

INT. TAXI - NIGHT

Virginia accommodates the bag to a side; Jane rises and
then Virginia close the door. Virginia speaks to the Taxi
driver.

VIRGINIA

Let's go to the direction that
I said to you.

Jane looks at her.

JANE

Where we are going?

VIRGINIA

To my apartment, tomorrow we
think how to continue.

Jane looks at her accepting the invitation.

INT. HALLWAY OF A HOSPITAL - NIGHT

Christian enters running in his arms takes to Daniel, who is still unconscious. Christian almost cannot hold him, since they are of the same size. Behind them goes Joan, who approaches to the counter desperate.

JOAN

A doctor please.

Christian sits down supporting Daniel. Christian has his shirt spotted with blood and Daniel has the same wardrobe of the play still.

INT. OFFICE OF THE HOSPITAL - LATER

Christian is seated listening to a DOCTOR, who speaks to him. Joan walks impatiently around the office behind Christian.

DOCTOR

He will be well okay. I would like to know what happen.

CHRISTIAN

(nervous)

He was a little...

DOCTOR

It was an attempt of suicide?
Will he need a psychologist?

Joan detains and looks at Christian waiting for his response. Christian looks at the Doctor.

CHRISTIAN

No, it was an accident, he was doing a play of theater, she is his teacher, he had to make a scene that was cutting, but he took the wrong knife, nothing else. He is... he doesn't have any problem.

DOCTOR

Well. Now he is sleeping, we gave him a tranquilizer, he was much altered when he woke up. He will be fine to go away tomorrow early.

CHRISTIAN

Thank you.

He raises and goes out. Joan continues looking at the Doctor.

DOCTOR

Do you need something?

JOAN

No, thank you.

INT. HALLWAY OF THE HOSPITAL - NIGHT

Joan closes the door of the office looking at Christian, who is banging his head against the wall. Both sit down. Christian extracts the shirt spotted with blood and remains with a T-shirt. Joan looks at him.

JOAN

Take my overcoat.

CHRISTIAN

I'm fine, thank you.

Joan supports her hand in Christian's shoulder.

CHRISTIAN

I don't believe that he needs to go to a psychologist.

EXT. PATH OF THE APARTMENT OF RACHEL - NIGHT

Rachel goes down of the bus and walks towards her building. She sees a bonfire of the homeless in front to the entry of the building. She approaches it. Seizes of her purse John's paper and pulls in the fire. On having done it, the hand is burned a little, and she covered with her jacket.

INT. RACHEL'S APARTMENT - LIVING - NIGHT

Rachel enters covering the hand. Owen is looking at the television.

OWEN

Look, the beautiful humanity what they pulled in the garbage.

RACHEL

Tomorrow you tell me, I'm tired.
Enough emotions for one day.

OWEN

Why were you late so much?

Rachel closes the door of the bath getting into this one.

INT. VIRGINIA'S APARTMENT - KITCHEN - MORNING

Jane and Virginia have breakfast together.

JANE

Do you have to go to work?

VIRGINIA

No, I will say to them that I'm sick, they already saw me yesterday that I was feeling bad, so...

JANE

Do you live alone?

VIRGINIA

I think so, I don't know still.
And you what are you going to do?

JANE

If I knew, I believe that it is
time of speak with the father.

VIRGINIA

Do you know who is?

JANE

Of course, it is the first thing
that I should have to do, advice
never speaks everything with you...,
you don't have problems with that.

(pause)

Can you accompany me?

VIRGINIA

Okay, where?

JANE

To the hospital.

VIRGINIA

Are you going to see your mom?

JANE

That will take some time, we go
to the hospital of the center. Can
I ask you something?

VIRGINIA

Yeah.

JANE

Yesterday when you found me, you
were, I don't know how describing
it, as if you had lost something.

VIRGINIA

Something like that, lessons
of the life, I believe. Yesterday I
realized of many things, of whom
surround me, with whom I want to
be and with who not.

INT. RACHEL'S APARTMENT - KITCHEN - MORNING

Rachel prepares the breakfast while listens to the news
of the television. Owen gets up going out of the room.

OWEN

It would be more practical to bring
TV here.

RACHEL

Shh, I'm watching the news.

Owen gives her a kiss and sits down.

OWEN

I find out already why you come
later. I'm sorry.

RACHEL

If you refer to John, he was... it
is difficult, but I try to learn
of that.

OWEN

Oh, listen is what I was saying
to you yesterday, look.

Rachel approaches to the TV to see the news.

REPORTER OF THE NEWS

Still the police don't find to the
persons responsible for throwing the
baby to the garbage.

They show the photo of the baby who had found Alice in
the garbage. Rachel recognizes him.

RACHEL

They were those of the other night.

She opens the door ready to go out, she is out of control.

RACHEL

Call the police.

OWEN

What happen?

RACHEL

Do what I say and come.

She goes out.

INT. HALLWAY OF THE BUILDING - MORNING

Rachel walks towards the apartment of the neighbor that she had helped. She knocks the door. Nobody attends. She beats again with more force. Nobody attends. A few steps from the door there is a small fire extinguisher, she takes it and is going to strike it in the door, but she stops on having listened to Owen.

OWEN

Rachel!

RACHEL

They were these sons of a bitch, open shit. Did you call?

OWEN

Yes, they already are going to come.

RACHEL

Do you forgive me?

OWEN

For what?

RACHEL

For this.

She strikes the door with the fire extinguisher in the lock opening the door. She enters and Owen follows her.

INT. APARTMENT OF THE MAN - MORNING

Rachel looks where are the Man and the Woman of the another night. The Woman goes out of the bath and sees at Rachel.

WOMAN

What are you doing in my house?

Rachel approaches and beats her. Owen approaches separating and containing her. The Police enter.

RACHEL

With placer I will say to you everything I know, any time that kill these sons of a bitch.

WOMAN

You don't have evidence.

Rachel looks at the Woman, seizes a vase that has near and throws it to her hurting in the head.

RACHEL

Will see, bitch.

INT. DANIEL'S ROOM IN THE HOSPITAL - MORNING

Christian is supported against the door while Joan is sitting next to the stretcher where Daniel is lying down. He wakes up and sees Christian.

DANIEL

What are you doing here? Get out.

Christian opens the door and goes away. Joan seizes the hand to Daniel.

JOAN

Don't be bad with him. He brought you and he accept you.

DANIEL

What are you talking about?

JOAN

He accepts just like you are.

EXT. HOSPITAL - MORNING

Christian goes out of the hospital and goes away to walk turning in the corner.

EXT. STREET - MINUTES LATER

Christian walks a little annoyed by the rejection of his brother. To half of block is a thirteen year old BOY seated on the steps of a house. Christian passes and the Boy speaks to him.

BOY

Do you know what time it is?

He lowers the steps and approaches to him. Christian detains and looks at his clock.

CHRISTIAN

Ten o'clock.

He looks at the Boy and sees that he is pointing at him with a weapon.

BOY

Give me your wallet.

Christian becomes a little nervous and looks for his wallet in the trousers. He gives it to the Boy.

BOY

And the clock.

In that moment, a bullet hurts the Boy in his leg, who falls down shooting and hurting at Christian with a bullet that rubs him in the leg. Scared Christian looks from where the bullet came, looks at the buildings. There is nobody.

INT. JOEL'S APARTMENT - MORNING

JOEL (46) a huge man has in his hand a shotgun. He is next to the window. He looks at his children ETHAN AND VANESSA.

JOEL

This way we have to do to help
to the people.

Both children look at him scared. His wife, SHANNON enters to the room; she has a big bruise in her left arm and in her right eye.

SHANON

What are you doing?

JOEL

Teaching to the children how to
defend of the human rats.

Shannon approaches to Joel and tries to extract the weapon.

SHANON

This is your example, give me that.

Both fight for having the shotgun.

EXT. STREET - MORNING

Christian keeps on looking from where the shot came. He sees that the Boy runs with the hurt leg, sees that turns in the corner.

CHRISTIAN

Hey.

Christian listen to a SCREAM follow by the noise of a SHOT that scares him. Christian screams of pain.

INT. HOSPITAL - MORNING

Jane enters to the hospital very determined, is the same hospital where Daniel is. Virginia follows her. Both approach the counter.

JANE

Hello, I'm looking for a nurse.

In this moment go out of the elevator Daniel together with Joan. Daniel recognizes Virginia.

DANIEL

Hey, how are you?

Virginia looks and recognizes him.

VIRGINIA

What are you doing here? What happen to you?

JANE

(to the receptionist)
Good, thank you.
(to Virginia)
I'm going to speak.

VIRGINIA

Do you want that I...?

JANE

No, I will go alone.

She enters to the elevator touching the paunch. Daniel waits while both speak.

VIRGINIA

Sorry, are you okay?

DANIEL

A small accident in a play of theater.

VIRGINIA

Oh, well.

DANIEL

Well, it was good to see you.

He goes away along with Joan at the edge of entry.
Virginia looks at the elevator.

INT. HOSPITAL - MINUTES LATER

Virginia is supported on a column waiting for Jane. She goes out of the elevator crying. Virginia approaches worried.

VIRGINIA

What happen? Everything is okay?

JANE

Perfect, if I had known.

VIRGINIA

Why do you cry then?

JANE

Hormones.

VIRGINIA

Well, tell me.

JANE

Out, he works here.

Both walk towards the exit. Virginia sees seated Daniel waiting and smiles at him, and then she opens the door and goes out.

EXT. HOSPITAL - MORNING

Virginia does signs to a taxi. This one stops and Jane rises. On having risen, Virginia sees at Christian walking limp to the hospital.

VIRGINIA

Wait for me a minute.

She remains stands with the open door of the taxi hoping that Christian should see her. Christian sees her and tries to walk well. Both approach.

VIRGINIA

How are you?

CHRISTIAN

Facing life. And you?

VIRGINIA

Exactly, the same.

Christian looks inside the taxi.

CHRISTIAN

Did you change the type of friend?

VIRGINIA

Yeah, I have changed enough this week.

CHRISTIAN

Yeah, me too, I hope.

(pause)

Excuse me if I hurt you.

VIRGINIA

No, you didn't make anything bad.
We needed a time but I feel that
it will be longer, right?

CHRISTIAN

Yes, I don't know if I want...
I have to deal with my family,
be my brother.

He looks at the door of the hospital and sees Daniel.

VIRGINIA

Well, ashes there is, I don't how
long but call me if you need me.

CHRISTIAN

The same.

Virginia looks at him thinking if to kiss him or not. She extends her hand. Both shake and Virginia rises to the taxi while Christian raises the stairs of the hospital. Virginia sees that Christian has the handle of the trousers spotted with blood.

INT. HOSPITAL - MORNING

Christian enters and Daniel approaches him embracing it.

DANIEL

If looks too gay to you I
release you.

CHRISTIAN

No, I want... it seems to you if
we change to an alone apartment
for us?

DANIEL

Let me think about it.

CHRISTIAN

Well, while I go away to make
to recover.

He looks at his hurt leg getting up the trousers. Joan and Daniel look at his wound and accompany him on emergencies worried.

DANIEL

What happen to you?

INT. TAXI - MORNING

Virginia looks at Jane hoping that she should speak.

VIRGINIA

And?

JANE

He wants that we join, why I had not said to him, he wants to take charge of the baby and try as a couple.

VIRGINIA

Do you love him?

JANE

Yeah, I must risk for the baby, so I will not bother you very much in your house.

Virginia grows sad a little, but she doesn't show it.

VIRGINIA

And also, he is half doctor, so.

INT. VIRGINIA'S APARTMENT - DINING ROOM - MIDDAY

Jane looks at the news in the television while Virginia does the meal.

REPORTER

A man kills his wife and to his children, then he committed suicide. Police found the person responsible to having pulled to a baby newborn to the garbage, but earlier we will listen to the testimony of the child's mother who died after being reached by a bullet on Wednesday.

They broadcast the report of what said Sophie to the journalists.

JANE

How shit is this world. Deaths, wars and hate.

Virginia looks at the TV from the kitchen and recognizes the face of Sophie.

SOPHIE (O.S)

I will only say that I'm grateful
to all for your support in this
moment of..., nobody has approached
to say to me "I was who shot to
the air for a stupid game",
nobody.

VIRGINIA

Oh God, is the wife of my cousin.

She seizes the phone and calls to Glory.

INTERCUT WITH;

INT. GLORY'S HOUSE - DINING ROOM - MIDDAY

Alice attends to the phone.

ALICE

Hello.

VIRGINIA

Mom?

ALICE

No.

Glory grabs the phone.

GLORY

Hello.

VIRGINIA

Did you find out?

GLORY

Yes, I went to the funeral. I treat
to call you but you weren't. It
wasn't a pretty message to leave
you.

VIRGINIA

What son of a bitch the one that
did it and it is not the first
time that it happens. How are they?

GLORY

What can I say?

VIRGINIA

I love you.

GLORY

Me too.

VIRGINIA

Who attended to me?

GLORY

Alice, she is living with me.

VIRGINIA

Well, it seems that we had all
drafts in our lives.

INT. VIRGINIA'S APARTMENT - KITCHEN - AFTERNOON

Jane and Virginia are eating.

JANE

What are you going to do when I
go away?

VIRGINIA

I have no idea.

JANE

The man with you spoke in the
door of the hospital: It is your
partner?

VIRGINIA

He was my partner, we are distanced,
I don't know what we will do. But I
know that I will give an opportunity
to the first one that says to me
that loves me. We have to pretend
that we care about something
although will not be in that way.

INT. SCHOOL OF THEATER - AFTERNOON

Christian and Daniel are in the theater playing
disguised. Joan approaches.

JOAN

How are you?

CHRISTIAN

Good, doing a type of therapy,
let's say. Although it is
difficult to live with him.

DANIEL

I want to convince him that he
does a play where it is necessary
to undress.

JOAN

Can I help with that?

Christian looks at Joan feeling attracted by her. Daniel
laughs.

FADE OUT.

THE END.