

A Fantastic Woman

Screenplay by
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OPENING TITLES - IGUAZU WATERFALLS

- 1 INT. SAUNA - DOWNTOWN SANTIAGO -- DAY 1
ORLANDO (57), in a steamy room lying on a bed bare-chested, in an old-fashioned sauna.
- 2 INT. SAUNA - DOWNTOWN SANTIAGO -- DAY 2
Orlando lying face down on a massage bed. A MASSEUR begins to massage his back.
- 3 INT. SAUNA - STAIRS -- DAY 3
Orlando already dressed, goes up the stairs and leaves the sauna. On the glass window of it, we can see a neon sign that reads its name: "FINLANDIA". He walks the streets of Santiago.
- 4 INT. PRINT SHOP - ORLANDO'S OFFICE -- DAY 4
Orlando sitting on his desk calls her secretary, they talk on speaker phone.
- ORLANDO
Mónica... Have you seen a big white envelope that was sitting here on my desk?
- MONICA
No, Sr. I haven't seen it.
- ORLANDO
Thank you.
- He hangs up the phone.
- 5 EXT. PARKING LOT - ORLANDO'S CAR -- DAY 5
Orlando looks for the envelope on the car's glove box, no luck. He goes to the trunk of the car, goes through magazines and boxes, the envelope is not there.
- 6 INT. HOTEL - HALLWAY -- NIGHT 6
Orlando crosses the lobby of a middle-range hotel and heads to the front desk.

ORLANDO

Hello.

RECEPTIONIST

Good afternoon.

ORLANDO

Could I bother you for
a piece of paper and an envelope?

RECEPTIONIST

Yes of course. Let me see...

The receptionist gives Orlando a piece of paper and envelope.
He writes something on it.

ORLANDO

Great

7 INT. HOTEL. ELEVATOR -- NIGHT 7

Orlando on the elevator, he puts the envelope on the pocket
of his jacket.

8 INT. HOTEL - BAR -- NIGHT 8

The place is packed with people. On a small stage, a band is
playing Caribbean music.

Orlando walks in as an attractive and electric young woman,
MARINA (27), sings a salsa song with grace and talent.

There's something strong and magnetic about her, A SLIGHTLY
ROUGH FEMININITY... Is she a transsexual woman?

No one at the bar is paying much attention to Marina's
performance, except for Orlando, who stares at her,
fascinated and sings along softly.

9 INT. CHINESE RESTAURANT -- NIGHT 9

Orlando and Marina walk into a Chinese restaurant's hyper-
decorated waiting lounge. A CHINESE RECEPTIONIST greets them
at their arrival.

ORLANDO

Good night.

CHINESE RECEPTIONIST

Good night.

ORLANDO

I made a reservation for Orlando Onetto.

CHINESE RECEPTIONIST

One second.

Yes, that`s right. Table 41.

ORLANDO

Thank you.

BOY RECEPTIONIST

Come with me.

ORLANDO

Yes.

10

INT. CHINESE RESTAURANT - DINING ROOM -- NIGHT

10

Sitting at a table, Orlando and Marina are with two Chinese waiters standing besides them with a cake and sparkling candle, they sing happy birthday in Chinese. Marina laughs and blows the candle. The waiters and Orlando clap their hands.

MARINA

Thank you Orlando.

MARINA (CONT'D)

Thank you!(to the waiter)

CHINESE WAITERS

I'll bring out some slices.

The waiters leave.

ORLANDO

Thank you.

MARINA
Thank you my love.

MARINA (CONT'D)
With a musical cake and everything!

Orlando pulls the envelope out of the pocket jacket.

ORLANDO
Here.

Marina receives the envelope and opens it.

MARINA
How formal.
"Valid for two airline tickets to
the Iguazu Falls."
Orlando!

ORLANDO
It's no small thing.
It's one of the seven natural
wonders of the world.

MARINA
Oh wow!
And when are we going?

ORLANDO
In ten days.

MARINA
In ten days...

Marina stands up and walks to Orlando. She hugs him from behind and kiss him in the mouth.

MARINA (CONT'D)
Hey, and why is it "valid for"?

ORLANDO
It's a long story...

MARINA
You haven't bought them yet?

ORLANDO

Yes...
I bought them and printed them out,
and I put them in an envelope.

MARINA

Okay, and?

ORLANDO

And I had them with me at the
sauna.

MARINA

And?

ORLANDO

And I can't remember where the fuck
I put them.

MARINA

Poor old man with senile dementia.

They laugh and kiss again.

11 INT. CHINESE RESTAURANT - DANCE FLOOR -- NIGHT 11

Later they dance to a slow song and kiss.

12 INT. ORLANDO'S APARTMENT -- NIGHT 12

Orlando has a hard time getting his key in the lock.

ORLANDO

We're going to have to ask
the doorman for some help.

They are both a little drunk and tired, they laugh and
Orlando finally manages to open the door. We hear the barking
of a dog.

13 INT. ORLANDO'S APARTMENT - BEDROOM -- NIGHT 13

It's a large and elegant apartment, with view of the city.
Orlando and Marina make love in the dim light. They are pure
connection.

14 INT. ORLANDO'S APARTMENT - BEDROOM -- NIGHT

14

The silence in the room is suddenly interrupted by Orlando's gasping sounds.

Marina turns the light on. Orlando is sitting up at his side of the bed with his back turned towards her, having difficulty breathing.

MARINA

Orlando?

Orlando tries to say something to her, but no words come out.

MARINA (CONT'D)

Orlando, What's wrong?!

ORLANDO

I don't know.

MARINA

You don't know?

ORLANDO

I don't know what's wrong with me.

Orlando stands up from the bed, tries to walk but falls down. Marina runs to grab him.

MARINA

Orlando! What the fuck is going on?
Come here.

Marina manages to sit Orlando on the bed.

MARINA (CONT'D)

Honey... What is it?

15 INT. ORLANDO'S APARTMENT -- NIGHT

15

Marina carries Orlando outside the apartment. He puts him against the wall.

MARINA

Lean against the wall. Look at me.
Here.

Marina puts Orlando's glasses to him. She searches for something in her bag.

MARINA (CONT'D)

The keys, do you have them?

ORLANDO

No...

Marina search for the keys on Orlando's shirt. No luck.

MARINA

Orlando...

She runs back to the apartment.

MARINA (CONT'D)

Wait here.

No, Diabla, stop! Come here!

Orlando starts walking with difficulty to the stair case. The lights go out and he falls through the stairs.

MARINA (CONT'D)

Orlando?

Marina sees him and runs through the staircase. DIABLA, the dog comes along and barks.

MARINA (CONT'D)

Orlando!

Orlando, honey!

Marina tries to put Orlando on his feet.

ORLANDO

I'm fine.

MARINA

Let's go!

16

INT. ORLANDO'S CAR -- NIGHT

16

Marina drives nervously; the streets are empty. She notices that Orlando is in a lot of pain, unable to speak, in the passenger seat next to her. She looks forward again.

MARINA

Honey, talk to me, ok?

He doesn't respond.

MARINA (CONT'D)

Talk to me! Orlando! Please...

He barely reacts.

ORLANDO
(mumbling)
Where are we going?

MARINA
To the hospital, Orlando, where
else? Focus, okay?

Orlando slips into unconsciousness once more, without enough energy to decide.

ORLANDO
Hurry up.

MARINA
What?

ORLANDO
Hurry up.

MARINA
Ok, Ok.

He barely responds, and drives off at full speed.

17 I/E. ORLANDO'S CAR / HOSPITAL / EMERGENCY ROOM / REANIMATION
CUBICLE -- NIGHT

Marina brings the car to a screeching halt at a HOSPITAL entrance, honking her horn. She gets out of the car.

MARINA
Help, please!

One PARAMEDIC runs to the car.

PARAMEDIC
Easy, ma'am. Let us take care of
him...
(TO ORLANDO)
Are you OK? What's your name?
Can you hear me?
(TO PARAMEDIC 2)
Juan Pablo, hurry up! Hurry!

Two more paramedics arrive with a stretcher and try to pull Orlando out of the car; it's a difficult task because his arms and legs are rigid and stuck in his seat. Orlando's body is HIT SEVERAL TIMES in the process.

MARINA
Be careful... careful!

Despite his limp state, they manage to pull him out of the car.

MARINA (CONT'D)
Be careful.

They drag him towards the hospital.

PARAMEDIC
What`s your name? What`s your name?
Can you hear me?

MARINA
His name is Orlando.

PARAMEDIC
(as they advance)
What happened?

MARINA
I don't know what happened!

PARAMEDIC
What medication is he taking?

MARINA
None

PARAMEDIC
How old is he?

MARINA
Fifty-seven.

PARAMEDIC
Hurry up, he's not responding! Did he feel sick at some point?

MARINA
When he woke up... He had a headache, and he was acting strange.

PARAMEDIC
When was that?

MARINA

Like fifteen or twenty minutes ago.

Marina anxiously watches how the nurses push Orlando into the Reanimation cubicle. Impulsively, she follows them inside.

PARAMEDIC

Male patient, 57 years old, loss of consciousness, his head is bleeding. Let's go. 1,2,3...

Marina, standing motionless in one corner of the cubicle, observes how the paraemdic and nurses work.

Due to the emergency, no one realizes that she has entered the reanimation cubicle and is still there, watching everything, looking disoriented. A FEMALE NURSE sees her and draws closer.

FEMALE NURSE

Ma'am, you have to wait outside.

MARINA

I brought him here as fast as I could.

FEMALE NURSE

Please, you have to wait outside. We'll take care of him, okay? Stay calm. Go, go...

The Nurse pulls her out of the cubicle.

Marina stares through the glass door how the paramedics treat Orlando. She walks back and lean on the wall.

18 INT. HOSPITAL EMERGENCY ROOM -- NIGHT

18

Marina is left alone, standing in front of the cubicle's door by herself. She waits for several seconds...

Until the NURSE appears with some of Orlando's belongings.

FEMALE NURSE

Are you a family member?

MARINA

No. I just brought him here.

FEMALE NURSE

You don't know him?

MARINA
Yes, we're friends.

FEMALE NURSE
(suspiciously)
Oh.
(rushed)
These are his things. They can't
stay in there.

MARINA
How is he doing?
(to the nurse)

FEMALE NURSE
They'll let you know. Just wait a
little longer.

The Female Nurse leaves, Marina waits for several tense seconds. Until a DOCTOR (60), projecting status and authority, emerges and faces her.

DOCTOR
Good night.

MARINA
Good night.

DOCTOR
(tactfully)
Are you a member of Mr. Onetto's
family?

Marina draws closer to him.

MARINA
Yes

The Doctor looks at her for a moment, scrutinizing her.

DOCTOR
Are you his partner?

MARINA
Yes, we're partners.

The Doctor raises the volume of his voice in order to draw her out of her state of shock.

DOCTOR
Excuse me, your name is...?

MARINA
Marina Vidal

DOCTOR
But... that's a nickname?

MARINA
Excuse me?

DOCTOR
Could you come with me? So that we
can speak in private...

MARINA
Is something wrong?

They begin walking through the hallway, they talk but we
can't hear what the doctor is saying.

19 INT. BATHROOM - HOSPITAL EMERGENCY ROOM -- NIGHT 19

Marina enters the bathroom, she is alone. She breathes
heavily and enters a bathroom cubicle. She fall off her
knees, her head leans on the floor. The breathing gets loud
and powerful.

She washes her face and looks in the mirror. She can't
believe what happened.

20 EXT. HOSPITAL -- NIGHT 20

Marina is calling GABO, the phone rings for several seconds.

GABO (O.S.)
(into the phone, sounding
sleepy)
Orlando

MARINA
I'm Orlando's friend.

GABO
Excuse me, who is this?

MARINA
This is Marina. I'm

GABO
Yes, I know who you are.

MARINA
The thing is, Orlando was feeling
sick.

GABO

When?

MARINA

About an and a half hour ago.
And I brought him to the hospital,
but... uh...

GABO

Which hospital?

MARINA

Saint Thomas. He had a crisis in
the car.

GABO

Ok.

MARINA

And he died.

GABO

He died?!

Marina stutters.

MARINA

Yes. Just now... I'm so sorry.

Pause.

MARINA (CONT'D)

Hello?

(long pause)

GABO

Yes, I'm here. Have you called
anyone else?

MARINA

No, no one.

GABO

Ok.

MARINA

But I need someone to come here. I
can't handle all of this.

GABO

Okay, don't worry, I'll let the
family know.

MARINA

Okay.

GABO

Don't call anyone. Ok?

MARINA

Ok

Gabo hands up. Marina looks around nervously; no one seems to be watching her. She evaluates the situation. Slyly begins to walk away, towards the street.

21 EXT. HOSPITAL - STREETS -- DAWN 21

Marina begins to walk away from the hospital at a firm pace. She'd rather avoid the conflict, and Gabo has already been given notice...

She begins to jog quickly. She advances a few blocks, but...

A patrol car pulls over and a POLICE OFFICER (30) comes down. A light flashes over both of them.

LOW-RANKING POLICE OFFICER

Miss Marina Vidal?

MARINA

Yes, what is it?

22 INT. HOSPITAL EMERGENCY ROOM -- NIGHT 22

The low-ranking police officer walks with Marina through the hospital hallway. A CHIEF POLICE OFFICER and the doctor are waiting for her.

LOW-RANKING POLICE OFFICER

Sargent

CHIEF POLICE OFFICER

Thank you

LOW-RANKING POLICE OFFICER

Excuse me

The low ranking police officer leaves.

MARINA

(to the doctor)

You didn't have to treat me like a criminal.

DOCTOR
(to the chief police
officer)
I'll leave you to your work, excuse
me.

The doctor leaves.

CHIEF POLICE OFFICER
(to Marina, firmly)
Miss, I need your information.

MARINA
Here?

The Chief Police Officer has little patience.

CHIEF POLICE OFFICER
Here. Full name

MARINA
Marina--

CHIEF POLICE OFFICER
(exasperated)
Do you have an ID card with you?

Marina returns his stare, then gives up and pulls her ID out of her handbag. After looking at it, the Chief Police Officer gazes at her severely.

MARINA
My new ID card is still pending,
sir.

CHIEF POLICE OFFICER
Until you receive it,
this is still your legal name.

MARINA
My name is Marina Vidal. Is there a
problem with that?

CHIEF POLICE OFFICER
Why did you run off?

Gabo arrives from behind. Marina doesn't see him.

MARINA
Why am I being detained?

CHIEF POLICE OFFICER
You're not being detained, sir.

Marina looks at him with a serious expression on her face.

MARINA
Then why do you have my ID card?

GABO
Good night.

Marina turns and sees a scruffy, bald man with a potbelly waiting attentively a few meters away. It's GABO (55), who's wearing an orthopedic boot.

GABO (CONT'D)
Marina? Thank you for everything.
I'm sorry you had to go through all
of this. I'm Gabo.

MARINA
(nervous, remorseful)
Hello Gabo.

GABO
How are you?

Gabo comes closer to greet her with a kiss on the cheek, then hesitates, and finally greets her with a handshake.

GABO (CONT'D)
Hi. How are you?

He then greets the Chief Police Officer, who is trying to figure them out.

GABO (CONT'D)
Gabriel Onetto, I'm the brother of
the deceased. Is something the
matter?

CHIEF POLICE OFFICER
(gesturing towards Marina)
No, everything is fine. He came
brought him to the hospital and
then wanted to leave in a hurry,
but we needed to speak to him.

GABO
Well, you can speak to me. I'm his
family, and I'm going to handle
everything.

(MORE)

GABO (CONT'D)

You must understand that the lady here was with my brother when he died, so it's a sensitive situation.

The Chief police handles back Marina's ID.

MARINA

Thanks.

CHIEF POLICE OFFICER

(to Marina)

Your phone number, please.

Humiliated, Marina dictates her phone number to him.

MARINA

Yes... 98149575.

23 INT. ORLANDO'S CAR -- DAY 23

Nervous, Marina drives Orlando's car at considerable speed.

24 EXT. AMUSEMENT PARK - MODERN RESTAURANT - HALLWAY -- DAY 24

Marina makes her way down a narrow hallway, between amusement park games.

25 INT. MODERN RESTAURANT - AMUSEMENT ROOM -- DAY 25

Marina already with her apron on.

She is hitting on a punching game.

WOMAN

(off)

Marina, we need you out here!

MARINA

I'm going.

She makes a final strong punch.

26 INT. MODERN RESTAURANT - DINING ROOM -- DAY 26

Marina tries to function normally while she attend a couple of costumers. She carries a tray with used dishes.

MARINA
Is everything all right?

CLIENT
Yes, thank you.

MARINA
Okay.

CLIENT
Excuse me, could I have a glass of
water?

MARINA
Yes, right away.

ALESSANDRA (45), Marina's strong and stylish boss, it's in
the bar writing something down. Marina approaches.

ALESSANDRA
You didn't want to come,
and I was just calling you
to ask if you could take the night
shift.
Crap.

MARINA
I didn't get to check my phone,
Alessandra. The celebration was
pretty intense.

ALESSANDRA
But you came. I appreciate that.
Do you need anything?

MARINA
No... Everything is fine.

ALESSANDRA
Are you sure?

MARINA
Yes, I'm sure.

ALESSANDRA
Always so mysterious.

WAITRESS

It's been ringing for a while.

MARINA

Thank you.

Marina takes the phone, she leaves the tray on a table and excuses herself from her colleagues.

MARINA (CONT'D)

(pretending everything is
fine)

Hello

She makes her way to the second floor.

27

INT. MODERN RESTAURANT - SECOND FLOOR -- DAY

27

While she walks through the second floor and hallway trying to look for a quiet place to talk.

SONIA

Hello? I'm Sonia. Orlando's wife. I mean, his ex-wife.

MARINA

I know. How are you?

SONIA

There's no need for the formality.
(silence)

Look, I talked to Gabo, and he told me that you're living in Orlando's apartment. Is that true?

MARINA

Yes, it's true.

SONIA

Well, I'll be needing his car.

MARINA

Of course.

SONIA

You could have left the car with Gabo.

MARINA

He didn't want it. Look ma'am...
Look.

(MORE)

MARINA (CONT'D)

Tell me when you need it and I can drop it off.

SONIA

Let's see... Tomorrow. Could you drop it off at my office tomorrow? I'll text you the address, and... You can leave it in the parking lot. You can ask there... And they'll tell you where to park.

MARINA

OK.

SONIA

At 10:30? Is that time OK?

MARINA

I'll work it out.

SONIA

Anything else of his that you might have?

MARINA

No. Just the intimate things.

SONIA

(hurt, delirious)

Well, we'll have to work out what to do about the apartment.

A long silence.

MARINA

Of course.

SONIA

I'd like for you to handle all practical affairs with me, okay?

MARINA

All right. Could we talk about that when we meet? I'm working right now.

28

INT. MODERN RESTAURANT - DINING ROOM -- NIGHT

28

The restaurant is packed and Marina can barely keep it together.

YOUNG MAN
(from another table)
Are you going to bring us our
check, or not?

MARINA
Right away.

ALESSANDRA
Marina, someone's looking for you
outside.

MARINA
Who?

ALESSANDRA
I Don't know.

MARINA
Where?

ALESSANDRA
At the entrance.

Marina looks concern.

EXT. RESTAURANT ENTRANCE -- DAY

Marina walks towards the entrance. An attractive woman, ADRIANA (45), is standing waiting for her.

ADRIANA
(holding a file in her
hands)
Good afternoon, Marina. Thank you
for coming out, this is just going
to take two minutes.

MARINA
Hello

ADRIANA
Hello. I'm Detective Adriana
Cortes, from the Investigations
Police's Sexual Offenses Unit.
Good afternoon.

They shake hands.

MARINA
Good afternoon.

ADRIANA
Well first of all, I wanted to offer you my condolences. They told me what happened, and I'm really sorry. The fact that you run away from the hospital, gave me some reason for concern.

Marina feels uncomfortable.

MARINA
Could we talk over there?

ADRIANA
Of course...

They walk towards a more private place. They start walking.

MARINA
I didn't run away.

ADRIANA
Oh. There must have been some confusion, then.

MARINA
Could I see your identification, please?

ADRIANA
Sure

Adriana show it to her. She really is a police detective.

ADRIANA (CONT'D)
One question. Mr. Orlando...

MARINA
Onetto.

ADRIANA
Yes. Was he paying you?

MARINA
(offended)
We were a couple.

ADRIANA

So you cared for each other.
It wasn't just sexual.

Marina begins to feel irritated.

MARINA

It was a consensual relationship
between two adults. Why do you want
to know that?

ADRIANA

Because he was old enough to be
your father.

(Marina holds back)

Did you use drugs before his
attack?

MARINA

No.

ADRIANA

Alcohol?

MARINA

Yes.

ADRIANA

Did you have sex?

MARINA

I don't remember.

Long silence.

ADRIANA

I need to know if he suffered any
kind of physical stress.

MARINA

Nothing unusual.

ADRIANA

The thing is, Mr. Onetto's body
arrived to the hospital with
injuries, with bruises. He had
injuries on his arms, on his sides,
on his neck. And a contusion to his
head.

Marina grows frightened. Adriana opens the file she has
brought along with her and shows it to Marina.

There are pictures inside. Marina looks at them, then snaps it shut, affected.

MARINA

I talked to the doctor about all of this. Did you talk to his family?

Marina is confused. Alessandra appears at the door.

ALESSANDRA

Marina! Excuse me... We're having problems with the check for table 15.

MARINA

I'm coming.

ADRIANA

Five minutes, please.
(to Alessandra)

Alessandra goes back inside. Adriana fixes her gaze on Marina.

Can't anyone fill in for you?
(to Marina)

MARINA

No. And I really need to get back to work... Or they'll fire me.

ADRIANA

Look, I've been working on the streets for 23 years. 14 years on the Sexual Offenses Unit. I have a Master's degree on the subject. I know very well what happens with people... Sorry, with women like you. Because I've seen it all. All.

Adriana carries on in her sensitive, condescending tone.

ADRIANA (CONT'D)

I want you to know that I understand and support you. Did you have to defend yourself from him?

MARINA

Am I being arrested?

ADRIANA

No

MARINA

Then I'm leaving, because I
really...

Adriana try to grab Marina's hand.

ADRIANA

Wait, let's do something.
(handing her a card)
Call me when you're done here
so we can talk properly. So that I
can sleep tonight, okay?

Marina head back, Adriana follows her.

MARINA

Talk about what?

ADRIANA

I'll be waiting for your call.

Marina is forced to nod her head. She puts the card away.

ADRIANA (CONT'D)

And it's best if you don't leave
Santiago.
(walking towards the
restaurant)

MARINA

Okay, goodbye.

29

INT. MODERN RESTAURANT - DINING ROOM -- DAY

29

Marina returns to the dining room as Adriana leaves, trying
to look normal.

ADRIANA

Goodbye, Marina.
(to Alessandra)
Thank you, the place looks great!

ALESSANDRA

Thank you.

Marina and Alessandra watch her leave.

ALESSANDRA (CONT'D)
Is everything all right?

MARINA
Yes, everything okay.

ALESSANDRA
I tried to rescue you, did you notice?

MARINA
Yes, I noticed, thank you.

ALESSANDRA
Are you telling me what the fuck is going on?

MARINA
Can it be some another time? I've had a terrible day.

ALESSANDRA
Sure.

Alessandra nods, and Marina returns to her hectic job.

30 INT. ORLANDO'S CAR -- AFTERNOON 30

Marina, tired and humiliated, is driving Orlando's car. She arrives to the apartment and parks the car. Everything is silence, she sees the ghost of Orlando. Her breathing becomes heavy. She grabs from the floor a key with the number 181 written on it, her hands tremble. She gets down from the car and whispers a song while he walks through the parking lot.

31 INT. ORLANDO'S APARTMENT - LIVING ROOM -- AFTERNOON 31

Marina continues whispering "Spossa" while she walks through the apartment and collapses on the couch. Diabla approaches and seats with her.

MARINA
Diabla! Hi to you.

32 INT. ORLANDO'S APARTMENT - LIVING ROOM -- NIGHT 32

Marina looks very tired, she is on her pyjamas. She listens to a voicemail Adriana left on her cell phone.

ADRIANA

(on the phone, in a serene
tone)

Marina, this is Detective Cortes speaking. I imagine you must have a good reason for standing up an Investigations officer. Now, I'm not going to ask, I'm going to demand that you come in and talk to me tomorrow. I'll be at the Forensic Medical Service, look for me when you get there, I'll see you at 12:30. Don't call me. No excuses. I'm not interested. Oh, and please don't make me send someone to pick you up.

33 INT. ORLANDO'S APARTMENT - BEDROOM -- NIGHT 33

Marina pretends to be boxing as she did earlier that day.

She opens Orlando's closet and immerse her head between his cloths.

She lays face up on the bed, lights a joint and smoke. She tries to relax her self through her breathing.

34 INT. ORLANDO'S APARTMENT - BEDROOM/HALLWAY -- MORNING 34

Day has broken, and Marina opens her eyes. Diabla barking wakes her up. She hears a masculine voice inside the apartment. BRUNO (29) its in the hallway playing with Diabla. Marina seems really surprise and upset.

BRUNO

Are you Marisa?

MARINA

Marina

BRUNO

I'm Bruno.

Awkward silence.

BRUNO (CONT'D)

I'm sorry, I thought there was no one here.

Bruno walks toward the living room and Marina puts a sweater on. She goes to the leaving room to meet with Bruno.

BRUNO (CONT'D)

What happened, Marisa?

MARINA

Your dad suddenly started feeling sick. Everything happened really fast.

BRUNO

What were you doing?

MARINA

Sleeping.

BRUNO

(affected)

And that's all? You were with him and, he died? Just like that?

MARINA

We ran to the hospital.

BRUNO

His body was bruised. Why the fuck was his body bruised? An injury to his head.

MARINA

(affected)

He fell down the stairs when we were going down. That's why.

Bruno notices the unopened boxes and suitcases.

BRUNO

What about those suitcases?

MARINA

I was moving in.

BRUNO

Shit.

Bruno gets down to pat Diabla.

BRUNO (CONT'D)

What are we going to do with you, Diabla?

MARINA

Orlando gave her to me. I'm sorry.

BRUNO

He gave you Diabla? That really sucks.

Bruno stands up and walks through the apartment, he sits on the leaving room. Marina stays standing.

BRUNO (CONT'D)

Look... I slept with this dog for years. But I had to stop doing it. I didn't like the smell. Did you know that there are two kinds of people with pets? Those who have mammals, and those who prefer birds or reptiles. Mammals, we have a neocortex. The most developed layer of neural tissue, where emotions are generated. That's where empathy, tenderness... ..and love are generated.

MARINA

(upset)

I don't see anyone with a lizard around here. I don't get you analysis. Or are you trying to say something else?

BRUNO

I'm not trying to say anything.

MARINA

Aha.

BRUNO

Have you gotten the operation?

MARINA

You can't ask me that.

BRUNO

And why not? I don't understand what are you!

MARINA

I'm the same as you.

BRUNO

Yeah, sure...
(laughing)

MARINA
(begging to leave the
leaving room)
Look, can we talk some other time?
I really...

BRUNO
(he stands up)
Wait, wait... I just need to know
when you're moving out of this
apartment.

MARINA
I'll let you know as soon as I find
something.

BRUNO
How much time are we talking about?

MARINA
A few weeks.

BRUNO
(he turns violent)
No, not a few weeks. Give me an
exact date or I'll kick you out.

Marina faces him defiantly.

MARINA
You know what?
Go away from my house.

BRUNO
This isn't your house.

Marina walks to the entrance and Bruno chases her. He grabs her against the wall, Marina breathes heavily and Bruno stares really close to her face.

BRUNO (CONT'D)
Incredible. My dad was crazy.

He let go of Marina and leaves.

BRUNO (CONT'D)
If you steal anything, I'll know.

MARINA
Hey Bruno! My name is Marina. Bye.

Marina slams the door behind Bruno.

35 INT. ORLANDO'S APARTMENT - BEDROOM -- DAY 35

Marina wears a blue jeans dress, she stare at the mirror. She grabs her purse that is on top of the bed, she sees again the key with the 181 number written on it.

36 INT. ORLANDO'S CAR - CARWASH -- DAY 36

Marina's car enters the carwash tunnel. The running water, the dryers... It's the closest thing she's had to a peaceful moment. Protected in this solitary space, Marina lets her head fall back and closes her eyes. She sings quietly.

As the soap falls over the windshield, Marina looks back through the rearview mirror: ORLANDO IS SITTING IN THE BACKSEAT.

The spinning brushes run over the windows, making the car dark. Marina can't tear her eyes away from Orlando through the rearview mirror; his face is hidden in the moving shadows and lights.

Orlando now turns around and looks directly at her. Is she losing her mind?

37 INT. GAS STATION STORE -- DAY 37

Overwhelmed, Marina covers her face with her hands as she waits in line for the cash register. She fails to realize that it's her turn.

CASHIER
Miss...? Miss?

Marina snaps back. She advances.

MARINA
I've got to pay for the wash.

The CASHIER (30) takes a look at her exhausted, upset demeanor.

CASHIER
You need a cup of coffee.

MARINA
(staring back at her)
Ok, one espresso.

CASHIER
How would you like it?

MARINA

Double.

38 I/E. ORLANDO'S CAR / URBAN HIGHWAY -- DAY

38

Marina drives the now spotless car down a highway. Another cathartic song is playing on the radio, at full volume. "Natural Woman" performed by Aretha Franklin. Marina turns onto a busy street. It's an office buildings area. A DOORMAN receives her, she pull down the window.

MARINA

Hi, good morning.

DOORMAN

Hi, good morning.

MARINA

I'm bringing this car to Sonia...
I don't know her last name.

DOORMAN

Yes, Sonia Bunster. Yes, she told me to inform her about your arriving. Please park in the -4th floor, parking space number 5. She'll come and pick up the car.

MARINA

She wants me to wait down there?

DOORMAN

Yes, that's what she told me.

MARINA

Ok, thank you.

DOORMAN

You're welcome, go ahead.

Marina continue driving.

39 INT. PARKING LOT -- DAY

39

The car is parked. Marina waits besides it for SONIA (48) to come down.

sees a woman making gestures at her from the sidewalk. It's SONIA (48), attractive, with panache, dressed formally. They size each other up in a glance.

SONIA
Hello

MARINA
Hello, Sonia.

Sonia stares back at her, unable to react.

SONIA
I'm sorry.

They shake hands. But Sonia is still stupefied. Marina responds with a gesture: this is me.

SONIA (CONT'D)
I've been wondering how is
your face for about a year, It's
different like this, face to face.

MARINA
Of course.

Sonia still can't believe her eyes.

MARINA (CONT'D)
As you can see... bones and flesh.

SONIA
Yes, it's just that... I can't
imagine Orlando being with you.
That's all.

MARINA
Oh. Ok.

SONIA
Don't treat me so formal.

MARINA
Eh... Here are the car keys.

Sonia receives them.

SONIA
Thank you.

MARINA
The documents are in
the glove compartment.

SONIA

Ok. Excuse me.
 (lamenting herself,
 whispering)
 Pure quantum physics.

Sonia checks inside the car, then emerges and opens the trunk: it's filled with color samples, books, and other products from Orlando's printing press.

Sonia slams the trunk shut, places both hands on the car, and lowers her head. It truly is a difficult moment for her.

SONIA (CONT'D)

(without looking at her)
 I don't want to talk about the apartment right now. Just move out as quickly as possible.

MARINA

Okay. Thank you.
 (sincerely)
 Sonia, I'm so sorry about how things turned out.

SONIA

(looking up at her now,
 hurt)
 Are you sorry for the whole soap opera, or for this episode in particular?

MARINA

For the way in which things happened.

A look of frustration grows over Sonia's face. She needs to express what she's feeling.

SONIA

Look, I was 38 years old when I married Orlando. We were together for 9. We were a completely normal couple. We had a normal life...
 (recalling, painfully)

So when he came and explained to me... I... So then I thought that... I'm sorry if it sounds crude and direct of me to say this, but I really think that this is... just perversion.

Marina feels loathing and compassion towards her at the same time.

SONIA (CONT'D)
I'm sorry, but... It's that when I
look you, I don't know what I'm
looking at.

Pause. Sonia knows that she's crossing a line.

SONIA (CONT'D)
A chimera, that's what I see.

MARINA
A chimera... Ok.

Marina is taken aback by the sentence.

SONIA
I'm sorry.

Both are completely engrossed by each other.

MARINA
There's no need to be sorry. You're
normal. You're fine.

Marina begins to walk away. Sonia follows here to the elevator. A MAN IN A GREY SUITE is standing there waiting for the elevator to arrive.

MAN IN A GREY SUIT
Hi

MARINA
Hi

MAN IN A GREY SUIT
Hi Sonia

SONIA
Hi Pablo. How are you?

MAN IN A GREY SUIT
Im fine and you?

SONIA
Fine. Thank you

MAN IN A GREY SUIT
Good.

The elevator arrives and the three of them jump in.

40 INT. ELEVATOR. DAY. 40

Marina, Man in a Grey Suit and Sonia are experience a awkward moment on the elevator. Nobody speaks.

41 INT. LOBBY. DAY 41

Marina exits the elevator and Sonia follows here behind.

SONIA

(severely)

Is it clear to you that my 7 year old daughter will be at the wake this afternoon?

MARINA

Yes. And I would love to know where it's being held. I know how to be discreet.

Sonia is shocked by the fact that Marina is even considering the idea of attending.

SONIA

But don't even think about going.

MARINA

I have the right to say goodbye to him, too.

Sonia tries not to lose control.

SONIA

Look, it's my problem now. You already went through a hard time. Now all the paperwork is up to me. And in fact, I'd like to compensate you for everything that you've done. Really, so that you can be at ease. You don't need to go anywhere, or do anything else. And we're going to handle this in a civilized way, so we can both be satisfied.

MARINA

I don't need your money, ma'am. Did you call Investigations Police?

Marina is unable to read her.

SONIA

No. Well, in any case, I apologize.
I'm just looking out for my love
ones. That's all.

MARINA

Orlando was a loved one to me.

SONIA

Yes, but you aren't coming to the
funeral. Or the wake. Do you
understand? I don't know how to
explain it to you. What you want me
to say? Daniel. You are not going
to the funeral... Or any place.

Marina can't believe it. Marina looks at her fearlessly.
Sonia needs to be sure. She gathers strength in order to make
herself clear.

SONIA (CONT'D)

Please... Let us live this mourning
as a family. As it's supposed to
be. Do not show up. I'm asking you
as a mother. Just think that
there's an entire family,
devastated. In shock.

Sonia walks always and gets in the elevator.

SONIA (CONT'D)

I would give a lung for my
daughter.

42 INT. BUS -- DAY

42

Marina is on the bus. A brief pause in this battle.

43 EXT. FORENSIC MEDICINE INSTITUTE/ HALLWAY AND STAIRCASE- ~~DAY~~

Marina and Adriana are standing at the entrance of the
Institute.

ADRIANA

Adriana, I wanted to apologize
for not calling...

Adriana is carrying her file with her.

ADRIANA
Detective Cortes.

MARINA
Detective. I wanted to apologize
for not calling you last night, but
I was overwhelmed. I took some
sleeping pills.

ADRIANA
(interrupting)
It's all right.

She walks inside the building. Marina follows her.

ADRIANA (CONT'D)
This way, please.

MARINA
Are we going to see Orlando's body?

SONIA
No. I asked for a room and if I'm
late, I'll be in trouble.

MARINA
What do you need?

SONIA
The thing is, since you
didn't call me yesterday... Well, I
went over our conversation. The
toxicology exam came back with
positive results for alcohol... and
marihuana.

Marina starts to worry.

MARINA
Where are we going?

SONIA
We're giving you a physical
inspection.

Marina stops in her tracks.

MARINA
No. No way.

ADRIANA
Don't worry. It's superficial.

MARINA

But you never told me--

ADRIANA

Look. I went to check on you yesterday, I was worried. I gave you an opportunity to tell the truth and you lied to me. Then, you failed to keep your promise and left me waiting.

MARINA

Again, I apologize for not calling you yesterday. That sleeping pill... I'm sorry. About that other thing...

ADRIANA

Look, what I need is to confirm that you don't have any injuries.

MARINA

But I don't have any injuries.

ADRIANA

Then there shouldn't be a problem.

Adriana walks the stairs. Marina stops walking. Adriana turns around.

MARINA

What? Why are you doing this to me?

ADRIANA

Because it's what corresponds. It's called a possible injuries observation.

MARINA

Well, I refuse.

Adriana stops.

ADRIANA

(firmly)

Fine, I'll file for a formal request from the district attorney, and that implies opening a file on Orlando Onetto's death.

Marina looks at her, enraged.

ADRIANA (CONT'D)
 Look, if you don't have
 anything, this ends here. You go on
 with your life. You decide.

Marina knows that she's caught. She doesn't respond.

44 INT. FORENSIC MEDICINE INSTITUTE - DOCTOR'S OFFICE -- DAY 44

The DOCTOR respectfully closes the door for Marina to take
 her cloths of.

DOCTOR
 I'm going to close this... So
 you'll be comfortable.

While Marina undresses behind a screen, the Doctor and
 Adriana make small talk in a low tone of voice. Marina
 listens to the conversation.

DOCTOR (CONT'D)
 Thank you for your help. You saved
 me.

ADRIANA
 We're even now.

DOCTOR
 You told me that her name was
 Daniel? What should I call her?

ADRIANA
 Don't call her Daniel. Treat her
 like a woman. Ask her what her name
 is... but call her by her woman's
 name.

DOCTOR
 What did she do?

ADRIANA
 I don't know, that's why we are
 here.

DOCTOR
 But is she involved in something
 complicated?

Adriana and the doctor realize Marina is hearing the
 conversation. Marina slips into the gown and emerges. The
 doctor approaches Marina and guides her through the room.

DOCTOR (CONT'D)

Ok. This way, please. What's your name?

MARINA

Marina

DOCTOR

That's a pretty name, Marina. Could you stand there, please? Thank you.

The doctor guides Marina and puts her in front of the wall. He opens a drawer and pulls out a camera.

DOCTOR (CONT'D)

Marina, right? Marina. Please, could you... could you uncover your chest?

Marina complies. Her wide shoulders, her long hair, and her flat, hairless chest are all exposed. The Paramedic takes a picture of her.

DOCTOR (CONT'D)

This will be really quick, okay? Here I go. That's it. Now please raise your right arm. A little higher. Yes. There. The same with the other arm, please.

(he takes another picture)

Have you received any kind of aggression... Blows, have you fallen, anything like that?

MARINA

No.

DOCTOR

Are you sure?

MARINA

Yes.

DOCTOR

Ok.

(He doesn't show so convinced)

Well, now I'm going to ask you to uncover your lower part.

(to Adriana)

(MORE)

DOCTOR (CONT'D)
 Could you please leave us so
 that...?

ADRIANA
 No

DOCTOR
 I'm sorry. Could you uncover your
 lower half? We're almost done,
 Marina.

Marina notices that Adriana doesn't take her eyes off of her. Resigned, she removes the hospital gown completely and stands there, naked. The doctor takes another picture.

DOCTOR (CONT'D)
 Could you please raise
 your right leg, Marina? To the
 side? There, there.

She complies, shocked by what she's being required to do. One last flash.

45 INT. FORENSIC MEDICAL SERVICE OFFICES - HALLWAY -- DAY 45

A humiliated Marina walks through the hallway of the Forensic Medical Services. She heads out of the building.

46 INT. BUS -- DAY 46

Marina is riding a bus. It is packed with people, most of them standing and holding onto a rail. She processes her thoughts. It's been too much...

47 EXT. PARK -- DAY 47

Marina walks through the park while he talks with Gabo on the cell phone.

GABO (V.O.)
 Hello, Marina. This is Gabo. I'm
 sorry to bother you. Look... We're
 going to incinerate Orlando. It's
 what he wanted. And although Sonia
 doesn't know yet...
 ...to be clear, this is my own
 initiative. I wanted to offer
 you...

MARINA

Ok?

GABO (V.O.)

Some of his ashes.

Marina can't believe what she's hearing.

MARINA

Thank you, but no.

GABO (V.O.)

It's just that I feel
that you deserve them. Really.

MARINA

In exchange for not
showing up, Gabo?

GABO (V.O.)

I'd love for you to come. But...

MARINA

I'm eating right now.

GABO (V.O.)

Oh, I'm sorry, I didn't want to
interrupt you.

MARINA

Gabo, I'm hanging up.

GABO (V.O.)

Hold on a second, we haven't agreed
on...

Marina leaves Gabo talking and hangs up the phone.

Marina walks down the long hallway of an elegant building,
gathering her strength. She arrives at a door and knocks.
Someone opens.

MARINA

Thank you for having me. I need it.

She enters. The door closes behind her.

49 INT. ELEVATOR - HALLWAY - SINGING COACH'S APARTMENT -- DAY 49

Marina gets off the elevator, takes a deep breath and knocks the door. The door opens.

MARINA

Thank you for seeing me.

SINGING COACH (V.O.)

Come in.

50 INT. SINGING COACH'S APARTMENT -- DAY 50

Marina drinks coffee, as her SINGING COACH (65), grumpy and walking with some difficulty, takes his seat at a piano.

SINGING COACH

Fucking gout.

MARINA

I can't believe that even your illnesses are corny.

SINGING COACH

You look awful.

MARINA

You're not wearing your glasses.
You can't see me from there.

He puts on his glasses.

SINGING COACH

You look... Awful.

Their closeness can be felt. He senses that she is unstable.

SINGING COACH (CONT'D)

Did you come here to improve your technique, or to hide from the world for a while?

MARINA

(knowing what's coming next)

Um... Both... and vice-versa.

SINGING COACH

I have no problem with you coming here too little or too late... or whenever you need a little moral support. But I'm your coach... lyrical singing. Not salsa, or Merengue. Lyrical singing.

Marina interrupts him. She knows that he's right. And she repeats something that we can sense they've talked over several times.

MARINA

And you're not my psychologist, and you're not my father.

SINGING COACH

No.

MARINA

What did I come for, then?

SINGING COACH

To sing I hope.

MARINA

To look for some love, maybe.

Having delivered his message, the Coach changes his tone, and laughs at his own paternalistic attitude.

SINGING COACH

(he nods his head)

You can't look for love.

MARINA

No. Not Saint Francis again, please.

SINGING COACH

(Laughs)

Saint Francis doesn't say. "Give me love, give me peace, give me light, give me this, give me that." Saint Francis says, "make me an instrument of your love, make me a channel of your peace."

Marina draws closer to him. She plants a quick kiss on his forehead. A sign of an old friendship.

SINGING COACH (CONT'D)

Sing a little bit for me.

He plays Spossa son Dispraseta on the piano, and Marina starts off with her vocal exercise. Once more, her voice is moving.

51 EXT. STREET. DAY 51

We hear Marina singing Spossa son Dispraseta. She walks the street alone, its really windy. As the seconds passes, the wind grows stronger and carries all kind of dust. At some point this natural force becomes so strong Marina can't continue walking, the wind stops her.

52 EXT. ORLANDO'S BUILDING - ELEVATOR -- DAY 52

Marina alone on the elevator, her mind is elsewhere. She looks exhausted.

53 INT. ORLANDO'S APARTMENT - LIVING ROOM / BEDROOM -- DAY 53

Marina steps into the apartment. Her closed suitcases... She stops when she notices an anomaly: Cigarettes, pizzas and beer on the table of the living room.

MARINA

Diabla!

She looks for Diabla but doesn't find it. Marina pack her suitcases and leave the apartment. While she heads out, she makes a final call.

SECRETARY (V.O.)

Onetto Textiles. Good afternoon.

MARINA

I have a wreath for Orlando Onetto.
Could you tell me where
is the wake is being held?

54 EXT. ORLANDO'S BUILDING -- DAY 54

Marina waits on the sidewalk, next to her suitcases.

GASTON (39) and WANDA pulls up in front of her in his car, Gastón hugs Marina.

GASTON

Take it easy, pretty.

MARINA

Okay.

WANDA
Is this all you're stealing?

MARINA
If you had a bigger car, I could
steal more.

GASTON
What? You two sisters are starting
already?

Gaston begins to load her things into the trunk. Wanda hugs
Marina.

WANDA
You'll scare me to death.

MARINA
No. I'll survive.

55 INT. GASTON AND WANDA'S CAR -- DAY

55

Marina rides in the backseat.

GASTON
(breaking the ice)
I think we should call the police.

WANDA
What for?

GASTON
Because it's a crime. Strictly
speaking, it's trespassing.

MARINA
No, I don't want any more police...
No more doctors, no more hospital
gowns, no more uniforms... I don't
want anything. It was Orlando's
son. He wants me out of there,
fast. That's all.

GASTON
That's not the point. It's no way
to communicate.

WANDA
Oh please, Mr. Contradictions.
"That's not the point". Stay out of
it!

GASTON

What do you mean, stay out of it?
For over 9 years, I've been hearing
the same thing.

MARINA

Hey, I'm getting out of your house
as soon as I can, okay?

WANDA

No, it's not that. Our house is
your house, always.
(to Gastón)
Always, right?

GASTON

Yes, always.

MARINA

Can I ask you for one last favor?

GASTON

Another one?

WANDA

(to Gastón)
Cut it out.

MARINA

Could you drop me off here, please?

The couple exchanges a worried glance. Gaston drives on.

WANDA

What do you want to do?

MARINA

I want my dog.

WANDA

What for?

GASTON

I don't think it's a good idea
for you to do anything by yourself.

WANDA

No. Let's wait until we get home.
There, we can smoke something. We
can relax, and then you can make
a more mature decision.

MARINA

OK.

A red light. The car comes to a stop. Marina climbs out and run away from the car. Wanda and Gaston call her out.

WANDA

Marina!

GASTON

Marina! Climb out!

WANDA

Why don't you climb out?!

GASTON

Because I'm driving.

WANDA

Okay... but...

56 INT. BUS -- AFTERNOON

56

Marina is riding the bus, indignantly. She looks angry and decided.

57 INT. CHAPEL -- AFTERNOON

57

Marina opens the door and enters the chapel where Orlando's funeral is being held. She sees Sonia, Gabo and Bruno sitting up front, close to the casket. Two TWENTY-YEAR-OLDS are singing a song, accompanied by a guitar. They discover her presence. The people inside the chapel, begin to mutter amongst themselves and turn around to look at Marina.

Outraged, Sonia STANDS UP NOISILY, attracting everyone's attention.

SONIA

(shouting, very imposing)

NO ONE HERE SAYS ANYTHING!

ORLANDO'S DAUGHTER

Mom!

Everyone in the chapel freezes. The twenty-year-olds stop singing. Everyone's eyes are on Marina, who wishes she could run out of there. A small girl --Orlando's daughter?-- breaks into hopeless sobs.

Marina, affected by the girl's sobbing, chooses not to insist and begins to make her way towards the exit. The sounds of her clicking heels echo loudly throughout the chapel. A woman encounters her at the door and throw her out of the chapell.

WOMAN

Don't you have any respect
for others people pain? Get out of
here!

58

EXT. CHAPEL - FRONT YARD -- AFTERNOON

58

Marina walks towards the street, crossing the chapel's front yard without looking back.

Gabo appears, trying to catch up with her, but with little success due to his orthopedic boot.

GABO

(honestly)

Marina... Marina, I apologize.

She doesn't respond or stop walking.

GABO (CONT'D)

Everyone is a little upset. It's
nothing personal.

Marina stops and confronts him.

MARINA

Saying goodbye to a loved one when
he dies is a basic human right.

GABO

I think you're completely right.

MARINA

It's done, Gabo. Go back inside.
Make sure you don't fall.

She kisses him and leaves him behind.

59

EXT. UPTOWN STREET -- AFTERNOON

59

Marina is already a couple of blocks away from the chapel, continuing to walk away.

A pickup truck begins to follow her, advancing at her same speed.

Marina grows unsettled, and she looks at it: Bruno is driving, a MAN (40) is riding beside him, and a YOUNG MAN (24) is in the backseat.

Marina looks away and keeps on walking. It's better to avoid conflict... She looks again.

MAN

Why did you come to disturb the family?!

Marina holds back.

Marina exchanges a short glance with Bruno, who is just as scared as she is.

MAN (CONT'D)

You were told over and over again to leave us alone.

MARINA

What do you want?

Marina quickens her pace, accumulating rage. She tells herself over and over again that it's best to avoid conflict. She looks at the Man.

MAN

We want you to get out of here, you fucking faggot. What are you looking at?

MARINA

You're looking at me.

Marina holds back...

MAN

Are you threatening me faggot?

MARINA

No.

MAN

Go destroy families somewhere else. You fucking monster! Hey! You Fucking faggot. Stop the car! Stop! You mother fucker!

Marina keeps on walking, blinded with rage. The truck stops. The Man, the Young Man and Bruno climb out and violently grab her. Marina tries to skirt them.

MARINA

Let go of me, you coward! Let go of me! What do you want?

MAN

You drive.
(to Bruno)

MARINA

You Fucking cowards! What do you want?!

They struggle clumsily for a few seconds, and the two men end up dragging Marina to the truck and pulling her into the backseat. The doors slam shut... The truck takes off.

60 INT. PICKUP TRUCK -- AFTERNOON

60

Marina is sitting in the backseat, between the Man and the Young Man.

MARINA

Where is my dog? What did you do to my dog, you coward?

BRUNO

That`s not your house.

They pin her arms down, hard. Marina fights back.

MARINA

If you liked my dress so much, you could have taken it, asshole.

YOUNG MAN

The mother fucker uses dresses!

MARINA

Let go of me!

YOUNG MAN

Did you cut your dick off? Did you put it away?

MAN

Close your snout, it smells like shit!

YOUNG MAN
You think you're Julia Roberts,
you piece of shit?

MAN
You wear a dress with
those football player legs?

Bruno looks uncomfortable with the situation.

MARINA
You have no right to touch me!
Do you think your dad would be
proud of what you're doing to me?!
He would slap you if he saw you!

The Young Man pulls a roll of TAPE out from his backpack, and together with the Man's help wrap some tape around Marina's head, covering her mouth.

YOUNG MAN
Here's your slap.

MARINA
You shouldn't have sent the police!

MAN
What police?

MARINA
Let go of me!

More tape is wrapped around her head, closing one of her eyes.

MARINA (CONT'D)
Let go of me!

MAN
I can't hear you!

YOUNG MAN
Now talk, you motherfucker!

MAN
Talk! You piece of shit!

Bruno turns around, he doesn't like where the situation has come to. Marina's face is now deformed. Bruno keeps on driving.

61 EXT. STREET, DOWNTOWN -- AFTERNOON 61

The pickup truck pulls over at a street downtown.

The backseat door opens and the Man climbs out. He pulls Marina out of the vehicle and gives her a push.

MAN
I hope it`s clear now!

The Man climbs back into the truck and it takes off at full speed.

Marina sits, she is in pain. She gets up and starts walking. She draws closer to a parked car and sees her deformed face reflected in a window. She cuts through the tape, ashamed, crushed. She keeps on walking.

62 EXT. STREET, DOWNTOWN -- EVENING 62

Marina walks aimlessly through downtown Santiago.

63 EXT. NIGHTCLUB -- NIGHT 63

Marina arrives at the doors of a nightclub. She enters.

64 INT. NIGHTCLUB - DANCE FLOOR -- NIGHT 64

Marina dances, exorcizing with a STRANGER, they kiss on the mouth. They crosses the dance floor, waling drunkenly amongst the crowd. The music explodes, the people begins to move with frenzy. Marina and he Stranger are kissing on a corner of the nightclub. She goes down on him.

65 INT. NIGHTCLUB - HALLWAY -- NIGHT 65

Marina, now without the Stranger, walks to the dance floor. She is completely lost and sees Orlando staring at her from the bar.

66 INT. NIGHTCLUB - DANCE FLOOR -- NIGHT 66

She discovers that ORLANDO IS STILL WATCHING HER, standing on the dance floor, camouflaged in the crowd.

Marina begins to dance with even greater impetus, as anonymous hands rise and surround her, cheering her on, which then turns into...

A LONG AND COORDINATED GROUP CHOREOGRAPHY, vehement and openly sexual.

67 INT. WANDA'S APARTMENT - HALLWAY -- NIGHT 67

Marina knocks on Wanda's entrance door, she looks tired and she is completely wet. Gaston opens it.

GASTON
(patiently)
Hello, Marina.

MARINA
Hello, Gaston.

He lets her in.

68 INT. WANDA'S APARTMENT - SOFA/ LIVING ROOM -- DAWN 68

Marina is laying back on a sofa. She's already awake, not feeling good.

69 INT. WANDA'S APARTMENT - KITCHEN -- MORNING 69

Marina and the family drink coffee together in the kitchen. Wanda looks for something in the newspaper. Wanda reads Orlando's funeral information in the newspaper.

WANDA
Here it is. Orlando Onetto Pertier.

MARINA
What does it say?

WANDA
We announce the passing of our husband, father, partner and friend. Orlando Onetto Pertier.
(MORE)

WANDA (CONT'D)

Funeral services shall be held today at 16:30 at Parque de la Paz cemetery. Ejército Avenue #315, Santiago. His wife, brother, and children..."

GASTON

(trying to change the
subject)

Could you pass the avocado?

The sisters seem not to listen.

WANDA

Wait, listen... "We are deeply saddened to announce the passing of Orlando Onetto Pertier..." blah blah... Onetto Textiles employees.

GASTON

What's the point? I don't get it.

WANDA

I'm reading.

GASTON

What for?
(to marina)
Don't go. That would be masochism.

WANDA

Define to me what masochism is.

GASTON

People who like to suffer. Do you like to suffer?

WANDA

What does that have to do with this?

GASTON

I don't like to suffer...

WANDA
I'm just reading to my sister...

MARINA
Ok, stop it! Really, stop!
I'm not going anywhere. Okay? I've
turned the page. Okay? Life goes
on.

They seem not to pay attention on what Marina just said.

WANDA
Why are you telling me what to do?

GASTON
No, no...

MARINA
(talking to herself)
What doesn't kill you, make you
stronger. Stronger.

Marina's mind is a million miles away, as she plays with the
"181" key on the table.

70 INT. HAIR SALON -- DAY 70

Marina is sitting while her hair is being washed.

71 INT. HAIR SALON -- DAY 71

Marina it's getting her nails done.

MARINA
I have the hands of an orangutan.

MANICURIST
No, you don't.

72 EXT. STREET, DOWNTOWN -- DAY 72

Marina, completely renovated, walks and runs head on into two
Workers carrying A LARGE MIRROR.

She's struck by her own image in the reflection: is that me?

The Workers continue on their way, unblocking a flashing neon sign with an arrow in front of her: BAR.

73 INT. BAR, DOWNTOWN -- DAY 73

The place is almost deserted, and it has an unreal air to it. Marina takes a large sip of her drink.

74 EXT. STREET, DOWNTOWN -- DAY 74

Marina looks calmer, she walks the streets.

75 INT. MODERN RESTAURANT - DINING ROOM -- DAY 75

Marina hands an OLDER MAN (60) his check.

OLDER MAN
(charming)
How much is it, darling?

MARINA
(handing him the check)
Here you go.

The Older Man searches for his money, but he can't find any in his wallet or in his pockets.

OLDER MAN
I'm losing everything lately. Do
you think it's because of my age?

Marina smiles at him. The Older Man begins to pull everything out of his pockets: his cellphone, some cigarettes, keys. He finally finds some cash.

OLDER MAN (CONT'D)
Here we are.

Marina takes the cash, but she can't take her eyes off of one of the objects that the Older Man has set upon the table.

OLDER MAN (CONT'D)
What is it?

MARINA
I'm sorry. What's that?

Marina points to a set of keys, one of which is a small key that looks EXACTLY like the "181" key.

OLDER MAN
It's the key to my sauna.

Marina hides her amazement. The Waitress Friend observes this, intrigued.

MARINA
To your sauna?

OLDER MAN
(smiling)
It's the key to my locker at the sauna just around the corner, the "Finlandia". Why?

MARINA
It just caught my attention. I'm sorry.

76 EXT. MODERN RESTAURANT -- DAY 76

Marina walks out the restaurant, decided.

77 EXT. STREET, DOWNTOWN -- DAY 77

She walks one block, two blocks.

78 EXT. STREET, DOWNTOWN - OUTSIDE THE SAUNA -- DAY 78

Marina stops on the sidewalk across the street from an old sauna. The building's facade has a neon sign that reads: "FINLANDIA". She crosses the street and enters.

79 INT. SAUNA - RECEPTION HALL -- DAY 79

Marina draws closer to the RECEPTIONIST (45), who is concentrated on her papers.

MARINA
Is it co-ed?

The Receptionist nods, barely looking up at her.

MARINA (CONT'D)
But are the saunas separated downstairs?

RECEPTIONIST
(sanctimoniously)
Of course.

Marina sees another set of keys that look just like "181" on her desk.

MARINA

How much is it?

The Receptionist hands her a price list. Marina pays and heads downstairs quickly.

80 INT. SAUNA - CHANGING ROOM / HALLWAY -- DAY 80

In the ladies' changing room, Marina takes her dress off. We see her chest. She puts a towel on and looks for the key inside her purse.

She emerges out into the hallway, trying to understand the place's logic.

She advances... and instead of entering the women's steam bath, she enters the men's area, carrying the key in her hand.

81 INT. SAUNA - HALLWAY / MEN'S AREA -- DAY 81

Marina makes her way across the men's dark and steamy sauna.

She searches with her eyes, hidden in the darkness: she sees a thin, naked man rinsing himself off with a hose, and a sauna employee.

MARINA

Where can I find the locker?

EMPLOYEE

Over there.

82 INT. SAUNA CHANGING ROOM / LOCKER HALLWAY -- DAY 82

Marina enters the locker hallway and searches for the number.

She finally finds and stands before locker 181. Marina makes a decision and slides the key in the lock. IT'S THE RIGHT KEY. She opens the locker and discovers what's inside...

NOTHING.

She observes the empty contents for a few seconds, defeated.

83 EXT. STREET, DOWNTOWN -- DAY

83

Marina runs through the streets. She pulls a taxi over and jumps in. A man is in there.

MARINA

Get out, Sir, I have an emergency.

MAN ON TAXI

I have an emergency too.

MARINA

(screaming)

Get out!

The man gets out.

MARINA (CONT'D)

(nicer again)

Take Alameda St. please sir.

Marina rides on the taxi.

84 EXT. CEMETERY PARKING LOT -- DAY

84

Marina walks through the cemetery parking lot, amongst cars that are already on their way out.

A car approaches her from behind, honking: Bruno is driving, Sonia is sitting beside him, and Gabo is in the backseat. Bruno stops the car suddenly when he sees her. She turns around and stands stiff.

BRUNO

Marina. What the fuck are you doing here!

SONIA

The Ceremony is over, go home!

BRUNO

Could you please leave us in peace!

SONIA

Move, move! Crazy man! Move!

GABO

Sonia, she is a woman.

BRUNO
She is not a woman.

Marina continues standing, she doesn't pretend to move.

BRUNO (CONT'D)
Move! Move! Made-up faggot!

Marina impulsively puts one foot on the rear bumper and JUMPS ONTO THE CAR'S TRUNK, THEN WALKS ONTO THE ROOF AND VIOLENTLY JUMPS UP AND DOWN ON IT.

GABO
No, Marina, please don't do that!

MARINA
I want! My! Dog!

She then springs forward, letting herself fall onto the windshield, beating on it with the palms of her hands.

Marina slides off of the car deftly.

Sonia screams while Bruno and Gabo observe this, frozen. Marina walks to Bruno's window.

MARINA (CONT'D)
Here you have Orlando's keys...

She throws them inside. The car leaves. Marina is left on her own in the parking lot.

85 EXT. CEMETERY CINERARY -- DAY 85

Marina walks and arrives at the cinerary building, which looks like a small chapel.

86 INT. CEMETERY CINERARY -- DAY 86

Marina enters the cinerary. It's completely empty, except for a CLEANING LADY who is putting out a bunch of candles.

MARINA
Is this where Orlando Onetto's ceremony was held?

CLEANING LADY
I don't know. I just clean here.

MARINA
Might you know where is he?

EMPLOYEE

Come in.

MARINA

Thank you.

The EMPLOYEES leave and Marina walks to Orlando. He is with a black suite. Marina holds his hand, she cries.

One of the EMPLOYEES comes back again. He enters the metallic sheet on the dark cavity. The window closes and Marina, undaunted, watches as Orlando's body is disintegrated in the fire.

91 EXT. HILL. DAY/NIGHT 91

Marina dressed sport. She runs together with Diabla.

92 INT. MARINA'S NEW APARTMENT - BEDROOM -- NIGHT 92

Marina is naked on top of her bed. Diabla lies with her. She has a little circular mirror on top of her legs that covers her sex area. The mirror reflects her face.

93 INT. MARINA'S NEW APARTMENT - KITCHEN -- NIGHT 93

Marina, all fixed up to go out, leaves Diabla with some food on it's plate.

MARINA

Bye, Diabla.

She leaves the apartment and gives a boxing hit to a puching ball.

94 INT. TAXI -- NIGHT 94

Marina is riding in the taxi, looking fantastic.

95 EXT. THEATER ENTRANCE -- NIGHT 95

She enters in an elegant theater. She walks downstairs.

96 INT. THEATER BACKSTAGE -- NIGHT 96

Marina is backstage in this sophisticated theater, waiting for her turn, she looks at the mirror.

97 INT. THEATER STAGE -- NIGHT

97

It's now Marina's turn. She begins to sing with intensity and conviction. Her moving voice fills the space...

THE END