

PARALLEL MOTHERS

Original Script

Pedro Almodóvar

No history is mute. No matter how much they burn it,
break it and lie about it, human history refuses to
shut its mouth.

Eduardo Galeano

1. PHOTO SESSION, ON A MEDIUM SIZED SET. 2017. INT. DAY.

Among the props, on a table, there are two or three skulls.

The usual technical and human crew. Behind the camera, Janis, a beautiful woman aged between 34 and 38, gives instructions to one of the assistants to move a light while she shoots with the first flashes.

Facing her and in front of a simple roll of paper, Arturo Isla, 44, a forensic anthropologist, is posing. Janis makes him adopt different postures where only the position of his arms and hands or the orientation of his body or torso change (hands, face, and piercing eyes). The poses aren't original, but they allow him to breathe comfortably and project a true image of himself. In the portraits (simple and forceful, they stress the best of the character in front of her) Janis achieves a greater impact.

Arturo looks at Janis, he likes to see her working, he feels less rigid when he's a spectator. There's chemistry between model and photographer. Janis likes his expression when he looks at her and she asks him to look at the lens like that ("Look at the lens the way you were looking at me"). Arturo obeys, but unconsciously he looks in a different way, out of timidity. Janis insists. And he continues trying.

JANIS

Very good. We're going to try something else..

2. BREAK. BUFFET. PHOTOGRAPHIC STUDIO. INT. DAY

They drink coffee and eat something light along with members of the crew. There is a table on the set stacked casually with various life-sized, plastic or ceramic skulls.

ARTURO

What are the skulls for?

JANIS

They asked me for a Hamlet-style portrait, but I thought it was too obvious.. Giving a forensic anthropologist a skull.. (She decides at that moment) We're not going to do it.

ARTURO

(Smiling) Just as well... (Changing the subject) The editor of the weekly said you wanted to ask me about something.

JANIS

(Intimidated, she protests) She's so indiscreet! I told her not to say anything!

ARTURO

What's it about...?

JANIS

(Respectful, embarrassed) If you have a minute, we'll talk after the session.

Cut.

3. AREA AROUND THE SET. EXT. AFTERNOON.

They come out of the studio. They walk while they talk.

JANIS

I won't take up much of your time, I hate taking advantage of the people I photograph. This is the first time I've done it.

ARTURO

You can take advantage of me, you have my permission.

Janis smiles and tries to find the least aggressive way to tackle the subject.

JANIS

I wanted to ask you about excavating a grave.

ARTURO

Go on.

JANIS

Just outside my village there's a mass grave with more than twenty bodies, one of them is my great-grandfather...

Arturo listens closely to her.

JANIS

When the Historical Memory Law came out, the judge for my village declined jurisdiction... Since then, everything's been rejected. We also presented it in the National High Court in Madrid.

ARTURO

The cases that Judge Garzón investigated?

JANIS

Yes, you know how all that ended.

(In 2017, with Rajoy's government, there are no resources for enforcing the Historical Memory Law.)

ARTURO

(He warns) The situation is worse now, they've withdrawn all the subsidies. President Rajoy has even boasted in an interview that the state has zero euros in its budget for the Historical Memory.

JANIS

I saw that.

ARTURO

It's outrageous!

JANIS

That's why I wanted to talk to you... to see if you could give me any advice. In the Historical Memory Association in Aldea de los Montes, my village, we have a very complete dossier on the grave...

ARTURO

Do you know exactly where it's situated?

JANIS

(More encouraged) Yes, yes, the whole village knows where it is,

that's why it hasn't been touched
and the area is still the same.

They get into a taxi that's waiting for him.

Cut.

4. JANIS' HOUSE. INT. NIGHT.

Arturo and Janis are sitting at the computer on her desk. Janis talks to him while she shows him photos on the computer. Arturo listens closely.

A photo shows the exact area where the grave is, next to a field of crops. There is a characteristic tree near the spot and a low wall.

JANIS

Here it is.

She shows him photos of young girls dressed in clothes from the 70s and 80s, the rural version, leaning on the tree. Also one of her friend Mamen, more modern than the others and a little older, in her twenties. The tree is one of the town's features. One of the favorite settings, as well as the railing of the bridge over the river.

With the computer mouse Janis marks the area of ground where the grave is.

JANIS

It's all exactly as it was in '36. One of the victims they buried was supposed to be dead, but he was just badly wounded. He got out of the grave at night and hid in his house and he recounted everything. Before he went off into the mountains, he told his family who the other victims were and where the grave was.

My great-grandfather was a school teacher and a photographer. Before the war he had taken photos of all those who would later die with him. My grandmother was a photographer too. To leave a record of the grave, she took all these photos of the girls from the village... I carried on with the tradition.

Arturo listens carefully and studies the photos Janis has been showing him. Even though he is a man used to hearing this kind of story, coming from Janis' lips, a few centimeters from him, and with the photographic illustrations, he is very affected. The vitality of the adolescents, with their best outfits of the time, probably unaware of the importance and significance of the place.

ARTURO

The fact that the spot is so well defined makes things a lot easier.

JANIS

The village's Association has been saving a little all these years and we wanted to know how much it would cost to hire you privately to carry out the excavation...

ARTURO

(He finds the question naive) I'd do it for nothing, but I can't do this on my own.

JANIS

The whole village would help you.

ARTURO

That's good, but it needs people who are experts in archeological excavations. Workers with a pick and shovel can't do it...

JANIS

Oh... In any case, if they can do anything, the village is willing to help.

ARTURO

(He thinks and improvises) I'm improvising here... I belong to a private foundation in Navarre.

JANIS

I knew that, but I didn't dare...

ARTURO

This scientific foundation investigates everything to do with the origins of the Navarre culture...

Janis listens carefully and nods.

ARTURO

Our objective isn't the opening of graves but, as the situation is so precarious, we have already intervened in one case. Depending on where it is and from when it was, it might give us previously unknown information about the war. For example, the fact that the one in your village dates practically from the first days of the war is an interesting detail.

JANIS

It was the night of July 25, according to my grandmother and the other people in the village.

ARTURO

You could present the project to the Foundation so that the board could study it. As you have it so well documented, I'll make sure that at least they study it...

JANIS

(Overwhelmed, moved) You don't know how much I appreciate that!

ARTURO

It won't be immediate, the Foundation decides on its projects years in advance, but it's worth us trying.

5. JANIS' HOUSE. DINING ROOM. INT. DAY.

A comfortable house, without luxuries. Janis is having breakfast in the kitchen, with Dolores, her cleaner.

DOLORES

This afternoon I have to leave at four, I'm taking my husband to the doctor.

Janis nods. Her phone rings. Instinctively she leaves the kitchen and goes over to the terrace as she speaks.

It's Arturo's voice. Janis listens with delight.

ARTURO

The Foundation has received the dossier on the project. They'll be in touch with you.

JANIS

I sent them everything three days after I took your photo.

ARTURO

Listen, I have to go to Madrid for... (he gives a work reason) in a week's time. Can I call you?

JANIS

Of course.

ARTURO

Next Wednesday.

JANIS

(Smiling) I'm free. I'm not working that day.

6. HOTEL FAÇADE. EXT. DAY AND INT. BEDROOM

Intense traffic noise. The sound of the vehicles seen in the shot mingles with the moans of Janis and Arturo in the hotel bedroom where they are making love. The sounds from inside the bedroom and from outside the hotel, also their respective images, meld until we only see and hear what is happening in the bedroom.

FADE TO BLACK.

FIFTEEN MONTHS LATER. 2018

7. MATERNITY HOSPITAL. MAIN FAÇADE. EXT.

Social Security.

People entering and leaving. In front of the façade a group of citizens are demonstrating. (Research. The demonstration should have to do with something that happened in the era we are filming.)

8. INTERIOR HOSPITAL

The patients' rooms give onto the hospital corridor (the opposite to a lingerie commercial).

Two or three pregnant women move slowly, as if aimlessly, along one of the corridors in the maternity hospital. They are women who will give birth in the next few hours. Some are accompanied by their partner or a relative.

9. INSIDE ONE OF THE ROOMS THAT GIVE ONTO THE CORRIDOR.

Janis is 40 now. Lying in the other bed is Ana, 17 years old, looking worried.

Both are pretty, in very different styles. Janis is a Mediterranean beauty and Ana has that kind of slightly androgynous face that some very young models have, with more mystery than corresponds to their age. Despite the pregnancy, she hasn't lost her childlike face.

In less than 12 hours they'll be going to the delivery room. Both have contractions. Janis is practicing breathing with Ana. Janis has mastered it and is showing young Ana how to do it.

JANIS

And if you have to shout, shout.

They both shout at the same time, they've had a contraction in unison.

From now on, without realizing, the shouts are in step. Parallel mothers.

Janis tries to encourage young Ana. The girl looks at her gratefully.

JANIS

Don't be scared, everything will be fine...

Ana thanks her with a silent smile for her words of encouragement. Janis fills her with confidence.

ANA

Are you married?

JANIS

No, are you?

ANA

(Taken off guard) Me? No...

JANIS

So we're single mothers. Mine was an accident... but I'm very happy.

Unlike Janis, Ana still seems upset by her own accident. For Janis it was, let's say, a happy accident, and for Ana... something much worse, a traumatic experience.

ANA

Mine was an accident too...

JANIS

I don't regret it.

ANA

I do.

JANIS

You, poor thing. Don't say that. It'll all work out, you'll see. And you have your mother to help you.

ANA

She still has to get used to the idea. I was living with my father when it happened, in a town in Granada. They're separated. When I got pregnant, I came to live with my mother.

She says it as if her mother isn't very happy about the situation either, that she's putting up with it because she's got no option.

10. IN THE CORRIDOR. INT. DAY.

Teresa appears at the entrance, at the far end of the corridor. Teresa is Ana's mother. Also a good looking woman, or at least with an interesting, special appearance. We can see that she comes from a good family. Now aged between 45 and 50, that is, slightly older than Janis. (She also is the opposite of Janis. Everything that is warm and friendly in Janis is cold and distant in Teresa). She looks at the four or five women who will soon give birth, dressed in those very ugly gowns. She looks at their faces, the pale, almost sallow, complexions. Ana looks like the daughter or younger sister of them all. Teresa is struck by the image of the group and feels a strange emotion when she sees her daughter as part of it. She never imagined that she'd

find herself in this situation, it seems that she's there by mistake. (In fact, she can't accept the idea that her adolescent daughter is part of the group of women who float along the hospital corridor.) She goes up to Janis and Ana who are walking slowly with their backs to her.

TERESA
(To Ana) Ana!

Ana and Janis turn round. Mother and daughter exchange two kisses.

TERESA
(To Ana) Shouldn't you be lying down?

JANIS
The midwife told us that walking helps the baby drop down. I'm Janis, her roommate.

Despite Ana's silence and her fear, she is obviously comfortable in Janis' company. Teresa realizes, she is the one feeling uncomfortable, but she disguises this.

TERESA
(To Ana) I spoke to your father. He can't come...

ANA
(Glumly) I guessed that.

TERESA
He wishes us luck and you're not to worry.

Ana has a contraction. Janis shows her again what she should do. She leans on the wall or in a doorway. Now it's Teresa who tells her to breathe. For a moment, Janis had usurped her place as mother.

TERESA
(Begging) Lie down, please...

11. ANA AND JANIS' ROOM. INT. DAY.

Ana lies down.

Janis comes in accompanied by Mamen, a friend ten years older than her. Mamen is a very resolute woman, a good friend to her friends, one of those people who have

natural authority (or daring) and very forward. They have been friends and neighbors since childhood. (At some point they'll talk about it. Despite the age difference, Mamen and Janis were already friends in the girlvillage. Mamen was the trendiest girl there. She moved to Madrid at the start of the 80s. Every time she came back could see Janis growing up, and they got to spend many hours together. They were both interested in photography, music and fashion. Janis was a very precocious child. She took photos of Mamen on some of her trips back to the village. Mamen at 23 and Janis at 13, a strange relationship. Probably one of the photos at the tree that she shows Arturo is of Mamen, looking more fashionable than the other girls.)

Mamen brings her something, although Janis already brought everything from home.

MAMEN

I'm dying to see Cecilia's little face. What your grandmother would give to be here!

Mamen looks at Ana and Teresa and greets them. They return the greeting.

Ana has contractions again. Or a nurse interrupts them.

Fade to white.

12. FROM WHITE. HOSPITAL. DELIVERY ROOM. INT. DAY.

Janis pushing to give birth. Surrounded by the necessary staff.

The delivery room looks out on the exterior. Through two large windows we can see an anodyne skyline of the city, but the light and the image from the exterior fill the place with light. Mamen helps. They have asked her to do something unimportant to keep her busy. She does it, delighted, and really helps.

We hear the cry of the newly born baby.

13. ANOTHER DELIVERY ROOM. INT. DAY.

Ana pushing to give birth, at the same time, in another delivery room. (Do a parallel montage to show the simultaneity of both births. The alternating moans of the mothers establish a dialog between them, and the

babies' cries, one after the other, connect them profoundly, as if they were sisters.)

Teresa helps, I don't know how.

The midwives in both cases are strong, experienced women.

Amidst the delight of the medical staff, Ana gives birth to another girl.

Slow fade to white.

14. MATERNITY HOSPITAL. TWO DAYS AFTER GIVING BIRTH.

Janis is alone in the room she has been given after the birth. A book on the bedside table. She is looking at the news on her iPad. The news of the day is the result of the motion of censorship that puts an end to Mariano Rajoy's government. She listens to an analysis, something very clear and simple that can be understood everywhere. There's a knock on the door. Janis turns her head.

JANIS

Yes...

Ana appears, much less voluminous, looking exhausted.

ANA

A nurse told me you were here.

Janis greets her enthusiastically.

JANIS

Come in and sit down. I'm delighted to see you.

Janis folds the iPad.

JANIS

Sit down, we won't talk about politics.

Ana sits on a chair with a back. Comfortable.

ANA

Where's your baby?

JANIS

They only left her with me for a moment after she was born. Isn't it

wonderful to hear her heart beating over yours?

ANA

I didn't notice. I was wrecked.

JANIS

Do you have her in your room? I'd like to see her.

ANA

They took her away too, they're observing her.

JANIS

Oh, that's normal. When she was born, mine was suffering from extrauterine inadaption, well, according to the doctor. Not a great start, I told him, because that's the life ahead of her, an extrauterine one, but apparently it isn't serious... (Emotional) The poor little thing had trouble controlling her breathing outside the uterus... Why is yours in observation?

ANA

In case she inhaled meconium. The water bag had meconium... They told me that it was nothing too.

JANIS

I'm sure of it...

JANIS (CONT'D)

Listen, I'm going to give you my number in case you want to call me, as we're both in the same situation... That way we can talk... When do you get the baby?

ANA

Tomorrow, I think.

JANIS

Me too.

She tears a sheet of paper from a notebook and writes her number and address. And she gives it to Ana, who

folds it over and in turns writes down her number and address.

ANA

The cell number is mine. I'll give you the number of the house phone too.

15. MATERNITY HOSPITAL. INT. DAY

Teresa comes rushing in. Always in a hurry.

TERESA

Hello.

She kisses Ana.

JANIS

Good morning.

Teresa is still full of the adrenaline from the audition she's just done to play the female lead in *Uncle Vanya*. She looks excited and happy.

ANA

How did the audition go?

TERESA

Very well. I was there until twenty minutes ago. I was going to try out for the part of Marina, the nursemaid, but the director sees me more as Yelena... He seemed delighted with the reading. We'll see.

JANIS

Yelena is the protagonist, the one everybody falls in love with.

TERESA

Yes. I still can't believe it... They have to confirm it, I'd have to do another audition with the text learned, but the director told me that it's practically definite...

JANIS

Congratulations.

Teresa is really excited. She looks at them and her expression changes. In some subtle way we see that she

is much more excited about her career than about these two first-time mothers, even though one is her daughter. She has brought a gift, some croquettes that Ana likes or something similar.

TERESA

Clarissa made them. How are the babies?

16. JANIS' HOUSE. A MONTH LATER. INT. DAY (DOMESTIC MATTERS)

Cecilia, Janis' baby is now a month old. Dolores, the cleaner, a woman in her early 50s, is doing something in the kitchen, while Janis sees to the baby. Deborah, a young Irish girl, says goodbye to both. She speaks Spanish with a strong accent.

JANIS

'Bye, Deborah.

DOLORES

I don't understand this set-up, Janis. She lives in your house like a duchess and she doesn't even help us out.

JANIS

She has to study during the day. It's the only way I can have a babysitter at night.

17. TERESA'S HOUSE. INT. DAY.

In the kitchen, or in the dining room, Ana is giving her baby a bottle because she doesn't have much milk. She is bursting with happiness with her baby, she's drooling over her.

Clarissa, the maid, helps her out with whatever she needs.

It's a very nice house, Teresa lives comfortably. There is nothing ostentatious or in bad taste, the furniture and the objects are of quality and the house is spacious.

18. REHEARSAL ROOM. INT. DAY.

Along with the rest of the cast, Teresa is finishing the rehearsal of a scene. All are in street clothes. They're rehearsing on the stage of a theater that is no longer

used as such but only for this kind of activity. It's a slightly dilapidated place.

Although Teresa is a little older than the character of Yelena, she has made the role hers and she looks very good, very confident.

When they finish the scene and are relaxing before leaving, the director speaks to them.

DIRECTOR

Just a minute. I have to tell you something. The producer called me and apparently the Teatro de la Comedia won't be free for when we were thinking of opening. The show they have there is going very well and they're going to prolong it.

ACTOR 1

Will we have to postpone our opening?

DIRECTOR

No. We'll do a three month tour of the provinces. It'll do us good to come to Madrid with the show finely tuned.

Reactions from the actors, comments.

TERESA

But I can't leave Madrid..

DIRECTOR

We'll talk now, Teresa. (To the others) Tomorrow I'll give you more details of the tour. If you have any problem, that's the time to tell me.

19. CONTINUED.

While the rest of the company disperses, Teresa calls home. Clarissa answers the phone.

TERESA

Hello, Clarissa. Tell Ana I'll be a bit late... Yes, I still haven't finished.

Not much light, and the typical disorder of a stage only used for rehearsal.

TERESA

(Upset) I can't go, Jesús. I have my adolescent daughter and her baby of one month living with me. I can't leave them.

DIRECTOR

Teresa, that's how the theater is.

TERESA

And what are you going to do? Replace me? I don't believe it.

DIRECTOR

No one's going to replace you! There's very little time, and I don't want to! Your Yelena is the best thing in the show!

Teresa feels flattered by the director's words. Perhaps he has also become her lover.

DIRECTOR

You have to solve the problem with your daughter. I'm really sorry, I know it's shit, but it isn't so strange to do previews in the provinces. In fact, it's the usual thing.

TERESA

You told me we'd open in Madrid.

DIRECTOR

Yes, but that's not going to happen, Teresa. I'm sorry. When the producer told me, the first thing I thought of was you.

TERESA

I'll see what I can do, but I don't know...

DIRECTOR

Don't walk out on me!

20. TERESA'S HOUSE. INT. NIGHT.

Teresa arrives at her house. Ana is changing the baby on a changing mat, in front of Clarissa. She greets them. She looks worried.

Cut.

21. DINING ROOM. TERESA'S HOUSE. INT. NIGHT.

Mother and daughter are eating. Clarissa is doing things in the kitchen. Teresa, looking anxious:

TERESA

The theater where we were intending to open in Madrid isn't free, so they've just told me that we're doing a three-month tour... of the provinces.

ANA

Three months?

TERESA

Yes. And it's too late to replace me. (Pleading) It's breaking my heart, Ana, I don't want to leave you, but I've been waiting for an opportunity like this my whole life... and I'm very good in the play, I know I'm very good, the director tells me every day... This could change my career!

Ana looks at her, she doesn't say anything.

TERESA

(Defeated) But if you ask me to stay, I'll stay.

ANA

You know I'm not going to ask you that.

Despite the hostility with which she has spoken, Teresa prefers it like that.

TERESA

(Pleasantly, overly so) Do you think we should call your father to tell him that... you're going back to the town...? He'll be delighted.

ANA

To have me and the baby? You're a fool if you think so!

TERESA

(Pleading) If I leave the company I'll never work again... I won't be away for the full three months... Monday, Tuesday and Wednesday, we don't work, except when we're in Barcelona...

ANA

Well, go on your tour. But I need help. You'll have to hire a nanny so that Clarissa can rest from time to time. A cousin of hers would do it, I like her and she's got experience. I don't want just anyone coming in here... Talk to her about it.

Teresa is surprised that Ana has everything so calculated, as if she'd foreseen this.

TERESA

Yes, of course.

ANA

And ask dad for money for my upkeep. Remind him I'm still a minor.

TERESA

Don't worry about the money.

A dry conversation in which Ana shows that she is very clear about everything as regards her parents, herself and her adored daughter.

Cut.

22. TERESA'S BEDROOM. INT. NIGHT.

Teresa talks to her ex-husband. The conversation has already begun. Teresa is wearing a dressing gown, before going to bed. The few objects we see in her bedroom, furniture, lamps, crystal vase, rugs, curtains, etc., are all of very good quality.

TERESA

Ana should go back to Granada, be with her friends. She knows nobody in Madrid.

FATHER (OFF)

I don't think she wants to come back.

TERESA

Call her and ask her lovingly. (Promise her that she'll be better there than anywhere. Show a bit of interest in her, after what she's been through, the poor thing.)

FATHER (OFF)

If she comes back here, it'll just stir things up again.

TERESA

I can't miss this opportunity, Alex. It's horrible that we're arguing about this!

FATHER (OFF)

Ask her if she wants to come.

TERESA

In order to do that, first I'd like to hear that you, her father, have at least a minimal interest in her going back. Remember that by law the girl is your responsibility, Alex. You took her from me, and also remember the condition in which you sent her back to me.

FATHER (OFF)

That subject has nothing to do with this.

TERESA

Well, now you know how things are. Call me and tell me what you decide.

Teresa has got overly worked up during the conversation and she has raised her voice. Ana has passed the bedroom door on her way to the kitchen, and she could hear and understand some of what she said.

Cut.

23. JANIS' HOUSE. INT. NIGHT. ONE MONTH LATER.

Cecilia is two months old. Janis does one of the many household tasks. Her cell phone rings.

24. CONTINUED.

Janis answers and, when she sees that it's Arturo, she stops what she's doing. She's delighted by the call.

ARTURO

How are you?

JANIS

Very busy... You can imagine.

Arturo tries to sound casual.

ARTURO

I'm in Madrid. Can I come by and see you, and meet Cecilia at the same time?

Janis has been waiting for some time for this call, she knew that it would come sooner or later. She's happy and, at the same time, she gets nervous.

JANIS

I'm not presentable... and I'm really busy now... Well, give me an hour.

Cut.

25. JANIS' HOUSE. INT. NIGHT.

Janis is in the bathroom. She has changed her dress and is fixing her hair, with the bathroom door open.

Deborah, the Irish au pair, appears.

DEBORAH

When I finish the course on Spanish language and literature, I'd like to enroll for another one (She says the name and what it entails). Could I continue staying here?

JANIS

(She hesitates for a moment) I don't know... If you stay, you'll have to listen to everything I tell

you... You're very scatterbrained,
Deborah... And don't put on the
headphones at night!

DEBORAH

No... no.

The entry phone buzzes in the kitchen.

JANIS

It's OK, I'll get it.

Cut.

26. JANIS' HOUSE. INT. NIGHT.

She goes straight to the door of the apartment and waits there until the elevator arrives.

She opens the door when she hears the sound of the elevator.

Arturo appears on the landing, with a bag in his hand that contains two gifts. Both relive the sensations of not so distant times, barely a year. For a moment, they are filled with nostalgia for what started to happen when that same door opened when he came to Madrid in one of his trips. Now, with a kiss on the cheeks, it's sufficient. Neither hides their delight at meeting again.

When they bring their cheeks close to give a kiss, in the present, this image continues with the same action, that is, they finish greeting each other with a kiss, but months before.

27. FLASHBACK. TEN MONTHS BEFORE. JANIS' HOUSE, AT THE DOOR.

The shot is the same. Arturo and Janis greet each other with a kiss, months before. In this flashback, it is the meeting of passionate lovers. Instead of a bag with gifts, Arturo is holding a large bouquet of flowers. The two are dressed differently and have different hair styles to give an idea of the passing of time, even though this happened only months earlier.

Arturo hands her the flowers. They kiss on the mouth.

They go into the house.

JANIS

Thank you.

ARTURO

Happy anniversary.

JANIS

Anniversary of what?

ARTURO

It's been two years since the first time we slept together.

They sit in the dining room. The house is slightly different, especially the kitchen. Before the flashback it was filled with all the baby's things, now it is the kitchen of a single woman.

Janis takes out a bottle of herb liqueur for a toast.

Sitting across from each other, Janis more serious than him.

ARTURO

Is anything wrong?

JANIS

I'm pregnant.

Arturo wasn't expecting this at all and reacts with less delight than expected.

ARTURO

It's mine, I guess.

Janis is surprised and disappointed that this is his first comment.

JANIS

Yes, of course.

Silence. Janis, more serious.

JANIS (CONT'D)

Is that all you can think to say?

Arturo makes a brief confused gesture.

ARTURO

What are you going to do?

JANIS

Have it... I've gone over it a thousand times... I never thought it could happen... But I always thought about having children, I'm about to turn forty, time is passing for me.

ARTURO

Don't think that... I love the idea of having a child with you, Janis, believe me... (It's true, his face changes) but... I don't know if I can allow myself that right now.

JANIS

It isn't a question of if we can "allow ourselves that", the question is that it's here already...

ARTURO

Not yet. There are alternatives.

JANIS

(Firmly) No, I'm going to have it.

ARTURO

My wife has cancer, she's right in the middle of her chemotherapy...

JANIS

I know... and I'm sorry...

ARTURO

It isn't the time to tell her I'm going to have a child outside of our marriage...

JANIS

Arturo, I've told you because I thought that you had to know, but I'm freeing you of any responsibility. I'll continue with the family tradition. I'll be a single mother, like my mother, and like my grandmother.

ARTURO

At least consider the possibility of not having it. Give me time to

think about it and to organize ourselves for the future.

JANIS
I'm afraid the future is this.

ARTURO
What do you mean?

JANIS
This situation had to happen, sooner or later..

ARTURO
It could be later, not now..

JANIS
Arturo, our relationship was very clear from the start, no commitments. I don't regret anything, I've been very happy when we saw each other.

ARTURO
So have I... That's why I'd like to protect it.

Janis thinks about it, but we see that she had already decided before Arturo arrived.

JANIS
I think that our relationship, however real it may be, isn't solid enough to survive a problem like this.

ARTURO
(He listens to her uneasily) And what do you suggest?

JANIS
That we separate, with no hard feelings. The baby is my concern. But, in order to cope with the situation, I prefer that we don't see each other.

ARTURO
But like this, all of sudden...?

JANIS

Yes. If we keep seeing each other, within a few months, we'll end up having the same conversation. It's best to end it now.

ARTURO

Are you capable of breaking up like this, so coldly?

JANIS

(Serious, about to go to pieces)
Not coldly, but I know that in the long term it's for the best.

BACK TO 26. THE PRESENT DAY.

Arturo finishes giving Janis a kiss at the door. The two are delighted to meet again.

ARTURO

It's been so long!

JANIS

I've lost all notion of time now.

She closes the door.

Arturo hands her the bag.

ARTURO

Here, this is for both of you.

JANIS

Thank you.

ARTURO

I've been waiting for you to call me, but as you didn't, here I am. Can I see her?

JANIS

She's asleep.

ARTURO

I won't wake her.

28. JANIS'S HOUSE. GUEST ROOM. INT. NIGHT.

The crib in which Cecilia sleeps is next to the au pair's bed. She is gathering up some clothes. When she sees

Janis arrive with Arturo, not knowing what to do, she goes into the bathroom.

Arturo goes over to the crib, a co-sleeping crib, attached to the bed, on the same level and with wheels. It can be removed and attached to the other bed.

ARTURO

Can I touch her?

JANIS

Of course.

He strokes her very black hair.

ARTURO

She's going to be dark like you.

JANIS

She's very dark.

He continues stroking the oval of her face. Cecilia opens her eyes, her gaze a little unfocused. She has almond-shaped eyes. From occupational habit, Arturo observes her face with scientific attention. His feelings grow cold. The tenderness that Janis and he himself were expecting doesn't appear. But he keeps talking in a friendly way (the enthusiasm of when he opened the door disappears).

ARTURO

Who do you think she looks like?

JANIS

I think she's got my father's features.

ARTURO

I thought you never knew him.

JANIS

I didn't, well... I was only a few months old... but my mother told me he was a Venezuelan with almond-shaped eyes, very handsome.

Arturo looks at the child again with a faint, sad smile. Janis has noticed the change.

There is an uncomfortable silence.

ARTURO
(Neutral, polite) And she's going
to be very pretty too.

Brief silence.

ARTURO
Well... I don't want to bother you
anymore. Thank you for letting me
see you at this time... I start work
very early tomorrow.

29. CONTINUED.

They walk to the door in silence. Arturo is disappointed,
but he tries (unsuccessfully) not to show it. Janis
clearly sees his disappointment after seeing the baby.
She is confused, she doesn't know what to say.

Arturo manages to recover a degree of cordiality.

ARTURO
Do you need anything? Are you all
organized?

JANIS
Yes, I've got an Irish au pair who
looks after the baby and I've saved
enough so that I don't have to work
for at least two months... Now I can't
be away from the baby.

ARTURO
She's beautiful. You've done a good
job.

Janis smiles, tired.

They say goodbye with two kisses on the cheeks.

On the landing.

ARTURO
I have to work early tomorrow. I'll
be in the hotel in the evening, the
usual one. Call me if you like.

JANIS
Thank you.

Arturo goes over to the elevator, pensive. It hasn't
been an easy visit. He wasn't expecting it to be, but

he'd come full of anticipation, he thought the difficulties would be of a different kind.

Janis closes the door, bewildered, almost in a bad mood. Neither of them has enjoyed the visit. As the minutes go by, she gets angrier at Arturo's reaction.

30. THE NEXT DAY. IN ARTURO'S HOTEL. CORRIDOR.

We recognize the room from the couple's first amorous encounter.

Janis knocks on the bedroom door. Arturo appears, they greet each other with a polite *Hello*. They both look serious. Arturo smokes, and perhaps he drinks something.

ARTURO

Can I get you anything?

JANIS

(Firmly) No! (Getting straight to the point) I was expecting your visit last night, even though we'd decided to split up..

ARTURO

(Interrupting her) Excuse me, you decided that.

JANIS

Yes, I decided it. But I imagined that you'd be curious to see what your daughter was like.

ARTURO

I was. And I've been struggling all these months not to call you until I couldn't take it anymore... I was going crazy longing to see her and see you.

Janis is surprised by the effusiveness of his words.

JANIS

So what happened last night? And don't tell me that nothing happened.

Arturo's answer leaves her in shock.

ARTURO

I think the baby isn't mine.

JANIS

What?

ARTURO

I didn't recognize her...

JANIS

(Disconcerted) What do you mean, you didn't recognize her?

ARTURO

It's what I felt...

JANIS

Arturo, what you're saying isn't very scientific, I don't know what you were expecting, but I'm sorry the baby disappointed you...

ARTURO

It isn't that. I don't think she's my daughter.

A pause.

JANIS

Do you mean the father is another man?

ARTURO

I don't know. You tell me.

Janis is furious.

JANIS

(In a firm, serious voice) During the year that we were seeing each other, you were the only man I slept with. I won't tell you that again.

Janis is firm, there is silence again, it isn't a reproach. There is something of a plea in her words (a plea for him to believe her). Arturo is never aggressive, or ironic. Despite how unpleasant the subject is, he sounds considerate, but as firm as Janis.

ARTURO

Do you really think the baby takes after your father?

Obviously, he doesn't believe it. Janis doesn't answer, she stammers.

JANIS

(Hurt) You know that I never knew him. I only know what my grandmother told me, and she didn't know him either.

ARTURO

Do you have any photos of him?

JANIS

No. Arturo, if I'd wanted to deceive you about your paternity, why would I have asked that we split up? If my intention was to lie to you, I'd have stayed with you! Remember that when we split up I didn't ask you for anything!

ARTURO

Yes, I don't understand it either. To put an end to any doubt, let me do a paternity test.

JANIS

No!

Janis takes two steps towards the door.

JANIS

Don't call me again. If there is any news about the grave, have someone else call me. I'm sorry we're both still involved in that matter...

ARTURO

We're adults. There's no reason to mix the two things. And stop thinking about your pride. When there are doubts, the only solution is to do the test.

JANIS

I don't have any doubts.

ARTURO

I do.

She goes over to the door, furious, and leaves.

Cut.

31. CORRIDOR. HOTEL. INT. DAY.

Janis comes out to the corridor. She leans against the door, upset, hurt and very worried. And yes, Arturo's reaction has caused a doubt to grow in her.

32. IN THE STREET. EXT. DAY.

She comes out of the hotel, holding back her tears. She walks along the sidewalk, as if disoriented. It's a crowded, central street. Janis crosses with lots of pedestrians. Her phone rings. She thinks it's Arturo, she isn't going to answer, but she looks at the caller ID. It's Ana.

ANA

(From her home) Janis? It's Ana...

JANIS

Ana?

She hardly remembers her at that moment.

ANA

We had our babies together.

JANIS

I'm sorry, Ana. I've just had a fight with my child's father and I'm... seething.

ANA

I thought you were through with the father.

JANIS

Yes, yes... I am. If only you knew how much! This isn't going to happen again... (She pulls herself together, not without an effort) But how are you, and your Anita?

ANA

Fine, wonderful. I'm a bit overwhelmed and not getting much sleep, but...

JANIS
Isn't your mother helping you?

ANA
My mother... comes and goes. She's in the provinces now, touring with *Uncle Vanya*.

JANIS
You have a nanny, don't you?

ANA
Yes, and Clarissa, the maid, lends me a hand too. You were right, Janis, I'm crazy about my baby... I'm not interested in anything else, all that matters is my Anita...

JANIS
Of course.

ANA
How is yours?

JANIS
Oof, I think she's wonderful. I'll come by some day to see you and show her to you, so they can meet each other... (She regrets having said this) In a few months, when they're a bit bigger. I'm back at work now.

ANA
Call me any time you like. And I'm delighted to hear from you, even if you're pissed with that man.

33. JANIS' HOUSE. INT. DAY

Dolores and Deborah say goodbye to Janis. Dolores is going to the doctor with her husband and Deborah is going to class. Janis is left on her own with the baby. She has the transportable crib next to her desk.

34. JANIS' HOUSE. INT. DAY.

On the computer desktop we see an Internet page dedicated to LABGENETICS Laboratories. While she watches the sleeping baby, Janis speaks on the phone to the

receptionist, who tells her what is required in order to do a maternity test.

OFF

Do you need an expert's report for a court case?

JANIS

No, it's for private use.

OFF

We need biological samples from the son or daughter and from the supposed mother.

JANIS

Very well.

OFF

We have a kit that includes everything. I can mail it to you, COD, or you can come here to collect it.

JANIS

I'll give you my address and you can mail me the kit.

Cut.

35. JANIS' HOUSE. BATHROOM. INT. NIGHT.

In the bathroom, Janis and Mamen bath Cecilia. Deborah comes in.

DEBORAH

Do you need anything?

JANIS

No, thanks, Deborah.

She is clearly saying that she should leave them alone. The child is in a baby bath, which in turn is inside the large bath in the bathroom.

JANIS

I can't take her anymore.

Referring to Deborah. The two friends enjoy Cecilia's bath. If Mamen has brought a gift for her, it should be seen in the bath.

MAMEN

She's getting more and more ethnic looking, like your father... She's just like your father!

JANIS

I don't know what my father was like.

The baby's skin is a little darker, her hair is very black and thick and she has almond-shaped eyes.

MAMEN

But he was Colombian, wasn't he?

JANIZ

Venezuelan, a Venezuelan dealer, my mother said, but who knows.

MAMEN

(She doesn't think so) I thought it was definite...

Janis shakes her head in a gesture of resignation.

MAMEN

Is there anyone else she could look like, apart from the anthropologist (because she doesn't look anything like him)?

At first Janis doesn't capture the insinuation in the question.

JANIS

Noo! I only slept with Arturo.

MAMEN

(Firmly) Then she looks like your father, there's no more to say about it!

Cut.

36. IN THE KITCHEN, OR DINING ROOM

Janis invites Mamen to a shot of herb liqueur. She has water.

JANIS

I hate having to ask you, Mamen, but I need to go back to work... (I've spoken to my agent to tell him I'm starting again.) But I was wondering if there'd be anything right now for me on your magazine.

MAMEN

Well, in the next month I can only offer you still lifes of shoes... (She thinks) Belts, yogurts and jars of cream, things like that... The big stuff has already been done or allocated.

JANIS

I'd be delighted to photograph shoes and belts.

They're sitting in the dining room, next to some photos of Janis' family. Her grandmother, with her as a child. Her parents. Her hippy mother, with her at a few months old.

MAMEN

I feel kind of bad...

JANIS

I need to work... As long as I don't have to leave Madrid, count on me for still lifes of anything... I'm going to fire the Irish girl any day and I'll have to find a real babysitter.

MAMEN

If you need money, I can help you out...

JANIS

Thanks, Mamen... I can get by with this. And if you hear of anything... I won't turn my nose up at anything, as long as it's in Madrid or nearby.

MAMEN

Come to the office tomorrow and we'll confirm it. Listen, why don't you both come to the house and move in with me? There's lots of space

and you and I can keep each other company, we're both on our own.

JANIS

Thanks, Mamen. But it would be a real upheaval... and it's far away. Here, in my neighborhood, I've got things more under control.

MAMEN

(With intent) Think about it.

Cut.

37. JANIS' HOUSE. INT. DAY.

In the morning, Dolores hands her a package. Janis pays the boy who has brought it. She takes the package to her bedroom. It's from Labgenetics.

38. JANIS' BEDROOM.

She unwraps the package and opens it. Inside is the kit she ordered by phone. She opens it and quickly reads the instructions.

She takes out a cotton swab, puts it in her mouth and covers it with saliva. She puts it back in the place she took it from. She takes out a second cotton swab and goes over to Cecilia's crib. Now it's attached to her bed, in her bedroom. The baby is asleep, perhaps she wakes up during the operation. Janis gathers up the dribble with one end of the cotton swab. She puts the other end into her mouth and rubs the inner part of her cheek to impregnate it well with saliva. She places it in the place indicated in the instruction manual.

39. PHOTO SESSION. SMALL SET. INT. DAY.

Janis has brought the baby with her. Cecilia sleeps in a Maxi-Cosi, in the quietest corner of the studio.

A background of neutral colored paper, a table covered with a white surface and, on the table, a shoe or something much more prosaic. Janis concentrates on the object as if it were a person's face. That shoe is followed by another, a sports shoe, a belt, etc. Janis shoots continuously, and checks the image on the computer next to her. She works with a small crew. Two more people.

At one point, she has to see to the baby.

40. FAÇADE LABGENETICS AND INTERIOR. DAY.

Janis comes in from the street, an industrial estate with buildings of differing heights and an eclectic aesthetic.

At the stark reception desk, Janis says that she sent her kit a few days before and she's come for the results. She hands over a stub.

The receptionist looks for a sealed envelope and gives it to her. She doesn't want the receptionist to witness her reaction when she reads the result.

41. FAÇADE LABGENETICS. EXT. DAY.

Janis comes out on the street, still with the sealed envelope in her hands. She opens it. Inside, there is a sheet which explains that after analyzing the DNA groups the result of the maternity test is negative. There isn't the slightest doubt. Janis had been fearing this. She reads the results again, in shock.

42. STREET. AREA AROUND LABGENETICS. EXT. DAY.

A few pedestrians. It's a bleak place. Janis takes out her phone and calls a number. She walks through the semi-industrial area to calm her nerves. She waits until a woman's voice answers.

OFF
Méndez Law Firm. Good morning.

JANIS
Can I speak to Mauricio Méndez?

OFF
He's in court right now. Would you like to leave a message?

JANIS
No, thank you. I'll call back.

43. SHE CARRIES ON WALKING. LABGENETICS AREA. EXT. DAY.

She interrupts her walk to call another number. Arturo's. Suddenly she changes her mind. And she hangs up.

She carries on walking to calm down.

Her phone rings. It's Arturo. She answers. Her voice betrays her mood.

ARTURO

Janis? You called me.

JANIS

No... Maybe I did by accident... I've just put the phone in my purse and..

ATURO

Yes... it happens at times. Are you all right?

It would be easy to say "Yes, I am", but not for Janis at that moment.

JANIS

Oof, I've got a lot on at the minute... I think I'm going to fire the Irish au pair... and, you know, domestic things, I won't bore you.

ATURO

You sound upset.

JANIS

I'm walking... I have to hang up, Arturo. Bye.

Arturo, on the other end of the line, is disconcerted.

44. STILL IN THE STREET

Janis phones Ana. The maid answers. Ana can't come to the phone, she's changing (or bathing) the baby, she'll call her back later.

JANIS

It isn't necessary. It isn't important, I just wanted to ask her about the baby.

CLARISSA (OFF)

The baby kicks up a bit at night, but she's beautiful... and Ana is a real mother...

She hangs up. At that minute, she decides to carry on and not share the Labgenetics result with anybody.

45. JANIS' HOUSE. INT. NIGHT. ANOTHER DAY.

Janis comes into the house, upset. She puts down her purse. And she goes to the guest room.

She comes into the guest room, where the baby's co-sleeping crib is. Deborah is lying on the bed, reading something. She quickly takes out her earphones. Janis finds Cecilia lying on her back. She quickly picks up the baby and puts her on her side.

She takes her anger out on Deborah.

JANIS

I've told you that you have to put her on her side!! If she vomits when she's on her back, she could choke!

Deborah looks at her, scared.

JANIS

Don't you understand what I'm saying?

She picks up the baby to take her to her bedroom.

JANIS

In two weeks you'll have been here three months and I don't want you to stay on!

Deborah doesn't know how to apologize, she's stunned, about to cry.

DEBORAH

But I've enrolled for classes!

JANIS

Find another house! I'm not leaving Cecilia with you for even one more night!

46. CHILD MINDER'S HOUSE. EXT. AND INT. (RESEARCH)

Janis, in the street, carrying Cecilia in a baby carrier that is fitted to her chest. The baby is facing her mother's body. Janis has a large bag over her shoulder.

The front door is open. She takes an elevator and calls at an apartment. The child minder opens the door. Janis tells her that she doesn't know at what time she'll finish work. She'll call her when she finishes. It hurts her to leave Cecilia, but she has no choice. She tells her the let-down she had with the Irish au pair. The child minder fills her with total confidence. Janis explains that the concierge in her building recommended her, she lives four minutes away. The child minder informs her that she only accepts four children, they need a lot of care when they're so young. Janis agrees.

Although she trusts the child minder, Janis is upset as she leaves the house.

47. CHILD MINDER'S STREET. EXT. DAY.

Janis comes out into the street. Her phone rings. It's Ana, she has a brief chat with her. Obviously Janis wants to end the conversation as soon as possible. She's running late for work. As always, they arrange to call again. Ana invites her to come to her house, her mother isn't there, she's touring. Janis makes an excuse.

48. CELL PHONE STORE. INT. DAY.

Janis comes into a small cell phone store. A sales clerk attends to her.

JANIS
I'd like to hire a new phone line.

The sales clerk offers her some phones.

SALES CLERK
This is the same as the iPhone, but much cheaper.

JANIS
No, no. I have one already.

And she takes it out.

SALES CLERK
Shall I help you install it?

JANIS
Yes, please. And I'd like to keep everything I have on this one.

The sales clerk installs a SIM card.

Fade to black. End of this chapter.

49.

SIX MONTHS LATER.

Cecilia is a year old. Janis goes down to the terrace of a café nearby to have a coffee while she reads the newspaper. The only moment of peace before going to work. Among the two or three waitresses serving inside and outside is Ana. With her hair dyed and cut very short, like a boy, in jeans and a tee shirt, she looks very androgynous and super attractive. She seems like a different person. Ana sees how Janis has sat at a table on the terrace and automatically opened the newspaper. At some point, Ana crosses Janis' field of vision, but she doesn't recognize her.

ANA

(With a big smile) Hello. What can I get you?

Janis looks up from the newspaper.

JANIS

A milk coffee and a blueberry muffin... (She can't believe it) Ana? Are you Ana?

ANA

(Happy to see her again) Yes, Janis.

JANIS

I didn't recognize you. You look spectacular.

ANA

Thank you. I'll get your coffee.

When she goes inside to where the bar is, to make the coffee, she passes the manager, a Latin American in his early 20s. Janis sees that Ana says something to him and somehow supposes that she's talking about her. She's actually asking him for permission to sit for a moment with an acquaintance on the terrace. The manager agrees.

Cut.

50.

Janis, at her table, waits anxiously for Ana who arrives with her coffee and muffin.

While she puts them on the table:

ANA

Do you mind if I sit with you for a minute? The manager gave me permission...

JANIS

Of course... How long have you been here? I haven't seen you before.

ANA

It's been almost a week.

JANIS

We're neighbors. What a coincidence!

ANA

To be honest, I came here because one day I thought of ringing your doorbell, but at the last minute I didn't. I had an ice cream and the manager offered me a job. Well, I asked too. And I've moved into a room in his house.

Janis consciously doesn't ask about her daughter. She deliberately stays away from the subject of the children. The situation is upsetting for her, but she is also determined to hide this. There are lots of questions she'd like to ask Ana, who looks truly happy to see her again.

JANIS

What about your mother?

ANA

She's in Barcelona now, doing theater. She's had very good reviews. She's working non-stop.

JANIS

But did she leave you on your own?

ANA

Yes. I call her from time to time,
but I still haven't told her that
I'm not at home anymore. (She
smiles) When she comes back, she'll
get a surprise.

The same surprise that Janis gets when she hears her.

JANIS
So you've run away.

ANA
I'm an adult, Janis, and I'm a
burden for my mother...

JANIS
What about your father?

ANA
He still hasn't called me.

JANIS
Fuck, what a family scene!

ANA
I'm used to it. I don't have a cent,
but for the first time I'm in
control of my life... I'll do OK.

JANIS
I'm sure of it.

She takes money from her purse but Ana says that she's
inviting her.

Janis sees that her car has just arrived.

JANIS
I can't stay, Ana, I've got an Uber
there waiting for me... What time do
you finish work?

AND
Today I get off at 9.

JANIS
Would you like to come home then?
You've got the address...

ANA

(She smiles) Yes. I'm delighted to see you, Janis.

Ana says this from the heart. She looks younger, but her attitude is much more mature. Janis practically runs off and, in the solitude of the car, she tries to put her thoughts in order.

Janis gets into the Uber. Ana is standing on the terrace, still watching her and smiling.

Janis waves to her from inside the car.

Cut.

51. JANIS' HOUSE. AT NIGHT.

Ana, on the street, rings the bell. There is a buzz immediately and she goes in.

Upstairs, Janis is waiting with the door open.

ANA

Hello, thank you for inviting me.

JANIS

This morning, with the hurry, I didn't even ask you about your daughter. How are you coping with her?

Ana doesn't say anything, but tears well up in her eyes and she becomes very serious.

JANIS

(Curious, but she tries to hide this) Who looks after her when you're in the ice cream parlor? You can't leave her in a nursery until so late.

ANA

Anita died.

Cut.

52. JANIS' HOUSE. IN THE KITCHEN OR THE DINING ROOM.

With her eyes red from crying, Ana shows her a photo of the baby on her phone screen. She looks very healthy. In the photo she is six months old. She smiles, lying in a

bouncy chair, with her tiny hands gripping a bar so she doesn't fall.

Janet looks closely at the photo, millimeter by millimeter, she enlarges the face, emotional, intrigued and with a lump in her throat. Ana is touched by the interest Janis shows, she wasn't expecting it. Janis stares hard at the photo, she finds traces of Arturo and of her grandmother in the baby's face. Without asking permission, she passes her finger over the photo surface and sees, one by one, some ten photos of little Ana, at different moments.

JANIS
(Shattered) But she looks so...
healthy... What happened?

Unconsciously she is accusing her and her mother of negligence.

ANA
(Grief stricken) A crib death!

JANIS
But from what?

ANA
(Repeating) Crib death... That's what
it's called. She died in her sleep.

JANIS
(Stunned) But... what symptoms did
she have?

ANA
None... It was the day after we took
that first photo you saw. She was
perfectly fine.

Janis is as distraught as Ana (but she doesn't want this to be seen, because it may seem exaggerated to Ana). In any case, the young girl is surprised by the empathy Janis shows at the death of her Anita. They are equally upset. Parallel mothers.

ANA
Her brain forgot to breathe...
Cerebral immaturity, the doctor
said... During the first year,
apparently, a baby's brain isn't

developed enough and it can forget
to give the order to breathe...

JANIS

(Distressed, thinking of Cecilia)
Can't they do anything to prevent
it?

ANA

No... It's not very common, it
happens (she says the proportion)...
But Anita was fine, you've seen
her.

They hear over the baby monitor the sounds that little
Cecilia is making from her room, where she's sleeping.

JANIS

Does that bother you? It's just
that this way I can hear her if she
wakes.

ANA

Heavens, no. I love those little
noises.

Janis gives the phone back to Ana, hiding in vain the
impression it's made on her. Janis doesn't want Ana to
guess what she's feeling and she imagines at that moment
that the dead child was her daughter with Arturo. And
that probably Cecilia is Ana's daughter. But she clings
to the idea that it isn't so. Or at least she is
determined not to reveal it. From this moment on, her
inner struggle will never leave her.

53. JANIS' HOUSE. CONTINUED.

ANA

(Asking, sweetly) Can I see your
little one?

JANIS

She's asleep right now, but come
and see her.

They get up and go to Janis' room.

JANIS

(She murmurs as they go) A crib
death. Cecilia's a year old, it
could happen to her!

ANA
Don't think about that, because
you'll go crazy.

54. JANIS' HOUSE. JANIS' BEDROOM. INT. NIGHT.

The baby is sleeping in its co-sleeping crib, anchored to Janis' bed. When she hears them come in, she half-opens her eyes. Fall 2019 or the end of summer.

JANIS
I'm not going to turn on the light
so that she won't wake up
completely.

Ana drools looking at her.

ANA
Can I stroke her?

JANIS
Of course.

Janis stands looking at the image of Ana and Cecilia. She has to gag her conscience so as not to tell her that the child is hers, she's Ana's. And the effort disfigures her face.

There's a call on the entry phone. Janis takes the chance to flee to the kitchen and she consciously leaves Ana alone with Cecilia, as a test for Ana and an exercise for herself.

55. JANIS' HOUSE. KITCHEN. INT. NIGHT.

It's the manager of the ice cream parlor. He asks for Ana. Janis is still very upset. Ana appears in the kitchen.

ANA
What a wonderful child, Janis!

JANIS
(With the phone in her hand) It's
the manager of the ice cream
parlor. He's asking for you.

ANA

Oh, yes. (As if she'd forgotten everything) I'm coming now.

JANIS

Can you send me a photo of Anita,
the first one I saw?

ANA

Yes, but... you've got another
number, because I've called you
loads of times... and... it...

Janis writes it on a napkin.

When she says goodbye, Ana hugs her very tightly. Janis is left breathless when she feels Ana's young body pressing against hers.

56. JANIS' TERRACE. EXT. NIGHT.

When Ana has gone, Janis goes out on the terrace. On the way (she supposes that Ana sent it when she was in the elevator), she gets a WhatsApp with Anita's photo. Janis looks at how Anita gets on the boy's motorbike and they disappear down the street.

Janis is lost, devastated, disoriented. She turns on her phone and Anita's photo appears on the screen. Her heart tells her that she is the child she had with Arturo.

57. PHOTOGRAPHIC SET. INT. DAY.

Janis prepares a set to photograph a top sports person. It's for Mamen's magazine. Janis gives instructions for placing the lights. The usual things in this situation. On a table, there are various copies of the latest issue of the weekly magazine of which Mamen is editor.

She goes off to one end of the studio and calls Ana. She invites her to dinner. Ana accepts enthusiastically.

She goes back to the set and does a lighting test with Lorenzo, one of the crew.

Mamen comes up.

MAMEN

Are you all right, Janis?

JANIS

Yes. Why?

MAMEN

I don't know, you seem odd,
distracted.

Janis makes a gesture with her head as if she doesn't understand.

Pause.

MAMEN

Shall we have dinner tonight? At
your place or mine. I'll see to
everything..

JANIS

I can't, Mamen.

Mamen is hurt by Janis' refusal but she says nothing.

Cut.

58. JANIS' HOUSE. BATHROOM. INT. NIGHT.

Janis is bathing Cecilia in the bath in the bathroom. The doorbell rings, it's Ana. She wraps Cecilia in a large towel and brings her to the door with her. She doesn't want to leave her alone for a second.

59. DOOR JANIS' HOUSE. INT. NIGHT

Janis opens the door to Ana. Ana stands looking at them as if bewitched before she comes in.

ANA

(Admiringly) What a picture! Will
you let me take a photo of you with
my phone?

JANIS

Of Cecilia?

ANA

No, no. Of both. The photo is the
two of you.

Janis and Cecilia pose for her.

ANA

(Happy) That's wonderful!

CECIIA

I was bathing her. Will you keep me company?

Cut.

60. JANIS' HOUSE. BATHROOM. INT. NIGHT.

Janis and Ana bath Cecilia in the baby bath tub ring that is inside the bath in the bathroom.

ANA

Shall I help you?

JANIS

As you wish.

One person can do it, and Janis lets Ana continue bathing the baby. Janis watches how the girl manages.

ANA

She's beautiful. My Anita would be like this now.

As they dry her.

JANIS

How much do they pay you in the ice cream parlor?

ANA

500 euros, plus tips.

JANIS

I was thinking... Dolores is going to leave me one of these days, her husband is very ill, and I'll have to find someone if I want to keep on working... I... (She calculates) I could give you 800 euros, without tips, but with food and accommodation.

Ana's face lights up. She takes the little girl to Janis' room to dress her and put her to bed.

ANA

Are you offering me a job here?

JANIS

(Serious, it's an effort for her)
Yes.

ANA
(Thrilled) And what would I have to do?

JANIS
Look after Cecilia and the house, take her to the nursery and pick her up... Look after her, especially at night... I'm exhausted... I'll help you out when I'm free.

ANA
It's a deal.

JANIS
Think it over, it isn't a cushy job. It's more of an abuse on my part.

ANA
I don't have to think.

JANIS
Well, we'll try it out for a week, and if you don't like it, you can go back to the ice cream parlor, but you have to make a commitment for at least a week.

ANA
I've told you already, I'm delighted.

61. JANIS' HOUSE. KITCHEN. INT. NIGHT

Cecilia is asleep. They hear her over the baby monitor.

Ana praises the meal. Two simple dishes, to be decided.

JANIS
Have you heard from your mother recently?

ANA
I told her that I'd moved out. She was stunned.

JANIS
I can imagine.

ANA

She was really angry with me.

JANIS

How did you explain it to her?

ANA

She has no right to ask me for explanations!

JANIS

She's your mother!

ANA

She left me to go touring when I was in the middle of a depression!

Janis says nothing.

ANA

I'm a burden for her, so I decided to free her and free myself. I was in a really bad way, Janis. But now I want to live. It's the only lesson I've learned from her. To live my life and be free. That's what she's been doing for years.

Ana's honesty is disarming. There's no duplicity. It is all heart. And youth.

JANIS

And I rang my father to tell him I'm staying in Madrid to make my own way.

JANIS

And what did he say?

ANA

He was really pissed off but I don't care. Maybe I'll change my phone number so I don't have to listen to him.

Cut.

62. JANIS' HOUSE. KITCHEN. INT. NIGHT.

The two are standing. Janis shows her where everything is in the kitchen. What is in each drawer and inside the cupboards. Janis is a bit controlling but without being a control freak.

JANIS

Can you cook?

ANA

Not much. Why?

JANIS

(Smiling) Well, it always helps... We don't have a cook.

ANA

Oh... We can order food over the phone... I did that.

JANIS

I'll teach you how to cook and run a house. If you agree, we'll try it for a week and, if you see that it's a lot of work or you're not interested, tell me and that'll be OK. But I need you to commit to at least a week so I can get organized. I'm sorry to insist.

ANA

All right...

63. JANIS' HOUSE. JANIS' BEDROOM. NIGHT. INT.

Cecilia is asleep in the co-sleeping crib, next to Janis' bed. The two women come in. The crib is attached to Janis' bed. Janis removes a kind of strap that attaches it to the bed and removes the crib (it's on wheels). She pushes it to the other room, the guest room, where Ana will sleep.

64. JANIS' HOUSE. GUEST ROOM. INT. NIGHT.

They come in with the crib.

JANIS

Which side of the bed do you sleep on?

ANA

The left.

Janis attaches the crib to the left side of the bed.

ANA

I have a co-sleeping crib too. And a little stroller that my Anita never even used. By the way, I have everything, a Moses basket, a maxi-cosi, a baby sling... If you like, I'll go to my mother's place and bring what you need... I've got keys.

Suddenly it's a possibility that Janis hadn't even thought of. She finishes attaching the crib.

JANIS

No, no... thank you.

ANA

And a bouncy chair? They love the bouncy chair because they can rock a bit, they really enjoy it. My Anita loved that chair...

JANIS

It probably still has her smell...

ANA

(Nostalgic) I don't know...

Janis takes a tee shirt from the closet for Ana and some towels.

JANIS

I don't have a bouncy chair...

ANA

I'll go and get it. Tomorrow. It's so cute.

JANIS

But Cecilia is big now, that chair is more for when they're still babies.

ANA

Yes... That's true.

JANIS

Thank you anyway.

Janis leaves Ana in the guest room and goes back to her own room. Sad and downhearted. She didn't think she was capable of doing what she has just done tonight. The effort has moved her, seeing Ana so thrilled, and it has also left her exhausted.

Cut.

65. JANIS' HOUSE. JANIS' BEDROOM. INT. NIGHT.

Janis sleeps uneasily. From the brusqueness of her movements it seems she's fighting against a nightmare.

In the guest room, Ana finishes getting dressed, she leaves the tee shirt Janis had lent her on the bed, takes the sleeping child and walks stealthily to the door. She opens it carefully and closes it the same way. Down below, in the street, the young South American who manages the ice cream parlor is waiting for her. With the child in her arms, Ana urges him to start up and get out of there as fast as he can.

The sound of the exhaust pipe wakes Janis.

Janis wakes with a start, unbearably alone without the baby at her side. She gets up. Still sweating, she goes to the guest room. She opens the door.

66. JANIS' HOUSE. GUEST ROOM. NIGHT. INT.

In the darkness, she can make out the splendid anatomy of young Ana on the bed. On the bedside table there is a framed photo of Ana's daughter.

Ana wakes and sees Janis in the middle of the darkness in the room, her face gleaming with sweat, looking at her.

ANA
(Startled) Janis, are you all
right?

Janis goes over to the child, who is sleeping peacefully in her crib. She looks at her, no tranquilizer can compete with that sight.

JANIS
(Sighing) I missed her.

ANA
Do you want to take her with you?

JANIS

No. I have to get used to it, and I have to sleep... I've got a lot of sleep to catch up on.

She gives the baby a little kiss.

ANA

Are you sure you feel all right? You're sweating... Lie down here for a while, with us.

Janis obeys. She lies on the bed next to Ana. On one side, there's the baby's crib; on the other, the bedside table with Anita's framed photo. Between her two daughters, Janis thinks. In the darkness, Ana contemplates Janis' profile, who has gently fallen asleep, with her hand lying on Cecilia's crib.

67. JANIS' HOUSE. GUEST ROOM. INT. DAY. THE NEXT DAY.

Ana finishes getting dressed, she has already showered. Janis comes in with two cotton swabs.

JANIS

I'm going to take a sample of your saliva, Ana.

She goes over to her.

JANIS

Open your mouth. It's for an analysis.

Ana opens her mouth and Janis takes a sample of her saliva.

ANA

Is that how they do it now?

JANIS

I'm going to ask for a full analysis... and of Cecilia too.

Without giving it any further importance, she takes a saliva sample from Cecilia, who is still asleep.

JANIS

Today you'll go with Dolores (who is coming into the house at that

moment, we hear the sound of the door) so you can get to know the stores where she usually shops and what we normally need.

ANA

OK. I'll take a note of everything.

Ana leaves the room.

JANIS

And tonight the first cookery lesson.

ANA

OK.

68. JANIS' HOUSE. BATHROOM. INT. DAY.

With the two cotton swabs in her hand, Janis goes to the bathroom and puts them in the Labgenetics kit.

Ana dresses the baby. Dolores is in the kitchen making a fruit purée. Ana goes into the kitchen with Cecilia now dressed. Dolores has already prepared the baby's breakfast. Ana sits down and starts feeding her while Dolores watches.

Janis comes into the kitchen.

Ana finishes feeding Cecilia.

ANA

(To Cecilia) Come on, give your mother a kiss.

Hopefully, the child does as she's told and gives Janis a kiss.

ANA

I'll leave her in the nursery and then I'll go with Dolores to the stores.

DOLORES

It's on our way.

JANIS

Great.

They go to the door with the baby. Janis watches the three leave. Cecilia is in her stroller.

Cut.

69. ANOTHER DAY. LABGENETICS. INT. DAY.

Janis is at the reception desk, she asks for the results of the two analyses.

She opens the envelope there, before going out on the street. Or on her way out to the street.

"The DNA samples correspond to a mother and daughter. There is no doubt about this." (Research how this is usually done. If Janis can put the names of Ana and Cecilia when she hands over the samples.)

Cut.

70. JANIS' HOUSE. JANIS' BEDROOM. INT. DAY.

Janis puts the Labgenetics results with the ones she did of herself. She puts them in an envelope, hidden in the drawer of her bedside table, under some books.

The doorbell rings.

71. JANIS' HOUSE. INT. DAY.

Janis opens the door. It's Teresa.

Teresa comes in, serious and insecure.

JANIS
Teresa?

TERESA
Is Ana here?

JANIS
No.

Janis invites her to come in. Teresa tries to remain calm (and she does so using her resources as an actress), but she arrives looking serious and worried, with an expression of guilt and inferiority, as well as surprise.

JANIS
Come in, Teresa.

TERESA

In the ice cream parlor they told me I'd find her here.

JANIS

She'll be back in a little while.

TERESA

This is my day off, and I've come racing here on the train, but tomorrow I have a performance, in Barcelona...

JANIS

Come in and have something while you're waiting.

72. JANIS' HOUSE. DINING ROOM. INT. DAY.

Janis offers her something to drink and to eat in case she hasn't had breakfast. Teresa only asks for a glass of water. She is flustered. During the action:

TERESA

I don't know what Ana has told you about me.

JANIS

Very little.

TERESA

Everything bad that she could have told you is true.

At such a clear statement, Janis can only listen.

TERESA

(Sorrowful) I wasn't prepared to look after my daughter and my granddaughter... just when I was getting the most important opportunities of my career. Chekhov and O'Neill! I don't know if you can understand...

JANIS

No, but that doesn't matter...

TERESA

I've been waiting so long... and just now. (She takes a pack of cigarettes from her purse.)

She offers Janis a cigarette. Janis accepts it.

JANIS

Let's go out on the terrace.

73. JANIS' HOUSE.

They move out to the terrace and its plants. Teresa brings her purse and her glass of water. She lights both cigarettes.

TERESA

I got married very young, to get away from my parents. Ana was born a year later. But I had no vocation to be a wife or a mother. I wanted to be in the theater, I did it at university. So I divorced Ana's father. You don't know what that was like at the time... A horrific humiliation, you practically had to admit that you were a whore so that they'd annul a catholic marriage... But I accepted all those humiliations so I could be free and devote myself to being an actress. Fortunately I had no money problems. The father got custody of Ana. He immediately got married again and had another family in Granada, and he's still here.

JANIS

There are lots of couples who separate... and still manage to look after their children properly.

TEESA

The father took his revenge on me through Ana, he hardly let me see her, he put up a thousand obstacles... All to make me suffer. A father who is against you can make your life impossible.

Janis nods.

TERESA

I did small parts in the theater and on television, and I suffered because I saw so little of my daughter! I only realized afterwards that it didn't compensate for having given her up.. I started a bit late to be an actress. Thirty is late for starting and the fact of being a bit upper class, because I am, doesn't help in this profession.. It isn't a profession for the upper class. Actors are all left wing.

JANIS

And what are you?

TERESA

I'm apolitical.. Artists shouldn't promote any ideology, your job is to please everyone.

Janis is amused by this, she had never thought in those terms regarding the acting profession.

JANIS

And how did you get Ana back?

ANA

Her father sent her to me because she was pregnant.

JANIS

You should have taken the chance to win your daughter back.

TERESA

Yes. I'm stupid.. and it was a bit late. Ana was traumatized when she arrived and we were strangers to each other.. I did what I could.. but, after a few months, the Chekhov offer came up. I had an incredible success and, since then, I haven't stopped.. I'm 47, I had to make the most of that run of luck, I couldn't give it up now..

Teresa cries, she is merciless with herself.

TERESA

I was the worst mother in the world. I know. I'm not like you, Janis, I don't have a maternal instinct. It sounds terrible, and I'm sorry for Ana. She's been very unfortunate with both of us, with her father and with me. No one deserves what she's gone through! When the baby died, I was doing a season in Madrid but, after a month, I had to leave, and it broke my heart, honestly. But I left because it seemed that Ana didn't care if I went.

JANIS

Do you think the baby died because of the situation you were living in?

TERESA

No! Didn't Ana tell you? A crib death, the doctor said. An hour before it happened, the baby was normal... Ours isn't the perfect family, but Anita had everything she needed. Ana never left her daughter, day or night, and Clarissa, the maid, helped her with everything. And we had a nanny. Ana really surprised me. After she gave birth, she suddenly became an adult, responsible woman... The baby wanted for nothing... Maybe that's why I... allowed myself...

We hear the sound of the door.

74. JANIS' HOUSE. CONTINUED.

Ana and Dolores arrive, with the wheeled shopping bag. Ana greets her mother. They exchange two kisses, Teresa uneasy and Ana cold. She isn't surprised to see her there.

JANIS

(To Ana) Go to your room and you'll have more privacy.

ANA

No, we'll go out to the street.

Ana goes out, followed by Teresa.

75. JANIS' STREET. EXT. DAY.

They walk along the street. Perhaps they go into the ice cream parlor and talk in an interior part with tables where there is hardly anyone.

TERESA
Do you live here?

ANA
Yes. In Janis' house.

TERESA
And what do you do there?

ANA
I look after the house and the baby..

The conservative mother in Teresa comes to the surface, even though she knows she is in no position to reproach her daughter.

TERESA
To think we educated you so that you'd end up as a servant! If you want to work, your father can find you a job in Madrid.

ANA
Let's not talk about my father, please.

Teresa understands her daughter's hostility.

76. ICE CEAM PARLOR. INT. DAY.

ANA
After Anita died I heard you arguing with him on the phone. It didn't suit either of you to have me. I was too depressed to make a decision but, the first day that I got up with some strength, I left the house and I don't want to go back there. Or to his house! Fortunately for everyone, I'm an adult now. You live your lives and I'll live mine.

Teresa is silent, crushed.

77. JANIS' HOUSE. NIGHT.

They finish preparing supper. Janis gives Ana instructions (she finishes making a potato omelet or some other dish).

Ana is concentrating in the kitchen, but her eyes show she had been crying after the conversation with her mother. (Probably she's repeated the conversation to Janis.) Her phone beeps. She looks at it. It's a loving message from Teresa. Ana looks at the phone. She reads it, and she gets emotional.

ANA

It's from my mother. Apologizing.

Ana didn't emerge unscathed from the conversation with her mother. She is still upset.

JANIS

Answer her.

ANA

I don't know... I don't want to be even more cruel to her.

JANIS

Tell her that.

Ana obeys and writes a message to Teresa. She looks at Janis and it's true that she feels better.

Janis turns over the omelet.

Janis shows her the finished omelet in the frying pan, she puts it on a plate.

JANIS

Look how beautifully your first omelet turned out.

Ana gives a weak smile.

78. JANIS' HOUSE. LIVING-DINING ROOM. INT. NIGHT.

They've finished dinner. Janis pours herself another glass of wine. Ana, with an almost empty glass, looks closely at one of the photos hanging on a nearby wall.

A warm, intimate, relaxed atmosphere. The plates from the meal are still on the table.

Close-up of the photo in question which shows Janis, just a few months old, with her mother, in the country, in the early 70s. The mother is the typical hippy of the time, but one of the real ones. It is next to two or three photos hanging on the wall, near the table where they have just had supper. (The photo of Janis-baby recalls Anita-baby.)

ANA

Is that you?

JANIS

Yes. The hippy is my mother.

Janis is about to gather up the plates to put them in the sink.

ANA

No, don't, I'll do it now... (About her mother) Just look at your mother!

Janis leaves the plates.

JANIS

That was in Ibiza. My mother lived there. (In the photo, the mother is very slim.) She called me Janis for Janis Joplin.

She takes a CD of Janis Joplin from a wooden tower-shaped piece of furniture.

ANA

Who's Janis Joplin?

Janis shows her the CD case while she puts the disc on the player. She chooses her version of *Summertime*. Joplin's broken voice sounds more broken than usual, heart-rending and full of feeling.

Janis takes the bottle from the table and goes over to Ana. Ana is still looking at the photos on the wall, while she listens to the song. Janis refills her wine glass.

JANIS

Like Janis Joplin, my mother died when she was 28, of an overdose. It was summertime and the living was not easy... (She alludes to the words of *Summertime*). I was five, but I was already living with my grandmother.

ANA

(She looks at another photo) Is this your grandmother?

In the photo she's pointing to, an adolescent Janis poses next to her grandmother, in a house in the country.

JANIS

Yes. My grandmother Cecilia! It was she who looked after me and reared me... One day we have to go to the village so you can see the house where we lived.

Ana turns to Janis, they are very close.

ANA

Whenever you like. (She clinks her glass against Janis') To your grandmother Cecilia. To your daughter! And to you!

Ana brings her lips close to Janis'. First Janis lets herself be kissed and then she returns the kiss.

79. JANIS' HOUSE. GUEST ROOM. INT. NIGHT.

Janis and Ana sleep in the bed in the guest room. Cecilia is asleep in her crib. Ana looks at Janis' back, the silhouette of her shoulder and hip against the window. She lays her hand on her waist. Without turning, Janis opens her eyes. Ana moves closer behind her and cuddles up against her back. Janis lays her hand on Ana's and strokes it. Ana puts her arm around her waist and caresses her stomach and her breasts.

Janis turns and surrenders herself to Ana's embrace. They make love in silence and with passion.

80. FAÇADE LA ALMUDENA CEMETERY. EXT. DAY.

Janis and Ana come in. Ana pushes the stroller with Cecilia in it. Janis carries a bunch of flowers in one

hand and, with the other, holds the little girl's hand. The image of a family.

81. INSIDE THE CEMETERY. EXT. DAY.

The two women go along a little path, surrounded by graves.

ANA
(Pointing) Here.

She places the stroller parallel to them. Janis looks closely at the grave before laying down the flowers. "Here lies little Ana. May she rest in peace. Always remembered by her mothers, Ana and Teresa."

JANIS
Ana and Teresa?

ANA
Yes, my mother adopted her.

JANIS
And the father?

ANA
I don't know who he is.

Janis lays the flowers down delicately. Tears well up in the eyes of both women. Ana takes out a Kleenex to dry them. She sees that Janis is crying too and offers her another. Cecilia is between them.

Ana is touched and surprised that Janis is crying for a child she didn't know. She looks at her gratefully and full of affection.

82. ON THE WAY TO THE EXIT. AMIDST GRAVES. EXT. DAY.

Walking amidst graves, one of them pushes the stroller.

JANIS
(Casual) Aren't you curious to know who your child's father is?

It's a traumatic subject for Ana, but she realizes that there's no reason to hide it from Janis.

ANA
There were three of them.

Janis looks at her intrigued and very interested.

ANA

We were really out of it on alcohol and pills in the home of one of them, the one I liked. His parents had gone away for the weekend.

JANIS

Were they older than you?

ANA

By a year or two... We were at the same school.

Janis listens closely to Ana.

ANA

I was blasted, I screwed with the one I liked... but the other two had filmed me with a phone and they threatened to post the video on Internet if I didn't do it with them too... And I had to screw with them.

JANIS

But... that's rape!

ANA

Two days later I met them again and they said the same thing, either I screwed with them again or they'd post the video on the Internet. So I went home and told my father everything.

JANIS

And... did he report them?

ANA

No, he called the boys' parents and told them what had happened... They sorted it out between them and they gave the boys hell.

JANIS

But he didn't report them?

ANA

No.

JANIS
That's outrageous!

ANA
He's a friend of the boys' parents
and... they wanted to avoid a scandal
in the press... They were thinking of
me too.

JANIS
Of you?

ANA
So that I wouldn't have to suffer
the pressure from the media, and
from the police... the trial... All
that terrified me. After a month, I
found out I was pregnant and my
father sent me here, to my mother.

After hearing this, Janis understands her much better.
She is indignant.

They pause for a moment, Ana takes out her phone, looks
for a photo and shows it to her. A group of adolescents,
three boys and two girls. One of the boys is obviously
of Latin American origin, dark skinned with almond-
shaped eyes. Janis looks at her inquisitively. She can't
help thinking that he is Cecilia's father.

ANA
Two girl friends and the three boys
from the orgy.

JANIS
Did they take part too?

ANA
At first, but I don't know... I was
really blasted.

83. EVENING-NIGHT 2020.

Mamen and Janis are members of an Historical Memory
Association. They talk about the present time, much more
optimistic since there is a socialist government. Or
they prepare a budget of what the work on the grave would
cost (with some association of volunteers to which they
both belong).

Mamen suggests doing something together, going to the cinema, having dinner, going shopping.

MAMEN

I hardly ever see you. Since you have that new girl, you've disappeared.

JANIS

I don't have much time. Dolores left and, between Ana and I, we do everything..

MAMEN

It's quite a coincidence, isn't it?

JANIS

What is?

MAMEN

That she's the same girl you met in the maternity hospital... Don't you think so?

Janis avoids the subject, shrugging.

MAMEN

How did you meet again?

JANIS

It was in the ice cream parlor near home. She was working there. She told me that her baby had died when it was six months old. I felt sorry for her and I asked if she'd like to look after Cecilia.

MAMEN

You're insane! What's to say that one day she won't take Cecilia and disappear?

JANIS

Mamen, Ana isn't a psychopath.

MAMEN

I don't like it... I've got a bad feeling about it.

JANIS

I'm a single mother, I don't have a cleaner, I need someone to look after the house and to look after Cecilia too.

MAMEN

I told you that you could come to my place.

JANIS

It isn't that, Mamen.

84. JANIS' HOUSE. INT. NIGHT.

Ana and Janis are putting the child to bed, in Ana's room. The entry phone buzzes. They look at each other, surprised. They aren't expecting anyone.

85. KITCHEN. INT. NIGHT.

Janis comes into the kitchen and picks up the entry phone.

JANIS

Who is it?

ARTURO

It's Arturo, Janis. I rang you several times and it seems that your number doesn't exist anymore.

JANIS

Yes, I changed it.

ARTURO

I've got some very good news for you. But I'd like to see your face when I tell you.

JANIS

Wait for me on the terrace at the corner, before the ice cream parlor. I'll be down now.

Ana arrives in the kitchen in time to hear "I'll be down now".

ANA

Who is it?

JANIS

An old friend, I'm going to meet him.

ANA
Just like that?

Janis smiles.

JANIS
Yes. As I'd changed my phone, he couldn't contact me and he called at the door.

JANIS
And why didn't you ask him to come up?

JANIS
I feel like some fresh air.

Ana is disconcerted, she doesn't know what to say.

86. TERRACE. EXT. NIGHT.

Arturo is sitting at a table on a terrace. He sees Janis coming along the sidewalk.

She arrives smiling. Arturo gets up and they exchange two kisses. A waiter comes up. Janis asks for a cold white wine.

JANIS
To celebrate what you have to tell me. You promised me it's something good.

ARTURO
Yes. The Foundation is planning to open your grave next term.

JANIS
(Nervous) Planning? Is it not certain?

ARURO
Yes. The board will inform you officially, if you give me the number where they can find you...

JANIS

(Anxious with delight) I'll give it to you right now. Next term?

ARTURO

In September. As the people who help us out are students and volunteers, we get the excavations to coincide with the academic year.

Janis' eyes fill with tears.

JANIS

I don't know how to thank you, Arturo!

Arturo looks at her.

ARTURO

There's nothing to thank me for. I was as delighted as you when I heard it.

JANIS

(Nervous, excited) I can't believe it... After all this time...

She sighs, her tear-filled eyes glittering with excitement and gratitude. Arturo looks at her, she is beautiful.

Cut.

ARTURO

You look wonderful, Janis. Is everything going well?

JANIS

Yes, I'm working a lot, but it's all good... What about you, and your family?

ARTURO

Fine. My wife has totally recovered from her illness, according to the doctors.

JANIS

Oh, I'm delighted.

ARTURO

We're separating.

Janis looks at him.

ARTURO
I told her about us.

JANIS
Now? Why?

ARTURO
I didn't like the feeling of hiding
it from her.

Janis listens to him in silence. While she drinks, she can't help thinking of all that she is hiding.

87. JANIS' HOUSE. DOOR AND GUEST ROOM. INT. NIGHT.

She arrives home. Ana and Cecilia are asleep.

Janis comes into the room trying not to make any noise. Ana wakes. Janis has drunk more than she usually does.

JANIS
(To Ana) Go back to sleep.

Cut.

88. JANIS' HOUSE. CONTINUED.

She lies down next to Ana.

Ana turns to her. She embraces her and kisses her.

ANA
You taste of alcohol.

JANIS
I drank some wine, but don't wake
up.

ANA
I'm not awake. I'm dreaming.. it's
delicious, the wine is delicious.

She kisses her and continues kissing her.

Janis pulls away slightly. She turns her back.

JANIS
Go on. Go back to sleep.

In the darkness, Ana's eyes gleam with desire.

JANIS
(As an explanation and apology) I'm
tired.

The two women, back to back.

ANA
Have you been with your friend all
this time?

JANIS
Yes.

ANA
Did you screw him?

JANIS
No, why do you say that?

ANA
I don't know... You had more than
enough time.

JANIS
We were talking and drinking. I'd
forgotten what that was like.

Fade to black.

89. JANIS' HOUSE. INT. DAY.

Ironing room. One irons and the other folds, or puts
clothes in the washing machine.

ANA
Your friend from last night...

In a less casual tone:

JANIS
His name is Arturo and he's the
father of my child.

ANA
(Surprised) Oh, you told me that
you wouldn't see him again.

JANIS

We had a lot to talk about.

Ana looks at her, getting into a mood.

JANIS
Are you jealous?

ANA
I don't know... What were you talking
about for so long?

JANIS
I'll tell you another time. I'm
meeting Mamen for another cover
shoot. (She looks at her watch) I
should leave now...

She stops folding clothes.

Before she leaves the room.

ANA
And Mamen?

JANIS
What?

ANA
I think she likes you.

JANIS
We've known each other since we
were children and it's true, I
think she's always liked me. I have
to go, darling.

She gives her a kiss, before she goes out.

JANIS
Listen, when you want to go out,
tell me. I don't want you to be here
like a prisoner.

Janis smiles at her and leaves the ironing room.

90. THE NEXT MORNING.

Domestic tasks in the morning.

Both talk on their respective phones. Janis talks to
someone about work, about an important session in Paris.

Janis sees that, at the opposite angle of the house, Ana is also talking on the phone, to her mother.

JANIS

No, I can't leave Madrid, I have a little girl... and I can't. I'm really sorry. I'd love to do it.

Ana's mother has come back to Madrid. She has a week's rest and then they open in Madrid. Ana is delighted by her mother's call.

TERESA (OFF)

Do you think we can see each other?

ANA

Yes, mom.

91. JANIS' HOUSE. INT. NIGHT.

Ana and Janis finish preparing supper. Between the two of them, they set the table and start cooking. The child is asleep. They start to talk while they finish cooking.

JANIS

Arturo is a forensic anthropologist, he belongs to a scientific foundation and they're going to open the mass grave in my village, where my great-grandfather is buried. We were talking about that the other night and celebrating it.

ANA

(Jealous) You're obsessed with that grave. Don't you think you should forget all that... and look to the future? The other way just reopens old wounds.

Janis is shocked, but she covers it up. Ana has said it without really thinking what she was saying, driven more by jealousy.

JANIS

Who said that, your father?

ANA

Yes.

JANIS

Right... And what do you think?

ANA

I've never thought about those things.

JANIS

Well, it's time you knew what country you're living in!

Ana is silent, it's the first time Janis has spoken to her in that tone of reproach and superiority.

ANA

I don't like you speaking to me in that tone.

JANIS

It seems that in your family no one has told you the truth about our country... There are over 100,000 missing people buried in ditches or near cemeteries. Their grandchildren and great-grandchildren would like to be able to disinter their relatives' remains and give them a decent burial. Because they promised that to their grandmothers and mothers. And until we do that, the war won't have ended. You're too young, but it's time you knew where your father and your father's family were during that war. It'll do you good to know, so you can decide where you want to be.

Ana disarms her with her simplicity, spontaneity and tenderness.

ANA

(In a murmur, humbly) I want to be where you are.

JANIS

That isn't relevant now.

ANA

Don't you care that I want to be with you?

JANIS

Forget it...

Ana puts the plates on the table in the kitchen. Janis looks for her pack of cigarettes, lights one and leaves the kitchen, driven by her bad conscience. The word "truth" has turned her stomach. Ana watches her go out on the terrace, bewildered and worried.

92. JANIS' HOUSE. ON THE TERRACE. NIGHT.

Janis, smoking, is sitting on a low hassock, leaning back against the wall. Ana appears.

ANA

You're tired of me already, aren't you?

JANIS

No, I'm tired of me!

ANA

Why? What's wrong with you? If you slept with Arturo, I want you to know that it's all right.

Janis is hurt by Ana's words. In a very different tone from the one in which she has talked to her until now.

JANIS

(She hesitates, it isn't easy, serious) When I heard myself say the word "truth", my stomach turned. I have no right...

Ana looks at her, confused. She senses that it's something serious, but she can't imagine what Janis is talking about.

JANIS

During all these months, I've been hiding something from you... and it's suffocating me more every day and I don't even know how to tackle it...

ANA

You don't love me and you want me to leave? You've decided to go back

to your daughter's father and form
a family with him?

JANIS

No!

ANA

Then what is it?

Cut.

93. JANIS' HOUSE.

Janis, followed by Ana, walks along the hallway and goes into her bedroom. She goes over to the bedside table. Ana watches her from the door, impatient. Janis searches inside the drawer of the bedside table, at the back, looking for something hidden here. She takes out the two envelopes with the maternity tests. Cecilia is in bed in the other room.

JANIS

Listen to me carefully.

Ana is all ears.

JANIS

Cecilia is your daughter.

ANA

What?

JANIS

She isn't my daughter... They must
have been swapped when they were
born.

Ana listens to her, stunned, astonished. She can't believe this.

JANIS

I've got the maternity tests. Mine
is negative and yours is positive.

She has them in her hand. She gives Ana hers.

ANA

(Puzzled) Mine? I didn't do any
maternity test.

She looks at the Labgenetics information.

JANIS

I had it done for you, treacherously, when I took some of your saliva, soon after you arrived, and the result was positive. There it is. You're Cecilia's mother. There isn't the slightest doubt about it.

She shows her the Labgenetics analyses. (It would be important that the analyses show the names of each woman and that of the child.)

They hear that the child has wakened, in the other room.

94. JANIS' HOUSE.

Ana goes to see the child. She watches how she wakes and tears come to her eyes. Could what Janis has just told her be true? She still can't believe it, but she looks at Cecilia in a different way. For a moment, she imagines that she is her daughter and she doesn't find it strange. She even imagines which of the boys at the orgy is her father.

95. JANIS' HOUSE

Meanwhile, Janis has remained in her room, gripped by anguish and a growing sorrow. She takes a tranquilizer.

Ana comes back to Janis' room. Of all the emotions she feels, the greatest one is the joy of recovering, almost miraculously, her daughter, something that she hadn't even dreamed of. It's still too soon for her to organize her thoughts, which go in all directions. She can't really believe it, she doesn't know what to say.

ANA

This isn't a game, is it, Janis?

JANIS

(She murmurs, bitterly) No.

ANA

Is what you've told me true?

JANIS

(Her eyes moist, devastated, drained of strength) How could I

lie to you about something like this?

ANA

And your daughter? Where is she?

JANIS

They swapped our babies. I told you already.

ANA

You mean that my Anita was your daughter?

JANIS

I'm sure of it, although I couldn't do any test... (Her strength gone, with a dry grief) They must have swapped them the day they had them in observation.

ANA

(She thinks about that day) Since when have you known?

JANIS

When you came here, I already knew that I wasn't Cecilia's mother... and Arturo wasn't her father. We both had doubts, that's why I did the test.

ANA

So you already knew when I told you that Anita had died?

For Janis it's very hard to keep talking, but she has to get to the end. The last part of this conversation is a real torment for her.

JANIS

Yes. I tried to explain my suspicions to you, but when I heard that your daughter... who was mine, had died, I changed my plans.

Ana listens, serious. After the first flash, she starts to understand the situation for both of them. She looks at Janis in a different way, colder, more critical. Janis is distraught.

JANIS

The last thing I wanted to tell you was that Cecilia could be your daughter. I was terrified of losing two children at the same time.

Ana assimilates the information.

ANA

You didn't take pity on me...

Part question, part affirmation, part reproach.

JANIS

(Shattered) I had just lost a daughter, yours, I couldn't risk losing Cecilia too!

ANA

(Dryly) You should have told me! You wouldn't have lost her, we'd have shared her.

JANIS

I didn't know that and I was terrified.

ANA

(Reproaching her) You weren't capable of putting yourself in my place. Living together, sleeping together, you kept it quiet all of these four months. You never thought about me!

Janis doesn't answer. Ana sees her suffering, but she isn't sensitive to her pain. Janis has behaved very badly with her.

Ana goes back to her room.

Janis is left alone in hers, without the strength to move.

Cut.

96. JANIS' HOUSE.

Ana is packing a case with all the child's clothes. She had called her mother before. She has two bags with the

most important stuff for Cecilia, and another with her clothes. Janis interrupts her.

Janis appears in the doorway, in the middle of an anxiety attack. Pale, with sweat glistening on her brow.

JANIS

What are you going to do?

ANA

I'm going to my mother's house.

JANIS

Is she here?

ANA

Yes, she's staying in Madrid. I called her and she doesn't mind. She was even happy about it. I told her I'm bringing Cecilia, if you don't object.

JANIS

(Weakly) Do you think I can object?

ANA

No. It's best if we separate... and think about what to do. But I'm not taking Cecilia away from you... You're still her mother.

Janis nods.

JANIS

Couldn't we think about it here, together, with Cecilia? It wouldn't be so heartrending.

ANA

Janis, you've complicated things too much. If Cecilia is mine, I want to be alone with her. I don't want to have you there, I don't want you to justify what you did. (I'm too angry with you).

Ana takes her purse, and one of the two bags. She has the child, half asleep, in her arms.

Cut.

97. JANIS' HOUSE. THE DOOR.

Ana opens the door. Neither of them wants to prolong the situation.

Janis helps her carry the two bags to the elevator.

98. JANIS' HOUSE. AT THE ELEVATOR.

Janis opens the door and puts in the two bags. She gives a kiss to the child, in Ana's arms.

The elevator door closes and immediately disappears.

Janis carries out all these last actions stiffly, like a penitent fulfilling a punishment.

99. JANIS' HOUSE.

When she comes into the house, she is overcome by a fit of anxiety. In the nearest bathroom, she bends over the toilet to vomit. Her stomach heaves, but she can't throw up anything, just a floating trickle of saliva.

She picks up the phone, pale and scared. She calls Arturo.

ARTURO (OFF)

Yes?

JANIS

(Stammering) It's Janis...

ARTURO (OFF)

Are you all right?

JANIS

No... it's...

ARTURO

I'm at a dinner... I'll call by your place...

Janis can't even speak.

ARTURO (OFF)

I'll go right now.

Cut.

100. JANIS' HOUSE. IN THE DINING ROOM. NIGHT.

Sitting at the table. Janis, very sedated, has taken two tranquilizers.

Arturo looks carefully at the photo of Anita on Janis' phone.

ARTURO

She has some of my mother's features... and something of you too.

Janis nods.

JANIS

It was terrible, finding her when she was already dead..

Cut.

101. JANIS' HOUSE. JANIS' ROOM. INT. DAY.

The cell phone rings. Janis is still in bed. Arturo has spent the night on a bedroom chair. He has taken off his shoes but is still dressed.

THIS SEQUENCE ALTERNATES WITH 102

102. TERESA'S HOUSE

Ana talks to Janis over the phone, in the kitchen of Teresa's house. Teresa is giving her granddaughter Cecilia her breakfast. The child is entertained with a toy her grandmother has given her.

ANA

Hello, did I wake you?

JANIS

Ana... I'm half asleep... from the tranquilizers...

ANA

I'm sorry I left like that.

JANIS

It was a very difficult situation, and I was the one responsible. It's fair that I'm the one who's punished... (She faces up to the consequences.)

Arturo looks at her, he realizes that she's talking to Ana. He disappears into the bathroom.

ANA

I'm not punishing you... You can come and see Cecilia whenever you want... or we'll go to you. I'm calmer now. It isn't easy to take in all of a sudden, but I'm worried about you... and we have to sort this out between the two of us. And share her...

JANIS

Thank you, Ana. (Touched) The worst part was last night, but I have to detach myself gradually from Cecilia. I'll go and see you this week.

ANA

You can't stop seeing her from one day to the next.

JANIS

Of course not! Is she asking for me?

ANA

Of course, I told her you're on a trip but you'll be back very soon.

Cut.

103. OUTSKIRTS OF JANIS' VILLAGE. EXT. DAY. INSIDE THE CAR.

Arturo and Janis, inside his car, drive into Janis' village.

Janis has a list of neighbors and all the information she has about them, written by her grandmother. She takes it from her purse and looks at it. A sheet of paper that shows the passing of time. It's her grandmother's writing.

JANIS

It gives the name of the family, and also the nickname.

ARTURO

It's a pity she isn't here to see it.

JANIS

But she left it all very well explained so that now we don't have any problems.

104. IN FRONT OF A FAÇADE IN THE VILLAGE. EXT. DAY.

The granddaughter and the niece of the deceased come out to greet them. They have heard them arrive and come out to the street.

They greet each other with a great palaver.

JANIS

Where's grandma?

NIECE

(A woman of about 60) She's inside. She dozed off a bit waiting for you. She was so nervous last night, she didn't sleep a wink.

105. HOUSE IN VILLAGE. INT. DAY.

An elderly woman, 84, is lying back in a rocking chair or a wing chair. The niece or the granddaughter help her to get up.

JANIS

Don't get up, Aunt Brigida.

BRIGIDA

I thought you'd never get here, love.

Janis introduces Arturo.

JANIS

This is Arturo, an expert. He'll be in charge of the exhumation.

BRIGIDA

Sit down. Janis, you're so thin!

They sit around a brazier table. On the oilcloth, there are two plates of *rosquillas* and madeleines. And another of chorizo. Typical rural decoration.

She offers them something to drink, coffee or some liqueur.

Cut.

ARTURO

You are the daughter of one of the victims, isn't that so?

BRIGIDA

Yes. I never got to know him. I was born four months after he was shot.

ARTURO

We have to get some samples of your saliva.

BRIGIDA

Are you going to jab me?

ARTURO

No, it's done with a cotton swab.

BRIGIDA

If you have to jab me, jab me. I'm like a pin cushion, dear.

NIECE

She isn't well.

Janis takes out the necessary material.

Brigida, after they take some of her saliva.

BRIGIDA

I'm very ill, Janis. (To Arturo)
And I just have one dream, that they find my father and I can bury him where my mother is.

NIECE

And she wants us to bury her there too.

BRIGIDA

(To both of them) I'm not going to last long, the cancer is consuming me, but my wish is to reunite all the family. At least, at the end, we'll all be together.

Janis gets emotional listening to her.

ARTURO

What was your father's profession?

BRIGIDA

He was a tailor. When they took him away, he was wearing a jacket.

NIECE

Do eat something!

JANIS

We don't have time.

NIECE

Well, I'll put it in a container and you can take it with you.

JANIS

(To Arturo) They are the niece and granddaughter of the deceased.

(Janis labels all the samples, putting the person's name and degree of kinship. And, when she has time, she takes photos of everyone, including Arturo.

Cut.

106. ANOTHER HOUSE. INT. DAY.

Janis and Arturo come into the house. We see them enter from inside. Waiting for them are two grandsons and a daughter or son, elderly.

They sit down and they are offered them local produce.

JANIS

Later, we're in a hurry now. We still have to get samples from ten more families.

ARTURO

Do you remember any details about your grandfather?

ELDEST GRANDDAUGHTER

Lots, but we didn't know him. We know about them because of what my grandmother told us.

ANOTHER GRANDDAUGHTER

He was tall, and handsome... with beautiful eyes.

JANIS
(To Arturo) We have a photo of him.

ARTURO
Did your grandmother tell you if he ever carried anything regularly, a pipe, a pen, a watch, some piece of jewelry...?

ELDEST GRANDDAUGHTER
My mother told me that granddad never took off his wedding ring.

ARTURO
Ah, his wedding ring.

Janis makes a note.

ELDEST GRANDDAUGHTER
Yes, never. (Describing it) The date of their wedding and grandma's name, Josefa, were inscribed on the inside.

Research the equipment that Janis and Arturo will have. A case or something to store the samples.

107. JANIS' VILLAGE. EXT. DAY. IN THE STREET.

Night falls.

Janis and Arturo say goodbye to the last neighbor they interview that day. The whole family comes out on the street to say goodbye to the couple formed by Janis and Arturo.

They get in the car and head for Janis' house.

108. WHILE THEY WALK TO THE CAR AND GET IN.

A WOMAN
When are you leaving?

JANIS
Tomorrow, after we see... (she says the name and nickname of two of the families they have still to see.

The woman says that one of them is
in Barcelona.)

And the car drives off.

109. IN THE HOUSE THAT JANIS INHERITED.

They drive up to the door. They get out and take out their travel bags and two or three plastic bags with the food that the victims' relatives have given them.

Janis stops in front of the house, looking over at the dirt track that leads to the grave. At that time, she only sees darkness.

110. IN THE HOUSE THAT JANIS INHERITED.

They come into Janis' house, inherited from her grandmother Cecilia, who in turn inherited it from her mother.

JANIS

My grandmother inherited the house from her mother and I inherited it from her. I've fixed it up a bit, but the distribution is the same as then.

On the dining room table, she spreads the contents of the bags onto plates.

Janis doesn't taste a mouthful. She is too moved. Arturo is more used to the situation and hasn't lost his appetite.

JANIS

Is it always like this?

ARTURO

Yes, people are so grateful that they don't know how to thank you.

Janis, tearful, wipes her eyes with a napkin.

JANIS

I've been holding back all day..

She cries for a long time, quietly.

JANIS

If my grandmother could see us..

111. THE GRANDMOTHER'S ROOM.

The painting hanging on the wall, in the middle of the room, could be a hundred years old.

JANIS

My grandmother and my mother were
born in the room.

Janis is sitting on the edge of the bed. She's wearing a tee shirt and underwear. She slips slowly between the sheets. It's cold. Soon after, Arturo gets into bed, from the other side. They hold each other to get some warmth and end up making love.

Arturo looks at her in silence. He gives her a tender kiss.

Ellipsis.

112. IN THE CROP FIELD. EXT.

Day breaks over the surface of the grave, next to the tree at which the girls of the town used to be photographed. A crop field on the outskirts of the town.

113. JANIS' HOUSE. IN THE VILLAGE. BEDROOM.

The dawn light comes through the cracks in the window. Janis and Arturo sleep in the same bed. Janis wakes and gets up.

She appears in the kitchen, hair uncombed, wearing a dressing gown. She starts to prepare breakfast. She puts on a plate some of the sweet cakes they were given the day before.

Cut.

A FEW MONTHS LATER.

114.

A WEEKEND IN THE VILLAGE.

Janis, Ana, Mamen and little Cecilia arrive by car at the spot where the grave is. When Arturo sees the car appear, he goes up and greets them all with kisses. Ana has Cecilia in her arms. Arturo tries to steal a kiss from her, but the child won't let him.

ARTURO
Don't you remember me, Cecilia?

ANA
(Apologizing for her) She's sleepy.

There is a great familiarity in the group, blessed harmony.

Janis greets the technicians, some members of the scientific society, members of the Memory forum, three archeologists, a biologist, a physical anthropologist and other scientists, student volunteers, etc. She asks them how the work is going. (How long before you start digging?, etc.)

Several months have passed since the previous scene. It wasn't noticeable inside the car, but Janis is obviously pregnant. She does nothing to cover up her belly with her clothes. The pregnancy isn't a novelty for any of those present.

Arturo talks about the operation to Janis, how much longer it will take. He'll call her when the excavation has advanced a bit. It's best if she rest.

JANIS
I'm fine. We're going to the house,
to get settled in.

They go back to the car which starts up and heads for the village.

115. HOUSE IN VILLAGE.

The two women, Ana and Janis, and little Cecilia get out. Mamen says goodbye to them.

MAMEN
I'm going to take a look at my
house.

They take out some bags with clothes, food and Cecilia's things. And Mamen greets a female neighbor she meets on the street.

NEIGHBOR
We thought this day would never
come. You don't know how grateful
we are.

MAMEN

(Emotional) There's going to be a lot of tears today.

Before Janis opens the door, she says to Cecilia and Ana.

JANIS

This is where my grandmother Cecilia was when she saw her father Gregorio for the last time.

116.

Janis, Ana and little Cecilia come into the house. As we saw a few months earlier, there are photos of all of Janis' family, scattered around on top of the furniture. The furniture is a mixture of styles from different eras, from the 40s to the present day.

Cut.

117.

The two women and the little girl eat at the dining room table.

JANIS

My great-grandfather Gregorio was on this very spot with my great-grandmother and my grandmother when three Falangists came and took him away. They didn't even let him finish his meal.

Ana listens, affected.

JANIS

When he came back at dawn, he was pale and covered with mud. He'd been digging all night.

Janis feeds Cecilia. Ana listens to her.

JANIS

They came for him two more nights... and, on the third, he didn't come back.

118. AT THE GRAVE

They start to dig, the hoe sinking into the earth for the first time in 84 years. For the volunteers who dig it isn't just a physical action. They do it in silence and with deep emotion.

119. ON THE WAY TO THE GRAVE. EXT. NEXT DAY.

The villagers, of different ages, walk along the dirt track that leads to the grave.

120. THE GRAVE

They've finished the excavation work. The open grave reveals the bodies, crowded together, all of them with their hands tied behind their backs with barbed wire.. bones and skulls fractured by bullets, etc. . The wire is still intact.

The villagers surround the grave, looking at the bodies in deep silence. Among them, Ana, Janis with her camera, Cecilia and Mamen. They are all very moved, we sense the grief of delayed mourning but also a great relief.

A wide shot of the edges of the grave with the remains of the victims. The image freezes. It's a photo that Janis has just taken.

121.

The grave is full again, on this occasion with bodies that are in the same position as the bodies of the victims, with their hands behind their backs, only the wire is missing. It's a tribute that some of the members of the different teams and relatives want to pay to the victims. Arturo is part of the group, and Mamen. Decide if Ana remains outside with the child. In any case, the child looks with curiosity at all that is happening. She will be the memory of all this.

Janis takes a photo of the tribute to the dead. We only hear the clicking of the camera. The image freezes.

THE END