

AN ENEMY

by
Javier Gullón

(Adapted from "The Double" by José Saramago)

(Dir: Denis Villeneuve)

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Rhombus Media Inc.
99 Spadina Ave, Suite 600
Toronto ON M5V 3P8
Canada (1) 416 971 7856

Roxbury Pictures
Balmaes 123, 2º, 1
08008 Barcelona
Spain (34) 932211077

FADE IN:

0 EXT. TORONTO - DAWN

0

The infinite urban skyscraper landscape of Toronto as seen from above.

The metropolis is under a cloud of fog. No movement can be seen: it's a dead city at dawn.

A hundred-story high giant black SPIDER is moving through the city very slowly. With the remarkable elegance of a ballerina and in frightening silence, the spider finds its way between buildings, moving towards the lake. An indiscernible feeling of high intelligence is emanating from the beast.

CUT TO:

1 INT. DARK ROOM - NIGHT

1

THE SILHOUETTES OF SEVERAL MEN standing in a dimly-lit room with carpeted walls and floor. A lustful, prohibitive, musty atmosphere. The room is deeply dark, but some of the men are illuminating a stage with flashlights.

The men are watching something on the stage that we can't see. We only hear the sounds coming from it, strange sounds, pleasure...

Then we hear a key turning. A door opens. A SILHOUETTE appears in the room, that of a MAN.

The good-looking Man (35) walks over and observes the scene on stage, entranced by the overlapping sounds, growing increasingly dangerous. Then it stops. We hear movement.

On the stage, there is a WOMAN (we never see her face, only her long legs standing on dreadful high heels). There's a silver cloche (a dome shaped plate-warmer seen in fancy old-fashioned restaurants) on the floor. The Woman lifts the cloche - under it, a hideous spider. The woman is clearly afraid of it, but the men just keep watching. We understand that she must crush the spider with one of her heels.

The Man's eyes glow as he watches. In his right eye we can see the reflection of something moving, ready to burst.

FADE TO BLACK.

TITLE: AN ENEMY

CUT TO:

2

INT. TEACHER'S LOUNGE - DAY

2

TWO MEN are sitting in silence.

One is the same man from the dark room, ABUNDIE BELL. The other one, CARL (40), always looks like he's smiling, even when he is not.

Abundie and Carl are sitting in a teacher's lounge, which consists of two long tables, chairs and a coffee machine. A long, boring silence. They've obviously played out this routine before.

Abundie looks at his coffee mug, mulling something over. Carl sighs, glances at Abundie and looks off into a corner of the room where's there's nothing to look at.

One clears his throat, the other scratches himself. More silence.

Abundie reaches for a book by his coffee mug and opens it. That's when Carl's lips separate slightly to speak:

CARL

You don't go to the movies, do you?

Abundie tries to answer courteously despite the unwanted interruption.

ABUNDIE

Movies?

CARL

In your free time, I mean.

ABUNDIE

I don't usually have much free time. And I'm too lazy to go out.

Carl nods, thinking. Abundie goes back to his book.

CARL

You can be too lazy to go out and still watch movies at home.

Abundie looks up from his book.

ABUNDIE

That's true.

CARL

I usually rent them.

ABUNDIE

I could do that.

Another silence. Abundie has doubts about reading on. He's afraid he'll be interrupted again. Finally, he breaks the silence.

ABUNDIE

Are you asking for some reason in particular?

CARL

(surprised)

No.

ABUNDIE

What I mean is, now that you've brought it up, do you have a particular recommendation? Have you seen anything good lately?

CARL

Ah, you know... There's always something.

Carl thinks.

ABUNDIE

I could use something cheerful.

CARL

(under his breath)

You're telling me.

Abundie waits for an answer but it never comes. Another silence. Abundie goes back to reading his book. Finally Carl responds.

CARL

"Where There's a Will, There's a Way."

Abundie looks at Carl curiously.

CARL
I saw it a while ago, but I
remember I liked it.

ABUNDIE
"Where There's a Will, There's a
Way."

CARL
That's right. A local film.

ABUNDIE
I'll keep it in mind.

Carl smiles, satisfied. More silence. Abundie looks at his
book... but decides to close it.

CUT TO:

3 INT. SCHOOL CORRIDORS - DAY 3

Classes are over for the day. Abundie walks towards the
exit with a pile of exams under his arm.

He walks among teenage boys wearing matching school
uniforms.

CUT TO:

4 EXT. SCHOOL - DAY 4

Abundie exits the old building, a prep school with plenty of
tradition.

There's an enigmatic and puzzling fog in the air.

CUT TO:

5 EXT. STREET - EVENING 5

Abundie walks down the street on his way home when his cell
phone rings. The name MARY appears on screen. He answers.

ABUNDIE
Hi.

MARY (V.O.)
 (over cell phone)
 I bought dinner and a bottle of
 wine and I'm heading to your place.

ABUNDIE
 Okay... Then I'll see you there.

MARY (V.O.)
 (over cell phone)
 Okay, see you soon.

He stops and hesitates.

CUT TO:

6 INT. VIDEO RENTAL STORE - EVENING

6

Abundie enters the video store as if it's the first time he's ever been in one.

He walks down the aisles without really noticing any movies on the shelves. Finally he walks over to the counter and speaks to a young EMPLOYEE.

EMPLOYEE
 Can I help you?

ABUNDIE
 I'm looking for a movie. It's
 called "Where There's a Will,
 There's a Way."

The employee thinks a moment. He doesn't seem to recognize the title. He checks the computer.

EMPLOYEE
 Oh, yeah. There should be two
 copies.

The employee opens a drawer and takes out a copy of the movie.

EMPLOYEE
 Here you go. Are you a member?

ABUNDIE
 No.

EMPLOYEE

I'll sign you up. It only takes a second. Give me your name.

ABUNDIE

Abundie Bell.

The employee looks at Abundie oddly. Abundie's used to it.

ABUNDIE

A-B-U-N-D-I-E.

CUT TO:

7 INT. ABUNDIE'S LIVING ROOM - NIGHT

7

Abundie eats the last bite of dinner off his plate.

ABUNDIE

That was delicious, thank you.

Sitting across from him, MARY, in her early thirties, finishes a glass of wine. She's beautiful, serene, with frankness in her eyes.

MARY

It's a new shop, just around the corner from my building.

Mary picks up the open bottle of wine, gets up and walks over to Abundie.

MARY

Want to finish it?

ABUNDIE

No, thanks.

Mary leaves the bottle on the table and hugs Abundie from behind, sliding her fingers across his chest.

MARY

I think I've had too much to drink...

She kisses his neck.

MARY

(softly)
Wanna go to bed?

ABUNDIE

You go ahead, okay? I have to correct some exams for tomorrow.

MARY

I'll wait up for you.

They kiss.

ABUNDIE

Ok. I'll be done in no time.

Mary sighs softly and pulls away.

CUT TO:

8 INT. ABUNDIE'S LIVING ROOM - NIGHT

8

Later, Abundie corrects exams on the sofa. He analyzes the answers given by his students, all similar, written in the same spaces, all in the same color...

Tired, Abundie looks over at several exams resting on a small table. Under the papers we see the DVD he rented...

CUT TO:

Abundie places the DVD in the DVD player. He sits on the sofa and gets comfortable, switching off a light. He presses play on the remote and the opening credits appear on screen. The film is obviously a light comedy.

CUT TO:

9 INT. CORRIDOR, ABUNDIE'S APARTMENT - NIGHT

9

Abundie appears in the corridor after turning off the light in the living room. He stretches his neck, tired, on his way to the bedroom.

CUT TO:

10 INT. ABUNDIE'S BEDROOM - NIGHT

10

Abundie comes into the bedroom and sees Mary, asleep on the bed, wearing nearly nothing. He contemplates her for a few seconds...

He undresses and lies next to her. Mary shifts her position when she notices his presence beside her, without opening her eyes. Abundie buries his face in her hair and slowly begins stroking her breasts. Mary moans softly, still half-asleep.

Abundie slides his hand along her stomach and under her panties as she opens her eyes.

They kiss.

Abundie turns Mary around and pulls her hair back so he can kiss her neck. They start making love; slowly at first, but quickly growing in intensity.

We hear strange sounds of pleasure mixed with some violence, which we recognize as the same sounds we heard in the dark room at the beginning.

Mary turns to him. Abundie keeps thrusting. He's making the sounds without even realizing. In his right eye we can see the reflection of something moving, ready to burst.

Suddenly Mary pulls away, uncomfortable.

MARY

Stop.

Abundie stops.

ABUNDIE

What's wrong?

Mary slides away and sits up on the edge of the bed.

MARY

I didn't like it.

ABUNDIE

(worried)

You didn't like what?

MARY

I don't know.

Abundie slides over to her, trying to sympathize.

ABUNDIE

What happened? What did I do?

Mary stands up and starts getting dressed.

MARY

I better go home.

ABUNDIE

Mary, how am I supposed to know
what's wrong if you don't tell me?

MARY

You were there too.

ABUNDIE

What?

MARY

Never mind. I'll call you
tomorrow.

Mary finishes dressing and leaves the room. Abundie watches her leave and sits there on the bed, naked, thinking.

CUT TO:

11 INT. ABUNDIE'S BEDROOM - NIGHT

11

Hours later, Abundie is fast asleep.

He's suddenly startled awake. He thinks he heard something.

He slowly sits up and looks at the open bedroom door, convinced there's somebody else in the apartment.

CUT TO:

12 INT. CORRIDOR, ABUNDIE'S APARTMENT - NIGHT

12

Abundie crosses the hall with the lights off. From the living room he thinks he can hear A STRANGE SOUND, a groan...

He passes the kitchen and peeks in, but there's nobody there. Abundie enters the kitchen for a moment and returns to the corridor, holding a kitchen knife.

CUT TO:

13 INT. ABUNDIE'S LIVING ROOM - NIGHT

13

Abundie enters the living room and finds it empty as well. He looks over at the television, still feeling unnerved.

He notices the small display screen of the DVD player is still on with the counter functioning.

Abundie sets the knife on the table and turns on the television.

Unsure exactly of what he's looking for, he fast forwards through the film...

He reaches a scene in a hotel where the BELLHOP helps a CUSTOMER with his bags, a woman with a lot of make up. The bellhop turns and faces the camera. Abundie freezes the image. The bellhop's face is his own. Exactly the same features.

Abundie looks at the screen as if he's looking in the mirror. The actor on screen is an exact copy of him, with one notable difference: a moustache.

Time stops. Abundie looks at himself on screen as if he's been hypnotized.

Shaken by what he has just seen, Abundie opens a drawer and starts searching through a pile of photos. He finds one of himself with a moustache, but the photo has been ripped in half. Whoever was next to Abundie has been ripped out. He compares the photo to the frozen image on screen. It's exactly the same moustache.

Abundie shakes his head. He doesn't want to believe it. He takes the DVD case and checks the year the film was produced: 2005. Then he turns over the ripped photo and reads a note in handwriting: "Adelaide and me, June, 2006."

CUT TO:

14 INT. ABUNDIE'S BATHROOM - DAY

14

Boiling hot water on Abundie's face. He stands in the shower looking like he's trying to wash off a bad dream.

COMMON SENSE (V.O.)

Now what, Abundie? What are you going to do? You'd better keep your mouth shut.

Abundie turns off the shower and stays still a few seconds. He lets the last drops of water run down his face.

COMMON SENSE (V.O.)

I know you'll just do whatever you want, you always do. But as your common sense, it's my duty to warn you.

CUT TO:

15 EXT. SCHOOL PARKING LOT - DAY

15

Abundie shuts his car door after parking.

As he heads for the main building, with the pile of exams under his arm, he notices something odd in the air; tension, a general murmur on campus.

He turns the corner and sees a large group of students and staff staring at something on the front facade of the building. Abundie looks over and sees what they're seeing:

"CHAOS IS AN ORDER YET UNDECIPHERED" is painted in huge letters across the brick wall.

Abundie looks at the painted phrase, both surprised and shocked. The way the sentence is distributed between the windows, across the wall, the composition of the words... There's something harmonious about it, he can't stop looking. He's mesmerized.

"CHAOS IS AN ORDER YET UNDECIPHERED."

CUT TO:

16 INT. TEACHER'S LOUNGE - DAY

16

Abundie walks into the teacher's lounge. There are two teachers by the coffee machine. EVE, in her forties, and JULIA, in her fifties. But Abundie stares over at Carl, sitting in the back.

Abundie walks over to the coffee pot and pours himself a cup. Julia and Eve are in mid-conversation.

JULIA

...the same as spraying graffiti
on a sculpture or a painting.

EVE

(nods disdainfully)

This is one of the few remaining
heritage buildings in the city...
They should have picked the
shopping mall across from where I
live. It couldn't possibly be
uglier.

JULIA

I saw a couple of photographers
out there. We'll probably be in
the papers tomorrow.

EVE

I wonder how they got up there?
You think they used ropes?

JULIA

I don't know.

Abundie glances over at Carl, who still hasn't seen him come in.

JULIA

The thing is, I've heard that
phrase somewhere.

EVE

Really?

JULIA

I don't know where, but it just
sounds familiar.

ABUNDIE

The Book of Opposites.

The two women look at Abundie.

ABUNDIE

"Chaos is an order yet undeciphered." I'm pretty sure it's from The Book of Opposites.

JULIA

It could be, yes.

Abundie nods and smiles politely. He walks over to Carl's table and sits down.

ABUNDIE

Good morning.

Carl looks up from the exams he was correcting and smiles.

CARL

Morning, Abundie. Incredible, that graffiti thing, isn't it?

ABUNDIE

Yeah...

CARL

Pedantic terrorism. Never seen that before.

Carl goes back to correcting. Abundie watches him in silence, wondering whether he should mention the movie.

The two men remain quiet for a moment. Abundie focuses on his coffee. Finally Carl puts his exams away and sighs.

CARL

Well? Did you rent that movie?

Abundie wasn't expecting him to be so direct.

ABUNDIE

Huh?

CARL

The movie we spoke about yesterday. Did you rent it?

ABUNDIE

Yeah. Yeah...

CARL

What did you think?

ABUNDIE
Well... It wasn't bad.

CARL
Cheer you up?

Abundie nods, trying to hide his discomfort.

CARL
I guess that was the idea, right?

Carl gets up to leave. Abundie looks at him, unsure whether he should mention the actor.

But, just as Carl starts walking away, he turns and comes back over.

CARL
By the way, did you notice the actor who looks just like you?

The question is like a punch in the ribs.

ABUNDIE
Yes, as a matter of fact, I did.

CARL
Who was it, the bartender...?

ABUNDIE
The bellhop.

CARL
(amused)
Yeah the bellhop, that's it.

ABUNDIE
If I had a moustache we'd be identical.

CARL
If you had a moustache, he'd be a history teacher.

Carl puts his hand warmly on Abundie's back. But Abundie's reflex is to reject him, arching his shoulder and backing away. Carl notices.

CARL
(annoyed)
I'm late for class.

Carl walks off, bothered by Abundie's impolite gesture.
Abundie is left alone at the table, in a daze.

CUT TO:

17 INT. ABUNDIE'S LIVING ROOM - NIGHT

17

The frozen image of the bellhop on the TV screen.

Abundie stands before it, holding the remote, deep in thought.

He fast forwards to the final credits. Once there, he slows it down and follows the titles as they scroll up the screen. Finally four credits catch his attention:

BELLHOP 1: FRASER ASH

BELLHOP 2: KEVIN KRIKST

BELLHOP 3: DANIEL SAINT-CLAIRE

BELLHOP 4: TIM MARCZENKO

Abundie writes down the four names in a small notebook.

COMMON SENSE (V.O.)

Okay, I can understand your curiosity. But Remember that curiosity and common sense are usually incompatible. Who do you think invented the wheel? The wheel was invented by someone's common sense.

CUT TO:

Abundie, sitting at the computer, types in the names one by one. He is looking for information and hopefully photographs of the actors.

COMMON SENSE (V.O.)

It's true, you didn't create this situation, but it's like you turned on a chainsaw and it's heading straight for your head.

He types in DANIEL SAINT-CLAIRE and a photograph appears of a guy who looks exactly like him. There he is, his face smiling back at him from the screen.

There aren't a lot of other photos. It looks like Daniel Saint-Claire is a minor actor who hasn't worked very much. He doesn't seem to have been in anything that stands out. After several clicks, Abundie finds a website belonging to the talent agency representing Daniel, along with a few more photographs and his filmography.

Abundie writes down the agency's address and also the titles of a few more movies he's been in.

He picks up the phone book and finds three Saint-Claires listed. He writes down the three phone numbers.

CUT TO:

18 INT. VIDEO RENTAL STORE - NIGHT

18

Abundie hurries into the video store, which looks like it's about to close. He walks straight over to the employee at the counter.

ABUNDIE
Good evening.

EMPLOYEE
Good evening.

ABUNDIE
I was looking for a couple of movies.

Abundie checks his notebook.

ABUNDIE
"Call me Later" and "Passenger Without a Ticket."

The employee checks the computer.

EMPLOYEE
Yeah. We have both of them.

CUT TO:

19 INT. ABUNDIE'S LIVING ROOM - NIGHT

19

Abundie walks in and heads right to the DVD player. He puts in one of the movies and quickly hits play.

That's when he spots the red light blinking on the answering machine, indicating he has a message. Abundie walks over and presses a button.

VOICE (V.O.)
You have two messages. First message.

After a beep:

CAROLINE (V.O.)
Hello dear, it's your mother. Can you call me when you have a minute and explain again how I can set up the TV channels. I don't know what I did wrong, but now I can't see a thing.

We hear a dog barking.

CAROLINE (V.O.)
(to the dog)
I'm coming, I'm coming...

The message ends.

VOICE (V.O.)
Second message.

After a beep:

MARY (V.O.)
(over answering machine)
It's me. I'm calling again...
You're not answering your cell.
(sweetly but also sadly)
I know we had that awkward moment last night and... I'd really like to speak. Call me. Please.

Abundie thinks to himself. But rather than call, he goes back to his main concern: the TV.

He fast forwards through the movie, moving closer to the screen. Abundie watches a kid running, and then a group of PEASANTS searching the countryside with sickles and rakes... Something catches his eye and he perks up: an image of the peasants running. Abundie freezes the image.

Suddenly his cell phone rings. But Abundie doesn't pay attention. His eyes and all his senses are fixated on the screen. He moves in closer for a look at the peasants.

Abundie has spotted a man... He's hard to distinguish, because he's running and screaming. Abundie studies the face in the pixels on screen, his own face, that of Daniel Saint-Claire.

His cell phone keeps ringing.

CUT TO:

20

EXT. SCHOOL - DAY

20

On the front of the building we can still read the letters "AOS AN ORDE ET DECIPH." TWO WORKERS are slowly scrubbing away the letters.

Several yards away, Abundie watches the workers, standing with Julia and the PRINCIPAL, a man close to his seventies with white hair, wearing a suit.

PRINCIPAL

In 90 years nothing like this has ever happened...

JULIA

They're doing a great job. It'll look brand new after this.

PRINCIPAL

Unheard of.

The principal shakes his head, dismayed. Julia tries to console him.

JULIA

Everything will be okay.

Abundie keeps looking at the wall, still hypnotized.

ABUNDIE

"Aos an orde et deciph."

Julia rolls her eyes and glances dryly at the principal, amused by Abundie's eccentricity.

Abundie sees Carl walking towards them, but he decides to avoid him. Abundie walks to the main entrance.

CUT TO:

21 INT. CLASSROOM - DAY

21

Abundie is teaching history. On the blackboard, covering part of it, there is a map of ancient Mesopotamia.

ABUNDIE

That's why in Mesopotamian civilizations there are fascinating and varied records that reflect on the idea. When I say records I mean cultural manifestations of some kind.

Abundie goes over to the blackboard and picks up a piece of chalk.

ABUNDIE

There's a phrase found in the Book of Facts that refers to a similar notion.

Abundie writes a sentence on the blackboard.

ABUNDIE

"You know the name you were given, not the one you have."

Abundie looks at the phrase he just wrote: "YOU KNOW THE NAME YOU WERE GIVEN, NOT THE ONE YOU HAVE." He ran out of space on the blackboard and wrote the last word below on the right, by itself.

He turns to the class.

ABUNDIE

I'm aware that we usually focus more on factual history than on the history of ideas. But keep in mind that the history of ideas is every bit as important, if not more so.

The class looks on.

CUT TO:

22 INT. ABUNDIE'S LIVING ROOM - NIGHT

22

Abundie's notebook, open to the page with the movie titles (crossed out), the three phone numbers he found for Saint-Claire in the phone book and the talent agency's address.

Abundie has his cell phone in hand, looking at the phone numbers, deciding whether to call or not.

Suddenly his cell phone rings. The screen reads: MARY. Abundie answers.

ABUNDIE

Mary...

MARY (V.O.)

(over cell phone)

It's me.

ABUNDIE

I meant to call you back. I'm sorry.

MARY (V.O.)

(over cell phone)

I had an errand to run nearby and... I'm right around the corner.

ABUNDIE

You are?

MARY (V.O.)

(over cell phone)

This might be a bad time, but I was thinking maybe we could talk now.

ABUNDIE

Um... Yeah, sure we can. Ring me from downstairs and I'll buzz you up.

Abundie hangs up and looks at himself in the mirror. He's wearing a worn-out T-shirt and pajama bottoms.

He decides to change clothes but the buzzer already sounds from downstairs. He walks over to the phone and dials her in.

ABUNDIE
(into intercom)
Come on up.

CUT TO:

23 INT. ABUNDIE'S BEDROOM - NIGHT 23

Abundie puts on some pants but leaves his T-shirt on.

CUT TO:

24 INT. ABUNDIE'S LIVING ROOM - NIGHT 24

Abundie opens the front door and there's Mary.

ABUNDIE
Mary...

Abundie and Mary kiss, but in a strange way. She offers her face with a certain coldness and he kisses her ambiguously between the mouth and the cheek.

Mary enters the living room, maintaining a certain stiffness in attitude and in the way she carries herself.

MARY
You're a movie buff now?

ABUNDIE
(surprised)
What?

MARY
It's the first time I've ever
seen you with a movie at home.

Mary points to the three DVD cases on the floor in front of the TV. Abundie quickly picks them up, trying to keep them out of Mary's sight.

ABUNDIE
I'm writing an essay...

Mary looks at Abundie oddly.

ABUNDIE

It's about... references made to
teaching history in fiction
feature films.

Mary sits on the sofa, watching Abundie, unsure whether to
believe him... though she doesn't know why she shouldn't.
Abundie puts the DVD's away.

ABUNDIE

You wanna drink something?

MARY

Did you get my message?

ABUNDIE

Yeah, I owe you a call... and an
apology.

MARY

An apology?

ABUNDIE

For not calling you back.

MARY

If you had, you'd have saved
yourself the apology.

ABUNDIE

I'm sorry.

MARY

You mean...

ABUNDIE

I think you're right. We need to
talk.

MARY

Okay...

(cuts herself off,
gulps)

You think we should stop seeing
each other?

ABUNDIE

Why do you say that?

MARY

I don't know.

ABUNDIE

We've had a few weird days, but I don't think it's such a big deal...

MARY

I saw the photos.

Abundie doesn't follow. Mary looks over at the drawers of the dresser with some of the pictures Abundie took out after seeing the movie.

Abundie gets her meaning.

MARY

Have you been thinking about her again?

ABUNDIE

No. Of course not.

MARY

You can tell me.

ABUNDIE

I would. But I haven't. I was looking for something else and I haven't had a chance to clean up.

Mary looks at Abundie, wanting more information. But he suddenly seems distant... because he's spotted the open notebook on the table, to the page with all the information about Daniel Saint-Claire.

MARY

Then what do you want to talk about?

ABUNDIE

Huh?

MARY

You said we need to talk.

ABUNDIE

I meant about the other night. I thought you were going to tell me why you left like that.

Abundie wants to put the notebook away, get it away from Mary. She moves closer to him, sweetly.

MARY

I wouldn't know how to explain it.

ABUNDIE

Don't worry. We don't have to talk if you don't feel like it. Let's forget it.

MARY

I need to drink something.

Mary heads for the kitchen, but the table with the notebook is right on her path!

Trying to stop her, Abundie positions himself between her and the notebook, touching her hand...

ABUNDIE

I'll get it. What would you like?

Mary takes this gesture as a caress and touches his hand as well. They make eye contact and... kiss.

Their lips separate. Mary seems reassured by this kiss. She gets emotional, avoiding Abundie's look. Her eyes get wet...

MARY

It's okay. I'll go.

Mary gestures affectionately and enters the kitchen, trying to hide her tears. Abundie watches her disappear. Then he quickly turns and hides the notebook (and the photos) in a drawer. He sighs, relieved.

CUT TO:

Abundie sneaks a peek in the kitchen where Mary is looking for something in the cupboard.

COMMON SENSE (V.O.)

Don't screw it up, Abundie. I don't know what you need to convince yourself about. She's right for you, she's perfect.

She reaches up for a box of tea and we can see her back exposed above her waist. Abundie walks over and takes her in his arms, pressing her tightly against his body. Mary smiles and turns to kiss him, this time differently, returning the strength of his embrace.

CUT TO:

26

INT. SCHOOL CORRIDOR - DAY

26

Abundie dials the first Saint-Claire phone number in his notebook, standing in a hallway in what looks like a quieter part of the school.

The phone rings. Somebody answers.

SAINT-CLAIRE (V.O.)

(over telephone)

Hello?

ABUNDIE

Good morning, may I please speak to Daniel Saint-Claire?

SAINT-CLAIRE (V.O.)

(over telephone)

I'm sorry, nobody named Daniel lives here.

ABUNDIE

You don't know how I can get in touch with Daniel Saint-Claire, do you?

SAINT-CLAIRE (V.O.)

(over telephone)

I don't know anyone by that name. I'm sorry.

ABUNDIE

Thank you. Sorry to bother you.

He hangs up and spots Carl approaching down the hall. He puts his notebook away and smiles at him. Carl looks at him oddly, not expecting to see him calling from there.

ABUNDIE
Heading to class?

CARL
Yeah.

ABUNDIE
Me too.

Abundie joins Carl and they walk together. Carl seems less cheerful than usual, probably due to the tension last time they spoke. After a few steps...

ABUNDIE
Carl, I'm sorry I reacted that way the other day.

CARL
(playing dumb)
What way?

ABUNDIE
You know.

CARL
Don't worry about it.

ABUNDIE
I've been on edge lately.

Carl shows concern.

CARL
Is everything okay?

ABUNDIE
Yeah, there's no reason in particular. Just a bad streak.

CARL
(lowers his voice)
I'm here for you. I was here when it all went down... and I'll still be here if you need me again.

ABUNDIE
 (awkward)
 This has nothing to do with that.

CARL
 Sure.

Abundie and Carl approach the classrooms.

CARL
 (trying to be nice)
 But you haven't been the same
 since you saw that movie.

Abundie takes this comment in silence.

CARL
 I may have to watch it again to
 see what affected you so much.
 (trying to joke)
 I don't remember it being that bad!

CUT TO:

27

EXT. PAY PHONE - EVENING

27

Abundie dials the second Saint-Claire phone number on a pay phone outside his building. After several rings someone picks up.

YOUNG SAINT-CLAIRE (V.O.)
 (over telephone)
 Hello?

ABUNDIE
 Good evening, is Daniel Saint-Claire there?

YOUNG SAINT-CLAIRE (V.O.)
 (over telephone)
 Daniel? You mean David Saint-Claire?

ABUNDIE
 No, sorry, my mistake.

Abundie hangs up and dials the third number. After a few seconds...

FEMALE SAINT-CLAIRE (V.O.)
 (over telephone)
 Hello?

ABUNDIE
 Good evening. May I please speak
 to Daniel Saint-Claire?

FEMALE SAINT-CLAIRE (V.O.)
 (over telephone)
 I already told you yesterday,
 there's nobody here by that name.

ABUNDIE
 Yesterday?

FEMALE SAINT-CLAIRE (V.O.)
 (over telephone)
 Didn't you call yesterday asking
 for that same name?

ABUNDIE
 No.

FEMALE SAINT-CLAIRE (V.O.)
 (over telephone)
 There must be a wrong listing
 somewhere. There's no Daniel here,
 I'm sorry.

Abundie hangs up and looks at his notebook. He crosses out
 the third phone number with a pen. At this point, in the
 notebook, only one piece of information remains: the talent
 agency.

CUT TO:

28 INT. ABUNDIE'S BEDROOM - NIGHT

28

Abundie and Mary are lying on the bed, trying to sleep. She
 smiles softly.

MARY
 Are you okay?

ABUNDIE
 Yeah.

MARY

You're upset because we aren't making love.

ABUNDIE

Of course I'm not.

MARY

It's just... I think we need more time.

(she kisses him)

Let's do something this weekend. We could go to the countryside, you know how much I love it.

Abundie pretends to remember something.

ABUNDIE

I can't, I'm sorry. I forgot to tell you...

MARY

You're going to see your mother?

ABUNDIE

No, I plan to visit her soon. But tomorrow I... I have some interviews related to my report.

Mary looks at him strangely.

ABUNDIE

I told you, remember? About references to teaching in movies.

MARY

How could I forget.

Abundie ignores her irony.

ABUNDIE

Actually I have to get up early.

Mary gets the hint.

MARY

Then I'd better go.

ABUNDIE
No, that's not what I meant. You
can stay the night.

MARY
"You can stay the night"? Or
"Stay the night."

ABUNDIE
You can stay. Stay. Both.

Abundie looks at her, asking her to relax.

MARY
Sorry. I'm still a little tense.

ABUNDIE
That's okay.

Mary takes a deep breath.

MARY
Should I stay?

ABUNDIE
Stay.

MARY
Are you sure?

ABUNDIE
I'm sure.

CUT TO:

29 INT. COSTUME SHOP - DAY

29

START MONTAGE:

Abundie's face, with a beard.

Abundie takes off the fake beard and tries another one. He's
standing in front of a mirror in a costume shop. The second
beard looks better on him, more appropriately matching the
color of his hair.

CUT TO:

30 INT. ABUNDIE'S CAR - DAY 30

Abundie's face, without the beard.

He drives through the city, focused on the streets.

CUT TO:

31 INT. ABUNDIE'S CAR - DAY 31

Abundie's face, with the beard.

He checks himself in the rear-view mirror, making sure the beard is on right. Suddenly someone walks by. Abundie quickly puts his hands on the steering wheel, trying to act nonchalant. But his fake beard is hanging halfway off his face.

CUT TO:

32 INT. ABUNDIE'S CAR - DAY 32

Abundie's face, with the beard.

Abundie behind the wheel again. He looks around curiously.

END MONTAGE.

CUT TO:

33 EXT./INT. DOWNTOWN / ABUNDIE'S CAR - DAY 33

Abundie's car is driving through a downtown neighborhood very different from his own.

He drives slowly, looking at the streets. He checks the notebook on the passenger seat, where he wrote down the name and address of the talent agency.

He stops the car on a wide street, in front of number 183. This is the place.

He looks up the façade of a tall and modest office building.

He turns off the engine and notices a few people walking down the street.

You can tell it's the weekend as the sidewalks are not overtly crowded. Nobody enters or exits the building.

COMMON SENSE (V.O.)

Is anybody there, listening to me?
Stay away from him, Abundie. Just
let him remain what he was up until
now. A stranger.

Abundie makes himself comfortable, ready to wait.

CUT TO:

A while later, Abundie eats a sandwich. He experiences some trouble eating as his fake beard gets in the way and he has to adjust it a couple of times in order to chew.

Suddenly Abundie sees a WOMAN exit the building, accidentally leaving the front door ajar. It's the first opportunity he's had to get inside, and he isn't going to let it go.

Abundie checks his beard in the rear-view mirror and opens the door.

CUT TO:

34 EXT. TALENT AGENCY BUILDING - DAY 34

Abundie crosses the street, trying to look assured. The door to the building is still ajar.

CUT TO:

35 INT. TALENT AGENCY BUILDING - DAY 35

Abundie enters the lobby, which is completely deserted, and looks over at a panel of mailboxes to the right.

He quickly finds what he's looking for on the ninth floor: VOLGA TALENT AGENCY. The mailbox is empty.

CONCIERGE (O.S.)

Anthony?

Abundie doesn't know whether to turn around or not.

CONCIERGE (O.S.)

Anthony.

Abundie slowly turns around and finds a short CONCIERGE standing there, happy to see him.

CONCIERGE

Anthony! Long time no see! I
couldn't tell if it was you with
that ridiculous beard.

Abundie tries to smile, but it doesn't come out right.

CONCIERGE

(pointing at the beard)
Is that for a movie?

ABUNDIE

Yeah...

CONCIERGE

You haven't been around here for
ages.

ABUNDIE

Ages, yeah.
(loosens up)
I can't even remember the last
time.

CONCIERGE

Six months, I'd say.

ABUNDIE

Six months or more.

CONCIERGE

How is everything?

ABUNDIE

Fine...

They look at each other.

CONCIERGE

Are you meeting someone here?
Because there's no one around.

ABUNDIE

No?

CONCIERGE

No, you know nobody comes in here
on Saturdays.

ABUNDIE

Oh, right. They told me to come in
and pick up some contracts. But I
forgot it was Saturday.

The concierge looks at him oddly.

ABUNDIE

My head...

CONCIERGE

You actors are really something
else!

Abundie nods, ready to leave.

CONCIERGE

But now that you mention it...

The concierge hurries over to the reception desk and opens a
drawer.

CONCIERGE

The Agency's mail came in yesterday
and I think there was something for
you. Hold on.

The concierge takes out several envelopes of different sizes
and colours. One of them is for ANTHONY.

CONCIERGE

Here it is, look.

He hands Abundie an envelope. Abundie takes it gratefully.

ABUNDIE

This must be it.

CONCIERGE

I was going to send it on Monday.

ABUNDIE

This is definitely it.

CONCIERGE

Well, there you go.

Abundie turns and heads for the door.

ABUNDIE
Thanks a lot.

CONCIERGE
Don't be a stranger!

Abundie opens the door.

CONCIERGE
Good luck with the movie.

Abundie smiles and walks out.

CUT TO:

36 EXT. TALENT AGENCY BUILDING - DAY 36

Abundie exits the building. We can still hear the concierge's voice inside.

CONCIERGE (O.S.)
The beard looks great...

He crosses the street and gets in his car.

CUT TO:

37 INT. ABUNDIE'S CAR - DAY 37

Once inside, Abundie settles down. He got very nervous, but somehow the encounter was also exhilarating...

He looks at the envelope in his hand. It's addressed to ANTHONY CLAIRE.

ABUNDIE
Anthony Claire.

Beside the new name, there's an address and a phone number (with a lot of threes).

CUT TO:

38 EXT./INT. APARTMENT BUILDING / ABUNDIE'S CAR - DAY 38

A large apartment building with dozens of identical square windows.

Abundie observes the building carefully from inside his car. He checks the envelope, which says 7TH FLOOR. Abundie follows the windows with his finger up to the 7th floor. Then he points sideways from apartment to apartment, imagining which one belongs to Anthony Claire.

COMMON SENSE (V.O.)

Hey, what you're about to do isn't only careless, it's stupid. And I must advise you to be cautious, especially in cases when stupidity takes over.

Abundie checks himself in the rear-view mirror.

COMMON SENSE (V.O.)

Seriously, Abundie. The more you disguise yourself, the more you look just like yourself.

He adds to the disguise, putting on a baseball cap.

CUT TO:

39 EXT. ANTHONY'S BUILDING - DAY 39

Abundie gets out of the car and starts walking self consciously, as if he's crossing enemy territory, afraid he'd get caught.

Each time he sees someone, he gets nervous and excited at the same time.

OLD MAN (O.S.)

Good afternoon.

Abundie is surprised by the greeting. He turns and sees an OLD MAN walking away. It's obvious his disguise isn't working all that well.

CUT TO:

40

INT. PHONE BOOTH OUTSIDE ANTHONY'S BUILDING - DAY

40

From a phone booth with a view of Anthony's building, Abundie dials the phone number written on the envelope.

HELEN (V.O.)
(over telephone)
Hello?

First, Abundie is surprised to hear a female voice...

HELEN (V.O.)
(over telephone)
Yes? Who is speaking?

And second, Abundie seems to recognize that voice.

ABUNDIE
(disturbed)
A... Adelaide?

HELEN (V.O.)
(over telephone)
Anthony?

ABUNDIE
Who is it?

HELEN (V.O.)
(over telephone)
Anthony, you called home.

ABUNDIE
That isn't you?

HELEN (V.O.)
(over telephone)
It's me. Helen.

Abundie suddenly changes his tone, going back to his original plan.

ABUNDIE
I think there's been some
misunderstanding. I was hoping to
speak to Daniel Saint-Claire.

HELEN (V.O.)
(over telephone)
Right.

(MORE)

HELEN (V.O.) (cont'd)
 Daniel isn't here right now but
 when he gets back I'll tell him
 Anthony called asking to speak to
 himself.

ABUNDIE
 I don't understand...

HELEN (V.O.)
 (over telephone)
 That's enough, Anthony. I don't
 know why you're calling. But I
 can't wait to hear who the hell
 Adelaide is.

Abundie doesn't modulate his voice, he just tries to speak naturally.

ABUNDIE
 Excuse me, but my name isn't
 Anthony.

Silence. Helen reassesses the situation.

HELEN (V.O.)
 (over telephone)
 You're not Anthony?

ABUNDIE
 No. I'm just trying to locate
 Daniel Saint-Claire, the actor.
 If I'm not mistaken, that's
 Anthony Claire's stage name.

Silence.

HELEN (V.O.)
 (over telephone)
 Like I said, he's not here at the
 moment.

ABUNDIE
 Ok then, I'm sorry to bother you.

HELEN (V.O.)
 (over telephone)
 I find it hard to believe.

ABUNDIE
 What?

HELEN (V.O.)
 (over telephone)
 Your voice. You have exactly the
 same voice as he does.

ABUNDIE
 (doubts)
 Sometimes telephones can play
 tricks.

Silence. Helen is thinking again.

HELEN (V.O.)
 (over telephone)
 Can you tell me your name so I
 can give Anthony the message when
 he gets back?

ABUNDIE
 He doesn't know me.

HELEN (V.O.)
 (over telephone)
 Is this a work-related call?

ABUNDIE
 No.

HELEN (V.O.)
 (over telephone)
 In any case, if you give me your
 name I can tell him...

ABUNDIE
 I'll call back later.

Abundie hangs up, cutting her off.

CUT TO:

41 INT. ABUNDIE'S CAR - DAY

41

Abundie's face, with the beard.

Abundie drives, concentrating, crossing the city on his way
 back home.

He takes off his beard, driving and facing ahead, deep in
 thought.

COMMON SENSE (V.O.)

You think you heard her voice on the telephone. But we both know that voice wasn't her voice. You have to keep your feet on the ground.

(pause)

Or one foot, at least.

CUT TO:

42 INT. ABUNDIE'S LIVING ROOM - EVENING

42

Abundie enters his apartment and leaves his notebook and Anthony's envelope on the living room table.

He exits the living room, returning a few moments later, holding a soft drink. He walks back over to the envelope, thinking.

Abundie takes out his cell phone and dials Anthony's number. He presses the call button and sits on the sofa. After a few seconds...

ANTHONY (V.O.)

(over telephone)

Hello?

ABUNDIE

Good evening. Anthony Claire?

ANTHONY (V.O.)

(over telephone)

Speaking.

ABUNDIE

I called earlier.

ANTHONY (V.O.)

(over telephone)

Yeah, my wife told me.

(dry)

What was it you wanted?

ABUNDIE

You may have noticed that our voices are identical.

ANTHONY (V.O.)
(over telephone)
Sounds like it.

ABUNDIE
Well, that's not the only thing
about us that's identical.

ANTHONY (V.O.)
(over telephone)
What are you talking about?

ABUNDIE
I've seen three of your movies.

ANTHONY (V.O.)
(over telephone)
And?

ABUNDIE
You and I are the same.

ANTHONY (V.O.)
(over telephone)
What do you mean, the same?

ABUNDIE
Exactly the same.

A brief silence. Anthony appears somewhat curious.

ABUNDIE
Not even your wife could tell us
apart.

ANTHONY (V.O.)
(over telephone)
Right.
(pause)
Do we have the same name too?

ABUNDIE
(pensive)
No...

ANTHONY (V.O.)
What's your name?

Abundie doubts...

ANTHONY (V.O.)
 (over telephone)
 Look, I don't know who you are
 or...

ABUNDIE
 (cutting him off)
 My name is Abundie Bell and I'm a
 history teacher. While watching
 one of your films I discovered that
 you and I are physically identical.
 (pause)
 I think we should meet.

ANTHONY (V.O.)
 (over telephone)
 That was almost funny. Almost.

ABUNDIE
 You have a birthmark on your
 right arm.

ANTHONY (V.O.)
 (over telephone)
 You could have seen it in one of
 the movies.

ABUNDIE
 That's right. But I have exactly
 the same birthmark.

ANTHONY (V.O.)
 (over telephone)
 That's what you say.

ABUNDIE
 I also have a scar on my left
 knee. And a scar isn't like a
 birthmark.

CUT TO:

43 INT. ANTHONY'S LIVING ROOM - EVENING

43

ANTHONY CLAIRE, physically identical to Abundie, is on the
 phone.

ANTHONY
 I don't believe you.

ABUNDIE (V.O.)
 (over telephone)
 I wonder if we both had the same
 accident.

Anthony remains silent, serious. The small screen on the
 phone reads "UNKNOWN CALLER ID."

ABUNDIE (V.O.)
 (over telephone)
 That's why I think it's important
 for us to meet.

Anthony isn't amused, he's getting uncomfortable.

ANTHONY
 Why are you doing this?

ABUNDIE (V.O.)
 (over telephone)
 Put yourself in my shoes.
 Imagine what went through my head
 when I first saw you in a movie.

ANTHONY
 Even if what you're saying is
 true, which I'm sure it isn't,
 I'd never want to meet you.

ABUNDIE (V.O.)
 (over telephone)
 Were you born on September 1st,
 1975?

ANTHONY
 You could have seen that on the
 internet.

ABUNDIE (V.O.)
 (over telephone)
 You're right. But that's my
 birthday as well.

ANTHONY
 I don't care.

ABUNDIE (V.O.)
 (over telephone)
 You're not even curious?

ANTHONY
I think you may be a stalker.

ABUNDIE (V.O.)
(over telephone)
Come on...

ANTHONY
Or you're just crazy.

ABUNDIE (V.O.)
(over telephone)
I'm not a stalker and I'm not
crazy.

ANTHONY
Don't call again or I'll have to
call the police.

ABUNDIE (V.O.)
(over telephone)
I won't call again.

ANTHONY
Good.

Anthony hangs up...

...and remains still a few moments, thinking deeply about
the conversation he just had.

HELEN, his wife, appears behind him, beautiful and
pregnant, with big, attractive eyes.

HELEN
(serious, affected)
What did he want?

Anthony shakes his head. He picks up a notepad and writes:
ABUNDY BELL, HISTORY TEACHER.

HELEN
Anthony, what did he want?

ANTHONY
Nothing.

HELEN
Why won't you tell me?

Anthony gets up.

ANTHONY

Because there's nothing to tell. He sounds crazy. Like a stalker.

HELEN

He didn't sound all that crazy when I spoke to him.

(thinks)

Or like a stalker.

Helen has something in mind. She looks at Anthony.

HELEN

You're hiding me something.

ANTHONY

Please, don't start again.

Helen thinks, upset.

HELEN

Are you having another affair?

ANTHONY

You heard the voice! It was a man, for god's sake!!

HELEN

(desperate)

He could be a jealous husband.

Anthony leaves the room.

CUT TO:

44 INT. ANTHONY'S BEDROOM - NIGHT

44

The alarm clock reads 4:21 AM in large red numbers. Helen and Anthony are fast asleep.

Helen awakens and perks up.

HELEN

Did you hear that?

With one hand resting on her pregnant belly, Helen looks at Anthony sleeping beside her.

HELEN

Anthony?

He's fast asleep. Helen looks down the corridor outside the bedroom. She decides to get up. Still looking out the door, she searches for something to serve as a weapon. She picks up the alarm clock.

CUT TO:

45 INT. CORRIDOR, ANTHONY'S APARTMENT - NIGHT 45

Helen crosses the hallway, guided by the red light from the alarm clock.

In the middle of the deep silence she thinks she hears A STRANGE SOUND...

CUT TO:

46 INT. ANTHONY'S LIVING ROOM - NIGHT 46

Helen appears in the living room, which is deserted. She relaxes a bit, putting the alarm clock on a shelf.

Suddenly she spots the note pad by the sofa. It may as well be a person sitting there.

She walks over and picks it up. It's dark but she can still read what's written: "Abundy Bell".

CUT TO:

47 INT. HOCKEY RINK - DAY 47

In the middle of the rink there is graffiti written on the ice:

"YOU KNOW THE NAME YOU WERE GIVEN, NOT THE ONE YOU HAVE."

It's a strange sight, and as in the case of the graffiti on the façade of the building, there is something captivating about it. One detail stands out: "HAVE," the last word, is written below the rest of the phrase on the right, exactly the way Abundie had written it on the blackboard.

Standing in the bleachers are the principal, Carl, Julia, Eve, Abundie and a few more TEACHERS. Abundie is particularly struck by the graffiti this time.

PRINCIPAL

I think we should call an emergency staff meeting and tighten security.

CARL

What about the night watchmen?

PRINCIPAL

They don't seem to be doing a good enough job. We have to install some surveillance cameras.

The teachers remain silent. Abundie makes the most of it and leaves without saying a word. Carl notices.

EVE

At least it's not as bad as last time.

The others look at her without understanding.

EVE

All we have to do is scrape the ice.

CUT TO:

48 EXT. HOCKEY RINK / SCHOOL - DAY

48

Abundie exits the building and starts walking, worried, with a hint of anxiety on his face...

He crosses paths with TWO STUDENTS who laugh as they walk by, speaking in low voices. Abundie isn't sure whether they're laughing at him or not...

COMMON SENSE (V.O.)

How can you even know if this is really happening? Do you-

He's stopped by Carl's voice.

CARL (O.S.)

Abundie.

Abundie turns to Carl, who has followed him outside.

CARL
Going back to your car?

ABUNDIE
(points at the main
building)
I have a class now.

CARL
Is everything ok?

ABUNDIE
Sure, why?

CARL
You left without saying anything...

ABUNDIE
Actually I'm running a little late.

CARL
Maybe I should stop worrying about
you so much.

Abundie nods, trying to be nice.

ABUNDIE
Maybe you should.

CUT TO:

A few yards away, standing next to a tree, a figure seems to be watching them.

It's Helen, frozen, unable to take her eyes off the man who looks exactly like her husband.

While Carl and Abundie keep talking, Helen takes out her cell phone and dials Anthony's number.

Without blinking or taking her eyes off the two men, Helen listens to Anthony's phone ringing... Suddenly...

ANTHONY (V.O.)
(over telephone)
Hi.

Helen listens to her husband's voice in terror as Abundie's image is reflected in her eyes.

ANTHONY (V.O.)
 (over telephone)
 Helen?

Helen's eyes tremble.

ANTHONY (V.O.)
 (over telephone)
 Helen?

Helen remains still, watching Abundie and Carl say goodbye and walk off.

CUT TO:

49 INT. ANTHONY'S KITCHEN - DAY 49

Whole plums (and pieces of other fruit) inside a blender. Suddenly the blades turn on and chop everything up, creating a strange thick juice of an unpleasant blue color.

Anthony, wearing a sweaty shirt after exercising, pours the liquid into a glass.

CUT TO:

50 INT. ANTHONY'S LIVING ROOM - DAY 50

Anthony enters the living room with the juice. We get a good look at the living room, which has a large studio photo of Anthony on the wall. We also see smaller photos scattered around the room of Anthony with actors more famous than himself.

Anthony looks strangely at the alarm clock out of place on the table. He gulps down the juice all at once, grimacing slightly with disgust. He flexes his muscles, proud of his body. He looks at the large photo of himself on the wall... He thinks...

He walks over to the note pad, which is still in the same place but not exactly in the same position he left it in.

CUT TO:

51 INT. ANTHONY'S LIVING ROOM / ANTHONY'S BATHROOM - DAY 51

On the screen of a computer, in a search window, we see the name "Abundy Bell".

Anthony is sitting at his laptop, searching the Internet for "ABUNDY BELL, HISTORY TEACHER." Nothing comes up right away but finally he finds a list of teachers at CAMPBELL UPPER ACADEMY where Abundie's name appears, properly spelled.

Slowly he fine tunes his search until he finds a faculty photo from a few years back. It's a group photo outside the main building of Abundie surrounded by a few other teachers. Anthony zooms in on the image and observes the blurry face apparently identical to his own.

Anthony hears the front door open. He shuts the laptop right before Helen appears in the living room.

HELEN

Hi.

ANTHONY

Where have you been? I called you a bunch of times.

HELEN

My battery went dead. Sorry.

ANTHONY

We ran out of plums.

CUT TO:

Helen enters the BATHROOM, still holding her bag. She takes out a bottle of pills and swallows one.

She stops at the sink for a moment.

ANTHONY (O.S.)

I need my plums in the morning darling, you know that. Gotta keep in top shape!

Helen is obviously nervous, upset about what she saw at the school. Tears well up in her eyes.

HELEN

You didn't ask me where I was?

ANTHONY (O.S.)
Where were you?

HELEN
With my sister.

ANTHONY (O.S.)
If you were with your sister it's
because there's something wrong.
What is it?

CUT TO:

Helen is back in the LIVING ROOM.

HELEN
Nothing. I'm going to change.

ANTHONY
Are you still upset about that
crank caller? Look, let's just
forget it. He isn't going to...

HELEN
(interrupting him)
I WAS THERE.

ANTHONY
Where?

HELEN
At his work. I saw him.

ANTHONY
What?!

HELEN
He is real... He's exactly like
you.

Anthony stands up. He is getting really mad.

ANTHONY
What the hell did you do that for?!

HELEN
I needed to know.

ANTHONY
(very upset)
Fuck!

HELEN
(about to cry)
Why is this happening to us?

ANTHONY
This is not about us, this is about
me!

Anthony thinks.

ANTHONY
Did he see you?

HELEN
No.

ANTHONY
If he really exists, how will that
affect my career?

HELEN
Your career... What career? You
don't have a career.

ANTHONY
I've been building my image for
years.

HELEN
You haven't had any auditions for
years...

ANTHONY
But I DO have an audition!

HELEN
You never told me that!

ANTHONY
A major one! Next week! I didn't
want to jinx it by telling you. And
the moment I get it, that freak
appears out of nowhere to distract
me. For years I've been struggling,
taking stupid small parts. But we
both know I'm a serious contender
for Christ sake! I'm over talented!
TOO BIG for this ridiculous
country!

(MORE)

ANTHONY (cont'd)
 AFTER ALL THOSE YEARS I FINALLY
 HAVE A CHANCE TO PROVE IT AND THAT
 CLOWN FUCKS WITH MY HEAD!

The telephone rings. They look at one another. He gestures as if he's about to answer.

HELEN
 (serious)
 Please.

Anthony stops.

HELEN
 (almost begging)
 Don't answer it.

Anthony decides to obey.

CUT TO:

52 INT. CLASSROOM - DAY

52

Abundie lectures to his students as he walks between the desks.

ABUNDIE
 After Hammurabi's death in 1750
 B.C., problems intensified with a
 nomadic tribe, the Kassites,
 until they finally conquered the
 Mesopotamian territory.

Abundie has a thought...

ABUNDIE
 There's a very eloquent phrase...

He walks to the blackboard.

ABUNDIE
 "We always..."

He writes "WE ALWAYS..." on the board but stops. He turns around and looks at his students. They watch him quietly.

ABUNDIE
 Actually, I don't remember it
 exactly...

Abundie turns and erases what he had written.

ABUNDIE

And I don't want to get it wrong.

The bell rings. Class is over.

ABUNDIE

See you next week.

(to himself)

If someone could be sure of such a thing.

COMMON SENSE (V.O.)

Now we are talking.

Abundie gathers his books. The students start to talk, getting up.

Then, Abundie spots the principal walking in, approaching against the wave of students rushing out.

PRINCIPAL

Abundie, have you got a minute?

ABUNDIE

Sure.

The last students exit the room, leaving them alone. The principal is evidently choosing his words very carefully.

PRINCIPAL

I wanted to discuss an issue with you which is of much concern to me... Well, to everyone.

Abundie looks at him with interest.

PRINCIPAL

I'm referring to the graffiti incidents.

ABUNDIE

Yes...

PRINCIPAL

I wanted a moment alone with you before the emergency staff meeting.

Abundie observes him questioningly.

PRINCIPAL

Is there anything you haven't mentioned, which you may want to tell me in private...?

Abundie looks at him without understanding...

PRINCIPAL

Maybe something related to certain coincidences with... your class.

Abundie widens his eyes, surprised.

PRINCIPAL

(low voice)

It's better if you tell me with confidence, before the staff meeting.

ABUNDIE

Well, yeah, there was something...

(cuts himself off)

But I don't think it's right to accuse a particular student without having...

PRINCIPAL

(interrupting him)

It was the students themselves who brought this to my attention. They're concerned.

ABUNDIE

Concerned?

PRINCIPAL

Everybody knows the severity of your depression a few years back...

ABUNDIE

(offended)

What has that got to do with anything?

PRINCIPAL

All I'm saying is if you have anything to confess... the sooner you do so, the better.

ABUNDIE

Me?

Abundie can't believe his ears.

Before he can say anything else, his cell phone rings. He recognizes the number on screen (a lot of threes)...

PRINCIPAL

We can speak later if you like.

The principal tries to downplay the situation with his attitude and gestures.

ABUNDIE

I have to take this...

PRINCIPAL

Of course, go ahead. I'll be staying late in my office.

Abundie picks up the phone and walks over to the window. Right when the principal leaves the room he answers.

ABUNDIE

Yes?

ANTHONY (V.O.)

(over telephone)

It's me.

CUT TO:

53 INT. ANTHONY'S APARTMENT / CLASSROOM - DAY

53

(INTERCUT)

ABUNDIE

Yeah.

ANTHONY

Is this a bad time?

Abundie gathers himself after the conversation with the principal.

ABUNDIE

No.

ANTHONY

I've been thinking about what you said and... I agree that we should meet.

ABUNDIE

I had a feeling you'd change your mind.

ANTHONY

You had a feeling?

ABUNDIE

It's a figure of speech.

ANTHONY

(offended)

Just because we may be identical doesn't mean our brains work the same way.

ABUNDIE

That's not what I meant.

Silence.

ANTHONY

I have a cottage in the lake country. It's about 80 miles from the city. I'll email you the directions.

ABUNDIE

Is it remote?

ANTHONY

Nobody around for miles.

ABUNDIE

That doesn't sound overly comforting.

ANTHONY

You're not scared now, are you?

ABUNDIE

(joking)

As long as you don't bring a gun.

ANTHONY
I won't need to.

ABUNDIE
Why not?

ANTHONY
I already have a hunting rifle at
the house.

ABUNDIE
(ironic)
Great.

ANTHONY
I like hunting.

ABUNDIE
This is getting more appealing all
the time.

ANTHONY
(being nice)
Actually the house is full of guns.
You can have one too.

ABUNDIE
A duel.

ANTHONY
That's right.

ABUNDIE
Very appropriate.

Silence.

ABUNDIE
So... this weekend?

ANTHONY
Sunday?

ABUNDIE
Sunday it is.

CUT TO:

54 INT. HIGHWAY 401 - DAY 54

Rows and rows of nearly identical cars, arranged in lanes, driving along the highway at the same speed.

Abundie's car takes the next exit.

CUT TO:

55 INT./EXT. ABUNDIE'S CAR / ROADS - DAY 55

Abundie drives with his fake beard on. The printed version of a map Anthony sent him is resting on the passenger seat. He's also got the white envelope he picked up at the talent agency.

Abundie turns onto smaller and smaller roads.

A few miles later, another turn. The road is narrow and winding.

Abundie drives ahead, focused on the empty road. He stops at another intersection. He checks the map to see which way to turn.

He drives on, this time taking a dirt road.

CUT TO:

56 EXT. HOUSE IN THE COUNTRY - DAY 56

Abundie's car drives along the dirt road until it reaches a small house surrounded by trees. A modest, one-story cabin.

Abundie parks his car beside Anthony's, which is sportier.

He gets out of the car and observes the house. The front door is open. He slowly approaches it, with the white envelope in his hand. Once he's a few steps away from the entrance, he stops. He looks around nervously.

ANTHONY (O.S.)
Come in, it's open.

He looks at the front door, where the voice identical to his own just came from. He takes a deep breath, removes his beard and enters the house.

CUT TO:

57 INT. HOUSE IN THE COUNTRY - DAY

57

Abundie enters the living room, a small room with two sofas and a dining table. An assortment of weapons is hanging on the walls: shotguns, rifles... And various trophies: the heads of two deer and a wild moose.

Abundie sees Anthony's silhouette appear from the darkness.

ANTHONY

I'm over here.

The two men look at each other. They're obviously identical. They study one another quietly. A long silence.

Abundie looks somewhat uneasy. Anthony looks stupefied, with increasing fascination.

ABUNDIE

I told you.

ANTHONY

It's incredible.

Their physical proximity, being in unknown territory and all those guns on the walls obviously worry Abundie.

Anthony tries to be friendly.

ANTHONY

What are you drinking?

ABUNDIE

Nothing, thanks.

Anthony walks over to a cabinet.

ANTHONY

Whisky, vodka, gin...

ABUNDIE

Vodka.

ANTHONY

Good. I'll go with whisky.

Anthony serves two drinks as Abundie looks around at the guns and trophies on the walls.

ANTHONY

Do they intimidate you?

ABUNDIE
What do you mean?

ANTHONY
All the guns.

ABUNDIE
No.

Abundie thinks a moment, not expecting the question.

ABUNDIE
The heads more than the guns,
maybe.

Anthony walks over with the drinks.

ANTHONY
Of all these guns, only one is
loaded.

Abundie looks at him gravely.

ANTHONY
I'm joking.

Anthony invites him to sit at the table. They sit across from each other, face to face, sipping their drinks, taking their time.

ANTHONY
I'm still a little shocked.

ABUNDIE
I'm past that phase.

Abundie sips his drink.

ABUNDIE
Now all I can think about is what
comes next.

Anthony takes a sip of whisky, thinking.

ANTHONY
How did you find me?

Abundie hands Anthony the white envelope. Anthony inspects it curiously.

ABUNDIE

I found the agency that represents you on the Internet. I went there. The concierge thought I was you. He had this envelope for me. For you.

Silence.

ANTHONY

(pensive)

You went to the agency...

ABUNDIE

(apologetic)

Sorry.

Light enters through the open doorway. Anthony and Abundie make eye contact but quickly look away.

Abundie sets aside his drink and puts his palms on the table, with his fingers open like stars.

ABUNDIE

Let's compare.

Anthony takes another sip and puts his hands over Abundie's, pressing them against the table so Abundie won't notice they're trembling.

Their hands are identical in every way. Every vein, wrinkle, hair, fingernail... even a small broken fingernail. The only difference is Anthony's gold wedding ring on his left ring finger.

ABUNDIE

Let's see the mark on your right arm.

Abundie rolls up his sleeve to the elbow. Anthony does the same. As expected, each has the exactly the same birthmark in exactly the same place.

ABUNDIE

Now the scar on your knee.

ANTHONY

I don't think that's necessary.

Abundie seems slightly disappointed. Anthony takes another sip of whisky and gets up. He puts his left foot on the chair and rolls up his pant leg, exposing his knee. Abundie does the same. They compare their knees: exactly the same scar on the kneecap.

ANTHONY
(not very convinced)
Maybe we're brothers. Twins.

ABUNDIE
(doubtfully)
Twins with the same scars? With the same broken fingernail?

ANTHONY
I don't know...

ABUNDIE
If I had a twin, my mother would have told me.

ANTHONY
Not necessarily.

ABUNDIE
You don't know my mother.

The two men remain standing, facing each other, both with their right shirt sleeves and left pant legs rolled up.

Anthony starts unbuttoning his shirt. He takes off his shirt and pants and looks defiantly at Abundie.

Anthony opens his arms, trying to encourage Abundie, who finally snickers and starts unbuttoning his shirt. Anthony smiles.

The two men stand there, facing each other in their underwear: boxers vs. briefs. Now more than ever it seems like they're looking in the mirror.

ANTHONY
(checking out his abs)
You work out?

ABUNDIE
Not really.

This response slightly annoys Anthony.

ANTHONY

If we're not brothers... then what
are we?

ABUNDIE

This is scary.

Abundie and Anthony try to assimilate what's happening.

ABUNDIE

We're... errors.

Abundie looks disappointed and gets dressed again.

ABUNDIE

There.

Anthony gets dressed as well.

ABUNDIE

Thanks for the drink.

Abundie finishes buttoning his shirt and heads for the door.

ABUNDIE

I think it's best if we don't see
each other again.

ANTHONY

Before you go there's one last
thing I'd like to clear up.

Abundie looks at him curiously. Anthony invites him to sit
back down, which he doesn't.

ANTHONY

Even if we were born on the same
day, there's obviously no way to
know if we're going to die on the
same day. But we can find out who
was born first.

ABUNDIE

What would that change?

ANTHONY

Everything.

ABUNDIE

Why?

ANTHONY

Once we know the time we were born,
we'll know which of us is a
duplicate of the other.

Abundie thinks about these words.

ANTHONY

The first one born is the original.

ABUNDIE

I don't think I want to know.

ANTHONY

Seriously?

ABUNDIE

You do?

ANTHONY

Of course.

Silence. Abundie, this time, sits back down.

ABUNDIE

How do I know you're not lying?
You could say you were born at
12:05 A.M. to make sure you were
born first.

ANTHONY

We could check hospital records.
(pause)
But the point is to be honest.

Abundie nods. Anthony dives in.

ANTHONY

I was born at 1:30 in the
afternoon. At 1:29, to be exact.

Abundie freezes. Soon his eyes become sad.

ABUNDIE

I... I was born at 2 P.M.

ANTHONY

Half an hour later.

ABUNDIE

Yes...

Abundie gets up again, letting the news sink in.

ANTHONY
You're the duplicate.

The two men say goodbye with their eyes. Abundie puts on his fake beard and walks out the door.

Anthony looks at him, proud, winner.

CUT TO:

58 EXT. HOUSE IN THE COUNTRY - DAY

58

Abundie leaves the house and heads for his car.

COMMON SENSE (V.O.)
You're still wearing that
ridiculous beard.

He yanks the beard off angrily and throws it on the windshield of Anthony's car.

COMMON SENSE (V.O.)
The thing about not seeing each
other again... Nobody is buying
that. The inertia is too strong.

Abundie gets in his car.

CUT TO:

59 INT. ANTHONY'S APARTMENT - DAY

59

The fake beard is sitting on the living room table.

Helen and Anthony look at it.

ANTHONY
It's the beard he was wearing
when he came to the cottage.

Helen looks upset. She's going through a rough time.

ANTHONY
He's provoking me.

Anthony picks up the beard and looks at Helen.

ANTHONY
This is war. Kind of.

HELEN
What makes you say that?

ANTHONY
It's what I think.

HELEN
What will you do with it?

ANTHONY
I don't know.

HELEN
Throw it away. Or I'll do it for
you.

ANTHONY
What difference will it make?

HELEN
You're not going to keep that
beard, used by...
(doubts)
...another person.

ANTHONY
Another person. But with exactly
the same face.

HELEN
It's not the same.

ANTHONY
It is.

HELEN
If you want me to go totally
berserk, just keep on saying that
your face is his face.

ANTHONY
Helen, please, take it easy.

HELEN
You said he's provoking you, didn't
you? Then just throw it away.

ANTHONY

The beard is the least of it.

Helen looks at the clump of hair on the table.

HELEN

Look, we already have too many issues we're dealing with. This is making things worse. Can't you see that?

(she touches her belly instinctively)

You have to end this, Anthony.

(her voice wavers)

I never want to hear about that man again.

Suddenly Helen starts crying. She leaves the room before Anthony can console her.

CUT TO:

60

INT. ABUNDIE'S BEDROOM - DAY

60

A pair of underpants in a very neat suitcase.

Abundie adds one shirt and one sweater; he looks a little nervous, acting fast. Mary is sitting on the bed, getting dressed.

MARY

It'll do you good to get out of the city and get some fresh air.

ABUNDIE

Yeah...

MARY

Give you mother a kiss for me.

Abundie leaves the bedroom, looking for something.

MARY

If you don't feel like driving alone I can go with you. You know how much your mother likes me.

Mary slightly regrets having said that. Abundie comes back in with a small toilet bag.

ABUNDIE

I didn't hear you, what was that?

MARY

Nothing.

CUT TO:

61 EXT. ABUNDIE'S BUILDING - DAY

61

Hidden beneath the fake beard and a baseball cap, Anthony waits in a discreet corner of Abundie's neighborhood. From his vantage point he can see Abundie's building and anyone going in or out.

Anthony finally spots Abundie leaving the building with Mary and carrying his suitcase. To his surprise, Abundie is not alone, but accompanied by an attractive younger woman. Anthony wasn't expecting a female presence.

Anthony crosses the street to follow them.

WOMAN (O.S.)

Good morning.

Anthony hears a woman greet him but doesn't want to turn around. He keeps walking and follows a few yards behind Abundie and Mary, keeping a safe distance. He can't help noticing Mary's enticing figure...

Before reaching the corner, Abundie and Mary kiss each other goodbye. Anthony sees Abundie walk to the corner and get in his car. Mary walks off in the other direction.

Anthony hesitates... He looks at them both, but quickly chooses. He'd rather keep following that beautiful woman.

Anthony crosses the street behind Mary.

CUT TO:

62 EXT. STREETCAR STOP - DAY

62

Anthony watches Mary hurry over to catch a streetcar that is stopping a few yards away.

Mary gets on with time to spare. Anthony doesn't know what to do. But the opportunity arises to get on without being seen and he grabs it.

CUT TO:

63 INT. STREETCAR - DAY

63

Anthony takes advantage of the crowded streetcar to observe Mary without being noticed. He looks at her feet, sensually raised by low heels, her hard calves, her hips, her hair pinned up, the corner of her mouth and her neck... especially her neck.

Mary is an attractive woman and Anthony is very observant. After a lengthy look-over which for Anthony passes in a split second, Mary gets off.

CUT TO:

64 EXT. BANK - DAY

64

Mary crosses the street and enters the bank where she works. Anthony watches her from across the street.

Through the window, Anthony can still see Mary inside. She is taking off her jacket and greeting her co-workers.

He contemplates the scene, devising a new plan. But a new plan requires a new strategy...

CUT TO:

65 EXT./INT. ABUNDIE'S CAR - SUNSET

65

Abundie drives on, his face lit up by the sunset. He looks shaken, out of place, almost desperate.

He is driving out of the city.

CUT TO:

66 EXT. MOTHER'S HOUSE - NIGHT

66

Outside the house, a small single story dwelling in a rural area, Abundie parks and leaves his car.

He takes a breath, looking at the house.

Abundie walks up to the door and is about to ring the doorbell... But something stops him: He notices small cracks on the wall, just by the doorbell.

He touches one of the cracks and follows it with his finger, along the exterior wall of the house. For a moment, he thinks he may have heard a noise coming from deep inside the crack. Just then, Abundie notices the long and thin leg of a spider emerging from the crack, moving towards him slowly. Immediately following, he sees a second leg...

A barking sound stops him and the spider disappears. Abundie recognizes the dog, waiting for him on the other side of the door. He decides to ring.

CUT TO:

67 INT. MOTHER'S KITCHEN - NIGHT

67

Sitting at the table, Abundie watches his mother, CAROLINE, in her sixties. A woman with wrinkles and a strong personality. The dog sniffs Abundie's legs.

Caroline finishes eating an omelet. She looks serious, like she's mulling something over. Abundie waits.

After a long silence...

CAROLINE

There must be some difference.

ABUNDIE

There isn't.

CAROLINE

You can't be exactly identical.

ABUNDIE

We are.

CAROLINE

You didn't take your clothes off in front of each other, did you?

ABUNDIE

Um, no.

CAROLINE

Okay, then.

Caroline gets up with her plate and disappears. Abundie sighs, a bit overwhelmed by the situation. Caroline returns with four plums and sits down again, leaving two of them next to Abundie's plate.

ABUNDIE

I don't like plums.

CAROLINE

Of course you do.

Abundie looks at his mother, surprised, as she eats a plum quietly.

After a few seconds...

CAROLINE

I'm going to pretend I never heard a word of what you just told me.

That's not the answer Abundie was hoping for.

ABUNDIE

I needed to tell someone and you're the only person I can ask for advice.

CAROLINE

You don't want advice.

ABUNDIE

Mother...

CAROLINE

I don't want to hear any more about it. I think anything else we say will only make things worse. And if you pursue this any further you'll only get hurt.

ABUNDIE

I'm not pursuing it. I'm facing up to it.

Caroline shakes her head.

CAROLINE

You're my only son and I'm your only mother. You had a respectable job and a nice apartment. Now I think you should quit that silly job as a second rate movie actor. And since we're being frank here, you should also leave that depressing woman. She's dragging you down with her, for God's sake.

Abundie freezes.

ABUNDIE

(can't get the words out)
What...?

CAROLINE

You wanted my advice, so there you have it.

Caroline picks up her plate and gets up from the table. She points at the plums.

CAROLINE

Eat those.

Caroline walks over to the sink.

Abundie leaves the table, completely beside himself.

CUT TO:

68 INT. ABUNDIE'S CAR - NIGHT

68

Abundie drives home in the middle of the night. His face has changed; he looks completely broken.

COMMON SENSE (V.O.)

You've learned from the past that people aren't as strong as they think they are. There's no way around it: focus on Mary. You need her to help you wake up.

While driving, Abundie nervously takes out his cell phone and dials Mary's number. After several rings the answering machine picks up.

ANSWERING MACHINE (V.O.)
 (over telephone)
 Please leave a message after the
 beep.

After the beep:

ABUNDIE
 Mary... I know it's very late...
 (thinks a moment, has a
 lot on his mind)
 I realize there's plenty I should
 apologize for. But I want you to
 know that everything is going to
 change. Please don't worry about
 anything.
 (pause)
 Anyway... I'll try to call you in
 the morning.
 (pause)
 I can't wait to see you.

CUT TO:

69 EXT. CITY - SUNRISE 69

Abundie's car reaches the city as the sun rises behind the
 permanent fog.

CUT TO:

70 INT. ABUNDIE'S LIVING ROOM - DAY 70

Abundie walks in. He takes out his cell phone and checks
 the messages.

VOICEMAIL (V.O.)
 (over telephone)
 No new messages.

Abundie takes a look at his cell phone.

He walks over to the window looking over a view of the city.
 He waits.

Suddenly, the doorbell rings.

Abundie turns, surprised.

CUT TO:

71 INT. ABUNDIE'S LIVING ROOM - DAY

71

Abundie opens the front door, not expecting what he sees:
Anthony on the landing, wearing Abundie's fake beard.

ABUNDIE
(tense, in a low voice)
What do you want?

ANTHONY
We need to talk.

ABUNDIE
There's nothing to talk about.

ANTHONY
You didn't call me back.

ABUNDIE
(emphasizes)
We have nothing to talk about.

ANTHONY
I think we do.

Abundie looks around, afraid a neighbor will see them.

ANTHONY
Somebody might see us.

ABUNDIE
All right. Talk.

ANTHONY
It's about Mary.

Abundie lets Anthony in and quickly shuts the door.

The two men enter the living room. Anthony takes off the
beard, inspecting the room curiously.

ANTHONY
(points at the TV)
I bet that's where you saw me the
first time.

Abundie gives him a tense look without answering. Anthony takes in every detail of the living room: the books, the furniture, the papers, the telephone.

ABUNDIE

What does Mary have to do with anything?

ANTHONY

She does. Like Helen, who hasn't been the same since you first called. She's pregnant and this whole situation has had a huge impact on her emotional well being. She's very upset.

(pause)

We were already having problems... And your presence hasn't exactly been helpful.

ABUNDIE

I'm sorry.

ANTHONY

How would you like it if I randomly called Mary and introduced myself as your exact double?

Abundie grows more tense.

ABUNDIE

If you're going to threaten me, I'll just pick up the telephone and that'll be that.

ANTHONY

You'll never call the police or anyone else for that matter because you're terrified of this getting out.

(pause)

Especially after what you've been through these past few years.

Abundie looks at him, surprised.

ANTHONY

The internet is a powerful weapon. It was pretty easy to find out about your past.

Abundie shakes his head...

ANTHONY

(savoring it)

You know the story: first you start acting strangely at work. Distant, absent. Then you disappear for a few days. They find a naked person writing cryptic words and symbols on the walls of your girlfriend's building. And that naked person... happens to be you...

(low voice)

It was all over the papers. Big commotion in a relatively quiet city. And in the middle of it all your girlfriend takes off just before you were supposed to get married. What was her name again?

(thinks)

Adelaide.

ABUNDIE

(not letting him finish)

Shut up.

ANTHONY

Several more days on medical leave for treating the depression... You alternate between pills and therapy and finally go back to work: the other teachers doubting, students whispering...

ABUNDIE

I'm over all that.

ANTHONY

(ironic)

Sure. Of course you are.

Anthony moves closer, changing his tone.

ANTHONY

Why did Adelaide leave you? What did she discover?

Abundie is looking at the floor, at his shoes, not answering.

ANTHONY

Look, I have no interest in having your past re-emerge, or in any of this getting out. It wouldn't do me any good.

ABUNDIE

That's why we both agreed to put an end to the whole affair.

ANTHONY

That's true. But it can't be over for another 24 hours.

ABUNDIE

Why?

ANTHONY

Because of Mary.

ABUNDIE

None of this involves Mary.

ANTHONY

Too late.

Abundie turns white.

ANTHONY

You didn't seem to mind involving Helen, so I took the liberty of bringing Mary into the picture as well. But in a different way.

ABUNDIE

What?

ANTHONY

Don't worry, she doesn't know any of the details.

(pause)

I just spoke to her and invited her to my cottage...

Abundie doesn't want to hear another word.

ANTHONY

But of course, I didn't invite her, you did.

Abundie looks at him with anger and hate. Anthony nods, satisfied with his scheme.

ABUNDIE

Why?

ANTHONY

You know exactly why.

Abundie can't take it anymore. He takes a step towards Anthony, but Anthony menacingly steps towards him. Abundie stops.

The two stand there a moment, completely still.

ANTHONY

Don't even think about it. You know you're going to lose.

(pause)

Or at least you won't win.

Tense, feeling humiliated, slightly flustered, Abundie looks at Anthony.

ABUNDIE

You can't do this to me.

ANTHONY

It's already done.

Abundie sits on the sofa, hanging his head, catching his breath.

Abundie can't go on. Anthony brings over a chair and sits in front of him.

ANTHONY

You'll be glad to know that convincing her wasn't all that easy, but I'm an actor, right? I don't think she doubted I was you for a second.

Abundie shakes his head.

ABUNDIE

No!

Abundie gets up, tormented. Anthony walks over to him, trying to sound friendly, trustworthy.

ANTHONY

Look at it this way: I'll spend one night with Mary, and she'll never know what happened.

ABUNDIE

I can't do this to her. You can't...

ANTHONY

I'm picking her up in two hours. That's why I came here. I need your clothes.

Abundie looks up curiously.

ABUNDIE

Clothes?

ANTHONY

And your car as well.

Abundie shakes his head again.

ANTHONY

You know what will happen if you say no. I'll go public with the whole story. You'll be back in the news. I could go even further and claim the baby is yours, that you got Helen pregnant. I bet we even have the same DNA.

Abundie doesn't answer.

ANTHONY

And I don't believe Mary could ever overcome all this. You'll lose her.

Abundie looks defeated. Anthony moves closer to him, speaking more calmly now, trying to display confidence.

ANTHONY

If you cooperate she'll be yours again in 24 hours. As if nothing happened. And I'll disappear from your life forever.

Silence.

ANTHONY

You can lose it all. Or get
everything back tomorrow morning.
It's up to you.

Abundie gulps. His eyes are misty. His feels sick to his
stomach, anxious. Frightened. About to gag.

After a few seconds...

ABUNDIE

What would you like to wear then?

Anthony smiles, barely containing his excitement.

ANTHONY

What would you wear?

CUT TO:

Anthony's clothes on one of the chairs. His belongings are
spread out on the table: a set of keys, his wallet, his cell
phone, a pack of chewing gum... And also his wedding ring,
which Anthony has just placed there with the other objects.

He's wearing Abundie's clothes. He's even subtly restyled his
hair to look more like Abundie. Abundie gives him his cell
phone and keys. But he can't look him in the eye.

ANTHONY

These shoes are pretty comfortable.

ABUNDIE

That's the key to my apartment.

ANTHONY

I'll come by tomorrow around eleven
to change clothes. Helen thinks
I'm at an audition out of town. I
told her I'd be home before noon.

Abundie nods. It looks like he wants to get this over with
as soon as possible. He heads for the front door.

ABUNDIE

Weren't you wearing the beard?

ANTHONY

(checks himself)
I don't need it anymore.
(MORE)

ANTHONY (cont'd)
 Now I'm Abundie Bell.
 (to himself)
 Nice name.

Anthony leaves.

Abundie closes the door. He rushes back to the living room and sits on a chair, leaning on the table, hanging his head, pensive and sad.

Seconds pass...

CUT TO:

72 INT. ABUNDIE'S CAR / HIGHWAY - DAY 72

The reflection of the trees on the windshield. The wheels of the car spin at full speed.

We hear only the sound of the engine and the wind. Light filters between the trees, lighting up the inside of the car, as Anthony and Mary enjoy the ride.

She looks radiant. She smiles. She says something to Anthony and he reaches over and strokes her with his hand.

CUT TO:

73 INT. ABUNDIE'S LIVING ROOM - DAY 73

Abundie, naked, standing in the living room.

His face has changed. He looks strangely serene.

Suddenly...

He starts putting on Anthony's clothes. He does so calmly and without hesitation. It's as if he's doing something that he's done many times before.

Abundie picks up Anthony's keys, cell phone and wallet. Finally, the wedding ring.

CUT TO:

74 EXT. ABUNDIE'S BUILDING - DAY 74

Abundie leaves the building, dressed as Anthony Claire. He tosses the fake beard in a waste basket and looks around. He spots Anthony's sports car parked around the corner.

CUT TO:

75 EXT. ANTHONY'S BUILDING - DAY 75

There's Abundie, standing in front of Anthony's apartment building, keys in hand. He fiddles with them, trying to calm his nerves.

Abundie walks over to the front door. Once there, he puts the key in the door.

COMMON SENSE (V.O.)

Abundie, what the hell are you...?

ABUNDIE

Not now.

COMMON SENSE (V.O.)

This is absurd. It won't...

ABUNDIE

NOT NOW.

COMMON SENSE (V.O.)

There's no place for me in there.

He enters the building.

CUT TO:

76 INT. LOBBY, ANTHONY'S BUILDING - DAY 76

Abundie approaches the mailboxes and confirms that Anthony's apartment is on the 7th floor: apartment 7E.

CUT TO:

77 INT. ELEVATOR - DAY 77

In the elevator, Abundie has time to fix his hair in the mirror. He's pleasantly surprised by how good he looks in Anthony's clothes.

The elevator stops on the seventh floor. Abundie watches the doors open little by little... revealing something surprising written on the wall in front of him:

"WE ALWAYS GET WHERE WE'RE GOING."

The phrase is written in the same ink as the other graffiti, but in much smaller letters.

CUT TO:

78 INT. 7TH FLOOR / ANTHONY'S APARTMENT - DAY 78

Abundie exits the elevator, staring at the words written on the wall, uneasy. He looks around, making sure he's not alone.

He walks towards apartment 7E. He takes out the keys and realizes his hands are shaking.

On the second attempt, he opens the front door of the apartment, then takes a deep breath and walks in.

CUT TO:

79 INT. CORRIDOR / ANTHONY'S APARTMENT - DAY 79

Abundie closes the door slowly behind him and inspects the corridor.

ABUNDIE

H...

(can't get it out)

Hello?

Silence. Abundie walks reluctantly through the corridor.

ABUNDIE

Hello?

CUT TO:

80 INT. ANTHONY'S APARTMENT - DAY 80

Abundie enters the empty living room. It looks like there's nobody home. He checks the kitchen and bathroom. Nobody.

Now that he's sure the apartment is empty, Abundie can think more clearly. He starts inspecting the entire space.

CUT TO:

81 INT. ANTHONY'S LIVING ROOM - DAY 81

In the living room, Abundie opens several drawers to see what's inside them. He takes a look at the books on the shelves and learns how to turn the TV on and off.

CUT TO:

82 INT. ANTHONY'S KITCHEN - DAY 82

Abundie checks the cabinets and studies the contents of the fridge: a couple of eggs, milk, vegetables, several kinds of cheese and a bowl of plums.

CUT TO:

83 INT. ANTHONY'S BATHROOM - DAY 83

Abundie turns on the faucet, the shower, checks the medicine cabinet (with Helen's pills), inspecting Helen's beauty products and Anthony's toiletries.

CUT TO:

84 INT. ANTHONY'S BEDROOM - DAY 84

Abundie looks under the bed, figures out the alarm clock and studies the closet carefully. There, he finds a plastic bag with two cans of spray paint. Abundie holds them, trying to understand, shaking his head...

CUT TO:

85 INT. ANTHONY'S LIVING ROOM - DAY 85

Once finished, Abundie returns to the living room. He selects a sofa and sits down, ready to wait.

After a few seconds, Abundie sees something that attracts his attention. He seems surprised and increasingly anxious...

He gets up and walks over to a cabinet with several photos on top that he hadn't noticed before. He picks up one of the frames and studies it, his hands shaking, unsure of what he's looking at. It's a photo of Anthony, with a moustache, and Helen... Exactly the same photo Abundie had at home of himself, the one ripped in half!

FADE TO BLACK.

86 OVER BLACK. 86

We hear a key turn and a door opening.

CUT TO:

87 INT. CORRIDOR, ANTHONY'S APARTMENT - EVENING 87

The figure of a pregnant woman crosses the corridor, heading for the living room.

HELEN

Anthony?

88 INT. ANTHONY'S LIVING ROOM - EVENING 88

Abundie is sitting on the sofa. He perks up when Helen appears in the living room and looks at him oddly.

HELEN

The light scared me. What are you doing here?

Abundie gets up. He remains strangely calm...

He looks at the beautiful, pregnant woman in front of him.

ABUNDIE

I decided not to go to the audition.

HELEN

Why?

ABUNDIE

I changed my mind.
(improvising)
It was a stupid role.

Helen is a little surprised by his answer, but doesn't want to argue. She walks over and kisses him on the lips briefly.

HELEN

You could have called me.

Helen hesitates a moment. She might have noticed something strange about the kiss.

ABUNDIE

I also thought it best for us to stay close.

Helen didn't expect that comment... She nods lightly.

Then, she heads for the bedroom.

HELEN

I'm beat.

CUT TO:

89 INT. ANTHONY'S BEDROOM - EVENING

89

Abundie timidly follows her to the bedroom and stops in the doorway as she puts down her bag and takes off her shoes.

HELEN

I thought you weren't around so I stayed longer at the pool.

Helen undresses. Abundie's first reaction is to look away, but he quickly gathers himself and tries to behave as Anthony would.

HELEN

I'm going straight to bed.

Abundie heads back to the living room, trying to act naturally.

CUT TO:

90 INT. ANTHONY'S LIVING ROOM - EVENING

90

ABUNDIE

(raising his voice so
Helen will hear him)
Do you want any dinner?
(MORE)

ABUNDIE (cont'd)

There are some eggs left, I can
make us an omelet.

HELEN (O.S.)

Since when can you make an omelet?

ABUNDIE

I can... try.

Helen enters the living room in her pajamas. She looks at Abundie oddly. He observes her more closely; she is unquestionably a very attractive woman. Helen seems to notice something strange about him.

ABUNDIE

What?

HELEN

Nothing. You know I'm a bit...

(moving on)

You go ahead. I just want to go to
bed.

Helen leaves the room.

CUT TO:

91 INT. ANTHONY'S KITCHEN - NIGHT 91

Abundie cracks two eggs into the frying pan and cooks an omelet with great skill.

CUT TO:

92 INT. ANTHONY'S LIVING ROOM - NIGHT 92

Abundie eats the omelet alone, sitting in the living room, noticing details of the strange apartment around him, feeling more and more comfortable.

CUT TO:

93 INT. ANTHONY'S BEDROOM - NIGHT 93

Abundie enters the bedroom where Helen is sleeping. He undresses, trying not to make any noise. He looks under the pillow for pajamas but there aren't any. He gets in bed in his underwear.

Abundie is lying on his back, looking at the ceiling, a bit tense. He looks at Helen, her bare shoulders.

She turns and puts her arm around him, stroking his chest and places her mouth very close to his neck.

Abundie's heart races as her belly and her breast rub up against his ribs. She squeezes him tighter. She breathes faintly on his neck and slightly opens her eyes, grunting ever so softly.

Abundie doesn't move. Helen smells his neck and presses her hips against him, sliding her hand down under the sheets.

Abundie, in one sweeping move, turns his head to Helen. They share a moment of deep intimacy, not only physical.

She opens her eyes all the way and puts her tongue in his mouth.

CUT TO:

94

INT. ANTHONY'S BEDROOM - DAY

94

It's morning. Abundie's face is squashed on the pillow with his eyes closed.

Tiny drops of water land on his cheek, waking him up.

Abundie slowly opens his eyes. More tiny drops of water land on his face. Finally he sees Helen, standing over him, wearing a towel, wringing out her wet hair.

HELEN

(amused)

It's so late.

Abundie stretches and starts waking up.

ABUNDIE

What time is it?

HELEN

Ten thirty.

Abundie quickly gets out of bed, anxiety setting in.

ABUNDIE

Ten thirty?

HELEN

What's wrong?

Abundie looks at Helen. She looks very attractive. She gets down off the bed, still in a good mood.

HELEN

What? Do you have plans?

Abundie goes in the bathroom.

CUT TO:

95 INT. ANTHONY'S BATHROOM - DAY

95

Abundie in the shower. The soap goes through the ring in his finger... He looks around for shampoo. The only men's shampoo he can find is for hair loss.

CUT TO:

96 INT. ANTHONY'S LIVING ROOM - DAY

96

The clock in the living room marks 11:02. Abundie looks at it tensely, standing before the large studio photo of Anthony.

Abundie turns to the exit door. He is about to leave, just when Helen enters the living room, taking off her apron.

HELEN

I'm going out to get some bread.

ABUNDIE

No, I'll go.

HELEN

Yeah?

ABUNDIE

Yeah, I'll do it. Don't worry about it.

Abundie heads for the door. Helen comes over to him.

HELEN

Get two loaves and I'll freeze one.

Helen moves closer, looking into his eyes.

HELEN

Thanks.

ABUNDIE

No problem.

HELEN

For last night.

Helen kisses him. She moves closer and speaks softly into his ear.

HELEN

It was very intense.

They kiss and Abundie walks out.

CUT TO:

97 INT. CORRIDOR, ANTHONY'S BUILDING - DAY 97

Abundie calls the elevator which arrives quickly. With a NEIGHBOR inside.

Abundie enters.

CUT TO:

98 INT. ELEVATOR - DAY 98

The two men wait in silence as the elevator goes down.

NEIGHBOR

How's it going?

Abundie greets him discreetly, trying not to start a conversation.

Suddenly...

NEIGHBOR

(in a low voice)

I can't stop thinking about the other night.

Abundie turns, trying to hide his surprise.

NEIGHBOR

I can't get it out of my head.

Abundie doesn't know what to say.

NEIGHBOR

I know I shouldn't talk about this,
but... I'd love to go back.

Silence. Abundie doesn't look at Anthony's neighbor. He doesn't know how to get out of this.

NEIGHBOR

(seems desperate)
I need to go back.

Abundie feels obliged to say something.

ABUNDIE

Let me think about it. It might
not be possible.

The elevator reaches the lobby. They walk out.

CUT TO:

99 EXT. ANTHONY'S BUILDING - DAY

99

Abundie walks out ahead of the neighbor. The neighbor waves and heads off in the opposite direction.

NEIGHBOR

Call me when you figure it out.

Abundie walks off.

CUT TO:

100 INT. ABUNDIE'S LIVING ROOM - DAY

100

Abundie rushes in and stares at the spot where he and Anthony exchanged clothes. There's nobody there. And there's no messages on the answering machine.

He nervously looks at the clock: 11:35.

CUT TO:

101 INT. ABUNDIE'S LIVING ROOM - DAY 101

Abundie picks up the phone and calls Anthony. His own voicemail picks up.

ABUNDIE (V.O.)
I can't answer the phone right now.
Please leave me a message.

Abundie thinks, taking another look at the clock.

CUT TO:

102 INT. ANTHONY'S CAR - DAY 102

Abundie gets in Anthony's car and starts the engine.

CUT TO:

103 INT. BEDROOM, HOUSE IN THE COUNTRY - DAY 103

Mary sleeps peacefully in the soft light shining through the half-closed windows. Two male hands begin to caress her.

The hands belong to Anthony, who pulls the sheet off her as she opens her eyes. They kiss.

Anthony and Mary make love on the wrinkled sheets. He takes advantage and roughly controls the situation, enjoying an exhilarating sense of ultimate power.

Mary's moans of pleasure slowly become strained, hard to identify. She turns uncomfortably towards Anthony. The situation is somewhat familiar to her and she remembers not liking it the first time.

MARY

No...

Anthony keeps thrusting, holding himself up with his hands on the pillow. In his right eye we can see the reflection of something moving, ready to burst...

MARY

No...

Mary is really uncomfortable, no longer enjoying herself at all. Anthony's left hand crushes the pillow, right by her face...

That's when she notices his finger has a visible tan line from a missing wedding ring.

Mary shudders.

She looks at the mark in terror. She knows Abundie doesn't have one. In fact, she's positive.

MARY

Stop!

Mary pushes Anthony away and gets out of bed.

ANTHONY

What are you doing?

Mary turns, startled, seeing Anthony get out of bed. She steps away.

MARY

Who are you?!

Anthony is surprised to hear this. She seems to have had her suspicions, but he didn't expect her to be so direct.

ANTHONY

Mary...

MARY

(tears in her eyes)

Who are you?!

Anthony doesn't know whether or not to go on lying.

MARY

The ring.

Anthony looks at the mark on his ring finger. He has no choice but to drop the charade.

ANTHONY

Shit. I totally forgot about that.

MARY

You're not Abundie.

ANTHONY

No. I'm not...

MARY

Who are you?!!

ANTHONY
What does it matter?

Anthony walks over to her. She's freaking out.

MARY
Don't touch me!

Mary steps away from him.

MARY
Where is he?

ANTHONY
Probably at home, waiting for
you...

Mary steps into a corner, crying. She feels sick to her stomach. Anthony looks at her without compassion, quickly tiring of the game he created.

ANTHONY
Your boyfriend is no angel...

MARY
(sobbing)
What...? What...

Mary weeps inconsolably.

CUT TO:

104 EXT. HIGHWAY / ANTHONY'S CAR - DAY 104

Abundie leaves the highway, taking the exit that leads to the house in the country.

He drives along the road, trying to remember how to get there.

CUT TO:

105 EXT. HOUSE IN THE COUNTRY - DAY 105

Mary and Anthony exit the house and head for the car. Mary is pale, shivering, her arms crossed.

CUT TO:

106 INT./EXT. ANTHONY'S CAR - DAY 106

Abundie reaches the last turn off and drives along the winding dirt road.

CUT TO:

107 INT./EXT. ABUNDIE'S CAR - DAY 107

Anthony drives down the winding road with Mary at his side. She doesn't look well.

Suddenly, on a brief straightaway between two curves, they see a car approaching. Anthony spots it first coming around the curve up ahead. It's his own car. Anthony's face freezes. Mary notices Anthony staring wide-eyed at the approaching car.

CUT TO:

108 INT./EXT. ANTHONY'S CAR - DAY 108

Abundie sees his own car coming towards him. He notices Anthony and Mary in the front seat.

CUT TO:

109 INT./EXT. ABUNDIE'S CAR - DAY 109

Mary turns and looks at the car. She thinks she can make out the driver...

MARY

Stop!

Mary turns to Anthony, trying to get him to stop the car.

MARY

Stop the car!

Mary starts hitting Anthony.

CUT TO:

110 INT./EXT. ANTHONY'S CAR - DAY 110

Abundie looks at the other car: it looks like Mary is hitting Anthony...

The road is narrow and both cars must squeeze along the side of the embankment.

CUT TO:

111 INT./EXT. ABUNDIE'S CAR - DAY 111

Anthony keeps driving and the two cars cross paths. Anthony makes eye-contact with Abundie for a split second.

A few yards ahead as Mary gets more hysterical, Anthony reacts too late and misses a sharp curve in the road...

CUT TO:

112 INT./EXT. ANTHONY'S CAR - DAY 112

Abundie brakes instinctively. In his rear-view mirror he sees his own car swerve as it misses the sharp curve. It loses control, drives off the road, flips over violently and slams sideways into a tree.

Abundie stops the car, terrified.

All Abundie can hear is the sound of his own breathing and his heart beating loudly.

He turns to check the road, but sees only a part of his own car and smoke rising from it.

He catches his breath and turns Anthony's car around.

He slowly drives down the road to the curve where Anthony and Mary just crashed.

Through the smoke, Abundie stares at the car smashed against the tree. He stops as close as he can and decides to get out.

CUT TO:

113 EXT. ROAD - DAY

113

Abundie slowly walks towards the vehicle. He sees oil and metal. Smoke and blood. He sees an arm covered in blood, hanging out the window. An arm identical to his own. He sees a woman's shoe and thinks he can make out Mary's head tilted to one side.

Abundie moves closer, terrified, until he sees Anthony and Mary's smashed bodies, apparently dead. Anthony's eyes are opened, apparently looking straight at Abundie.

Abundie retches deeply and painfully. He opens his mouth but can't manage to make a sound.

He still hasn't had a chance to register what he's feeling when he hears another car approaching. Abundie freezes, not knowing what to do.

Then Abundie decides to return to Anthony's car, without looking back.

CUT TO:

114 INT./EXT. ANTHONY'S CAR - DAY

114

Abundie gets back in Anthony's car and drives off. As he drives away he checks the rear-view mirror and sees a VEHICLE pull over and stop. The DRIVER gets out, approaching the ditch.

Abundie looks straight ahead, wanting to be somewhere else. He squeezes the steering wheel tightly and starts sobbing inconsolably, huge tears streaming down his cheeks.

CUT TO:

115 EXT. MOTEL - EVENING

115

Hardly any light left in the sky. The motel looks like the only lodging around for many miles. Very few cars are parked outside. One of them is Anthony's.

CUT TO:

116 INT. MOTEL RECEPTION - EVENING

116

A RECEPTIONIST takes down info from Anthony's driver's licence.

RECEPTIONIST
(while writing)
Anthony... Claire.

Abundie doesn't flinch.

RECEPTIONIST
How many nights?

ABUNDIE
One, for the moment.

RECEPTIONIST
Sign here.

The receptionist hands him a pen and gives him the registry. Abundie glances at Anthony's signature on the driver's license and scribbles something similar.

CUT TO:

117 INT. MOTEL ROOM - NIGHT

117

Abundie is lying fully clothed on the made bed.

The cell phone on the night table vibrates. Abundie sits up and sees the name "HELEN" on the screen. When it stops vibrating we see he's missed eight calls.

Abundie takes a deep breath, holding the cell phone. His head is going to burst. He dials a number and waits.

ABUNDIE
Mother, it's me.

CAROLINE (V.O.)
(over telephone)
Hello?

ABUNDIE
Has anybody called you?

CAROLINE (V.O.)
(over telephone)
What do you mean, has anybody
called me?

ABUNDIE
Has anybody called you saying
anything about me?

CAROLINE (V.O.)
(over telephone)
No... Nobody's called. Who is
this?

ABUNDIE
It's me, mother. Abundie. Listen,
they're going to call you. They're
going to call and tell you
something terrible has happened...

CAROLINE (V.O.)
(over telephone)
What?

ABUNDIE
He's dead, mother.

CAROLINE (V.O.)
(over telephone)
Who?

ABUNDIE
The other one like me is dead.

CAROLINE (V.O.)
(over telephone)
Who's speaking? Who are you?

ABUNDIE
Your son! Abundie! Damn it!

CAROLINE (V.O.)
(over telephone)
I'm gonna call the police right
away! My son died this morning in a
car accident and...

ABUNDIE
(interrupting her)
I'm not dead, mother!

CAROLINE (V.O.)
 (over telephone)
 You pervet!

ABUNDIE
 I'm not dead!

Caroline hangs up the phone. Abundie's eyes are full of tears.

CUT TO:

118 EXT. MOTEL - DAWN 118

Abundie leaves the motel at dawn. He gets in the car and drives off.

CUT TO:

119 INT. GAS STATION - DAY 119

Abundie picks up a copy of each newspaper and walks over to the counter to pay for them.

CUT TO:

120 INT. ANTHONY'S CAR - DAY 120

Parked in a corner of the gas station, Abundie goes through each newspaper looking for something he can't find.

Abundie scans each page and turns anxiously to the next.

Finally in a lateral column he spots something: "COUPLE DIES IN UNFORTUNATE ACCIDENT." Abundie keeps reading: "THE VEHICLE SWERVED OFF CONCESSION ROAD NUMBER 12 FOR UNKNOWN REASONS. ABUNDIE BELL AND MARY STUBBS WERE FOUND DEAD."

Abundie reads the news about his own death. Blood rushes to his head and his stomach shrinks. His eyes fill with tears. They are fixated on the newspaper.

CUT TO:

121 INT. ANTHONY'S LIVING ROOM - DAY

121

Abundie opens the door and enters the apartment, holding the newspaper.

Helen appears right away, startled by the noise, her face distraught, with heavy bags under her eyes.

HELEN

What happened? Where have you been?

Helen takes him by the arm, very worried. Abundie walks into the living room.

HELEN

I've called the police, I've called everyone. I thought something had happened to you!

Abundie looks at her.

ABUNDIE

I...

HELEN

What's wrong??

ABUNDIE

There's something you should know...

Abundie puts the newspaper on the table and points at the article.

Helen sits down and reads it.

Abundie slowly takes off Anthony's watch and puts it on the table, then his cell phone and wallet. He's about to take off Anthony's wedding ring... But something stops him.

HELEN

Oh, how awful...

She looks up. Abundie looks at this beautiful woman, her wet eyes, the ring on her finger.

HELEN

It's not like I'm glad he's dead.

Abundie suddenly decides to keep the ring on his finger.

ABUNDIE

Me neither.

(pause)

But I am glad it's all over.

Silence.

Helen stands up and hugs Abundie.

ABUNDIE

(softly)

I needed to see you again.

HELEN

(without understanding)

Again?

Then, Anthony kisses her with unusual sweetness.

ABUNDIE

I'm sorry.

They look at each other.

HELEN

I love you, Anthony.

They embrace, standing in the middle of the living room. Anthony's wedding ring is on his finger, touching her belly.

She whispers something in his ear:

HELEN

You can stay.

Abundie looks at her.

HELEN

Stay.

FADE TO BLACK:

122

EXT. CEMETERY - DAY

122

A group of PEOPLE, not very many, standing around a grave as they lower in the casket.

Inside the casket is Anthony's body. Although everyone there thinks it's Abundie. Everyone except Caroline, his mother, dressed in black.

Once they've closed the casket, Caroline is greeted by different people, including Carl, the principal and other teachers and acquaintances.

NEIGHBOR (O.S.)
I'm so sorry.

Caroline turns and sees the Neighbor, sad eyes, staring at her.

NEIGHBOR
It's a terrible misfortune.

Caroline nods, trying to figure out if she knows that man.

NEIGHBOR
His last major role...

Caroline looks at him without understand anything.

CUT TO:

123

INT. ANTHONY'S BEDROOM - DAY

123

Sunlight fills the bedroom as Abundie gets dressed, taking clothes out of Anthony's closet.

He can hear the water running in the bathroom, supposing Helen is taking a shower.

Abundie buttons up his shirt and tightens his belt. Then he notices something in the closet which catches his eye.

Abundie moves closer to a drawer that has the corner of a white piece of paper sticking out...

He opens the drawer and takes out a white envelope, the same envelope he picked up at the talent agency and later gave to Anthony.

Abundie sits on the bed, thinking, staring at the envelope without opening it.

He decides to open it. After all, it's addressed to him now.

Inside he finds... a black envelope. He opens it and takes out a KEY.

Nothing else, just a key. No key chain, nothing indicating what it's for.

Abundie stares at it.

CUT TO:

124 INT. DARK CORRIDOR - NIGHT 124

A door opens to a strange, neutral dark corridor.

A MAN closes the door behind him. He walks slowly through the dark corridor towards another door at the far end.

We see it's Abundie, holding the key in his hand.

CUT TO:

125 INT. DARK ROOM - DAY 125

The door opens. Abundie enters slowly.

We see SEVERAL MEN standing in front of a stage. A lustful, prohibitive, musty atmosphere.

Abundie walks over and observes the scene on stage, entranced by the overlapping sounds, growing increasingly dangerous.

Abundie's eyes glow as he watches. In his right eye we can see the reflection of something moving, ready to burst. In the reflection we can barely discern the legs of a spider.

FADE TO BLACK.