

memento
films

THE PAST

a film by Asghar Farhadi
translated by Simindokht Dehghani & Massoumeh Lahidji

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1. INT. CHARLES DE GAULLE AIRPORT - DAY

Behind the glass wall, which separates the baggage claim area from the busy airport terminal, MARIE is awaiting the arrival of a passenger. She is holding a simple bouquet of flowers. She scans the crowd of the newly arrived passengers. Marie's gaze reveals a sense of worry. Her eyes fix on a man who has his back towards her. She looks more carefully, uncertain that he is the man she is waiting for. The man is waiting along with the other passengers for his suitcase. Marie changes position so that perhaps she'll be able to see his face. She briefly sees his profile. He's AHMAD, forty-four years old. She spontaneously raises her hand to catch his attention but changes her mind. She takes off her wristbrace and stuffs it into her purse. She prefers to watch him for a few moments from afar. Marie is intensely watching Ahmad; he has not yet seen her. One by one, the passengers take their suitcases and leave. Only Ahmad is still waiting next to the empty carousel for his suitcase. Ahmad wanders through the baggage claim area looking for a representative to report his missing suitcase. He speaks to a member of the airport staff. Marie tries to get his attention from afar by waving her hand. She signals to a passenger who is holding a suitcase and walking by Ahmad to get him to look at her. The passenger speaks to Ahmad. He now turns his head and sees Marie through the glass wall. Happy, he walks towards her. They both come face-to-face on either side of the glass wall. They cannot hear each other. From the expression on their faces, it is clear that they have not seen each other in a long time. She understands that his luggage has not arrived with the flight.

2. EXT. OUTSIDE CHARLES DE GAULLE AIRPORT - PARKING LOT - DAY

It's pouring rain. Marie and Ahmad run side by side through the parking lot. They are laughing complicitly. They jump into the car, both soaking wet.

3. EXT. CHARLES DE GAULLE AIRPORT - PARKING LOT - INT. SAMIR'S CAR - DAY

Marie opens the door and sits behind the wheel. The water is dripping down her face. Ahmad also gets in, struggling to catch his breath.

MARIE

You still smoke?

AHMAD

No, I'm getting old.

Marie reaches over to take a box of tissues. She dries her face, then offers one to Ahmad, who does the same. Marie tosses her bag in the back. Ahmad does the same with his backpack and the bouquet. He notices the back of the car is loaded with all sorts of things. Several clothes covered in plastic dry-cleaning bags are hanging from the ceiling of the car.

AHMAD

(jokingly)

You bought a car?

MARIE

(laughing)

No, I borrowed it.

Marie starts the car. Ahmad is surprised by the music that comes on. She turns the radio off and attempts to dry her hair with the car's heater which is still warming up. Then, she struggles to put the car in gear. Her wrist hurts, so, she tries with her left hand.

AHMAD

What's wrong?

MARIE

My wrist hurts.

Ahmad shifts the gear for her.

AHMAD

(jokingly)

You're getting old too.

MARIE

(lsmiing)

Look out your side and see if I have enough room.

Ahmad looks out the passenger-side window and Marie starts to back up.

AHMAD

You have room..

The car hits something.

AHMAD

Stop! What are you doing?

FADE IN:

TITLE:

THE PAST

4. EXT. HIGHWAY - INT. SAMIR'S CAR - DAY

The rain has eased up. Ahmad and Marie drive through a tunnel and continue on a highway leading to the city.

AHMAD

Do the girls know I'm here?

MARIE

No.

AHMAD

Didn't you tell them?!

MARIE

I thought you might let us down at the last minute, like the last time.

Ahmad falls silent. Marie looks at him and smiles. As if she's trying to soften her harsh comment.

MARIE
Put it in fourth.

Ahmad shifts the gear for Marie.

AHMAD
I'm here now, let them know. I'd like to see them.

MARIE
We're going to see them now.

AHMAD
Where?

MARIE
We're picking up Lucie and going home.

AHMAD
Didn't you book a hotel for me?

MARIE
No.

AHMAD
You were supposed to.

MARIE
I wasn't sure you'd come.

AHMAD
What do you mean you weren't sure?

MARIE
I wasn't sure.

AHMAD
Listen, something came up last time.
Just two days before I...

MARIE
Don't worry about it. Don't start making excuses, we don't have all day!

AHMAD
Just because I cancelled my trip once?

MARIE
Not just for that.

They both fall quiet and go on driving for a while in silence.

MARIE
The girls would like to have you.

AHMAD

I don't want to disturb.

MARIE

You won't disturb us. You'll have to come for your suitcase anyway, when it's delivered.

Ahmad doesn't reply.

MARIE

At least, come and change your clothes so you don't catch a cold.

Ahmad still doesn't reply and wipes the steamed-up windshield.

5. INT. SAMIR'S CAR - EXT. THE STREET OF LUCIE'S SCHOOL - DAY

Students exit a school. Ahmad sits alone in the car, watching the students file out through the window. A police officer knocks on the window. Ahmad gets out of the car and goes towards her to dissuade her from writing the ticket. She tells him to move the car. Ahmad sits in the driver's seat.

6. INT. SAMIR'S CAR - EXT. THE STREETS AROUND LUCIE'S SCHOOL - DAY

Ahmad is behind the wheel and can't find a place to stop. He is forced to go down a one-way a street and turn onto another street to circle back to the school. The sun shines into his eyes. As he lowers the sun visor, a few pieces of paper fall out. He tries to pick them up as he is driving. Among the documents, he sees an identification photo of a man in his early thirties. He stares at the picture and drives for a moment while holding it in his hand. He tucks the papers back in their place. He turns onto the street where the school is located. The crowds of students have thinned out. He sees Marie standing by the side of the road looking worriedly for her car and Ahmad. She sees him and gets in.

AHMAD

She was going to give you a ticket... I went around the block.

Marie does not respond. She seems upset.

AHMAD

So?

MARIE

She's left.

AHMAD

Did she know you were coming to pick her up?

She asks him to get going and takes out a cigarette and lights it. She rolls down the window to let the smoke out. Ahmad realizes she's upset.

AHMAD

Maybe she went home because you were late?

MARIE

It's not her first time.

AHMAD

Why?

MARIE

I don't know. Last night she came home at 11.

AHMAD

They all go through this at her age, it's normal.

MARIE

It's not normal.

AHMAD

Why what's wrong with her?

MARIE

She's been giving me hell for two months over nothing. Maybe you could talk to her, try and see what's wrong with her?

AHMAD

If she still remembers me after all this time.

MARIE

She loves you.

AHMAD

After all this time?

MARIE

Where are you going? Turn right!

Ahmad, who has forgotten the way, follows Marie's directions.

AHMAD

I was daydreaming.

MARIE

You've forgotten everything.

AHMAD

I was distracted.

7. EXT. STREET OUTSIDE MARIE'S HOUSE - DAY

A long, wide street cuts through a residential neighborhood of similar stand alone houses near a railline. Ahmad pulls over in front of the house. Marie gets out of the car to go inside.

AHMAD

Marie-Anne...

Marie pauses and turns to Ahmad. Ahmad takes the papers and documents from above the sun visor and holds them out to Marie.

AHMAD

You shouldn't leave this here. It's risky.

Marie takes the documents and puts them in her purse. She senses that Ahmad has already seen the picture. Ahmad also gets out.

8. EXT. MARIE'S HOUSE - THE FRONT YARD - DAY

The front yard of Marie's two-story house is separated from the street by a metal fence and a gate. Ahmad looks at the yard from between the gaps in the fence. A ten-year-old girl, LEA and a six-year-old boy, FOUAD are busy playing in the yard. Lea and Fouad are struggling to put into place the chain of an old bicycle, probably belonging to Lea. Marie who has entered the yard, starts picking up the hanging laundry.

MARIE

Is Lucie home?

LEA

No.

She goes in the house. Ahmad discreetly enters the yard.

LEA

You broke it.

FOUAD

Pull harder...

LEA

I can't. I'll hurt my hand.

AHMAD

(to Fouad and Lea)

No, not like that. First put one side on, then the other.

The two children have only now noticed Ahmad's presence. Surprised, they stop pulling on the chain. Ahmad takes the chain from them.

AHMAD

I'll show you. This goes there...It's dried out.

(to LEA)

We need some oil. You know where to find some? It used to be in the cupboard in the shed.

LEA

Ahmad!

Ahmad is happy that Lea has recognized him so quickly. He holds her tightly in his arms. Surprised and curious, Fouad looks at them.

AHMAD

My dear Lea... You're doing good? You've grown so much, sweetie.

Ahmad holds out his hand to Fouad.

AHMAD

Hello, Sir.

Fouad does not shake his hand.

AHMAD

(jokingly to Lea)

Your friend is ignoring me. What's his name?

FOUAD

His name is Fouad.

AHMAD

Hello, Fouad.

Fouad shakes his hand.

9. INT. MARIE'S HOUSE - DAY

Marie's house is two-stories. On the first level is the kitchen with a window facing the backyard, Marie's room, the study with the computer and the children's room. On the second floor, which is reached via a narrow stairway, there is only one bedroom with a window, which faces the front yard and street. Although the house is old, it is clear that it has been recently renovated. The paint on the walls has not yet fully dried and a ladder and painting supplies can be seen throughout the house. Marie climbs the stairs to the small upstairs room she has prepared for Ahmad. In the bedroom is a small wooden bunk bed, presumably belonging to her daughters. She lays the clothing she has brought for Ahmad on the bed. While she is making the lower bed, she watches through the window Ahmad who is busy fixing the bike with Fouad. She opens the window facing the yard.

MARIE

Come inside, Ahmad. And you, Fouad, come get your things in the bedroom.

10. INT. MARIE'S HOUSE - DOWNSTAIRS - DAY

Marie goes to the bedroom to dry her hair. Ahmad and Fouad come inside. Lea comes out of the kitchen.

LEA

It wasn't in the shed.

AHMAD

Then you changed its place while I was away.

FOUAD

There's some in my father's car.

Ahmad heard what Fouad said but does not react. He notices the freshly painted walls. As he wanders through the house, it is clear that he has memories of this place. Lea and Fouad are standing watching him.

AHMAD

(to Lea)

Where's the shelf that was here? The old wooden shelf...

LEA

We moved it.

AHMAD

There were books of mine on it.

MARIE

All your stuff's put away in the shed.

Marie, facing the mirror in her bedroom is trying, despite her aching wrist, to blowdry her hair. Ahmad peeks into the bedroom, leaning against the doorframe.

MARIE

Watch the paint.

Ahmad straightens up.

AHMAD

Wasn't the other color better?

MARIE

It's not done yet. My wrist made me stop.

Ahmad enters the room.

AHMAD

(jokingly)

You should've waited for me to come. I I could've done it while I'm here. It would've kept me busy.

He takes the blowdryer from Marie to help her. Standing close to her, he dries her hair while she brushes it with her other hand.

AHMAD

I'll do it.

MARIE

Didn't you want to go to a hotel?
Ouch! You're burning me.

Ahmad holds the blowdryer further back and falls silent. Marie continues brushing her hair.

MARIE

It's fine, thanks.

Ahmad turns off the blowdryer. Marie gets up. She picks up the phone and walks out of the room while dialing.

MARIE

I left some clothes upstairs. Go
change before you catch a cold.

Ahmad remains in the room. As the phone rings, Marie walks towards
Lea's room. She sees Fouad, standing in the hallway, keeping an eye on
the bedroom.

MARIE

(to Fouad)

What are you doing here? Go on. Get
your things and go upstairs. You'll
sleep there and Lucie here.

FOUAD

I don't like it upstairs.

Ahmad comes out of the bedroom and walks towards the stairs.

MARIE

It's just while Ahmad's here, then
you'll come back downstairs. Hurry up,
please.

(on the phone)

Lucie, call me back, please. I have a
surprise for you.

Marie hangs up. Fouad is upset as he grabs his things and pulls his
sheets off the bed.

11. INT. MARIE'S HOUSE - UPSTAIRS BEDROOM - DAY

Ahmad is looking out the window. Everything brings back old memories.
Fouad pushes the door open with his body and walks in holding all of
his bedding. Exasperated, Fouad dumps his things on the bottom bunk and
climbs up to make the bed on the top. Ahmad is staring at Fouad as he
struggles to make his bed. Ahmad helps him, scrutinizing his
expression.

AHMAD

Is that your father's car outside?

FOUAD

Yes.

AHMAD

Do you live here?

FOUAD

Yes.

AHMAD

With your father?

FOUAD

Yes.

AHMAD

Since when?

FOUAD
Since school started.

Ahmad is taken aback by Fouad's answer. He sits on the edge of the lower bed. Fouad is still struggling with the sheet.

AHMAD
Don't bother making your bed. You can sleep downstairs in your own bed.

Fouad takes the sheet and climbs down the ladder of the bed. He again gathers his things to leave the room.

12. INT. MARIE'S HOUSE - DOWNSTAIRS - DAY

Fouad comes down the stairs. Marie is getting ready and sees Fouad and comes towards him.

MARIE
Why are you coming down?

FOUAD
He told me to.

Surprised, Marie walks upstairs.

13. INT. MARIE'S HOUSE - UPSTAIRS BEDROOM - DAY

Marie opens the door. Ahmad is sitting on the edge of the bed. Marie realizes how upset he is. She enters the room and closes the door.

MARIE
There aren't enough beds for the three of them downstairs.

AHMAD
You live with someone?

MARIE
Yes.

AHMAD
You didn't tell me.

MARIE
(surprised)
What do you mean? I wrote it in my email.

AHMAD
What email?

MARIE
I don't know which one. One of them.

AHMAD
I didn't get any.

MARIE

So, why did you want to stay at a hotel?

AHMAD

I didn't want to disturb you.

MARIE

In any case, I wrote you.

AHMAD

I didn't get anything.

MARIE

You didn't wonder why I asked you to come for the divorce?

Ahmad is quiet. Marie leans against the wall. Their eyes meet. After a long silence, Ahmad finally speaks.

AHMAD

Does he know I'm here?

MARIE

Yes.

AHMAD

I'm leaving then.

MARIE

He won't come by while you're here. Or he'll let me know, for sure.

AHMAD

When did you send that email?

MARIE

I don't know.

AHMAD

It must still be in your inbox.

MARIE

I guess so. Do you want me to show it to you?

AHMAD

I asked you to book a hotel for me.

MARIE

I did last time and you didn't come. I had to cancel.

AHMAD

How much did it cost you?

Marie is hurt. She moves towards the door.

AHMAD

What time do I have to be in court tomorrow?

MARIE

You said you'd stay to talk to Lucie..

AHMAD

When will she be home?

Marie shrugs.

AHMAD

I can meet up with her tomorrow.

Marie opens the door.

MARIE

I was hoping you'd keep your promise
for once.

Marie leaves the bedroom. Ahmad is upset and remains seated on the edge of the bed. Marie hears his answer as she goes down the stairway.

AHMAD

I didn't promise anything.

MARIE

My mistake. Sorry.

14. INT. MARIE'S HOUSE - HALLWAY - DAY

Marie comes down the stairs. A can of paint has spilt on to the floor. The footstool, which Lea had brought from the shed, is next to the spilt paint. Marie is furious, she sees paint covered footprints leading towards the garden where the children are playing. Marie storms into the yard.

15. EXT. MARIE'S HOUSE - YARD - DAY

Marie comes to the yard. She sees Fouad's shoes, which are covered in paint. He is putting dishwashing liquid on the dry bicycle chain. She lunges towards him.

MARIE

(angry)

Fouad! Can't you watch where you walk?

Fouad is looking at the bicycle chain and does not look up.

MARIE

Why do I spend hours cleaning? For you
to make a mess? Look at me!

LEA

*(pointing to the
dishwashing liquid)*

We went for this.

MARIE

(to Fouad)

I don't give a damn!

Fouad lifts his head and looks Marie in the eyes. They are both staring at each other. Suddenly Fouad moves towards the front gate to leave in a huff. Exasperated, Marie tries to stop him. Fouad stubbornly throws himself on the ground and Marie struggles to get him back inside.

MARIE

Get back here! Come here!

FOUAD

I wanna go home!

Lea goes towards Fouad to help her mom and convince Fouad to come back inside.

16. INT. MARIE'S HOUSE - UPSTAIRS ROOM - EXT. YARD - DAY

Ahmad is standing near the window, watching the scene below. In the yard, Marie is still struggling with Fouad. She finally wrestles him into her arms and drags him inside.

17. INT. MARIE'S HOUSE - HALLWAY AND THE CHILDREN'S ROOM - DAY

Marie is struggling to contain Fouad who is flailing his arms and legs in resistance. She manages to bring him inside and sets him down on the bed. Lea is scared, she follows them.

MARIE

I'm sorry!

FOUAD

I don't care!

MARIE

(pleading)

Please, Fouad, calm down.

FOUAD

You're not my mom.

Fouad refuses to calm down. With no other choice, Marie leaves Fouad in the room, she locks the door behind her. Upset, Lea stands in the corner of the hallway. Fouad beats against the door with his fists.

18. INT. MARIE'S HOUSE - HALLWAY, BATHROOM AND TOILET - DAY

Marie has rolled up her sleeves. Despite the fact that she is running late she decides to quickly clean the paint spill before leaving. Ahmad comes down the stairs.

AHMAD

You should go, you're late... I'll clean this.

MARIE

I'll do it.

AHMAD

Not with your wrist, go.

MARIE

I thought you were leaving.

AHMAD

I'll wait for Lucie. We'll see after.

Marie gets up and rolls down her sleeves. She goes to the bathroom and washes her hands and face. The occasional sound of Fouad beating his fists against the door can still be heard.

MARIE

(worried)

You'll keep an eye on them?

AHMAD

Go, don't worry.

Ahmad goes towards the children's room. He unlocks the door and enters. Lea is still standing in a corner of the hallway, looking sad.

19. INT. MARIE'S HOUSE - CHILDREN'S ROOM - DAY

As Ahmad enters, Fouad tries to escape. Ahmad grabs him and drags him back in. Worried, Lea has come to the doorway.

AHMAD

Where are you going? Wait!

FOUAD

Let me go.

AHMAD

I'll let you go. But first tell me where you want to go.

FOUAD

I'm leaving!

AHMAD

Where to?

FOUAD

My house.

AHMAD

Where's your house?

LEA

Paris. He can't go, it's too far.

FOUAD

Shut up! No one asked you.

AHMAD

None of that in this house! Got it?

Again Fouad tries to flee.

AHMAD

Lea, leave and close the door. We need to talk.

Lea closes the door and leaves. Ahmad forces Fouad to sit on the bed and gently sits down next to him.

AHMAD

What's wrong Fouad? What is it?

FOUAD

I want to go.

AHMAD

You want to call home?

FOUAD

There's no one in my home.

AHMAD

What's the matter with here? Is it because she told you off? But you were misbehaving. You spilt the paint, you caused trouble. Didn't you spill the paint?

FOUAD

It's not the paint.

AHMAD

What is it, then? Is it because I'm here? Do you want me to leave?

Fouad does not respond. He has calmed down a bit.

20. INT. DRYCLEANER'S - DAY

Long rows of clothing covered in plastic hang from rods running parallel along the ceiling. Large laundering machines are on and running. NAIMA, the young employee is covering freshly ironed clothing with plastic bags. On the glass door of the drycleaner's, a piece of paper is taped which reads: "Experienced drycleaner's help wanted. Inquire within." Marie quickly comes inside.

MARIE

Hello.

NAIMA

Hello, Ma'am.

Marie sees SAMIR's feet among the rows of clothing. While holding some dry-cleaned clothes on his arm, Samir comes to the front counter. He is the man whose picture Ahmad had seen in the car. He acts coldly towards Marie. Marie takes the car documents out of her purse and puts them on the counter. Samir puts the clothing on the counter and on a piece of paper, writes down the list of items and the cost for their cleaning.

MARIE

The plane was late.

SAMIR

He's here?

MARIE

Yes.

Marie places the car documents in front of Samir.

MARIE

Here.

SAMIR

Where did you park it?

MARIE

Right there.

*(pointing to the
documents)*

You shouldn't leave this in the car.
It's risky.

Samir takes the receipt for the clothing along with the clothes and the car documents from the counter to leave the drycleaner's.

21. EXT. STREET - SIDEWALK - DAY

While holding the clothing on his arm, Samir is walking with Marie on the sidewalk towards his car.

MARIE

Did you go to the hospital?

SAMIR

Yes.

MARIE

How was she?

SAMIR

Same as usual. Fouad's not with you?

MARIE

Was he supposed to come?

SAMIR

He called me to go pick him up.

MARIE

(surprised)

Why?

SAMIR

He asked me to pick him up. He didn't want to stay there.

MARIE

I got upset with him. With both of them.

SAMIR

I'll come and take him home with me tonight.

MARIE

No reason to make a fuss.

SAMIR

He'd never called me to go fetch him like that.

MARIE

I'd never yelled like that.

SAMIR

Anyway, I promised I'd go fetch him.

MARIE

Ok. I shouldn't have. We'll make it up tonight.

They have now reached the car. Marie unlocks the car and opens the back door. Samir hangs the clothing on the rod above the backseat. He closes the door and takes the keys from Marie to get in behind the wheel and starts the car. Marie notices he is upset. Before the car drives off, she taps on the glass. Samir rolls down the window.

MARIE

If you want to come over, let me know first.

Marie takes off down the sidewalk. Samir is deep in thought. He puts the car in gear. While driving, he watches Marie. Samir's car slowly passes her.

22. INT. PHARMACY - DAY

Marie enters a pharmacy, goes behind the counter and greets her coworker, a middle-aged woman. She then goes to the back room, puts on her white uniform and stands behind the counter.

23. INT. MARIE'S HOUSE - KITCHEN - EXT. - YARD - NIGHT

In the backyard, Ahmad is roasting corn. Lea is helping him and takes a bite of one of the freshly grilled cobs. Ahmad fans the other corncobs on the grill.

AHMAD

(in Persian)

Corn, hot corn!

Lea mimics the sounds of his words. They laugh. Ahmad hands her another corncob.

AHMAD

Here, take this for him.

Lea takes the corncob into the kitchen. In the kitchen, Fouad is sitting at the table, cutting the corn stalk with a knife. Lea holds the grilled corn out to him. He ignores her.

LEA

Take it.

FOUAD

I don't want it.

Lea notices Fouad's finger is bleeding.

LEA

You cut your hand.

FOUAD

No I didn't.

LEA

Yes, you did. You're bleeding!

Lea walks towards the door to the backyard.

LEA

Ahmad! He cut his finger!

24. INT. MARIE'S HOUSE - BATHROOM AND HALLWAY - NIGHT

In the bathroom, Ahmad picks Fouad up, holds his finger under the tap and washes it. Lea now comes into the bathroom with the first-aid kit. Lea opens the kit. Ahmad pours some disinfectant over Fouad's finger. Fouad, who is clearly in pain, tries to be brave. They hear the front door opening. Intrigued, Ahmad leans toward the bathroom door to see who has entered the house. For a brief moment he sees LUCIE, Marie's sixteen-year-old daughter, as she quickly climbs the stairs to the bedroom. He is relieved.

25. INT. MARIE'S HOUSE - HALLWAY AND THE STAIRS - NIGHT

Ahmad goes upstairs. He knocks on the door and hides waiting to surprise Lucie. He knocks again. Lucie opens the door and comes out. Ahmad covers her eyes from behind. Lucie is startled.

LUCIE

Ahmad!

Ahmad removes his hands and they hug each other. From downstairs, Fouad is standing in front of the bathroom and watching them.

AHMAD

How did you know it was me?

LUCIE

I knew you were coming today.

Ahmad is surprised at Lucie's response.

26. INT. MARIE'S HOUSE - KITCHEN - NIGHT

Ahmad, Lucie, Lea and Fouad are sitting around the kitchen table and having dinner. A complete Iranian feast, which Ahmad has prepared. Fouad has cleaned his plate and turns to Ahmad.

FOUAD

Can I have some more?

Ahmad takes Fouad's plate and serves him seconds.

AHMAD

Did you like it?

FOUAD

Very much!

Ahmad also serves a second helping for Lea. He wants to reserve Lucie's plate but she doesn't let him.

LUCIE

No, it's enough.

AHMAD

Come one, have some. You won't get real *Ghormesabzi* again soon. Unless you two marry two nice Iranian guys... and you, Fouad, an Iranian girl!

Lea laughs. So does Fouad.

LUCIE

How long will you stay?

AHMAD

Where?

LUCIE

Here.

AHMAD

It depends on how long our talk will last after dinner.

FOUAD

(abruptly)

What are Iranian girls like?

AHMAD

Iranian girls... They look like me... but they're girls!

(jokingly)

How does that sound?... Like this...

Ahmad jokingly takes on the mannerisms of a woman. Fouad and Lea laugh.

LUCIE

What are we to talk about?

AHMAD

Have your dinner and I'll tell you.

27. EXT. MARIE'S HOUSE - BACKYARD - NIGHT

Lucie is seated on the steps of the house leading down to the backyard. Ahmad pours some water on the ashes of the barbecue and places it in a corner. He picks up the cornhusks strewn on the ground and throws them away. While doing all this, he is speaking to Lucie.

AHMAD

You always come home so late?

LUCIE

Just to sleep.

AHMAD

Why?

LUCIE

I have nowhere else to spend the night.

AHMAD

Why don't you want to sleep here?

LUCIE

Same as you. You'd rather go to your friend's tomorrow.

AHMAD

This isn't my home.

LUCIE

But your friend's place is?

Ahmad approaches Lucie and sits down next to her.

AHMAD

I'm not comfortable here.

LUCIE

Neither am I.

AHMAD

It's not the same. For me, it's hard to face the guy who's about to marry my ex... it's only normal.

LUCIE

Now, she's just your ex?

AHMAD

Well, yes.

LUCIE

Whatever.

AHMAD

What?

LUCIE

You lived here with her for years and now she's just your ex?!

AHMAD

Everything's changed since then. We got separated... You're old enough to understand that.

Lucie gets up to leave.

LUCIE

I'm old enough not to be preached at.

AHMAD

I'm not here to preach. Your mom asked me to talk to you and see what's got into you. I don't know why she thinks you'd tell me more than you tell her.

LUCIE

She knows perfectly what's got into me. I don't want to see that jerk whenever I come home.

A long silence between them ensues. Lucie goes into the kitchen.

AHMAD

Lucie, wait!

28. INT. MARIE'S HOUSE - KITCHEN - NIGHT

Lucie wants to leave the kitchen. Ahmad comes into the kitchen from the backdoor. He wants her to stay.

AHMAD

Come and sit here.

Lucie sits unwillingly.

AHMAD

Isn't he a good guy?

LUCIE

I don't know him.

AHMAD

Why do you call him a jerk, then? What has he done?

LUCIE

He hasn't done anything. He has nothing to do here.

AHMAD

Anyway, you have to accept the fact that it's your mom's right to live with whoever she wants.

LUCIE

Whoever she wants? Even a guy with a kid and a wife in a coma?

AHMAD
(*curious*)

Fouad's mom?

Lucie nods. A moment of silence.

AHMAD
And if she married someone else, would you mind?

LUCIE
It'd be the same.

AHMAD
So your problem isn't him.

LUCIE
No.

AHMAD
Then, what is it?

Lucie falls silent for a moment. Fighting back tears, she answers Ahmad.

LUCIE
I'm sixteen years old and since I was born, my mom's changed guys three times. And it's always the same story. They come, stay for a few years, and then they leave.

Ahmad understands what Lucie means and has nothing to say in response. He too is upset. He gets up with the excuse of clearing the dishes. He has his back to Lucie. Perhaps to stop Lucie from seeing his reaction. And again there is silence.

LUCIE
Would you talk to her?

AHMAD
About what?

LUCIE
Talk her out of this marriage.

Ahmad laughs at what Lucie has said; a bitter laugh. The sound of the front door opening is heard.

29. INT. MARIE'S HOUSE - GROUND FLOOR - NIGHT

Marie enters the house. From between the door to the children's room she sees Fouad and Lea who are not yet sleeping and talking to each other. She is pressed to know if Lucie has come home. She throws her purse and coat on her bed and enters the kitchen.

30. INT. MARIE'S HOUSE - KITCHEN - NIGHT

Marie is elated to see Lucie. Lucie immediately gets up to leave the kitchen.

MARIE

Good evening.

AHMAD

Good evening.

Lucie mumbles to her mother.

LUCIE

Good night.

AHMAD

(in Persian)

Good night.

LUCIE

*(imitating Ahmad and
in Persian)*

Good night.

MARIE

Lucie, can you sleep downstairs tonight? Fouad will go up with Ahmad.

AHMAD

I kept you some food. Haven't you had dinner?

MARIE

No.

Lucie leaves. Marie sees the food that Ahmad has kept for her. She wasn't expecting Persian food.

MARIE

Oh la la ! Thank you... Where did you get the herbs?

AHMAD

We went shopping with the kids.

Marie sits at the table and starts to eat. Ahmad gets busy placing the dishes in the dishwasher.

AHMAD

Do you want me to heat it up if it's cold?

MARIE

No... You're still a great cook!

AHMAD

The one thing I'm still great at. What time must we be there tomorrow?

MARIE

9...

AHMAD

(Giving her a spoon)

You don't eat *Ghormesabzi* with a fork.

MARIE

Did you talk to her?

AHMAD

Yes...

MARIE

And?

AHMAD

You can guess. She doesn't like you remarrying.

AHMAD

She's worried that you'll live with him for a while and that he'll take off.

MARIE

Tell her to be sure that this one won't leave.

AHMAD

I don't think I'm the right person to convince her to be happy you're getting married.

MARIE

(a bit angry)

I 'm not asking her to be happy. I just want to know what she's after.

AHMAD

Stopping this marriage.

Marie laughs nervously.

AHMAD

It made me laugh too.

Marie now stops laughing while chewing the food she has in her mouth. Ahmad wants to leave.

AHMAD

Try to convince her before you make your decision.

MARIE

My decision's made.

Ahmad leaves the kitchen. While eating her food, Marie is deep in thought.

31. INT. MARIE'S HOUSE - UPSTAIRS BEDROOM - NIGHT

The lights are out. Street light shines in through the window. Ahmad is lying down on the lower bunk and Fouad is on the top. Both are having trouble falling asleep. Fouad is looking at Ahmad from in between the spaces in the slats of his bed; Ahmad's hand, Ahmad's mouth. He is trying to find out if Ahmad is asleep, but he can't see his eyes. Fouad shifts restlessly. The bed squeaks. Ahmad hears him moving.

AHMAD

Fouad?

FOUAD

Yes?

AHMAD

If you're not comfy, we can switch beds.

FOUAD

I'm ok.

AHMAD

Then, why aren't you asleep?

Fouad does not answer.

AHMAD

Close your eyes and go to sleep.

FOUAD

I have to pee.

AHMAD

Go, then. Go...

Fouad doesn't move, Ahmad realizes that he is afraid of going down by himself. He gets up to accompany him.

32. INT. MARIE'S HOUSE - GROUND FLOOR - NIGHT

Ahmad and Fouad walk downstairs towards the restroom. Ahmad turns on the light. Fouad goes inside and closes the door. Ahmad waits in the dark hallway for him to come out. Marie's bedroom is next to the restroom. Ahmad notices the light pouring out from under Marie's bedroom door. He hears a noise from inside the room. He strains to hear the muffled sounds of a conversation between two people. He is ill-at-ease. He doesn't want to stay there. He walks back upstairs.

33. INT. MARIE'S HOUSE - UPSTAIRS ROOM - NIGHT

Ahmad is distraught and cannot sleep. He is concerned that Fouad has not returned.

34. INT. MARIE'S HOUSE - BEDROOM - NIGHT

Samir is lying on the bed. Marie cradeling his head and putting eye drops into his eyes. As she is doing this, they are quietly speaking to each other.

MARIE

(quietly)

Did you talk to her doctor too?

SAMIR

No, just the nurse.

MARIE

What did she say?

SAMIR

About what?

MARIE

The scratches on her stomach.

SAMIR

They happened after my last two visits.

MARIE

Maybe it has nothing to do with your visits. Maybe it was involuntary.

SAMIR

You'd like it to be involuntary?

Marie is shocked by what Samir has said. She closes the eye-drop bottle and sits on the edge of the bed. Samir closes his eyes to diminish the sting. From Marie's silence, he realizes that he has upset her.

SAMIR

I'm sorry.

MARIE

Do you hear yourself? You can't say whatever you want and then just apologize.

Marie wants to continue the discussion but is interrupted by the sound of someone knocking on the door. Marie gets up and opens the door. Fouad is behind the door. It is clear that he is scared of the dark.

MARIE

What are you doing here?

FOUAD

It's dark. I can't go up.

SAMIR

Why do you want to go up?

MARIE

I asked him to go upstairs with Ahmad. The girls are together.

SAMIR

Maybe he is not comfortable sleeping
with a stranger.

Samir gets up from the bed and comes towards Fouad.

SAMIR
Get your things. We're leaving.

FOUAD
I'm sleepy. I want to go to bed.

SAMIR
You asked me to come get you!

FOUAD
I want to stay.

MARIE
You can sleep in my bed.

Fouad lies down on Marie's bed. Marie tucks him in.

35. INT. MARIE'S HOUSE - KITCHEN AND HALLWAY - MORNING

The next morning, Lucie, Lea and Fouad are sitting around the kitchen table finishing off their breakfast. The sink is full of water and clearly clogged. Ahmad is sitting on the floor and is busy opening the drainpipe under the sink. Marie who has taken a shower, enters the kitchen.

MARIE
Ahmad leave it... we're running late.

AHMAD
The sink is clogged.

MARIE
It can wait. We have to be there by 9.
Hurry up, kids.

Marie leaves the kitchen. Ahmad opens the drainpipe. All the water from the sink pours into the bucket which Ahmad has placed underneath the sink. Ahmad clears the clogged pipe and dirties his hands in the process. Samir, who has just woken up, enters the kitchen.

SAMIR
Hi.

Lea and Fouad answer him. Lucie ignores his presence.

SAMIR
(to Ahmad)
'Morning... Samir.

Ahmad whose hands are dirty, gets up to greet him respectfully but does not offer his hand to shake.

AHMAD
My hands are dirty, sorry.

SAMIR
It's blocked again?

AHMAD
It's unblocked. I'll just screw it
back on.

Samir joins the children seated at the kitchen table. As soon as he sits, Lucie grabs her last bite and without saying anything leaves the kitchen and walks in the hallway. She comes face-to-face with Marie who is getting dressed.

MARIE
Get ready, Lucie, we'll drop you off.

LUCIE
No need, I'll go by myself.

Lucie goes to her room. Marie comes to the kitchen. Ahmad is still busy reattaching the drainpipe. Samir is eating his breakfast. Without sitting down at the table, Marie grabs a bite to eat.

MARIE
Ahmad, we're late.

AHMAD
It's finished.

Ahmad turns on the water to verify the pipe he has reattached does not leak. Marie notices Samir who is pretending to be busy with his breakfast.

MARIE
(to the kids)
Get moving, kids.

Lea and Fouad finish their breakfasts and leave the kitchen to prepare for school.

AHMAD
It's leaking.

MARIE
There's always been a leak.

SAMIR
I told you the joint has to be
changed. I'll take care of it.

MARIE
(to Ahmad)
Did you eat anything?

SAMIR
*(thinks Marie is
talking to him)*
Not yet.

Ahmad turns off the tap. He takes the bucket from under the sink and leaves the kitchen. Marie and Samir are sitting at the table in the kitchen concentrating on their breakfasts. They are both quiet.

36. INT. MARIE'S HOUSE - TOILET AND BATHROOM - MORNING

Ahmad is ironing his shirt when Lucie gently opens the door and comes in to wash her hands.

LUCIE
Can I see you after?

AHMAD
Don't you have class?

LUCIE
I can skip.

Marie cracks the bathroom door open.

MARIE
Ahmad!

AHMAD
Coming...
(to Lucie)
What time do you get out of school?

LUCIE
One.

37. INT. MARIE'S HOUSE - THE ROOM FACING THE YARD - EXT. FRONT YARD - MORNING

Samir is wearing some work clothes and is standing on a step ladder painting a wall. As he paints, he looks out the window and sees Marie give the car keys to Ahmad. Samir has a strange feeling, as if seeing them together bothers him. Lucie comes into the room to get something. She has her backpack on her shoulder and is ready to go to school. She wasn't expecting to see Samir. Samir climbs down the ladder to help her and pulls the plastic cover away from her things. Without paying any attention to him, Lucie searches the computer desk for something and does not find it. This is a good excuse for Samir to start a conversation with her.

SAMIR
Looking for something?

LUCIE
No.

Lucie goes out. Samir is left alone.

38. INT. SAMIR'S CAR - EXT. STREET OUTSIDE LEA'S SCHOOL - DAY

Lea and Fouad are seated next to each other on the backseat. Ahmad is behind the wheel and Marie is sitting in the passenger's seat.

MARIE

Go right.

AHMAD

Isn't that the school Lucie went to?

MARIE

Yes.

The car turns then stops in front of a school's main entrance. Lea gets out and Fouad follows her.

LEA

(while getting out)

Bye, Mommy.

MARIE

Bye, sweetheart.

FOUAD

(mimicking Lea)

Bye, Mommy.

MARIE

Bye! Wait, let me see...

Marie cleans the corner of Fouad's eye with her finger. Lea and Fouad go towards the school. The car drives off.

AHMAD

Where did you two meet?

MARIE

At the pharmacy, he'd come in for his wife's medication.

AHMAD

What was wrong with his wife?

MARIE

She was depressed.

Ahmad smirks. Marie notices his reaction.

MARIE

What?

AHMAD

What?

MARIE

*(mimics Ahmad's
smirk)*

What's that supposed to mean?

AHMAD

We call it a smile.

MARIE

We call it mocking. What's funny about it?

AHMAD
Miss our fights, darling?

MARIE
Is her depression funny to you?

Ahmad puts on the turning indicator and slowly pulls over.

AHMAD
(jokingly)
Look, if you start bugging me, I'll get out right now and go back to Tehran. I won't come to court and I won't divorce you and then let's see what you do.

MARIE
It's just your hair that's gone grey. Nothing else has changed.

AHMAD
What should I do? Should I get out?

MARIE
Stop joking, we're late.

Ahmad laughs and starts driving.

39. INT. COURTHOUSE - HALLWAY - DAY

Marie and Ahmad are sitting on a bench in a courthouse in the suburbs of Paris..

MARIE
Seriously, what did you think of him?

AHMAD
First tell me how serious all this is, then I'll tell you what I think.

MARIE
Serious enough for me to be pregnant.

Ahmad, who is clearly shocked at hearing this news, tries to hide his sadness and they both fall silent. The lawyer comes out of a room and calls Marie, who gets up.

AHMAD
Is that a joke?

MARIE
No.

Marie enters the office accompanied by the lawyer. Ahmad lags behind Marie, he is deep in thought.

40. INT. COURTHOUSE - ROOM - DAY

Marie and Ahmad are sitting in front of the judge's desk and their lawyer is seated between them. The judge reads their divorce agreement and asks for their consent, with that the administrative stage of their divorce is completed. During this procedure, Marie's phone rings. She quietly speaks a few sentences without being heard. The judge looks at Marie with an expression that means she cannot speak on the phone. With no other choice, Marie hangs up the phone.

41. EXT. MARIE'S HOUSE - YARD - DAY

Samir, who is still in his work clothes, is in the yard and is speaking on the phone. His hands are covered in paint.

SAMIR
(on the phone)
Hello, Marie...

He hangs up, redials, then leaves a message. The airline company representative, who has delivered Ahmad's suitcase, is holding some documents and waiting at the door. Ahmad's damaged suitcase is on the ground, its locks have been broken.

SAMIR
(on the phone)
Marie... they've brought the suitcase.
It's broken. I don't know if
something's missing, if I should
accept it or not... Call me back.

Samir hangs up and goes towards the front door.

AIRLINE REPRESENTATIVE
Okay?

SAMIR
What if something's missing?

AIRLINE REPRESENTATIVE
Doesn't he have insurance?

SAMIR
I don't know.

AIRLINE REPRESENTATIVE
What do we do, then? Will you take it
or should I bring it back to the
airport and he can come and follow up
on it?

Samir goes towards the suitcase to pick it up.

AIRLINE REPRESENTATIVE
Can you sign here?

The airline representative notices Samir's eyes, which are wet and red. Samir signs.

AIRLINE REPRESENTATIVE

Are you okay?

SAMIR
(*surprised*)

Why?

AIRLINE REPRESENTATIVE
Your eyes...

SAMIR
Oh! I'm allergic to the paint.

AIRLINE REPRESENTATIVE
(*while leaving*)
Change jobs!

The airline representative goes towards his car to get in. His words have put Samir deep in thought.

42. EXT. STREET OUTSIDE LUCIE'S SCHOOL - DAY

Ahmad is standing on the sidewalk among the students filing out of school, waiting for Lucie to come out. Lucie exits the the school. She too is looking for Ahmad. Ahmad walks towards her.

43. INT. SHAHRYAR'S RESTAURANT - DAY

A typical neighborhood restaurant with an open kitchen located in the back where the chefs are busy cooking. The ambience of the restaurant is Italian. SHAHRYAR, the middle-aged and friendly owner, is taking a customer's order. The restaurant is bustling, most of the tables are full of diners. Ahmad and Lucie enter the restaurant. They walk towards Shahryar who has not yet noticed them.

AHMAD
(*in Persian*)
Excuse me, where's the bus stop to
Tajrish?

Shahryar looks up. He is shocked to see Ahmad.

SHAHRYAR
(*in Persian*)
What the hell are you doing here?!

Shahryar gets up from behind the till and comes towards Ahmad. They both hug each other warmly and start joking and laughing.

AHMAD
(*in Persian and
pointing to Lucie*)
Do you recognize her?

SHAHRYAR
(*in Persian*)
She's grown up.
(*to Lucie*)
Do you remember when you were little,
he'd put you on his bike and bring you
here?

AHMAD

(in Persian)

That was Lea... this is Lucie! You've always mixed them.

SHAHRYAR

(in Persian)

How tall she's become.

(to Lucie)

How are you?

LUCIE

I'm good.

SHAHRYAR

(in Persian)

You haven't had lunch?

AHMAD

(in Persian)

Why else would we bother to come here?!

SHAHRYAR

(in Persian)

Sit, I'll be right with you.

Ahmad and Lucie move towards a table to sit down, Shahryar walks towards the kitchen. Valeria, Shahryar's Italian wife, is busy in the kitchen..

SHAHRYAR

(in Italian)

Valeria, your friend's here.

Valeria sees Ahmad. Ahmad walks towards her. She is happy to see Ahmad.

VALERIA

(in Persian)

Ahmad... Hello. How are you?

AHMAD

(in Persian)

Hello, dear Valeria.

SHAHRYAR

You remember Lucie?

LUCIE

Hello.

VALERIA

Hello... what a beautiful lady you've become!...

Valeria warmly embraces Lucie.

AHMAD

You two are still together?

SHAHRYAR

(in Persian)

There is this tiny thing in common
between us to keep us from separating.

AHMAD

(in Persian)

What?

SHAHRYAR

(in Persian)

The colors of our flags.

AHMAD

(to Valeria)

What is he saying?

VALERIA

He talks too much... let him. How's your
mom?

LUCIE

She's good.

Valeria goes to the kitchen. Ahmad and Lucie sit at the table. Ahmad
picks up the menu to look it over.

LUCIE

Did you go to court?

AHMAD

Yes.

LUCIE

SO, it's over now?

AHMAD

It was already over. You still like
ravioli?

Ahmad sets the menu down. He notices Lucie's sad eyes, staring off into
the distance.

AHMAD

What is it?

Lucie does not respond.

AHMAD

You know, this guy... I don't think
he's that bad...

Lucie again does not respond.

AHMAD

He must be going through a difficult
time. Put yourself in his shoes.

Between his wife and his concern for his son...

LUCIE

How does she want to marry a married man?

AHMAD

But you said his wife's in a coma.

LUCIE

But she's not dead; she might not die..

AHMAD

That's his problem. That's no one else's business...

LUCIE

Do you know why his wife's in a coma?

AHMAD

No, how would I know?

LUCIE

My mom didn't tell you?

AHMAD

No.

LUCIE

She committed suicide.

Ahmad is shocked by what Lucie is telling him. He remains silent saddened by what he has learned.

AHMAD

Because of her depression?

Lucie, who has until now fought back her tears, suddenly loses control and start to cry. She tries to prevent the other diners from hearing her but many of them turn to see why she is crying. Ahmad tries to get her to calm down.

AHMAD

(quietly)

Lucie... look at me...

Worried, Shahryar comes to their table.

SHAHRYAR

What's the matter?

AHMAD

Lucie... get up, we'll get some fresh air.

Ahmad takes Lucie's hand and gets her up from the table.

SHAHRYAR

Take her to the back.

Ahmad leads Lucie to the small back room of the restaurant where she can compose herself. Concerned by Lucie's outburst, Valeria looks questioningly at Shahryar. Shahryar shrugs.

44. INT. SHAHRYAR'S RESTAURANT - BACK ROOM - DAY

A small room with a bed and Shahryar's personal things. In a corner are boxes of soft drink, mineral water and food supplies. Ahmad sits Lucie down on the bed and unties her scarf and puts it aside.

LUCIE

Do you know why she doesn't tell anyone that this guy's wife has committed suicide?

AHMAD

Calm down... calm down for now, we'll talk later.

LUCIE

Because she doesn't want anyone to find out.

AHMAD

What?

LUCIE

That it's because of their affair that she tried to kill herself.

Although he's shocked, but Ahmad pretends to not take Lucie seriously.

AHMAD

You shouldn't speak of these things with such certainty... especially at your age.

LUCIE

Then, don't say I've grown up if you don't think so.

Lucie gets up to leave. Ahmad holds her and stops her.

AHMAD

Sorry.

Lucie sits down. More silence.

LUCIE

I don't want them to be together.

AHMAD

You think it's up to you and me? I'm nobody in this story.

LUCIE

If they get married then I'll never..
I'll never set foot in that house
again.

AHMAD
Your mother is pregnant.

Lucie looks at him in disbelief.

LUCIE
You're lying.

Lucie, emotionally drained, stands up and leaves the room. Ahmad follows her.

45. EXT. STREET OUTSIDE SHAHRYAR'S RESTAURANT - DAY - CONTINUED

Lucie exits the restaurant and starts walking down the sidewalk. Ahmad walks next to her.

AHMAD
Wait...

LUCIE
You know why she went with that
asshole?... Cause he looks like you!
He reminds her of you!

Ahmad has no answer to give Lucie. Lucie leaves. Ahmad stands there for a moment.

46. INT. LIGHTING STORE - DAY

An old shop in Paris. A large number of old and new chandeliers and other lamps are hanging from the ceiling of the shop. All around the store are table lamps in various sizes and shapes. Samir and Marie are looking at the chandeliers hanging from the ceiling to pick something out.

47. INT. SAMIR'S CAR - EXT. STREET - DAY

Several chandeliers and lamps are placed on the backseat. Samir is sitting behind the wheel and Marie in the front seat. They drive through the busy streets of Paris. Samir is deep in thought. Marie senses it and quietly waits for him to speak. Without looking at him, Marie gently reaches over to hold his hand and closes her eyes. A moment later, Samir has to remove his hand in order to shift gears. Marie opens her eyes. They drive on in silence.

48. EXT. STREET - INT. RER STATION - NIGHT

Ahmad comes up the stairs in a metro station. It is raining. He takes the gift he has bought out of its plastic bag and pulls the bag over his head to prevent his head from getting wet. He crosses the busy street, reaches the sidewalk and hugs the wall as he walks to stay as dry as possible.

49. INT. MARIE'S HOUSE - HALLWAY - NIGHT

Marie walks towards the front door. She opens the door. Ahmad, who is soaked from the rain, comes inside.

AHMAD
Good evening.

MARIE
You're soaked!

AHMAD
It started pouring...

MARIE
Want a coffee?

AHMAD
No, I've just come to get my
suitcase. I can't miss the last train.

MARIE
It's right here. At least, wait till
the rain stops.

AHMAD
It's not stopping soon.

Ahmad's words have worried Marie even more.

AHMAD
Is Lucie back?

MARIE
No.

Worried, Ahmad leans against the hallway wall.

MARIE
Watch the paint.

Ahmad looks at his coat which is not stained with paint. He notices his suitcase in the hallway. He walks towards it and sees the lock is broken.

MARIE
It was broken when they delivered it.

AHMAD
Did you call her friends?

MARIE
I've called them so often looking for
her that I'm embarrassed to do it
again.

Ahmad finds his towel among the things in his suitcase and dries his face. He tries to close the suitcase but it will not close properly.

MARIE

Did you talk to her today?

AHMAD

Yes. Can I have a piece of string or something?

MARIE

You have a couple of suitcases left in the shed. You can take one of them.

AHMAD

Are the kids sleeping?

MARIE

No.

Marie goes inside.

50. INT. MARIE'S YARD - SHED - NIGHT

Ahmad is in the shed looking for his suitcases, which he had left there from a few years ago. From among the clutter piled up in a heap, he pulls out two dusty suitcases. He unzips the larger suitcase. Some clothing, a few black and white pictures of Ahmad from when he lived in Paris and other personal items are in the suitcase. Seeing his old belongings changes his mood.

51. INT. MARIE'S HOUSE - KITCHEN - NIGHT

Marie is standing by the window facing the backyard. The intensity of the rain can be seen. Samir is standing on the kitchen table and is installing a chandelier. Ahmad comes in the back kitchen door with his empty suitcase and heads towards the hallway. Marie and Samir briefly look at the suitcase he's holding. Ahmad leaves the kitchen in the dominating silence.

SAMIR

Turn it on, please.

Marie walks towards the switch and turns on the light. The chandelier is lit up. Samir comes down from the table. He notices how restless Marie is. Ahmad enters the kitchen with the plastic bag holding the gifts he has brought from Tehran and the gift he has bought for Fouad. He places the gifts on the kitchen table and sits down.

AHMAD

Will you tell the kids to come here before they go to sleep, so that I can give them their gifts?

Marie is about to leave the kitchen.

MARIE

Should Fouad come too?

AHMAD

Of course.

SAMIR

But, he wasn't supposed to get one.

AHMAD

I got him something today.

SAMIR

Can I ask you not give it to him?

AHMAD

(bewildered)

Why?

Marie is also astonished and is looking at Samir.

SAMIR

He's done something wrong. He needs to be punished..

MARIE

They should both be punished, then.

SAMIR

I can only speak for my son.

Samir's words have upset Marie.

AHMAD

What've they done?

SAMIR

They took the gift out of your suitcase.

AHMAD

(laughing)

But the gift was still in there.

SAMIR

I put it back. But we can't let them off the hook.

AHMAD

The suitcase was open, they got tempted..

MARIE

*(impatiently wanting
to leave)*

I'll ask them to apologize.

SAMIR

This way they'll learn that there will always be a way to get away with any situation by apologizing.

AHMAD

But I've already told them I've brought gifts... I can't pretend now I didn't.

MARIE

*(to Samir,
frustrated)*

Can you please let go? I've already scolded them enough.

SAMIR

(a bit upset)

I was just asking if it was possible.

Ahmad is in a dilemma. He doesn't know how to respond, but Marie goes to get the kids. Ahmad and Samir are standing opposite each other in the kitchen. There is silence and the tension between them is palpable. They avoid making eye contact with one another. Samir cannot stand this situation any longer and gets up from the table with the excuse of closing the window that Marie had left open when she was smoking her cigarette. He sees the light in the shed, which Ahmad has left on. He passes through the backyard in the rain and turns off the light in the shed and comes back to the kitchen. Marie enters the kitchen with Lea and Fouad.

LEA

Good evening.

FOUAD

Good evening.

AHMAD

(friendly)

Good evening, kids.

Ahmad takes the plastic bag to take out the gifts.

MARIE

No, first you both have to apologize.

LEA

I apologize.

Everyone is waiting for Fouad to apologize but he is quiet.

SAMIR

And you?

FOUAD

I didn't take it from the suitcase.

SAMIR

But you were with her when she did it.

FOUAD

But I didn't take it.

SAMIR

It doesn't matter who took it. You were together, you could've stopped her.

Fouad is silent and does not respond. Angry, Samir stands up, walks towards him and stares into his eyes. Ahmad is uncomfortable.

SAMIR
"I apologize".

FOUAD
(reluctantly)
I apologize.

SAMIR
(commandingly)
"I apologize"!

FOUAD
(with no other choice)
I apologize.

Samir goes back to his seat and sits down. Ahmad gives Lea and Fouad the two boxes. For Lea a remote controlled helicopter and for Fouad a giftwrapped box. The children thank him but they are not very pleased with the scolding they have received.

52. INT. MARIE'S HOUSE - CHILDREN'S ROOM - NIGHT

Lea and Fouad are in their beds.

LEA
You pretended like it was me.

FOUAD
I just said I didn't take it.

LEA
That means it was me!

FOUAD
It was you.

LEA
But you told me his suitcase was open. Otherwise, I wouldn't have gone.

FOUAD
You didn't have to listen. You didn't have to go.

LEA
I know why you're mad. You didn't get a helicopter. You got colored pencils.

FOUAD
Shut up!

LEA
You're crazy.

FOUAD
Shut up!

LEA
You're insane.

FOUAD
Shut up!

Lea is upset at him. She gets up, takes her blanket and leaves the room to sleep in another room.

53. INT. MARIE'S HOUSE - KITCHEN - NIGHT

Marie holds the dress which Ahmad brought for her up to her body and shows it to Ahmad and Samir. Both men are looking at Marie.

AHMAD
I got the size you used to wear.

MARIE
It still wear the same size.

AHMAD
I have a gift for Lucie too. I'll give it to her later.

MARIE
She's never been so late.

Samir gets up from the table.

SAMIR
I'll go look for her.

MARIE
Where?

SAMIR
I don't know... nearby... in the streets, at the station... where are the keys?

MARIE
You had them.

AHMAD
Can I come with you, if you don't mind?

SAMIR
(with no other choice)
Sure. If you want.

Samir leaves the kitchen.

AHMAD

She might not want to come back with him.

MARIE

Why did she cry at the restaurant today?

AHMAD

Who told you?

MARIE

I called Shahryar and he said she suddenly burst into tears. She's never been this late. What have you told her that has made her stay out until now?

AHMAD

(calmly)

You hadn't told her you were pregnant?

MARIE

(worried)

You did?

AHMAD

I thought she'd let it go if she knew ...

MARIE

That's why she's not back. You weren't supposed to tell her.

AHMAD

I didn't know. What kind of secret is that, anyway? She'd have found out someday!

MARIE

Not when she's so upset.

AHMAD

Her problem is not your being pregnant.

MARIE

What is her problem?

Ahmad seems reluctant to answer. Marie stands in front of him, waiting for a reply.

MARIE

(a bit upset)

What's her problem?... huh?

AHMAD

(with no other
choice)
She seems to know everything.

MARIE
Everything about what?

Samir comes to the kitchen door.

SAMIR
I can't find the keys.

MARIE
(angry)
Well, look for them!

Samir is surprised to see Marie so up. Ahmad is visibly uncomfortable.

AHMAD
We'll talk later.

MARIE
What do you mean by "knowing
everything"? I don't understand.

AHMAD
She says that his wife committed
suicide because of your affair.

Marie gets even angrier upon hearing this. Ahmad, who feels that he has
said what he needed to say, tries again to leave.

MARIE
She committed suicide because...

AHMAD
I'll call you tomorrow and we can
speak then.

Samir enters the kitchen to take his coat.

MARIE
(angrier)
The keys are not here.

SAMIR
I got them.

MARIE
So why you are here?

SAMIR
What do you mean? Does somebody mind
my being here?

MARIE
No, but...

SAMIR
Forget it.

Samir leaves the house and Ahmad tries to go outside with him.

AHMAD

(to Samir)

Wait, I'm coming.

MARIE

Ahmad... his wife had been depressed for some time.

MARIE

Every time I'd take my clothes there, I'd see her... You could tell that she was unwell.

AHMAD

Why was she unwell?

MARIE

What do you mean why?

AHMAD

Nothing, forget it.

MARIE

Look, either don't say something or if you do, say it clearly.

AHMAD

You said every time you saw her, she felt unwell...

MARIE

I didn't say she felt unwell, I said she was unwell!

AHMAD

Forget it. This is just getting worse.

MARIE

(quietly)

You'd really like to hear that it was my fault if that woman committed suicide?

AHMAD

(quietly)

I don't want to hear anything. You asked me to go and talk to your daughter. I'm just telling what she thinks. That's all.

MARIE

She's wrong. She must come and have a conversation with me and I'll tell her.

AHMAD

Do you want to tell her what you told me? Do you think she's going to buy that?

MARIE
Don't you believe me?

AHMAD
Does that matter? She's the one who...

MARIE
What's so unbelievable about it?

AHMAD
I also find it hard to believe that the mother of a five-year-old would commit suicide because of depression.

MARIE
Look who's talking! Have you forgotten the state you were in? This woman committed suicide another time when her baby was nine-month-old! Was it also my fault? I was with you, back then!

Ahmad falls silent upon hearing this.

MARIE
Her depression started right after the birth. Do you want to know what meds Samir would come and get for her?

54. INT. AND EXT. SAMIR'S CAR - NIGHT

Ahmad and Samir are in the car, driving up and down the streets of their neighborhood searching for Lucie.

SAMIR
How long are you staying in town?

AHMAD
I haven't booked my return yet.

SAMIR
Couldn't you have sent a lawyer to take care of the divorce instead of coming all this way?

AHMAD
Sure, but I wanted to come. I wanted to see the kids, and Marie-Anne too... to end on good terms.

SAMIR
But it doesn't seem to be the end. There's still something going on.

AHMAD
No... What makes you think that?

SAMIR

When two people meet four years later
and start fighting again, it means
things are still unresolved.

AHMAD

We were arguing about Lucie.

They are both quiet now, searching the streets in silence.

SAMIR

Lucie's problem is me.

AHMAD

No... it's a misunderstanding.

SAMIR

About what?

Ahmad does not wish to answer.

SAMIR

Anything personal that I shouldn't
know?

AHMAD

No...

SAMIR

I that case, I want you to tell me...
You may know Marie is carrying my
child. It's not good for her to be
stressed out all the time, smoking so
many cigarettes...

AHMAD

I'm worried about her too. She didn't
use to smoke.

SAMIR

I won't let this girl destroy her
mother. If she has a problem, she...

AHMAD

She has no problem. I told you, it's a
misunderstanding.

SAMIR

What is this fucking misunderstanding
that has been screwing our lives for
months?

AHMAD

Marie-Anne can tell you.

SAMIR

Leave her out of this.

AHMAD

She is making assumptions about your wife.

SAMIR

She thinks she committed suicide because of our relationship?

AHMAD

So you know...

SAMIR

I overheard your conversation.

AHMAD

Did you?

SAMIR

She did that because of a stupid story with a customer.

AHMAD

I heard she was depressed.

SAMIR

Otherwise, she wouldn't have tried to kill herself for nothing. What can I do if Lucie doesn't believe me? I can send her my employee. She saw the whole thing.

55. INT. MARIE'S HOUSE - GROUND FLOOR - NIGHT

Samir and Ahmad enter the house through the front door. Marie hears the door open. Curious and restless, she comes out of the bedroom. From Samir and Ahmad's expression, she realizes that their search has been fruitless. Samir places the umbrella in a corner and walks in.

SAMIR

We should call the police. They may find her.

Concerned, Ahmad stands in the doorway. Marie approaches him.

AHMAD

Has she already stayed out all night?

MARIE

No, it's the first time.

SAMIR

Maybe she went to her father's.

MARIE

To Brussels?

AHMAD

He's not in Paris anymore?

MARIE

No, he's back in Brussels.

SAMIR

You think she can be there?

MARIE

(doubtful)

She's on bad terms with him too.

SAMIR

Do you want me to call?

MARIE

(to Ahmad)

It's better if you do it.

Samir brushes past Marie and goes to the bedroom. Ahmad is uncomfortable with the request Marie has made.

AHMAD

I doubt she'd have gone to Brussels.

Marie notices that Ahmad would prefer not to call Lucie's father.

MARIE

(upset)

Fine, I'll do it.

AHMAD

Ok, give me his number.

Marie goes to get the number.

MARIE

Shahryar called twice. He wants you to call him back.

AHMAD

Where's the phone?

MARIE

In the kitchen.

Ahmad goes to the kitchen.

56. INT. MARIE'S HOUSE - BEDROOM - NIGHT

Lea is lying down under the blanket on her mother's bed. Samir is feeling down and is seated on the edge of the bed. Marie comes in, worried. She is looking for her address book. Everyone is quiet. Marie sees that Samir is deep in thought, he running his fingers through his hair.

SAMIR

Where did she get this idea?

MARIE

What idea?

SAMIR
About Celine's suicide.

MARIE
I don't know...

Marie finds her address book and starts to leave the bedroom. Before exiting, she realizes that her reaction has upset Samir. She walks towards Samir and sits next to him affectionately. Lea, who has not yet fallen asleep, turns around and sees their backs facing her. Samir takes the eye-drops and drops some medication into his eyes.

57. INT. MARIE'S HOUSE - KITCHEN AND HALLWAY - NIGHT

Ahmad is holding the phone and speaking to Shahryar.

AHMAD
(*in Persian*)
Okay, thanks.... Okay, I will... Bye.

Marie is standing there holding the phonebook and is waiting for Ahmad to get off the phone to give him the number.

MARIE
Here.

AHMAD
What is it?

MARIE
Her father's number. But try not to worry him. He's fragile...

AHMAD
She's at Shahryar's.

Marie is shocked and quiet.

AHMAD
She went to the restaurant and he took her in.

Marie, who until now had tried to control herself, suddenly becomes angry.

MARIE
But he called twice! Why didn't he tell me? He heard how worried I was! Why didn't he tell me? I've been worried sick all night!

AHMAD
I'll explain.

MARIE
(*shouting*)
Explain what? What do you want to explain?

Samir, curious about the commotion, comes into the kitchen.

SAMIR
What's the matter?

AHMAD
Nothing.

SAMIR
(firmly)
I've already asked you to go through
me!

AHMAD
(even more firmly)
And I ask you not to raise your voice
in front of me... okay?

Suddenly, everyone is quiet. Samir tries to control himself.

MARIE
Why didn't he tell me she was there?

SAMIR
Who?

AHMAD
(to Marie)
Lucie made him promise.

SAMIR
He promised to hide a sixteen-year-old
girl in his house and not tell anyone?

AHMAD
What do you mean hide?!

SAMIR
(nervous)
Why has he taken her to his house?

AHMAD
He felt sorry for her.

SAMIR
Didn't he feel sorry for her mother?!

Ahmad holds his tongue not to start a fight. Marie suddenly gets up to leave the kitchen. She takes a few steps and as if forgetting something, she comes back.

MARIE
(to Samir)
The keys.

SAMIR
Where are you going?

MARIE
She has to come back home.

AHMAD

Marie...

MARIE

She has to come here, sit her ass down and listen!

AHMAD

Now?

MARIE

Right now!

AHMAD

She thinks we don't know she's there.

MARIE

I don't care! I want her to come and see the mess she's put me in! I want her to know that I didn't cause this woman's suicide!

Fouad, standing in the doorway, has heard everything.

58. INT. MARIE'S HOUSE - BEDROOM - NIGHT

Marie rushes to put on her raincoat. Samir is standing next to the door and Lea is on the bed. Although her eyes are closed, it is clear that she is not sleeping.

SAMIR

If you go to get her now, she won't come home with you.

MARIE

(angry)

Then, I'll call the police to bring her back. I swear I will.

SAMIR

The police will bring her back one night. What about tomorrow night?

MARIE

Either she comes back here or she goes and lives with her father in Brussels.

Marie comes towards the door to leave. Samir blocks her path.

SAMIR

She won't come back as long as I'm here.

They stare at each other in silence.

59. INT. SHAHRYAR'S HOUSE - NIGHT

The house is mostly dark, only one light is on in the kitchen. Shahryar's house is not very large. It has been decorated like an

Iranian home. The television is on and Shahryar is sitting on a sofa opposite it. He is watching a football game. Two commentators fiercely debating a referee call. They each present their own points of view. The penalty sequence is repeated several times in slow motion and graphics. The referee's call cannot be confirmed. The doorbell ringing interrupts the sound of the show. Shahryar gets up and walks towards the door. He opens the door for Ahmad. Ahmad walks in with his suitcase. Both men speak quietly.

AHMAD
(*in Persian*)

Hello.

SHAHRYAR
(*in Persian*)

Hello... come in.

AHMAD
(*in Persian*)

Is she up?

SHAHRYAR
(*in Persian*)

She has fallen asleep... come in.

SHAHRYAR
Hardly here and already in trouble.

AHMAD
When did she come to you?

SHAHRYAR
It was late. I thought she had come looking for you.

AHMAD
You should have called right then. Her mother was so worried.

SHAHRYAR
How can I call you? You don't have a phone! I called the house looking for you but you weren't there. I was afraid if I told her mother, that she would find out and leave in the middle of the night... What's wrong with her?

AHMAD
She's imagining things.

60. INT. SHAHRIAR'S HOUSE - BEDROOM - NIGHT

Without making any noise, Ahmad turns on the dim bedside lamp which is near Lucie's bed. He wants to gently wake Lucie up. He is still unsure but without a choice, puts his hand on her shoulder and gently shakes her.

AHMAD
Lucie...

Lucie opens her eyes and is surprised to see Ahmad next to her bed.

AHMAD

Sorry to wake you... your mom is waiting
for you.

Lucie who it seems has just realized where she is, is staring at Ahmad
without saying anything.

AHMAD

She wanted to come and get you. I
asked her to not come, I promised I
would take you back. Come on, get up.

Lucie sits up.

AHMAD

Where's your jacket?

Lucie has only now realized what is happening.

LUCIE

I won't go. I don't wanna go back
tonight.

Lucie's pleas leave Ahmad less certain. He doesn't know what to do.

AHMAD

Then I'll call her and you can tell
her that you'll go back tomorrow
morning, okay?

Lucie doesn't respond. Ahmad leaves the room to get the phone. Lucie is
sitting on the edge of the bed by herself. Ahmad comes back with the
phone and dials a number and waits.

AHMAD

(on the phone)

Marie-Anne? Hold on, please.

He gives the phone to Lucie and signals to her to speak.

LUCIE

(on the phone)

Yes?... I'm staying here tonight.

She listens for a long time to the other end. From Lucie's face, it is
clear that her mother is speaking relentlessly and perhaps threatening
her. Lucie still does not speak. Ahmad is worried and is looking at
her. Marie has said what she wanted to say and hangs up.

AHMAD

Why did you hang up?

LUCIE

She did.

AHMAD

Let's go.

LUCIE

No.

AHMAD

Get out of bed. Let's go talk.

61. INT. SHAHRYAR'S HOUSE - KITCHEN - NIGHT

Ahmad closes the kitchen door behind him. Lucie goes to the sink and washes her face. Ahmad sits at the table and waits for her. Lucie sits at the table opposite him.

AHMAD

I want you to listen carefully. I don't know how much you remember of the last few months I was living with your mother. Do you remember anything?

LUCIE

Uhuh.

AHMAD

Do you remember the state I was in?

LUCIE

Yes.

AHMAD

I was always feeling down. I wasn't working, I stopped going out, I just didn't want to exist anymore. So, when your mom says that woman committed suicide because she was depressed, I can understand what it means. Even with a young child...

LUCIE

Did you often think of killing yourself?

AHMAD

Yes, sometimes?

LUCIE

You never thought of drinking detergent in front of Lea and me to die?

AHMAD

(shocked)

What? No!

LUCIE

You think that a woman who goes to her husband's shop and downs a bottle of detergent in front of her son and collapses only means to die?

Ahmad is silent. Lucie is trying not to burst into tears as she did earlier that day before finishing what she had to say.

LUCIE

Why didn't she take pills and die in her bed?

AHMAD

Look, we can spend the night imagining things. But it's all speculation. We'll see Samir's employee tomorrow. She has things to tell you.

Lucie is struggling to maintain her composure. Ahmad is deep in thought. There's a brief silence between them.

62. INT. MARIE'S HOUSE - GROUND FLOOR - MORNING

Fouad is dressed, he takes his toothbrush from among the other toothbrushes and comes out of the bathroom.

63. INT. MARIE'S HOUSE - KITCHEN - MORNING

Marie and Samir are in each other's arms, lovingly.

SAMIR

Tell her I've left and she can come back. It's better if Fouad and I don't stay here for a while.

Marie pulls herself away from Samir's embrace. Samir leaves the kitchen. Marie remains alone in the kitchen

64. INT. METRO CAR - DAY

Samir and his son are sitting next to each other towards the back of a metro car. The metro approaches a station. Samir takes Fouad's bag and goes towards the exit door. Fouad is sitting stubbornly in his seat. The door opens and Samir gets off assuming that Fouad is behind him. Suddenly he realizes that Fouad has not gotten off. Scared, he quickly returns to the car and runs towards Fouad.

SAMIR

Come on, let's go!

Fouad is being stubborn. Samir takes his hand. Fouad resist but Samir manages to take him out of the car by force and drags him over to the wall for a serious talk.

SAMIR

What is that about? Why don't you get off? Look at me!

FOUAD

I want to go back to Marie's.

SAMIR

We have to go home for now.

FOUAD

You told me our home was there, forever.

SAMIR

Yes, but some things have changed.

FOUAD

It's because of the man who came?

Samir does not respond.

FOUAD

Because I misbehaved yesterday?

SAMIR

No.

FOUAD

Why doesn't Lucie like you?

SAMIR

Because she thinks I want to take her
mommy away from her.

FOUAD

But she doesn't like her mommy.

SAMIR

Of course she does. All children love
their mommies. Just like you miss your
mommy.

FOUAD

But Mommy's not home anymore.

SAMIR

Would you like to go see her? Do you
want to go to see her tomorrow?

FOUAD

No.

SAMIR

Why?

FOUAD

She scares me.

SAMIR

Your mommy?

FOUAD

She's dead.

SAMIR

Don't say such things, Fouad. If she
was dead, they wouldn't have kept her
in the hospital, with the machines.

FOUAD

If they take them away, she'll die?
Why don't they take them away?

SAMIR

Because we don't know if she wants to
stay alive like this or if she wants
to die.

FOUAD

She wants to die.

SAMIR

(shocked)

Why do you say that?

FOUAD

She killed herself. It means that she
wanted to die.

Fouad's words have upset Samir. He hug Fouad.

FOUAD

Sorry, Daddy.

65. INT. SHAHRIAR'S RESTAURANT - DAY

Naima is seated at one of the tables in the restaurant. Her gaze
reveals her state of anxiety. Ahmad and Lucie are seated opposite her
and they watch her curiously.

AHMAD

Did his wife work there too?

NAIMA

Yes, for a few days. Samir had brought
her to clear her head.

Naima takes the garment out from its cover and places it in front of
Ahmad and Lucie.

NAIMA

And that day, she had a fight with a
customer over this stain. The customer
said that the dress had been stained
at the cleaner's. Samir's wife said
no, it had it before it was brought in
to the cleaner's.

AHMAD

That's all?

NAIMA

To make things better, I told her to
leave the dress and come and get it
the next day. The customer said that
the next day would be too late,
because the dress belonged to a guest
of the hotel where she worked and the
guest was catching a flight that
afternoon. She said we had a couple of

hours to get the stain out... and I said okay... Suddenly Celine started screaming at me, saying it wasn't for me to say, that this dress had the stain before we got it and it's not our problem. The customer started yelling and even cursed. Samir's wife got upset and threw the dress on the sidewalk. I didn't know what to do... They pushed each other around a bit, and the customer decided to call the police... So I asked her to let me leave so that when the police comes, I wouldn't be there...

AHMAD

You work illegally?

NAIMA

Yes. But Céline said "you have to stay and tell the police that when you got the dress, it was already stained". So I called Samir without her seeing me to and asked him to come quickly. When he came and heard the story, he got very angry with his wife and said sorry to the customer and said he'd pay for the dress. He asked her to call the police and tell them that the issue was resolved. The customer said she'd do it only if his wife apologized to her. And then Celine started screaming and yelling at me saying I had no right to call Samir behind her back. I didn't say anything. I just took my purse to leave, but Samir came and took my hand, like this... He said I had to stay. Instead, he asked his wife to leave. In front of the customer, in front of me, he threw her out... and I stayed.

Now all three are quiet. Upset, Ahmad looks at the stain at the back of the dress and Lucie stares at Naima who is upset.

AHMAD

How many days before her suicide was that?

NAIMA

I think four or five days... Can I go?

AHMAD

Thank you.

Naima gets up. She takes the dress, says goodbye and leaves. Ahmad gets up and accompanies her to the door. Lucie is still seated, lost in thought. Ahmad returns to the table.

AHMAD

That's what depression's like. Small things can suddelnly set you off.

LUCIE

(on the verge of tears)

The day before her suicide, I forwarded her all the love letters my mom and Samir had emailed each other.

Ahmad is astonished. He is looking in disbelief at Lucie who has now revealed her secret and does not even have the energy to cry. There is silence between them.

66. EXT. SHAHRYAR'S RESTAURANT - SIDEWALK - DAY

Lucie exits the restaurant. They stand on the sidewalk together, she is upset and looking at Ahmad.

AHMAD

What are you going to do now?

LUCIE

I'll go to Brussels.

AHMAD

Don't be silly. You won't last a minute there. You have to go back to your mom's.

LUCIE

I can't wake up every morning and face the guy whose wife is dead because of me! I can't look his son in the eyes.

AHMAD

Come sit down.

Ahmad seats Lucie down on the chair in front of the restaurant. He sits opposite her.

AHMAD

Do you want me to help you?

LUCIE

(worried)

You're not going to tell my mom...

AHMAD

Listen...

Lucie gets up.

LUCIE

(frantic)

No, I don't want her to know.

AHMAD

Sit down!

LUCIE

I shouldn't have told you.

AHMAD

Hold on, listen... You either keep this to yourself and suffer for the rest of your life, or you talk to your mom.

LUCIE

What'd that change?

AHMAD

It might change her decision to marry him.

LUCIE

Her decision's made, she's pregnant.

AHMAD

What if she finds out about this after her child is born? Then, it'd really be too late.

LUCIE

If I'd felt like telling her, I would've done it.

AHMAD

It's not about you feeling like it or not. You have to ask yourself if it is important for your mother. She has the right to know.

67. INT. MARIE'S HOUSE - KITCHEN - HALLWAY - DAY

Marie is busy putting away the groceries. From the hallway, Ahmad quietly stands in the kitchen doorway. Marie doesn't notice his presence. She turns around, sees him standing behind her. She is startled, screams, then laughs at her own reaction.

MARIE

You're here?

AHMAD

I was upstairs with Lucie.

Ahmad comes into the kitchen.

MARIE

How was your meeting?

AHMAD

What meeting?

MARIE

With Samir's employee.

AHMAD

Yeah. It was fine.

Ahmad helps Marie put away the groceries.

AHMAD
Had you told Lucie I was coming to Paris?

MARIE
No.

AHMAD
How did she know, then?

MARIE
Did she know?

AHMAD
Yes.

MARIE
How?

AHMAD
I don't know. Maybe she reads your emails.
(showing a bottle)
Where do you keep this?

Marie takes the bottle of dishwashing liquid from Ahmad to put it in a cupboard. Ahmad's words have peaked her curiosity.

MARIE
Did something happen?

AHMAD
Shall we go for a walk?

MARIE
No, I'm tired. What's the matter, Ahmad?

Ahmad goes to the door to close it so that they may speak in private. Ahmad sits down. Marie sits down opposite him. Marie is staring at him, waiting for him to speak.

68. INT. MARIE'S HOUSE - UPSTAIRS ROOM - DAY

Lea is sitting next to Lucie on the edge of the bed. A brief silence between them. Lea looks at Lucie's worried face.

LEA
You want to go live with Dad?

Lucie thinks for a moment then shrugs.

LEA
If you go, I'll come with you.

LUCIE
You have to stay here with Mom.

LEA

LEA

LEA

I want to be with you.

LUCIE

It's not a good idea.

LEA

Dad's wife is a bit weird.

There is silence between them. Ahmad calls Lucie from downstairs. Worried, Lucie gets up and leaves the room. Lea is watching her.

69. INT. MARIE'S HOUSE - HALLWAY - KITCHEN - BACKYARD - DAY

In the hallway, before Lucie comes into the kitchen, Ahmad quietly gestures to Lucie not to be worried and that her mother only wants to speak with her. Lucie goes towards the kitchen. Marie is standing like a zombie in the backyard behind the kitchen and smoking a cigarette. Lucie slowly walks in and stands in a corner of the kitchen. She is looking at her mother. A heavy silence. Marie realizes Lucie is in the kitchen. She comes back inside. She is consumed by anger, her hands are shaking with rage.

MARIE

Is what Ahmad said true?

Lucie nods. Marie suddenly loses control and lunges towards her. She has burst into tears, she takes Lucie by the arms and shakes her violently while crying and screaming at her.

MARIE

(crying)

Why did you do that to me? What did I ever do to you?

Lucie shows no reaction. She too is crying. She does not defend herself against her mother's beating. It is clear that she is feeling sorry for Marie. Ahmad who has heard the commotion, rushes into the kitchen to separate Lucie from her mother's grip. Marie is too angry to let Lucie go. He manages to free Lucie and pulls Marie to a corner of the kitchen. Lea has also come down and is witnessing this fight. Marie suddenly starts punching her own stomach. Ahmad holds her hands to prevent her from doing this.

AHMAD

Stop it, Marie! Calm down!

MARIE

You little shit!

AHMAD

Marie! Easy...

MARIE

Get your hands off me!

AHMAD

You promised not to do that.

MARIE

(to Lucie)

Get out of this house! Get out!

Again Marie tries to lunge at Lucie. Ahmad struggles to stop her and sends Lucie out of the kitchen.

AHMAD

(to Lucie)

Go.

Marie aimlessly walks around the kitchen. Ahmad comes towards her to try and calm her down.

AHMAD

She's in enough pain. I asked her to tell you. She could've stopped me from talking to you. I could've asked her to keep the secret. You'd have preferred not to know anything for the rest of your life?

Marie suddenly lashes out at Ahmad.

MARIE

Will you shut up!

AHMAD

Remember you're the one who wrote those emails. She only forwarded them.

MARIE

I don't want to hear you. I hate it when you lecture me! It disgusts me!

AHMAD

(to Lea)

Go to your room sweetheart...

Ahmad walks towards Lea, sends her out of the kitchen and closes the door.

AHMAD

I'm not lecturing you! You asked me to come here and talk to Lucie!

MARIE

(screaming and
crying)

Fuck off! I didn't ask you here for Lucie! I asked you to come here after four years just to sign that fucking piece of paper and then get lost forever!

AHMAD

Listen. Why didn't you ask me to come last year? Why do I have to be here in the middle of this shit...

MARIE

Screw you.

AHMAD

... without even knowing you're getting married?

MARIE

(angry)

Read your emails!

AHMAD

And you didn't book me a hotel. And you made me sleep next to his son. Why?

MARIE

I sent you an your email...

AHMAD

You made me come here just to get revenge. That's all it's about.

MARIE

(angry and sarcastic)

Yes, you're right. Happy?

AHMAD

Just before seeing the judge, you tell me you're pregnant. Why?

MARIE

Do,'t you want to get out of here? Just leave for good? Please...

Lea runs into the kitchen.

LEA

She's leaving!

Ahmad is worried. He comes out of the kitchen with Lea. Angry and frustrated, Marie sits at the kitchen table.

70. EXT. MARIE'S HOUSE - STREET - DAY

Lucie, her eyes puffy and teary, walks quickly down the street. Ahmad runs after her.

AHMAD

Lucie!... Lucie!

Although she can hear him, Lucie does not respond to his calls. Ahmad reaches her and blocks her path.

AHMAD

Where are you going?

Lucie does not respond and tries to go around him. Ahmad grips her hand.

AHMAD

(firmly)

Come back!

LUCIE

Who are you to boss me around?

Ahmad has nothing to say to her.

AHMAD

Lucie, your mother is not feeling well right now. Please, don't make it worse.

LUCIE

Why did you tell her?

AHMAD

You said I could.

LUCIE

You left me no choice.

AHMAD

I wanted to spare you suffering.

LUCIE

Am I not suffering now? Am I well?

Ahmad does not respond. Lucie pulls her hand from his and leaves. Ahmad is upset. Lucie continues walking, then again she stops.

LUCIE

Can you lend me some money?

AHMAD

Wait, I'll come with you.

Lucie waits at Ahmad's insistence. Ahmad rushes back to the house and goes inside.

71. INT. MARIE'S HOUSE - HALLWAY AND KITCHEN - DAY

Ahmad is rushing down the stairs and putting on his coat. He comes towards the kitchen. Lea is standing in the kitchen doorway. Dazed, Marie, who has stopped crying, is sitting at the kitchen table.

MARIE

Wait... I'll go.

Marie comes out of the kitchen and walks towards the front door. Lea is looking at Ahmad who is standing there not knowing what to do. Ahmad comes towards her. Together they walk into the kitchen. Ahmad sits on the chair and Lea gently leans against him and stands there.

LEA

What was in those emails?

AHMAD

I don't know...

72. EXT. MARIE'S HOUSE - STREET - DAY

Marie has reached Lucie who is standing on the side of the road. She quickly looks at her in silence.

MARIE

Come back home.

Lucie looks at her mother in silence.

MARIE

Let's get back in.

73. INT. SHAHRYAR'S HOUSE - WORK ROOM - DAY

Ahmad is sitting at a workbench.

SHAHRYAR

(in Persian)

Ahmad, look at me. Don't get sucked back into this. Cut. Remember Mitra and me? Cut. Life goes on without you and me.

AHMAD

(in Persian)

I think to myself if I hadn't left four years ago...

SHAHRYAR

(in Persian)

You would've left a year later... if not, two years later. I told you from the beginning, you were not made for this place. You have to choose. It's either one way or the other. You can't have it both ways.

Ahmad has nothing to say to Shahryar.

74. INT. MARIE'S HOUSE - KITCHEN - NIGHT

Marie is holding her phone, full trepidation, she paces back and forth in the kitchen. She dials a couple of numbers, but she changes her mind and hangs up. Lucie quietly comes into the kitchen from the hallway. She is looking at the phone in her mother's hand.

LUCIE

Are you going to tell him?

Marie just looks at Lucie. She has no answer.

LUCIE

You don't have to.

Marie thinks of what Lucie has said. She sits down at the kitchen table.

MARIE

Go to bed. And turn off the light,
please.

Lucie turns off the light and leaves the kitchen. Marie places the phone on the table and stays there in the darkness.

75. EXT. SIDEWALK OUTSIDE THE DRYCLEANER'S - DAY

Marie is walking down the sidewalk. It's a long walk to the drycleaner's. From her eyes, it is clear that she has not had a good night's sleep.

76. INT. DRYCLEANER'S - DAY - CONTINUED

Marie enters the drycleaner's. Naima is busy getting the clean clothing out of the large washing machine. Fouad is busy drawing in a corner. Naima notices Marie who has now come to this side of the counter.

NAIMA

Hello, Ma'am.

MARIE

Hello. Is Samir here?

NAIMA

He's upstairs.

Marie goes towards the back door.

77. INT. SAMIR'S HOUSE - STAIRWAY - DAY

Marie climbs the narrow stairway, which connects the dry cleaner's to Samir's house on the second floor. She rings the doorbell.

78. INT. SAMIR'S HOUSE - DAY

A small house located above the dry cleaner's with windows facing the street. It is clear that life has not flowed in this house for some time and everything is a mess. From the vanity drawer, Samir takes out the half-full perfume bottles belonging to his wife. Marie is standing a bit further away.

MARIE

What's all this?

SAMIR

Her perfumes. I'm taking them to the hospital.

MARIE

What for?

SAMIR

For a test. One of her nurses was saying that the memory of smell is the last one you lose.

A silence ensues. Samir places the perfume bottles on the table. Marie is staring at the perfumes. She takes one of them and looks at it.

MARIE
That is your cologne...

SAMIR
She liked it.

Samir has noticed something suspicious in Marie's expression.

SAMIR
What?

MARIE
Nothing.

SAMIR
Why don't you sit?

MARIE
I have to go.

Marie is not feeling like she usually does. He is waiting for her to speak.

MARIE
I don't like it when hide your feelings.

SAMIR
I'm not hiding anything.

MARIE
You mean you are not happy?

SAMIR
About what?

MARIE
Is it not good news that there is still hope that she can react to something?

SAMIR
What do you want me to say?

MARIE
You're stuck between your wife and me.

SAMIR
You realized that overnight?

MARIE
I've felt it for a long time.

SAMIR

Since when?

MARIE

What do you mean?

SAMIR

You didn't say things like that until last week.

The weight of Samir's comment sinks in.

MARIE

I always felt it but I wasn't brave enough to tell you earlier. Maybe I wasn't sure of what I felt.

SAMIR

What do you feel?

MARIE

That I am only here to fill the void left by your wife.

Samir is hurt by Marie. A brief silence.

SAMIR

Whose void am I supposed to fill in your life?

MARIE

(upset)

No one's.

SAMIR

Are you sure?

MARIE

Of what?

SAMIR

I'm not here to make up for your failed marriage ?

MARIE

If that was the case, I wouldn't be carrying your child.

SAMIR

That was an accident.

MARIE

I could've not kept it.

SAMIR

You kept it because you wanted to erase that man, to convince yourself that it was over, that you'd turned

the page and you were starting something new with someone else. But the problem is that you're still not convinced. Otherwise, you wouldn't have brought him home, you'd have let him go to a hotel.

Marie is staring at him.

SAMIR

Ever since he's come back, you've changed. I don't even recognize you anymore.

MARIE

I feel this way because I've found out why your wife...

SAMIR

Leave her out of this, please.

MARIE

She knew...

SAMIR

You sound like your crazy daughter.

SAMIR

If she'd known, she'd have said something to me at some point.

MARIE

She never asked about me?

SAMIR

Ask what?

MARIE

I don't know. Why I came so often...

SAMIR

For her, you were just a customer.

MARIE

What about you? Didn't she suspect you?

SAMIR

No. I wish she had. At least, it'd have meant she cared enough to try and find out if there was someone else.

Marie is silent for a moment. Samir places the perfumes inside a box. Marie gets up to walk towards the door.

MARIE

Lucie sent her our emails.

Samir is shocked, staring at Marie. There is a heavy silence between them.

SAMIR
How'd she get her email?

MARIE
Your wife gave it to her.

SAMIR
But they never met...

MARIE
Lucie called her at the shop and told her she had emails we had sent each other and that she wanted to forward them. Your wife accepted.

Samir stares at Marie in disbelief. Again, there is silence between them.

SAMIR
When did she call her?

MARIE
The day before her suicide.

Samir drops his gaze and stares at the perfumes. Marie leaves his house.

79. INT. DRY CLEANER'S - DAY

Samir enters the dry cleaner's from the back door. He is preoccupied. Naima is writing up an order for a customer. He waits for the customer to leave. He is looking at Fouad who is still drawing in his notebook. As soon as the customer leaves, he calls Naima.

SAMIR
Naima... come here a second.

Naima walks towards Samir.

SAMIR
After the fight with Celine... you know, when I asked her to go... did she ever come by the shop when I was out?

NAIMA
No.

SAMIR
What about when she wanted to go upstairs? Would she pass through here?

NAIMA
I didn't see her the last few days.

SAMIR
She was always up there?

NAIMA

She only came down the day it happened.

SAMIR

Not the day before?

NAIMA

No, why?

SAMIR

Someone says that they called here and talked to my wife.

A costumer comes and Naima goes to her.

80. EXT. STREET OPPOSITE PHARMACY - INT. PHARMACY - DAY

Upset, Marie is filling the prescription for a customer. She spots Samir who is waiting for her outside the pharmacy. She quickly gets the prescription for the customer and sends her to the register to pay. She comes out of the pharmacy. Her co-worker who is ringing up the customer, is frustrated with Marie's sloppy work. She glances outside and sees Marie and Samir talking.

81. INT. MARIE'S HOUSE - DOWNSTAIRS BEDROOM - NIGHT

A small lamp is on. Marie is lying on her bed by herself and she is staring out into space. The door gently opens. Lucie comes in. Marie realizes Lucie is there but shows no reaction. Lucie comes towards the bed. She pulls the blanket to the side and lies down next to her mother who has her back towards her. She pulls the blanket over herself. For a moment, they lie like this side by side. Lucie turns towards her mother. She holds her from behind. Marie takes her hand and presses it to her chest.

LUCIE

I'm sorry, Mom.

MARIE

Promise not to lie to me again.

LUCIE

When did I lie to you?

MARIE

When you say you'd forwarded the emails.

Lucie is shocked at hearing this but she does not respond. From her look, it is clear that she is debating whether to speak or to remain silent.

MARIE

You promise?

Lucie remains silent.

MARIE

Okay?

LUCIE

Why do you think it was a lie?

MARIE

Because she wasn't at the shop the day
before her suicide.

Again Lucie is silent. She lets go of her mother and turns onto her back. She stares at the ceiling. Marie is surprised at her reaction and turns her head towards her. She looks at Lucie. Lucie speaks in response to Marie's inquisitive gaze.

LUCIE

I spoke to her.

MARIE

No.

LUCIE

Yes. She had an accent.

MARIE

His wife is French.

Now they are both thinking the same thing. Marie is worried.

82. INT. DRYCLEANER'S - EXT. SIDEWALK - MORNING

Samir is waiting for Naima to arrive, it is clear that he is extremely upset and angry. A brief moment passes. Naima enters.

NAIMA

'Morning.

Naima goes to the back, takes off her jacket and hangs it up along with her purse. Samir stands opposite her and stares into her eyes. Naima is worried.

SAMIR

Why did you do it?

NAIMA

Do what?

SAMIR

Why did you pretend to be my wife and
gave her email?

Naima is scared. She does not react. Samir is angry, still waiting for her to answer.

SAMIR

Well?

NAIMA

Sorry.

SAMIR

I'm not asking for an apology. I'm asking why!

NAIMA
She didn't like me.

SAMIR
What?

NAIMA
She hated me.

SAMIR
Had you done something?

NAIMA
No.

SAMIR
Then why did she hate you?

NAIMA
She thought there was something going on between us.

SAMIR
She thought that? Why would she?

Naima is silent.

SAMIR
Why would she think that?

NAIMA
Because you hired me even though I was illegal... she was suspicious.

SAMIR
Did she say anything to you?

NAIMA
No.

SAMIR
Where are you getting this crap then?

NAIMA
She was always after me, so I thought...

Fouad, just woken up, has opened the back door and come inside.

SAMIR
You thought?... Get out. She never asked me to fire you.

NAIMA
But she kept doing things to get you to fire me...

SAMIR

Like what?

NAIMA

Lots of things.

SAMIR

What kind of things?

NAIMA

The day of the fight, the customer called the police, she wouldn't let me leave, she wanted me to stay.

SAMIR

So what?

NAIMA

She wanted the police to find out about me.

SAMIR

That's it? That's why she's in a coma?... Get out.

NAIMA

That dress... I took it out of the machine. I took it, I ironed it, I wrapped it up... there was no stain! She made the stain, I'm sure. I've been here for a year, I've never seen a stain like that.

SAMIR

How much do I owe you?

Again Naima does not respond. Samir comes to the counter. He takes out some money from his pocket. He puts several bills on the counter and goes out to the sidewalk. Fouad is staring at Naima who is upset and walks towards her jacket and purse.

83. EXT. DRYCLEANER'S - SIDEWALK - DAY

Samir is on the sidewalk. He is clearly upset. Carrying her purse on her shoulder, Naima comes out of the drycleaner's. For a moment she pauses, then goes back towards the Samir.

NAIMA

I wanted her to know there was nothing between us. You were always upset, thinking about someone else, she thought it was me. The day of the fight, you asked me to stay, you took my hand and you asked her to leave. I saw her eyes for a second, I knew what she was thinking.

SAMIR

(angry)

Because of what you did, this kid's mother has been a vegetable in a hospital bed for the past eight months.

NAIMA

It's not because of what I did.

SAMIR

You gave her email to that brat.

NAIMA

If she had read the emails, she would have understood everything. Why'd she have come and drunk the detergent in front of me? She'd have gone to the pharmacy and killed herself in front of her. Or upstairs, in front of you. Why in front of me?

Samir has no response. Sad, Naima walks off and grows small in the distance. Samir is even more frustrated than before.

84. INT. DRY CLEANER'S - DAY

Samir reenters the shop. He closes the front door. He moves to the back of the shop and walks through the racks of clothing. From among the clothes, he finds the dress Naima was talking about. He brings it down. He takes its cover off. He searches for the stain, looks at it carefully and smells it.

85. INT. SAMIR'S HOUSE - BATHROOM - DAY

Samir and Fouad are in the bathroom. Fouad is sitting on the edge of the bathtub and Samir is clipping his fingernails.

FOUAD

She's not coming back?

SAMIR

Who?

FOUAD

Naima.

SAMIR

No.

FOUAD

Why?

SAMIR

She did something wrong.

FOUAD

But she said sorry.

SAMIR

Some things are unforgivable.

FOUAD

Like what?

Samir doesn't know how to explain what's happening to Fouad. He just looks at him. He holds up his other hand and continues to clip his nails. He sees the band-aid on his finger.

SAMIR

What happened to your finger?

FOUAD

Nothing.

Samir takes off the band-aid.

FOUAD

I want to go back to Lea's.

SAMIR

We can't go for now.

FOUAD

When then?

SAMIR

Not as long as we don't know about Mommy.

FOUAD

When will we know?

SAMIR

(frustrated)

I don't know.

FOUAD

I get bored here by myself.

SAMIR

Why don't you come down to see me?

FOUAD

I don't like it downstairs.

Samir looks down and continues clipping his nails. It is clear that he is trying to hide the tears he feels after what Fouad has said.

86. INT. PHARMACY - EXT. SIDEWALK - DAY

Samir walks along the sidewalk. He reaches the pharmacy. Without stopping, he sneaks a peak inside the pharmacy. Marie is busy filling the prescription for an old male customer. Samir passes the pharmacy, and turns onto the next street. He stops a few yards away. He paces back and forth for a bit. He is hesitant. He goes back the same way he came, this time without looking inside the pharmacy. He goes back towards the drycleaner's. He hears Marie's voice from behind him.

MARIE

Samir!

He stops and sees Marie who has come out of the pharmacy and is standing on the sidewalk.

87. INT. DRY CLEANER'S - EXT. SIDEWALK - DAY

Fouad is busy drawing in a corner of the drycleaner's. The glass door of the store is locked. Samir and Marie are on the sidewalk and have reached the door. Samir unlocks the door and they both come inside. He again locks the door from the inside. Fouad comes out from between the clothing racks.

FOUAD

Hello.

MARIE

Hello.

Marie goes towards him. She kisses him.

SAMIR

(to Fouad)

Go upstairs, Fouad.

FOUAD

And then I'll go with Marie?

SAMIR

Go get your things. Make a drawing for Mommy, ok?

Samir accompanies Fouad to the back door. Fouad leaves. Marie sits on a chair by the counter.

MARIE

Do you think she got our emails?

SAMIR

I don't know.

MARIE

If she'd read them, she would've at least said something to you.

SAMIR

Since the fight with the customer, we'd stopped speaking. It lasted until the end.

MARIE

Even if she'd read them, yesterday you said she wouldn't have cared.

Samir is silent.

MARIE

Would she have cared?

SAMIR

Maybe. I don't know. I'd rather talk about now. That was then. It's over. What I know now is that you're carrying our child. We just have to forget.

MARIE
Is that possible?

SAMIR
It should be.

MARIE
What if it isn't?

Marie is deep in thought.

88. INT. MARIE'S HOUSE - KITCHEN - EXT. BACK YARD - DAY

Ahmad is standing in a corner and watching Marie who is filling the kettle in the sink.

AHMAD
Is your wrist better?

MARIE
It still hurts a bit.

AHMAD
You went to see a doctor?

MARIE
It's normal. It's the lack of calcium. The baby's taking it all.

AHMAD
How far along are you?

MARIE
A bit more than two months.

AHMAD
I thought you'd hurt yourself painting.

MARIE
I don't know, maybe.

There's a brief silence between them. Marie places the kettle on the stove and turns it on.

AHMAD
There's something I want to tell you before I go.

MARIE
About what?

AHMAD
About when I left four years ago

MARIE
It's pointless now.

AHMAD
I want to explain why I didn't...

MARIE
No... I don't want to look back anymore.
Forget it.

Again there's silence.

AHMAD
I'm off, then.

MARIE
And your things in the shed?

AHMAD
I don't want them.

MARIE
Take them.

Ahmad notices Marie's state. From the kitchen door, he enters the backyard to gather his belongings in the shed.

89. EXT. MARIE'S HOUSE - YARD - DAY

Ahmad comes to the yard holding a dusty suitcase. Lea and Fouad are busy playing with Lea's helicopter. Ahmad goes towards Lea and hugs her. Fouad is watching them. Lea smiles. Ahmad looks at Fouad and also hugs him.

90. INT. MARIE'S HOUSE - UPSTAIRS ROOM - EXT. YARD - DAY

Lucie looks out at the yard from the window of her room. She watches Ahmad say goodbye to Lea and Fouad and walk toward the front gate. The children see him off. Ahmad goes onto the street. To better see him leave, Lucie places one foot on the bed and raises herself a little. Ahmad fades into the distance. Lucie stays there till Ahmad disappears from view. Once he is gone, she comes down from the bed.

91. INT. HOSPITAL - HALLWAY - DAY

Samir is in the hallway outside the door to his wife's room and he is looking inside the room.

92. INT. HOSPITAL - HALLWAY AND PATIENT'S ROOM - DAY

From Samir's point of view, a doctor and nurse can be seen in the room in which Samir's wife is in a coma. They are performing tests and examining her.

93. INT. HOSPITAL - HALLWAY - DAY

Curious, Samir has approached the door. The doctor comes out of the room. Samir's inquisitive eyes are directed at him. The specialist takes Samir aside.

DOCTOR
Unfortunately she had no reaction.

SAMIR
None?

DOCTOR
None that I registered.

SAMIR
You mean the scratches on her stomach,
were involuntary?

DOCTOR
Possibly. As I told you, these tests
don't reflect her state of
consciousness.

SAMIR
But she'd never scratched herself
before.

DOCTOR
I really can't say. The nurses may
have done it when moving her in her
bed. These patients have fragile
skin.

SAMIR
Doctor... how can I be sure it's not
her?

DOCTOR
By doing further tests. But even if
the other tests results are negative,
there'll still be room for doubt. In
these cases, you can never be sure.

The doctor leaves. From the doorway, Samir is looking inside the room. The nurse who is busy collecting the perfumes, comes out of the room and walks towards Samir.

NURSE
I put the perfumes by her bed.

SAMIR
Did you test all of them?

NURSE
No just a couple of them.

The nurse leaves. Samir enters the room.

94. INT. HOSPITAL - PATIENT'S ROOM - DAY

Samir comes into the room. His ill wife is lying motionless on the bed. On the walls are drawings which were drawn by Fouad. Samir takes the box of perfumes to reluctantly leave the room. As he exits, he hesitates and goes back to his wife's side. He sits by her on the bed

and stares at her. He takes the men's cologne, the scent which he knows his wife liked, and pours some of it onto the palm of his hand. He holds his hand gently in front of his wife's nose. He lowers his head towards her ear and whispers something to her. He stares at her hand and feet to see a reaction. He keeps holding his hand up to her face. He places his finger in Celine's motionless hand.

SAMIR

If you can smell the perfume, squeeze
my hand, Celine.

He keeps watching his finger and Celine's hand. The end titles appear and fade on this shot.