

JULIETA

by

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Julieta's three houses in Madrid, at the three different stages in the story:

House 1 is the one she shares with her daughter Antía, after Xoan's death. **19, Fernando VI, Third Floor.** From 1998 to 2006-2007.

House 2 is the one to which she moves, after throwing out all the reminders of her daughter. A neutral, ugly neighborhood far from the center. Shortly after, Ava dies and Lorenzo appears in her life. 2006-2007 to 2016.

House 3 is in the same building as **House 1, 19, Fernando VI, Second Floor.** Julieta moves there immediately after her encounter with Beatriz. At that moment she decides to stay in Madrid and not go to Portugal with Lorenzo. From 2016 to the end.

1. MADRID. JULIETA'S HOUSE 2. INT. IN THE MORNING.

2016. SPRING

A red fabric fills the screen. Over it appear the opening credits. At first it gives a sensation of stillness, but with the insistence of the shot we discover that the fabric is moving, a slight, rhythmic movement. We discover that the fabric is the front of a dress and that Julieta's heart is beating inside it.

Julieta, an attractive woman of 55, independent and full of determination, a mixture of timidity and daring, fragility and courage. Blond. She is sitting next to a bookcase, surrounded by cardboard boxes, the kind used for moving house. She picks up a sculpture of naked, seated man, with the color and texture of terracotta (some 8 inches high), and wraps it carefully in bubble wrap. She places it in one of the cardboard boxes that contains art books, a framed photo with Lorenzo, a book of photos by Nan Goldin, items that she doesn't want to get rid of.

In front of the shelves on which books are piled up in various groups, Julieta tries to decide which she'll put into boxes and which she'll leave. A great number of the books have to do with Classical Greece, Mythology, Art, etc. Juliet also puts in the box a novel by Lorenzo Gentile, "Adiós, Volcán", on the cover of which there is a sculpture by Ava, as we will discover in due time, also a naked, seated man.

The walls of the apartment are painted white. A sober space with little furniture. Bright and comfortable. Few decorative elements and the few that we see have to do with Lorenzo. In one corner there is a large writing desk and, hanging in the angle formed by the wall, there are three posters. The rest of the walls are bare. A self-portrait of Lucien Freud announces a portrait exhibition in London, another poster by the hyper-realist painter Antonio López shows the deserted Gran Vía in Madrid. The third poster is for the spectacle "The Old Woman" by Bob Wilson. The three hang in their frames on the walls.

Julieta goes over to the writing desk and opens a side drawer. She rummages in the bottom of the drawer until she finds a blue envelope, the size of a Christmas card, the texture of which shows that it has been kept for several years, an old envelope. She takes the envelope out of the drawer and looks at it. The intense blue of the envelope contrasts with the red of the dress she is wearing. Juliet holds it up for a moment, she doubts about putting it in the removals box. Finally she decides to throw it in the wastepaper basket. The wastepaper basket already contains a jumble of papers and cuttings, the result of the clean-out she is doing.

The entry phone rings. Julieta goes into the kitchen, answers and then opens the door out to the landing. She goes back to the far end of the sitting room, next to the bookcase, and continues choosing books to pack.

2. MADRID. JULIETA'S HOUSE 2. INT. IN THE MORNING.

2016. SPRING.

Lorenzo Gentile in person comes into the apartment. Julieta had previously left the door open. He is aged between 55 and 60, an attractive man, warm-hearted and sincere. A mature, comfortable seducer. Argentinean, with a soft accent, he enjoys and is touched by the sight of Julieta, confused by the preparations for the journey. With a few books in her hand:

JULIETA

I'm in a real mess. I don't know
which books to take.

LORENZO

Take the essential ones. If you miss any you can buy them on the Internet.

JULIETA

I don't like buying books I already have. It makes me feel old.

LORENZO

(Smiling) Right now you look like a little girl.

Julieta makes a nervous face.

LORENZO

Apart from the books, do you have a lot to do?

JULIETA

I still have to do some shopping.

LORENZO

Julieta, we're not going to the desert. You'll be able to come to Madrid when you like... or go to Braga, which is closer.

JULIETA

(Suddenly, serious) I'd like not to come back to Madrid, if I can avoid it.

Lorenzo embraces her tenderly. Julieta relaxes in his arms. They kiss.

LORENZO

(Murmuring to her) Thank you.

JULIETA

For what?

LORENZO

For not letting me grow old on my own.

JULIETA

You're the one not leaving me on my own.

3. MADRID. A STREET JUNCTION IN THE CENTER. EXT. DAY.

2016. SPRING.

Julieta is walking along, laden with two plastic bags. They could be from a hardware store where she has bought some gardening tools.

Where the sidewalk goes round the corner she passes a woman in her early thirties. The woman is with a group, but Julieta notices only her face. Neither of them stops, but both seem to be saying to themselves "I know her".

They turn to each other and exclaim in unison:

BEATRIZ

Julieta!

JULIETA

Bea!

Bea breaks away from her group, even though she's in a hurry. One woman in the group looks annoyed by the meeting between Julieta and Beatriz.

From their tone it's obvious that they haven't seen each other in many years and that they were good friends in another time. They are very excited about the encounter.

Bea is very well dressed, an outfit from the latest collection by Dior and also a bag by Dior. She doesn't seem like a fashion victim, rather someone used to dressing and accessorizing with the latest trends.

After the usual gestures and words:

BEATRIZ

I can't believe this, Juliet! Just last week I met your daughter at Lake Como!

Julieta's eyes open wide. Surprised, she conceals the impact of this news, she holds her breath.

JULIETA

You met Antía?

BEATRIZ

Yes! Just imagine! We were looking at each other and it was I who

went up to her because she didn't recognize me!

Julieta has to make a great effort to be able to speak.

BEATRIZ

But you look exactly the same, Julieta. In fact, better.

Julieta manages to murmur "Thank you".

JULIETA

And what did she say?

BEATRIZ

That... (She hesitates, looking carefully for the best way to put it) she had come down to the city to buy things for her children... She's got three! Two boys and a girl!

Julieta gives a forced smile, as if this information weren't a surprise for her. But the truth is she's shocked. More than that.

JULIETA

Yes... I don't know how she manages! Do you have children?

BEATRIZ

No... I'm not even married.

The woman in the group who is watching this meeting with annoyance is showing signs of unease. Beatriz can feel her eyes boring into her shoulders. The woman is dressed with elegant, masculine sobriety, slim as an ex-model who still maintains her aura.

Although Julieta and Beatriz are happy to see each other, the conversation is a bit tense. Julieta is forcing her to linger and Bea is showing signs of impatience. Also, the masculine woman doesn't take her eyes off her.

BEATRIZ

It's such a pity... I'm in a terrible hurry. (Sincere) You don't know how delighted I am to see you looking so well!

The way in which she says this suggests that at some point in their lives she had seen her looking very unwell.

JULIETA

Where are you living?

BEATRIZ

In New York and Milan. I'm accessories editor for Vogue. I travel a lot. I went to Lake Como for a photo shoot. Well...

Julieta tries to hold her back a little longer.

JULIETA

That's wonderful! Listen, say hello to your mother...

BEATRIZ

Mom died three years ago. My brother lives here. We're meeting him and my nieces in a restaurant, but we're running late.

Julieta looks anxiously at the woman in the group who is watching them in annoyance.

JULIETA

I'm sorry... (Forced, but she wants to know) What else did Antía tell you?

BEATRIZ

Not much. I asked about you and she told me you were still living in Madrid. And look, what a coincidence!

JULIETA

Yes, I'm still here. And I'll be staying here. And... Did she look well?

BEATRIZ

Yes... and she wasn't even wearing make-up. She's very thin, but pretty.

She gives her a kiss, obviously ending the conversation. In a serious, sincere tone:

BEATRIZ
I'm really happy to see you
looking so well, Julieta. Bye.

Beatriz runs off after the kiss and joins the group waiting for her, while Julieta watches hungrily.

**4. MADRID. A STREET JUNCTION IN THE CENTER. EXT. DAY.
CONT.**

2016. SPRING.

Julieta remains motionless on the sidewalk. She watches helplessly as Beatriz disappears round the next corner with her group of friends. She would swear that the woman dressed with masculine elegance is asking her, intrigued, who she was. Beatriz explains to her. Juliet can't hear them.

5. MADRID. HOUSE 2. SITTING ROOM. INT. NIGHT.

2016. SPRING.

Julieta comes into her apartment with the plastic bags containing her last purchases. Her face is no longer that of the happy, tranquil woman in the first sequences with Lorenzo. Now her expression is somber and agitated. In her mind she hears time and again the conversation with Beatriz in the street, like a ritornello. She can't get it out of her head.

She leaves the bags on the writing desk, picks up the wastepaper basket and puts it on the desk. Julieta rummages around in it, under the gaze of Lucian Freud from one of the posters. In the silence of the night and with the light from the lamp, Freud's portrait takes on an inquisitive presence. Julieta finally finds the Christmas card-sized blue envelope that she threw out in the morning. Her cell phone rings. It's Lorenzo. She doesn't answer it. It rings again, she still doesn't answer it. Julieta can't stop looking at the blue envelope while her breathing grows more agitated.

6. MADRID. JULIETA'S HOUSE 2. INT. THE NEXT MORNING.

2016. SPRING.

Julieta puts some water in a saucepan to boil, to make tea. Everything is tidy. She is wearing sports clothes suitable for house wear.

Silence.

The entry phone rings. It's Lorenzo. Julieta presses the button to let him in.

Lorenzo raps on the door. Julieta opens the apartment door, more rigid than usual and looking as if she's had a bad night. Lorenzo comes into the hall. From the outset he notices that something is amiss. He just has to look at Julieta. They greet each other with a routine kiss on the mouth.

LORENZO
Are you all right?

As an answer...

JULIETA
I'm boiling some water...

She goes off to the kitchen, followed by Lorenzo.

LORENZO
I called you last night and you didn't answer.

JULIETA
I needed to be alone.

Lorenzo looks around as far as he can see. Everything is tidy, there is no sign of suitcases or cardboard boxes.

LORENZO
What about the cases... and the boxes? Don't tell me you still haven't finished.

JULIETA
I've unpacked everything. I'm staying in Madrid, Lorenzo.

LORENZO
Are you joking?

Lorenzo knows that she isn't, he looks at her questioningly. Julieta is concentrating on making the tea.

LORENZO
But that's ridiculous!

Julieta looks at him in silence. It isn't ridiculous.

JULIETA
I won't be able to go with you.

LORENZO
(Alarmed) But what's happened?

She fills her cup with hot water, the teabag is in there. She sweetens it with agave syrup.

JULIETA
I know you don't deserve this, but I beg you not to ask me any questions. I'm not going with you to Portugal. I'm staying in Madrid.

Silence, broken by Lorenzo.

LORENZO
And you're not going to give me any explanation?!

Silence. Julieta takes a deep breath.

LORENZO
What's going on, Julieta?

JULIETA
I've given it a lot of thought and...

LORENZO
(Interrupting her) Don't tell me you hadn't thought about it until now! We've been planning this for almost a year!

Julieta looks at him, mortified.

LORENZO
Just yesterday you said "I'd like not to come back to Madrid if I can help it"! What's happened so suddenly?

Julieta is still struggling with herself. But it's obvious she has taken an irrevocable decision.

JULIETA

(Weak and decisive) Don't insist,
please.

He glares at her. Lorenzo's mouth has gone dry, his
palate is sticky.

LORENZO

Can I have a glass of water?

Julieta takes a bottle from the refrigerator and pours
him a glass of water in silence. Lorenzo drinks from
the glass, thinking about what to say to her.

LORENZO

I don't recognize you, Julieta.
You're behaving like a lunatic...

JULIETA

I know.

LORENZO

(Powerless) I can't believe we're
talking about this!

JULIETA

Last night I realized that I was
fooling myself, that I don't want
to leave Madrid, and... that I
prefer to be alone. I'm sorry.

Lorenzo glares at her again, he knows that he won't get
another word out of her.

LORENZO

I always knew there was something
important in your life that you've
never shared with me. You never
wanted to talk about it and I've
always respected that.

JULIETA

(After a brief pause) I'd like you
to keep respecting it.

Lorenzo looks at her, astonished and humiliated. After
looking at her for a moment he turns to the door and
leaves.

7. MADRID. 19, FERNANDO VI. EXT. DAY.

2016. SPRING.

Julieta gets out of a taxi in front of 19, Fernando VI.

8. MADRID, 19, FERNANDO VI. SUPERINTENDENT'S OFFICE IN BUILDING. INT. DAY.

2016. SPRING.

She comes into the entrance hall. The superintendent comes out. Inocencio, a simple, amiable man, pleasant looking, greying hair.

From the way they greet each other they seem like old acquaintances. They haven't seen each other for some time, but Julieta talks to him as if they had just seen each other the day before. The man doesn't recognize her at first.

JULIETA

Hello, Inocencio!

INOCENCIO

Miss Julieta! It's been ages!

Inocencio is surprised to see her there. Julieta acts as if she doesn't notice, she's full of determination.

JULIETA

Yes, indeed. By chance, have any letters come for me?

INOCENCIO

(Confused) In all these years?
Noo.

JULIETA

I've just come back to Madrid, and I'd like to rent my old apartment. Is it free?

Julieta acts as if this inquiry were the most natural thing in the world. (By this stage, the spectator will think she's eccentric, verging on crazy)

INOCENCIO

(Puzzled) No... I thought you'd left Spain.

JULIETA

Yes, but I've come back. And I miss this street. Is there another apartment free?

INOCENCIO
Well, the second left is empty.

JULIETA
That's wonderful! Can I see it?

Inocencio, a good, simple man of 50, is astonished. He remembers that Julieta had been very ill years ago and had caused a few scenes before leaving the building. He's afraid she hasn't recovered in all these years.

INOCENCIO
It's practically unfurnished, and it hasn't been painted.

JULIETA
That doesn't matter.

Cut.

9. MADRID. FERNANDO VI, 19, 2ND FLOOR. HOUSE 3. INT. DAY.

2016. SPRING.

Julieta and Inocencio appear at the far end of the hallway that leads into the apartment's large sitting room. The color of the walls is different from that of her old apartment in the same building, but the lay-out and aspect to the street is identical. They pause in the doorway. Julieta looks around the room. The superintendent looks at her, uncomfortable.

The wooden floor is dirty. And the walls, painted a greyish green, still bear the marks of the previous tenant's pictures and furniture. There are three windows, without curtains.

INOCENCIO
It's very dirty, I warned you.

JULIETA
I'll clean it. I'll take it, Inocencio.

A ray of sun comes through each of the three windows that look out on the street and light up the largest

room. On one side there is a fireplace that divides the wall in two. On both sides of the fireplace there are empty shelves. Near the shelves an abandoned stool and a skay armchair.

INOCENCIO

But it's not ready for anyone to move in, Miss Julieta. If you give me your number, I'll call you.

JULIETA

That isn't necessary, really. As long as the bathroom and kitchen work, I can see to the rest.

INOCENCIO

(Disconcerted) The bathroom and the kitchen are new.

Cut.

10. MADRID. 19, FERNANDO VI, 2ND FLOOR. HOUSE 3. INT. DAY. ANOTHER DAY.

2016. SPRING.

Julieta is standing in the sitting room of the new apartment, waiting for two men to set down the last of the removal boxes, the same boxes we saw at the beginning. She gives each man a tip. She hasn't brought any furniture from the other house. Just clothes and books.

Cut. *(Perhaps this sequence isn't necessary)*

11. MADRID. 19, FERNANDO VI, 2ND FLOOR. HOUSE 3. SAME DAY. INT. NIGHT.

2016. SPRING.

Night has fallen. Julieta, alone, has opened some of the boxes of books, among them the box we saw in Seq. 1. She takes out Lorenzo Gentile's book, "Adiós, volcán", and the sculpture of the seated man which she had packed in bubble wrap. She also takes out the Christmas card-type blue envelope from the first sequence.

Sitting on the skay armchair, using the stool as a table, she opens the blue envelope we saw in the first sequence. She empties its contents onto the stool. The

surface is covered with tiny pieces of a photo that had been carefully torn up. With her hand she spreads out the pieces of the photo, creating a difficult jigsaw puzzle: the past, lying on the stool.

Cut.

12. MADRID. 19, FERNANDO VI, 2ND FLOOR. HOUSE 3. EXT. NIGHT.

2016. SPRING.

She comes to the window. We see her from outside, from the point of view of someone on the sidewalk, watching her in the darkness.

Julieta breathes in the night air, (the air from the past to which the pieces of the torn photo belong), the air from her former and current street. Seen from below she is an enigmatic figure.

13. MADRID. 19, FERNANDO VI, 2ND FLOOR. HOUSE 3. INT. NIGHT.

2016. SPRING.

A gust of spring air reaches the stool and scatters the pieces of the photo across the floor.

Cut.

14. MADRID. 19, FERNANDO VI, 2ND FLOOR. HOUSE 3. SITTING ROOM. INT. NIGHT. CONT.

2016. SPRING.

Julieta is sitting in the old skay armchair next to a simple standard lamp. The photo which had been torn into a thousand pieces and scattered is beside her, intact again.

Julieta is holding a thick, hard-covered Italian notebook. On the first page she writes the name ANTÍA in capital letters. From its position, in the middle of the page, Antía is the title of everything she will write afterwards.

The scant initial text is written as a list:

Two sons and one daughter.

She came down to Lake Como to shop, so she lives in a town where there are few stores. Perhaps she lives in a nearby, expensive Swiss town and she went to shop in Italy which is much cheaper.

She doesn't wear make-up. And she's thin.

She thinks I'm still living in Madrid.

15. MADRID. THE STREET. EXT. DAY. CONT.

2016. SPRING.

A VERY TYPICAL IMAGE OF PRESENT DAY MADRID.

Coinciding with the words "*living in Madrid*" we see Julieta walking slowly along a street full of people. A sunny spring day. She looks at everyone, especially the women. She smiles at one who has two children by the hand.

16. MADRID. OPEN AIR BASKETBALL COURT. EXT. CONT.

2016. SPRING.

In the neighborhood where she lives.

She goes into an open air basketball court. She sits on a bench and watches some children playing. She is alone. She takes an apple from her purse and starts to eat it slowly. Again, in the park we see her from the point of view of someone watching her unseen.

17. MADRID. THE VICINITY OF JULIETA'S HOUSE 3. EXT. NIGHTFALL.

2016. SPRING.

At dusk she returns to her new apartment, weary. She has walked all day.

From a nearby corner someone sees her opening the door of the building where she lives. He looks up at the windows on the second floor until he sees the light go on.

The man lurking there is none other than Lorenzo.

Cut.

18. MADRID. 19, FERNANDO VI, 2ND FLOOR. HOUSE 3. INT.
NIGHT.

2016. SPRING.

The windows are still bare. The bareness is general. The absence of furniture makes her solitude even more obvious. We can still see some unopened boxes of books.

She now has a table where she can write. And a good chair that supports her back. And a table lamp. In the background, on a sideboard, we see four small framed photos. With her parents, with Xoan, with Ava and with Lorenzo. There are two pictures on the wall.

Set out on the table are two jars with pencils and markers and the hard-backed Italian notebook. We also see the photo which had been torn into a thousand pieces and is now stuck back together like a jigsaw puzzle. It's the first time it appears. In the photo Julieta is posing with the adolescent Antía. A photo crisscrossed with scars.

The shelves are full of books. There is more than enough space for a woman on her own.

Julieta looks at the torn, reconstructed photo. She touches it with her fingertips. And she starts to write:

JULIETA (OFF)

Dear Antía,

She stops. How to continue? She takes a deep breath. She looks at her daughter in the patched-up photo.

JULIETA (OFF)

I'm going to tell you everything I didn't have a chance to tell you, because you were a child, because it was too painful for me or simply out of shame.

She stops. She looks around with tear-filled eyes, searching for the words. She continues.

JULIETA (OFF)

But you're not a child anymore. Beatriz told me that you have children of your own, three, no

less. You're a grown woman, and a mother!

Where do I begin?... (She decides)
I'll tell you about your father.
When you asked me how I met him, I
told you it was on a train, but I
didn't tell you everything.

19. THIRTY YEARS BEFORE. EXT. NIGHT.

1985. WINTER.

(Somewhere between Galicia and Madrid) Before it appears, we hear the sound of the train over the last written words (we hear these in the voice of mature-Julietta, that is, played by the actress with whom the story begins in 2016. The voiceover is always by the mature actress).

The train goes through a wooded area.

20. TRAIN. SLEEPING CAR APARTMENT. INT. NIGHT.

1985. WINTER.

(Actress Young Juliet)

The voiceover is heard over a close-up of Julieta, sitting next to the train window, with a book in her hands. She looks at the window as if her own voice, 30 years later, were coming to her through the glass.

JULIETA (OFF)

I was 25. It was a very unpleasant night and there was a lot of wind."

Suddenly, a tree branch, carried along by the wind, comes hurtling out of the darkness and slams violently against the outside of the window, as if trying to break through it; the branch clings to the window for a moment and then disappears, torn away by the same wind, like a warning from nature.

Julieta looks up from her book, startled by the sudden appearance of the phantom branch. Through the window we can see a wooded countryside and, reflected on the inside of the glass, the legs of a man who comes into the compartment at that moment and stands in front of her.

SAD MAN

Is this seat free?

It's obvious that the seat is free. There is no one else in the compartment, nor are there any cases to be seen. Julieta nods, still startled by the branch hitting the window. The man places a leather bag on the luggage net, takes off his overcoat and folds it meticulously. He places the coat beside him and sits down across from Julieta.

He's wearing a sad suit that is too big for him, as if he had lost weight in the last months. He's wearing a black polo neck sweater and glasses. He isn't a very attractive man in general, his skin is pitted, as if marked by smallpox, his expression is as sad as his appearance.

Julieta feels instantly repelled by him, apprehensive, she doesn't want to be infected by his sadness. She looks back at her book, an essay titled "Greek Tragedy". The sad man tries to hide his sadness by appearing sweet and friendly, even beseeching. He tries to strike up a conversation.

SAD MAN

That branch was really amazing.

Julieta nods slightly.

SAD MAN

Did it scare you?

JULIETA

Yes, it did.

And she looks down at her book again, in a polite gesture of rejection. Best to discourage him from the start. But the amiable intruder doesn't give up.

SAD MAN

Are you traveling alone?

JULIETA

Yes.

SAD MAN

When I saw you on your own I thought... That's good, we can keep each other company.

Julieta isn't interested in the offer. All she wants is to carry on reading and the man facing her is preventing her from concentrating. She's uncomfortable, she looks sternly at him. The man senses the rejection and blinks, confused and sad.

SAD MAN

You don't want to talk... What a pity!

He says the last words to himself. He suddenly seems depressed. Julieta puts an end to the conversation by standing up.

JULIETA

Excuse me, I have to go out.

The man looks at her sadly. Or perhaps he doesn't dare look at her, sunk in his own sadness.

21. TRAIN. TRAIN CORRIDOR, NIGHT.

1985. WINTER.

Julieta comes out of the compartment. Before walking along the corridor she takes a last look at him. The man watches her leave the compartment.

In the corridor, she sees two women sitting in the next compartment. The two women look at her too. Julieta heads for the dining car as if fleeing from those glances.

22. TRAIN. DINING CAR. NIGHT.

1985. WINTER.

It's cold. In her hurry, Julieta forgot to take her coat. For the moment, she doesn't miss it. The windows here are much bigger than in the compartment. There is just one customer, Xoan, with his back to her, looking out, absorbed, at the views through the large windows. A snow-covered landscape.

At that moment, a stag crosses the surface of the frozen countryside. It is running diagonally, towards the train, with no fear of being run over. He's a magnificent specimen, with a brown and silver coat. Set against the white surface of the countryside, he looks

like the illustration of a child's horror story. A hypnotic vision. Julieta comes up and looks in astonishment through the window at the stag running through the snow. Aware that Julieta is standing behind him, Xoan speaks without looking at her.

XOAN

I hope he doesn't get too close to the train.

He's talking about the stag.

JULIETA

He isn't afraid of the train. He's looking for a female. He smells her in the air.

Xoan finally notices her. While they look out at the running stag, Julieta and the stranger Xoan feel mysteriously connected. The couple have become part of the harmony of the landscape: the frozen countryside, a stag with a silvery coat running to meet his beloved, and in the foreground a man and woman watching him, entranced.

23. TRAIN. DINING CAR. NIGHT.

1985. WINTER.

XOAN

(Holding out his hand) I'm Xoan.

Julieta takes his hand.

JULIETA

Julieta.

Julieta still has her book in her hand.

XOAN

Would you like to have a drink?

JULIETA

All right.

A waiter comes up, Julieta asks for tea.

The dining car has the colors and atmosphere of Edward Hopper's cafes/diners.

Xoan is a strong man, his face weathered by the wind and the sun. He has more wrinkles than he should have at his age. A solid, attractive man, with a disarming smile, who gives off an air of confidence and natural authority. He is ten years older than Julieta, that is, thirty five. Xoan is the opposite of the man she has just left in her compartment. He doesn't hide his interest in Julieta.

24. MADRID. 19, FERNANDO VI, 2ND FLOOR. HOUSE 3. THE PRESENT.

2016. SPRING

Julieta is still writing to her daughter Antía.

JULIETA (OFF)

Xoan told me that he was called Xoan and I told him I was Julieta. He told me he was married and that Ana, his wife, had been in a coma for five years.

25. TRAIN. DINING CAR. SEEN FROM THE EXTERIOR.

1985. WINTER.

Julieta and Xoan are drinking something while they talk. The white lunar landscape is reflected in the glass. They are alone in the dining car. We don't hear what they're saying. Mature Julieta recounts it in voiceover.

JULIETA (OFF)

I told him I was teaching Classical Philology, standing in for a teacher who was ill. Xoan told me that he was a fisherman and he had three gamelas. He was going to Madrid to buy an engine for one of them. He had lived all his life by the sea, in the house his grandfather had bought when he came from Cuba.

26. TRAIN ENTERING THE STATION. EXT. NIGHT.

1985. WINTER.

The train slows down until it stops in the station of a

town. The station is at one side of the train. There is snow everywhere, except on the platforms, protected by shelters.

Three or four passengers, all wrapped up, get on the train. It is pitch black. Only the station chief and the switchman are left on the platform.

27. TRAIN STATION. INT. DINING CAR. NIGHT

1985. WINTER

We hear off screen:

TRAIN CONDUCTOR (OFF)
Ten minute stop!

Xoan stands up.

XOAN
Do you feel like stretching your
legs a bit?

Julieta would love to accompany him, but she left her coat on her seat, across from the sad man and she doesn't feel like going back there for it.

JULIETA
I'm not really dressed for the
weather. Thank you.

XOAN
See you later.

And he leaves the carriage. Julieta watches him disappear.

A blast of cold air sneaks through the door when Xoan opens it.

Julieta would like to get her coat but she doesn't want to meet the man with the pitted skin again. Consciously or not, she stays in the dining car waiting for Xoan to come back. She tries to concentrate on her book while she drinks her tea. The title of the book, "Greek Tragedy" by Albin Lesky, appears at the bottom of the frame, as if giving the name to what is very shortly going to happen.

Cut.

28. STATION. EXTERIOR TRAIN. NIGHT.

1985. WINTER.

The train slowly sets off again.

29. TRAIN. ENGINE DRIVER'S CAB. INT. NIGHT.

1985. WINTER.

We see the same action from inside the cab of the train. The driver starts the engine.

30. TRAIN. DINING CAR. INT. NIGHT.

1985. WINTER.

Julieta, sitting at the same table, is still reading. In the background there are two more people. We see through the dining car windows that the train has started to move. Julieta looks over at the carriage door, waiting for Xoan to appear.

BACK TO 29. TRAIN. ENGINE DRIVER'S CAB. INT. NIGHT.

1985. WINTER.

The engine driver sees something unexpected on the tracks and rapidly hits the red brake button. He looks shaken.

31. TRAIN. EXT. NIGHT.

1985. WINTER. SIMULTANEOUSLY.

We see in close-up the train wheels suddenly braking, screeching and sending up sparks.

32. TRAIN. SLEEPING CAR 2. INT. NIGHT.

1985. WINTER. SIMULTANEOUSLY.

Inside the compartment next to Julieta's, two bags fall on top of the two women sitting in there. One woman is hit on the head.

33. TRAIN. DINING CAR. INT.

1985. WINTER. SIMULTANEOUSLY.

In the dining car, the inertia of braking causes Julieta to fall across the table. The cup of tea slides along the surface and falls to the floor.

The braking catches the waiter unawares with his tray in one hand as he's serving some customers. With his legs widespread, he tries to keep his balance, but the cups and glasses fall to floor and break. The bottles and glasses in the bar accompany the general commotion, jumping around on their shelves.

34. TRAIN. DINING CAR. INT./EXT.

1985. WINTER.

The train finally stops brusquely. Julieta leaves the dining car and heads for her coach and compartment.

35. TRAIN. CORRIDOR. INT. NIGHT.

1985. WINTER.

The two women from the compartment next to hers come out into the corridor, complaining.

WOMAN 1

What happened?

Woman 2 is holding her hands up to her head.

A young man also comes out into the corridor.

YOUNG MAN

The train has stopped.

WOMAN 2

Why? And so suddenly?!

The train conductor appears at the far end of the corridor and walks quickly up to the women and the young man (hiding his fear, so as not to alarm them). Behind him, a drunken, disheveled passenger (Man A) sticks his head out the door of his compartment. The drunk looks at the little group.

TRAIN CONDUCTOR

Don't worry, it's nothing. We've just stopped.

WOMAN 1

Well, a bag fell on my head and
nearly killed me...

Julieta appears at the other end of the corridor and
walks uneasily up to the group.

Simultaneously Man A (drunk and disheveled) comes out
of his compartment, followed by his wife, a woman with
large shoulder pads and an uncouth voice. They join the
group formed by the young man, the train conductor, the
two women and Julieta.

MAN A

Did we hit something? I saw a stag
running beside the train.

TRAIN CONDUCTOR

(Rejecting this) No, what an idea!

WOMAN 1

I saw it too...

Julieta remembers the magnificent animal and her heart
sinks to think that it may have been run over by the
train.

TRAIN CONDUCTOR

(Firmly) Please go back to your
seats and don't block the
corridor!

The young man obeys.

Julieta, beside the women from the compartment next to
hers.

JULIETA

What happened?

WOMAN 2

The train braked so hard a bag
fell on top of me!

TRAIN CONDUCTOR

(To Julieta) The train will be
starting up again right away.
Please, go back to your seats.

At the other end of the corridor, the drunk man's wife
is trying to persuade him to go back into their

compartment, but the drunk is protesting, he wants a commotion.

The train conductor goes in the direction from which Julieta was coming, towards the dining car.

36. TRAIN, CORRIDOR. JULIETA AND THE TWO WOMEN. INT. NIGHT.

1985. WINTER. CONT.

Julieta looks into her compartment from the corridor, where she is standing beside the two women. She sees that her case has only slid along the net where she had left it. However the sad man's bag has fallen to the floor. The overcoat is still where he left it. Julieta notices that the man isn't there.

JULIETA

Have you seen the man who was sitting here?

WOMAN 1

The one with glasses and the black polo neck sweater?

37. TRAIN. JULIETA'S COMPARTMENT/CORRIDOR. INT. NIGHT.

1985. WINTER. CONT.

Julieta nods and goes into her compartment with her book in her hand.

WOMAN 1

I saw him in the corridor. He must be around somewhere.

She leaves the book on her seat and picks up the leather bag from the floor. She is surprised that despite its considerable size the bag doesn't weigh anything. She puts it on the seat across from her, intrigued.

WOMAN 2

When we stopped he got down onto the platform. I saw him walking through the snow. He didn't have a coat, that's why I noticed him. I think he was drunk.

WOMAN 1

He's probably still wandering around the station, that's why we've stopped.

Julieta looks out the window and sees the train conductor running through the snow towards the engine cab. She has the feeling that something serious has happened.

Julieta looks inquisitively at the leather bag in front of her, as if it were a living being. She hears the two women going back to their compartment. Finally no one is looking at her. She gets up and gives way to the temptation of opening the bag. She opens the zip and separates the two sides. To her surprise she discovers that there is nothing inside. The bag is totally empty.

She goes out to the corridor, intrigued, and walks in the opposite direction to the dining car.

We see this from outside, through the corridor windows. She goes to one of the doors leading to the platform.

38. TRAIN STATION. EXT. NIGHT. CONT.

1985. WINTER.

Julieta appears at the door leading to the platform. From there she can see a small group of men coming back from the cab of the train, crossing the dark, snowy ground. At first she can only make out the silhouette of the group as it moves. Gradually she can make out the men and finally she can see that they're carrying a stretcher. Xoan and the train conductor are among them. They are all serious and somber. It looks like a funeral cortege.

From where she is (at the train door), Julieta can't make out what is on the stretcher. Whatever it is, it's covered by blankets. Pale from apprehension, she jumps down onto the platform, her feet sink into the snow. She runs, coatless, towards the group.

As soon as he sees her, Xoan goes over to her to prevent her getting closer to the group.

39. TRAIN STATION. EXT. NIGHT. CONT.

1985. WINTER.

XOAN

What are you doing here! Get back on the train! You'll catch pneumonia!

JULIETA

(Uneasy) What are you carrying on the stretcher?

XOAN

What?

JULIETA

Is it the stag?

XOAN

No! Why do you say that?

JULIETA

(Horrified) Then it's a man...?!

XOAN

(Pleading) Come on, get on the train!

Julieta can see in Xoan's eyes that she's right. The cortege is transporting a dead man. Juliet's eyes shine damply in the dark.

JULIETA

(Horrified) Oh! It's him! That's why we've stopped... (She looks at him intensely in search of confirmation) A man with a black sweater and glasses...

Xoan doesn't contradict her, but neither does he confirm it. Julieta bursts into tears. He pulls her along.

XOAN

(Fatherly) Get on the train, please!

Xoan puts his arms round her, to protect her from the cold, and puts her on the train. Julieta takes a last look at the funeral cortege which is now arriving at the station building.

Cut.

40. TRAIN. JULIETA'S COMPARTMENT. INT. OF MOVING TRAIN.
NIGHT.

1985. WINTER.

During the ellipsis between the two sequences, Julieta has been crying.

Sitting where she had been seated earlier, she is blowing her nose and drying her eyes.

Xoan is sitting across from her, in the dead man's seat.

JULIETA

He was sitting there, where you
are now.

Xoan listens to her in silence, an understanding, reassuring silence, like someone listening to a child who is making a drama out of an unimportant problem.

JULIETA

He wanted to talk, but... I was
bothered by the way he was looking
at me and I ran out of here... How
was I to know he was feeling so
awful!

XOAN

(Serious) Any girl would have done
the same...

JULIETA

(Reproaching herself) I should
have realized!

XOAN

(Tenderly) Don't torture yourself.
He would still have killed
himself.

JULIETA

Why was he carrying an empty
suitcase?

XOAN

I don't know. (Explaining) He
didn't want to attract attention.
He had it all planned before he
got on the train. No one kills

himself because a pretty girl
doesn't want to talk to him.

Julieta is still upset, but Xoan's presence is more powerful than the idea of death. They exchange knowing looks, not without desire.

Cut.

**41. TRAIN. JULIETA'S COMPARTMENT. INT. OF MOVING TRAIN.
NIGHT.**

1985. WINTER.

The scant light in the compartment is coming through the window. Xoan and Julieta are lying in their parallel seat-beds and facing head to toe. They are alone. Julieta has her back to Xoan, she is awake and tense. Xoan is lying facing her. His eyes run along her legs, her ass and her waist. They are barely inches from each other.

To get into that position: the bottom of the seat slides forward and the back reclines, legs rest on the opposite seat. The result is a kind of articulated bed in three parts. In this way, the six seats end up becoming three beds.

Xoan is lying on the first bed (next to the window) and Julieta on the second (that is, the one in the middle). There are some eight inches between both beds. The bodies are clothed and they don't even graze each other but they feel their closeness multiplied. Xoan changes his position, he lies totally parallel to Julieta. That is, with his head lined up with hers. He lays his head on the armrest. Julieta is breathing unsteadily. Xoan strokes her waist. Julieta turns, she no longer has her back to him.

JULIETA

I can't sleep.

XOAN

Neither can I.

And they kiss with intense pleasure.

Cut.

42. MOVING TRAIN. JULIETA'S COMPARTMENT. INT. NIGHT.

1985. WINTER.

A shot of the window, we only see the edges. The night landscape is racing past, in the opposite direction, through areas that are dark greys and greens, not snow covered. The only light coming into the compartment is from the window. The glass reflects the couple, inside the compartment making love voraciously. It seems that the fleeting countryside is reflected on the lovers' skin. The vegetation closes to the train increases the feeling of flight.

Two young bodies, half dressed, escaping from the idea of death.

Cut.

43. MADRID. HOUSE 3. ANOTHER STREET. EXT.

2016. SPRING.

In the present, Julieta, aged 56, is walking through the streets of Madrid, through the places that remind her of her daughter. She walks slowly. She isn't going anywhere in particular. She looks at everyone she passes, with close, friendly attention. Lorenzo is watching her without being seen.

Julieta wants to make herself visible, and Lorenzo, invisible. (She is seen from a distance, at times hidden by cars, or passers-by)

Cut.

44 AND 44A. MADRID. INT. AND EXT. "ESTUDIO" SCHOOL. ARAVACA.

1985. SPRING.

INSIDE A CLASSROOM IN THE SCHOOL.

It is year 85 of the last century. Julieta is dressed like a modern girl of that time, hair dyed platinum blonde in a spiky style, short leather skirt and a blouse. She is probably the most seductive teacher in the school.

The classroom is full of adolescents. Julieta finishes writing three words in Greek on the blackboard: Thalassa, Hals and Pontos.

JULIETA

(With her back turned as she writes) The three words mean "sea" in Greek.

She turns to the pupils.

JULIETA

Pontos is sea and high sea. And it refers to the sea as a road, the road to adventure. That is why Ulysses is the maritime hero par excellence.

Julieta is a very affable teacher, who speaks to the pupils as if they were her equals and teaches them classical literature as something that is alive. She makes them participate continuously

JULIETA

For example, when Ulysses arrives on Calypso's island, exhausted after a shipwreck, the nymph Calypso who was unbelievably beautiful... Marcos, who do you think is the most beautiful woman?

Julieta goes over to the pupil's desk. Marcos is a very handsome boy, aware of his attractiveness and therefore sure of himself.

MARCOS

You.

Laughter from his classmates.

JULIETA

That doesn't count because I'm the teacher, and it isn't right for the teacher to have sex with the pupils. Come on, tell me someone else.

MARCOS

Kim Basinger.

JULIETA

Really lovely, much prettier than me.

ANOTHER PUPIL

Ángela Molina.

JULIETA

She's beautiful too. Well, the goddess Calypso was like Kim Basinger and Ángela Molina together. And she offered Ulysses everything you can imagine. Now, Diego.

She turns to another pupil.

JULIETA

Tell me something that she offered him, something really important.

DIEGO

(With an Estremaduran accent) Her body.

More laughter.

JULIETA

That's the first thing. But also... something we all dream about?

MALE PUPIL

Eternal youth.

JULIETA

Exactly, and immortality. Yet Ulysses refused it and set out to sea, facing endless dangers. Which of the three meanings would you choose to speak of the sea that Ulysses yearned for?

FEMALE PUPIL

Thalassa!

JULIETA

(Charming) Nooo.

ANOTHER FEMALE PUPIL

Pontos.

JULIETA

That's it, pontos! The sea, the high sea, the road to adventure and the unknown.

Cut.

45. "ESTUDIO" SCHOOL. CORRIDOR. INT. DAY.

1985. SPRING.

Julieta is walking along a corridor, she passes a few pupils or teachers. She greets them as she passes.

She stops at the door to the principal's office. She knocks and a voice tells her to come in.

46. "ESTUDIO" SCHOOL. PRINCIPAL'S OFFICE. INT. DAY.

1985. SPRING.

The principal invites her to sit in the armchair across from her, on the other side of the desk.

PRINCIPAL

Mrs. Martínez will be coming back next week, so... your substitution time will be over.

Julieta nods.

PRINCIPAL

I want you to know that we are very happy with your work. We've never had such attendance at the classical literature class.

JULIETA

Thank you. I've enjoyed these six months very much.

PRINCIPAL

I'm glad.

Julieta goes to stand up.

PRINCIPAL

Wait... This letter arrived for you.

The principal takes a letter from one of her desk drawers and hands it to Julieta. Julieta looks at the name of the sender, Xoan Feijóo, and his full address in Redes, a town in Corunna.

She looks at the principal inquiringly. She turns the envelope over and sees that it's addressed to her although it only has her Christian name, no surname, and the name of the school.

PRINCIPAL
Is it for you, Julieta?

JULIETA
Yes, yes.

PRINCIPAL
I thought so. We have no other Julieta.

47. "ESTUDIO" SCHOOL. EXIT.

1985. SPRING.

Adolescents and children are entering and leaving the building. Parents accompany them or come to collect them. The usual movement around the school.

Julieta has Xoan's letter in her hand. She reads it as she walks.

XOAN (OFF)
Dear Julieta, I don't know if you're still working at the school. I hope so because it's the only address I've got for you..

48. TRAIN. SPRING LANDSCAPE. INT. AND EXT. CONT.

1985. SPRING.

Inside the compartment, Julieta is looking out the window at the spring landscape. We hear the contents of the letter which Julieta is holding in her hands as if it were a ticket or a passport.

XOAN (OFF)
I think of you so much. I can't get that night on the train out of my head.

Julieta's breathing is unsteady from excitement. She puts her hand to her stomach.

XOAN (OFF)

Ana is still the same, or worse. Even though I was only away for two days, when I got back she looked worse. When you're here all the time you don't realize.

I didn't go fishing today, that's why I'm writing to you. The sea is very choppy and there'll be a storm this afternoon.

49. REDES. TAXI. INT./EXT. DAY. CONT.

1985. SPRING.

A taxi is driving along a street in Redes, a Galician town on the coast.

XOAN (OFF)

I'd like to see you appearing through the rain, looking for a place to shelter, and that that place were my home.

Julieta is in a local taxi. She has very little luggage, a medium-sized bag.

50. REDES. XOAN'S HOUSE. EXT. DAY. CONT.

1985. SPRING.

When we finish hearing Xoan's voiceover, the taxi drops her in front of a two-storied house whose façade is mainly a smoky grey color. The house has a modernist influence. The door is arch shaped, of shotcrete. Before reaching the front door, there is an area with terracotta colored tiles, demarcated by a concrete fence that has a border on its upper part. A white fence. The sea can be seen behind the house. It is a very different construction from the other houses along the street. Really they are all different from each other.

Even though it isn't raining, Julieta incorporates the fisherman's epistolary desire. There she is, in front of his house, opening the gate. There's a reddish-brown dog at the gate, jumping around and barking. He goes straight up to Julieta when she approaches the front door. He's a sturdy pup who could easily knock her to the ground, but he just wants to play. She rings the bell.

A woman comes out of the house. She shouts at the animal.

MARIAN

Cinnamon!

Julieta strokes the dog which reacts with delight.

Mariana is 50 year old Galician woman, weather-beaten, broad and reserved.

MARIAN

Cinnamon! Don't be a nuisance!

JULIETA

Hello!

Marian looks her up and down. She is one of those women who are proud of themselves and don't hide the fact that they're judging you. She doesn't like the look of Julieta.

MARIAN

I think you're late. The funeral was yesterday.

Julieta doesn't understand what she means. She looks at her, bewildered.

MARIAN

But come in, if you want, and have some coffee. I'm Marian, I take care of the house.

Julieta accepts the invitation, upset by the news that someone has died and has already been buried.

They walk through a large entrance hall which communicates with the rest of the house by a door. Seascapes and the oil portrait of a woman from another era hang on the walls.

Marian is a hard woman, in every sense, and quite ugly. Her eyes are of different colors, her hair has a small, casual curl, she makes no effort to be pleasant, just the opposite. She behaves as if she owns the house. She prejudices Julieta with contempt, she thinks she is some easy conquest of Xoan's. And it shows. She has invited her in to be able to confirm it.

51. REDES. XOAN'S HOUSE. KITCHEN. INT. DAY.

1985. SPRING.

Julieta follow hers into the house. On a sideboard near the entrance is the figure of a boat painted indigo blue. It catches her attention. She looks at the piece with an expert eye.

The two women walk from the front door to the kitchen, crossing the entrance and a hallway.

MARIAN

When did you meet Ana?

Julieta breathes more easily. It's Ana who is dead. Xoan is fine.

JULIETA

Ana? I didn't know her.

MARIAN

That's what I thought, because Ana hadn't been out of here in the last six years.

They go into the kitchen. The kitchen looks out on the sea through three enormous windows. The sea fills the kitchen and Julieta's eyes.

JULIETA

(Dazzled) Oh! The sea!

MARIAN

It's very striking the first time, isn't it? Sit down.

Julieta obeys and sits at the table in the middle of the kitchen. Marian, with her back to her, serves her coffee on the kitchen worktop. There are lots of Sargadelos cups and plates.

MARIAN

So, you've come to see Xoan.

Julieta nods and makes a vague sound. She had thought of making some excuse, that she was passing through, that she was going to visit a friend who lives in the area, but at the last minute she decides not to. It would be like admitting Marian's superiority.

MARIAN

I don't think he'll be back
tonight, he's with Ava.

Marian looks at her to see how she reacts. She offers her some cakes which Julieta refuses even though she's hungry. She only accepts the coffee.

MARIAN

Do you know Ava?

Julieta shakes her head.

MARIAN

She does ceramics and sculptures.

Julieta supposes that the sculpture at the entrance, the blue boat, must be by her.

Maria sits across the table from Julieta. As if guessing what Julieta is thinking.

MARIAN

Ava and Ana were good friends, when Ana was still able to talk or she could listen. The poor woman was like a vegetable, and a man needs a woman, (She looks at her blatantly) but it's not for me to criticize Xoan.

Julieta is listening to Marian with her empty coffee cup in her hands.

MARIAN

More coffee?

JULIETA

No.

MARIAN

Then give me the cup and I'll wash it.

She takes the cup, stands up and goes over to the work top. She runs the water while she asks:

MARIAN

Well, what are you going to do?
You can still catch the eight

o'clock bus. It passes near here,
in the square.

Julieta doesn't react, she just looks at her watch.
There are almost three hours to go.

MARIAN

You can come home with me and then
my husband will take you to the
bus.

She goes to get her jacket which is hanging on a hook.

JULIETA

I'm tired. I'd rather wait here,
if you don't mind.

MARIAN

(Scandalized) Where?

JULIETA

Right there, in the entrance hall.

Marian thinks it's forward of her, and rash.

MARIAN

On your own?

She considers in silence what Julieta's relationship
with Xoan might be if she speaks like that. She thinks
that perhaps it would be presumptuous of her to throw
out a real friend of her boss.

From the first moment, the meeting between Marian and
Julieta is a confrontation, a struggle for domestic
power, although it's senseless and is too soon.

Marian gives way, although she doesn't hide her
disapproval and how little she trusts Julieta. She
picks up her jacket and purse. She changes tactic, she
speaks in a friendly tone.

MARIAN

I'd stay with you, but I can't.
I've neglected my husband these
last days.

JULIETA

Thank you very much.

Marian hates her at that moment. She recognizes that Juliet has been the winner in that first duel. In the entrance hall:

MARIAN
(Annoyed) Well, anyway, Cinnamon
will stay with you.

Julietta sits in one of the ugly armchairs in the entrance hall.

JULIETA
Thank you.

MARIAN
Be careful not to fall asleep and
miss the bus, eh? I'll call you on
the phone, just in case.

JULIETA
You needn't bother.

At the door:

MARIAN
I'll call you.

And she leaves the house. Julieta relaxes. The dog comes up to her, ready to play, and she welcomes it, delighted. She is alone, in Xoan's house.

Cut.

52. REDES. FAÇADE XOAN'S HOUSE. EXT. DARKEST NIGHT.

1985. SPRING.

All we can hear is the murmur of the sea and the barking of a distant dog. Xoan gets out of a van. He opens the front door and goes into the entrance hall. Silence reigns in the house. The lights in the entrance hall, the kitchen and the hallway are out.

53. REDES. XOAN'S HOUSE. HALLWAY/XOAN'S ROOM. INT. EARLY MORNING. CONT.

1985. SPRING.

He looks towards the far end of the house. Silence. Everything is neat and tidy. Xoan walks along the hallway to the door of his bedroom. He opens it very

slowly and stands in the doorway, enjoying what he sees.

Julieta is lying sleeping in the leather armchair. There is a little lamp lit on a low side table. The light bounces off the wall and softly illuminates Julieta's seated figure. The dog is sleeping beside her on the floor. Xoan doesn't want to disturb that image and he doesn't turn on the overhead light. Everything that isn't the sleeping Julieta remains in semi-darkness.

He walks quietly over to the armchair so as not to wake her. He takes her in his arms and carries her to the bed. Juliet opens her eyes.

XOAN
(Murmuring) Don't wake up...

Julieta is in a rush to explain.

JULIETA
I got your letter and I came.

XOAN
Shhh.

Xoan suggests sweetly that she shouldn't speak. He lays her on the bed. The two start to undress quickly, as if they only had a few minutes. Julieta does everything lying on the bed. She unbuttons her blouse. Xoan helps her to pull it over her head. He devours her mouth.

JULIETA
I never thought that your wife...

Xoan doesn't let her finish, he devours her mouth and her words.

XOAN
Don't think about that now.

Xoan, sitting on the edge of the bed, continues to undress. Julieta, her torso naked, embraces him from behind. She runs her mouth across his back, from shoulder to shoulder, interrupting the kisses to bite him and smell him. She looks for the scent of another woman, the scent of the unknown Ava. But she doesn't find it. Xoan only smells of the sea.

Cut.

**54. REDES. XOAN'S HOUSE. THE NEXT MORNING. KITCHEN. INT.
DAY**

1985. SPRING.

Xoan comes out of the bedroom, half asleep. He finds Julieta busy in the kitchen, he pauses to enjoy looking at her. Her hair is tied up and her legs are bare. She is only wearing a shirt of Xoan's that is too big for her. She is chewing greedily on a local cake while she fixes breakfast. (The same cakes Marian offered her when she arrived and which she refused)

Julieta smiles at him as if she's been caught red-handed. But she can hardly speak, her mouth is full.

JULIETA

These cakes are delicious!

XOAN

They're typical of here.

JULIETA

I'm making breakfast, I was hungry.

XOAN

Me too. Is there anything for me?

He embraces her from behind. They play at kissing and eating cakes at the same time. Everything shows that the previous night was a memorable night for both of them.

Cut.

55. REDES. XOAN'S HOUSE. KITCHEN. INT. DAY. CONT.

1985. SPRING.

They are having breakfast in the kitchen. Facing each other across the kitchen table. They are both half-dressed. Julieta, relaxed, is continuing with the apologies that she couldn't finish the night before.

JULIETA

When I got your letter I took it as an invitation to visit you.

XOAN

(Smiling) That was my intention.

JULIETA
I never imagined that your wife
had died. I'm sorry.

XOAN
(Serious) It was for the best.
That wasn't living.

Julieta nods, but Xoan wants to change the subject.

XOAN
Marian rang to tell me she'd left
you here, waiting for the bus, but
she wasn't sure you'd leave.

JULIETA
She told me you were with a woman.

Xoan nods.

JULIETA
Ava, I think.

Xoan smiles.

XOAN
Ava is an old friend. You'll meet
her. She's an artist, like you.

JULIETA
(Serious) I'm not an artist. I
teach classical literature. And
now, not even that.

XOAN
Well, I'm sure you'll like her.
You'll meet her.

Julieta looks at him as if she has just made a
decision. She stands up and leaves some plates on the
worktop.

JULIETA
I think I'll leave today. I don't
really know what I'm doing here.

XOAN
Fishing. It's a lovely day. We
should go fishing!

Julieta smiles and thinks, standing by the worktop, uncertain about what she'll do next. Xoan seems to be amused by her doubts. He remains sitting at the table.

We hear the dog barking at the door as it greets Marian.

56. REDES. XOAN'S HOUSE. INT. DAY

1985. SPRING.

Marian comes into the house. She's laden with shopping. She arrives in the kitchen and gives Julieta a disapproving look. The worst has happened. Not only did Julieta stay in the house but she slept with Xoan. The fisherman, relaxed and happy, introduces them.

XOAN
Marian, Julieta, I think you've
met already.

The two women nod.

MARIAN
Leave that, I'll wash them.

Marian is about to say "I see you missed the bus", but she restrains herself. She leaves the bags on the worktop. She speaks, but keeps her back turned on the other two.

MARIAN
Is she staying today?

Julieta looks at Xoan and decides at that moment. She no longer has any doubts.

JULIETA
Yes.

XOAN
(To Marian) We're going fishing..

57. MUXIA LIGHTHOUSE. EXT. DAY.

1985. SPRING.

A long shot of the lighthouse and the rocks which surround it and fill the beach. In the distance, the Vilán lighthouse.

The waves break against the rocks which are sculpted by the wind and sea. Terracotta-colored granite rocks that, over the centuries, have acquired strange shapes, pointed or flat as stone flying saucers. Some rocks have incisions on their surface, fractures, but the pieces still cling together. Rocks with gashes and scars.

It's a telluric, original landscape, tense, disturbing, very expressive.

In the distance, we see one of Xoan's gamelas on the sea.

58. THE SEA. DAY.

A CLOSE-UP OF THE GAMELA IN THE MIDDLE OF THE SEA.

1985. SPRING.

Xoan and Julieta are entangled in some love play, with the sea as the only witness.

To the rhythmic sound of the waves slapping against the wood of the boat, we hear Julieta's voice. The voiceover continues to be heard over the next sequence.

JULIETA (OFF)

I didn't have a job, I wasn't in a hurry. I thought I'd stay for just a few days. I had to tell Xoan something but I kept putting it off. It was a new life, strange for a woman who had come from the sun, but welcoming. I spent the nights flying in Xoan's arms. I felt trapped, and free at the same time.

59. REDES. XOAN'S HOUSE. XOAN'S ROOM. NIGHT.

1985. SPRING.

Julieta is lying naked on the bed. Xoan, also naked, is sitting in the armchair where he found her. He never tires of looking at her. The image of Xoan looks very like Ava's sculptures, the series of "seated men".

60. REDES. AVA'S STUDIO. INT. DAY.

1985. SPRING.

The studio's interior is very distinctive.

Ava is a very attractive, interesting woman. Work clothes, untidiness, suit her. Independent, sensual and free, at first sight Ava gives off all those qualities.

An organized disorder reigns in the studio. An assortment of materials, photos that she uses as sketches, male nudes, pots of different kinds.. pieces half made or done in clay before the mold is emptied. Lots of drawings. A few finished pieces. The oven.

Julieta is immediately interested in Ava's sculptural work. Pots and male figures. She goes over to the table where the finished sculptures are. There is a series of seated naked men. They remind us of Xoan's posture in the previous sequence. Julieta falls in love with one of the sculptures.

JULIETA

Can I touch it?

AVA

Pick it up, if you want.

JULIETA

Oof! It's heavy!

AVA

(Smiling) 10 pounds. Be careful.

JULIETA

I thought it was terracotta.

AVA

It's bronze. At the end I give them a terracotta glaze that's the color of the rocks next to the lighthouse.

JULIETA

(Fascinated by the sculpture) It's got such force!

AVA

I try to make the sculptures compact, so that the wind can't knock them over. Like the people

from here. The people from here
are very tough.

Julieta puts the sculpture back on the table

61. REDES. AVA'S STUDIO. ANOTHER DAY.

1985. SPRING.

JULIETA (OFF)

I visited Ava frequently. I liked
to see her working and smoking..
and she liked me to tell her
mythological stories, like I did
with you when you were small.

Julieta is having tea and sitting in the armchair in
silence while she watches Ava work. The sculptress
picks up a handful of clay and starts to mold it. She
has a lit cigarette stuck between her lips. She puffs
on it from time to time without using her hands.

Julieta looks at Ava's hands, covered with mud,
carefully molding a figure.

JULIETA

The gods created man and other
beings with the help of clay and
fire. They gave them the
attributes they needed for their
survival. Some were given fur and
others wings for flying. When it
was man's turn, the gods
discovered that they had no gifts
left, so man was born naked and
defenseless, in the midst of
nature.

Ava listens carefully to her, she had never thought of
the nakedness and weakness of the first man, and she
pities him.

JULIETA

I'm pregnant, Ava.

AVA

By whom?

JULIETA

By Xoan, I was pregnant when I
came from Madrid.

AVA
(Surprised) Ah, does he know?

JULIETA
No, I don't want to put pressure
on him.

AVA
You have to tell him. Xoan adores
children.

Julieta's eyes light up.

62. REDES. XOAN'S HOUSE. EXT. DAY.

1985. FALL.

Xoan comes home after a day's fishing. Cinnamon is excited and races out to meet him, barking frantically. Before he goes into the house, when he is at the door, he hears a baby's cry. Xoan disappears into the house in a flash. (Consider this)

63. IN THE DARKNESS OF A TUNNEL. AND INSIDE A TRAIN.

1986. WINTER.

The train is going through a tunnel. The voice emerges from the transient darkness. Xoan, Julieta and the baby, two or three months old, are on the train.

JULIETA (OFF)
A few months after you were born,
I took you to your grandparents,
so they could meet you and meet
Xoan.

64. INT. OF TRAIN. EXIT FROM THE TUNNEL.

1988. SPRING (In the change of light, two years have passed)

JULIETA (OFF)
Two years later, we visited them
again. It was urgent, so that mom
could see you before it was too
late. Grandpa Samuel had taken
early retirement. He was the town
schoolteacher, and he gave it up
to become a farmer. He'd sold the

house where I'd grown up and
bought another in the country...

In the same train, but crossing an exterior landscape,
we see Julieta with Antía, two years old. (It's very
early, day has just broken)

65. A RURAL SQUARE IN ANDALUSIA. EXT. DUSK.

1988. SPRING.

The square of a little Andalusian town. White façades.
Trees that offer shade, iron benches, street lamps, a
melon seller with his melon stall, one or two gypsy
women, little children and one who is 8 years old and
is endlessly plowing through the square on his bicycle.
Old men who share the benches with other townspeople
waiting for the bus. A few terraces with lines of
washing, pots of flowers, a neighbor comes out of her
house. A colonial style church. The square is a
demonstration of the joy, color and light of the south.

Samuel and Sanáa are sitting on one of the metal
benches. He is almost 60, his skin hardened by exposure
to the sun. He is overflowing with health. Sanáa is
young and very beautiful, an olive-skinned Maghrebi
woman. They look over at an angle of the frame.

The front of the bus appears round a corner by the
church.

66. RURAL SQUARE. BESIDE THE CHURCH. EXT. DUSK.

1988. SPRING.

The bus crosses the frame from left to right, blocking
out the square. Relatives of the travelers start to
arrive from in front and from behind. The two doors of
the bus open. Carlos, 50, gets out of the rear door. As
well as his own bag he has Julieta's backpack. Julieta
gets out after Carlos, with the little girl in her
arms. She thanks Carlos for his help, just as she is
hugged by her father, Samuel, accompanied by Sanáa.
Carlos goes off to the left and effusively kisses a
woman much younger than he is, probably his wife.

Julieta's group moves away to leave room for other
travelers getting out and for relatives who have come
to pick them up. In this way we also isolate them.
Samuel picks up the backpack from the ground. He hugs

his daughter and his granddaughter, overflowing with affection.

SAMUEL

(To the little girl) But who have we here! She's got so big! Don't you have a kiss for grandpa?

Samuel hugs his daughter and kisses her. In a more adult tone, but happy.

SAMUEL

How was the journey, sweetheart?

JULIETA

Very long! You look so handsome!

SAMUEL

You're the two beauties! Look, I want to introduce you to Sanáa.

Sanáa holds out her hand shyly. Julieta offers her left hand. She's holding the little girl with her right, so she makes an apologetic gesture.

SAMUEL

Have you got a case?

JULIETA

Yes, a brown one. And the pushchair.

Sanáa goes over to the bus's luggage compartment. Around her, the typical hubbub of travelers and relatives. While she talks to her father, Julieta keeps looking at the young Maghrebi woman.

JULIETA

What about mom?

SAMUEL

She's fine. We're getting by. You'll see her now. How's Xoan?

JULIETA

He couldn't come. He sends you lots of love. (She lowers her voice) And that girl?

SAMUEL

That's Sanáa, the girl I told you about.

JULIETA
(Puzzled) She's the woman who helps you?

SAMUEL
She looks after your mother and helps me out with the land. We were really lucky to find her.

Sanáa comes back with the case and the pushchair. Samuel gets between Julieta and Sanáa.

SAMUEL
Let's get in the car, it's right here.

67. INSIDE THE CAR. SECONDARY ROAD IN ANDALUSIA. DUSK.

1988. SPRING.

Samuel is driving, Sanáa is beside him. Julieta and Antía, who is asleep, are in the back seat. The evening light filters through the windows, creating a golden atmosphere in the interior.

JULIETA
Don't you miss the school?

SAMUEL
I don't have time, what with your mother and the land, the days fly by.

JULIETA
I never thought you'd retire, much less retire early.

SAMUEL
It's better for us like this. Your mother and I always dreamed of living in the country.

Julieta looks at Sanáa.

JULIETA
Do you speak Spanish, Sanáa?

SANÁA

(Intimidated) A little..

Julieta looks at Sanáa as if she were examining her.

SAMUEL

(Explaining) She speaks it beautifully, it's just that she's a bit shy. We met her eight years ago, at the Festival of Ancient Music in Fez. She and your mother became good friends and we kept in touch with her. It's lucky that she's living with us now.

68 AND 69. HOUSE IN THE COUNTRY. EXT. AND INT. DUSK.

1988. SPRING.

A house in the country, simpler and smaller than the traditional Andalusian *cortijo*. The house has an annex for storing tools and farming implements. There may also be a little hen house. It's a self-sufficient place. From the house we can see the greenhouse, a structure whose roof is covered by a plastic grid. Next to the house there is a small piece of land with trellises and seedbeds. The entrance to the house is protected by a vine that filters the sunlight. The place has an impressionist beauty.

Julieta, Antía (being carried), Sanáa (with the pushchair) and Samuel, with Julieta's case, come into the plot and walk towards the porch.

SAMUEL

The house has no luxuries but we've gained in quality of life.

Julieta is carrying Antía. The little girl is tired but for the moment she doesn't protest and looks all around, interested.

JULIETA

Which is mom's room?

Her father points to a little window, crossed by the trunk of the vine.

SAMUEL

That window that looks out on the vine.

They go into the house. Inside there is a cool, welcoming darkness.

SAMUEL
I'll show you the house later.

JULIETA
I want to see mom.

SAMUEL
Maybe you'll be lucky and she's awake.

They walk along a hall, all the walls are whitewashed.

**70. HOUSE IN COUNTRY. HALL, DOOR AND SARA'S ROOM. INT.
DUSK.**

1988. SPRING.

They go up to the door. Samuel takes out a key and unlocks the bedroom door. He conceals his actions with his body but he knows that Julieta can hear the unmistakable sound of the lock turning.

Samuel goes inside, Julieta remains in the hall with the child in her arms. From there she hears her father murmuring:

SAMUEL (OFF)
Sara, Julieta is here.

As if it were the first time she's heard that name.

SARA (OFF)
Julieta?

SAMUEL (OFF)
Yes, Julieta, our daughter.

Sara repeats the last thing Samuel says in a neutral tone.

SARA (OFF)
Our daughter.

Julieta is listening to the brief conversation (petrified) in the hall. When she comes into the bedroom, with the child in her arms, she erases all worry from her face, she pretends that she's heard nothing.

JULIETA

(Brightly) Hi, mom. We're here.

She bends over to kiss Sara (the woman is in bed, lying back on a pillow), still holding the child.

Sara looks at them from a vacuum. She doesn't recognize them. This breaks Julieta's heart but she pretends to be delighted.

JULIETA

Aren't you glad to see us? Look, this is Antía. You don't recognize her because she's got so big.

Samuel is watching the scene.

SAMUEL

I've prepared the room across the hall for you. That way you're closer.

JULIETA

No. I prefer to stay here. I'll sleep with mom and Antía can sleep on that little bed.

In one corner there's a little folding bed.

SAMUEL

I'll tell Sanáa to change the sheets on the little bed. That's where she sleeps.

71. HOUSE IN THE COUNTRY. SARA'S BEDROOM. NIGHT.

1988. SPRING.

Julieta is sleeping in the bed with her mother. They are lying facing each other with their eyes closed. The folding bed has been placed on Julieta's side. The three generations are sleeping very close to each other in parallel beds.

Sara opens her eyes, wakes and discovers Julieta in front of her, inches away. She isn't scared or startled. She touches her face. The encounter in the same bed is a pleasant surprise. She murmurs:

SARA

Julieta!

Julieta opens her eyes slowly. Despite the darkness she can see that her mother recognizes her. There is life in Sara's eyes, the opposite to the opacity when they arrived.

JULIETA

Mom.

SARA

What are you doing here?

JULIETA

I've come to see you. I've brought Antía.

SARA

Who?

JULIETA

Antía, my daughter.

Julieta sits up and so does her mother. They both lean over and look down at Antía's little bed. The child is fast asleep. The two women look at her, delighted.

JULIETA

Look at her.

SARA

She's beautiful!

JULIETA

She's two years old now.

SARA

Two years!

She says it with the amazement of someone who is unaware of the measurement of time.

72. HOUSE IN THE COUNTRY. SARA'S ROOM. ANOTHER DAY.

1988. SPRING.

Julieta is looking out the window.

73. HOUSE IN THE COUNTRY. EXT. DAY.

1988. SPRING.

She sees Samuel and Sanáa working on the plot of land next to the house. They seem to complement each other, they look at ease and happy. Samuel says something and Sanáa laughs. The man can't contain himself and he gives her a quick passionate kiss. Sanáa pushes him away gently and scolds him without losing her smile. They don't suspect that Julieta is looking at them.

74. HOUSE IN THE COUNTRY. EXT. DAY. CONT.

1988. SPRING.

The vine is projecting patches of light on the white façade of the house. To complete the impressionist scene Julieta, Antía and Sara, the latter a little hesitant, appear at the door. Julieta wants her mother to get fresh air and some sun filtered by the vine. Julieta has put Sara in a dress from the '70s which looks impeccable on her. She is also wearing sunglasses from that time (twelve years earlier, when Sara was a coquettish woman and dressed as such). Julieta has put some make-up on her and styled her hair a little. Sara looks wonderful. The three generations sit at a table, under the vine.

Samuel and Sanáa are still working the land. When Samuel realizes that Julieta has brought Sara outside he turns to them. Everything in the scene is beautiful and breathes life: the countryside, the house, the sun, little Antía, Samuel's arousal and sweat, the beauty and youth of Julieta and Sanáa. Even Sara, in her vegetative way, is radiant in her distance.

Samuel had forgotten how pretty his wife was. Sanáa looks at the family group as if she's been caught out. Samuel breaks the impasse, speaking to the child.

SAMUEL

Come here, Antía, I'll give you some delicious strawberries!

JULIETA

Not now, dad. I've just dressed her. Aren't you going to say anything to mom?

With true admiration and surprise:

SAMUEL

You look beautiful, Sara.

Sanáa looks at them, a little uncomfortable. She feels like an intruder.

75. HOUSE IN THE COUNTRY. KITCHEN. INT.

1988. SPRING.

Sanáa, her back turned, is heating some glass jars with preserves in the bain marie. Julieta, in profile, is preparing the little girl's supper. Samuel, with his back to the women and facing the camera, is sitting at a round table peeling some tomatoes.

SANÁA

I've got all the jars ready.

SAMUEL

Great.

JULIETA

Dad, can I speak to you?

SAMUEL

(To Sanáa) Sanáa, see to Sara and Antía.

Sanáa cleans her hands before she leaves.

JULIETA

Don't waken Antía.

Sanáa nods and goes out. Julieta sits down across from her father and helps him peel tomatoes.

JULIETA

What do you do about mom when you go to the market?

SAMUEL

One of us always stays with her.

JULIETA

When you came to collect me, you'd left her on her own, locked in her room.

It's a critical, painful comment, said in a half whisper.

SAMUEL

I don't like locking her in, Julieta. I do it to protect her.

JULIETA
(Lamenting) This is no life for mom.

SAMUEL
(On the defensive) Julieta, we are as well as we can be. Do you know what it would cost to put your mother in a home?

JULIETA
I thought you'd hired a woman to look after her.

SAMUEL
Sanáa looks after her.

JULIETA
Sanáa looks after the land and you.

SAMUEL
(Warning her) Don't go there, Julieta.

JULIETA
Mom needs something more than just someone to wash her and make her bed.

SAMUEL
You have your life, unfortunately very far from here. I've tried to bother you as little as possible, but we've had a lot of problems, and believe me if I tell you that now we're better than ever.

Julieta looks at him with mixed feelings.

SAMUEL
Be more understanding and more generous with me.

76. RETURN TO REDES. XOAN'S HOUSE. EXT. DAY.

1988. SPRING.

THREE WEEKS LATER

A taxi stops outside Xoan's house in Redes. Julieta and Antía get out. The driver blows his horn, opens the trunk and leaves the brown suitcase and the backpack next to Julieta. While Marian and Xoan are coming out he takes out the pushchair.

MARIAN

The Andalusians are here!

She kisses Julieta and showers Antía with hugs and cuddles. She takes some of the luggage. Xoan joins the group. He kisses both of them, the child and her mother, as best he can. He's happy, smiling from ear to ear.

XOAN

I thought you weren't coming back!
(Affectionate) How are you?

JULIETA

We're exhausted! The journey was awful!

The two react to what the little girl does.

XOAN

How was your mother?

JULIETA

(Sad) Terrible. I'll tell you later.

They go into the house. The taxi disappears.

Cut.

77. REDES. XOAN'S HOUSE. XOAN-JULIETA'S ROOM. NIGHT. CONT.

1988. SPRING.

The room has changed with regard to how it was three years ago. Although they both share it, it is more feminine than masculine. They've changed some of the furniture and the curtains. Antía's cot is next to the bed.

Julieta gives a final touch to Antía's bed, the child is fast asleep. Xoan undresses, sitting on the bed. They speak in whispers so as not to wake Antía.

JULIETA

My father is having an affair with
the girl who looks after my
mother.

XOAN

And does your mother realize?

JULIETA

My mother is wasting away, the
poor thing, locked in her room.

Julieta leaves the child and turns to Xoan. He has just taken off his shirt, revealing his firm naked torso. Julieta sees that he has a new tattoo. She sits next to him. Xoan has had a heart tattooed on his right shoulder. Inside it there is a delightful little boat and, printed on the sails, the initials A and J. Julieta reads the tattoo, inquisitive.

JULIETA

AJ? Does it mean Antía and
Julieta?

Julieta brings her lips close to the tattoo.

XOAN

Yes. Be careful, it's still
tender.

Julieta presses her lips on the tattooed heart. And then she kisses him.

78. MADRID. 19, FERNANDO VI, 2ND FLOOR. HOUSE 3.

2016. SPRING.

Julieta, at 56, is staring at the notebook for Antía.

**79. REDES. XOAN'S HOUSE. XOAN-JULIETA'S ROOM. INT. NIGHT.
CONT.**

1988. SPRING.

Little Antía is sleeping in her cot. A close-up of the child dissolves to the peaceful waves on the sea.

80. SEA. EXT. DAY.

1994. SUMMER.

The sea is reflecting the white, blue and red of Xoan's gamela. Inside the little boat Antía (8 years old) is helping her father pull the creels out of the water. She's wearing a yellow oilskin and is having a wonderful time fishing.

Over these images we hear Julieta's voiceover:

JULIETA (OFF)

I wonder if you're living inland or on the coast, and if you still like fishing. When you were eight, you were already going out with your father in the boat. You wanted to be a fisherman, like him.

81. REDES. XOAN'S HOUSE. ANTÍA'S ROOM. INT. DAY.

1998. SUMMER.

Time has passed for all the characters. Julieta, at 38, is in all her splendor. Xoan, close to 50, is starting to show signs of weariness and his hair is greying. Antía has grown, she is 12 now.

Julieta is combing Antía's hair in the girl's room. On the wall there is a corkboard full of photos with her father and with her girlfriends and also some childish drawings. The window is casting a warm, intimate light on the scene. Julieta loves combing her daughter's hair, but Antía is in a bad mood and in a sign of protest has let all her hair fall over her face. She looks like "Cousin Itt" from the Addams Family. She protests when her mother insists on combing her hair properly.

JULIETA

How can I let you go to camp looking like "Cousin Itt" from the Addams!

ANTÍA

(Sulking, willful) I want to go like this.

Julieta pulls her hair back from her face as if it were a curtain from behind which the different features of her face start to appear. She names them lovingly.

JULIETA

People have to see that you have a forehead, that you have eyes, a nose, a mouth, ears...

Antía interrupts her ill-humoredly.

ANTÍA

Mom, don't talk rubbish!

JULIETA

(Scolding her) Antía, you're going on vacation, you're going to enjoy yourself!

ANTÍA

I don't want to go. I want to stay here!

JULIETA

(Fed up) Well, the young lady can't always do what she wants to do.

Xoan comes into the bedroom. He goes up to Julieta and Antía. The girl hugs him tightly. Julieta carries on combing her hair as if nothing had happened.

XOAN

(Tenderly) What's wrong with my little girl?

ANTÍA

I don't want to go, dad. Now that I'm on vacation I could go fishing with you every day. Didn't you say that you needed help, that you were getting old?

Xoan adores his daughter. He caresses her.

XOAN

I promise that when you come back I'll take you on as a deckhand, OK?

ANTÍA

I'll hold you to that.

The mother breaks the embrace between Antía and Xoan to take the child away.

JULIETA
Come on, you old sea dog.

XOAN
Have fun.

Julieta and Antía disappear along the hall.

82. REDES. XOAN'S HOUSE. ENTRANCE HALL. INT. DAY.

1998. SUMMER.

Marian is going grey, she's fatter, but she is still full of the same energy. She is vacuuming the dust in the entrance hall with a noisy vacuum cleaner. When she sees Antía and Julieta coming through the door she turns off the vacuum and greets the child with open arms. Antía huddles in her arms. Julieta is carrying a little suitcase and she looks impatiently at the scene.

MARIAN
Are you leaving already, Antía?
You'll come and visit me at home
when you get back, won't you?

ANTÍA
Won't you be here?

MARIAN
No, love. I won't be here.

Maria looks reproachfully at Julieta. This annoys Julieta. All these years her dealings with Marian have been full of these kinds of indirect looks and resentful silences. Fortunately Marian will be leaving in a few days.

MARIAN
But you have to promise you'll
come and see me.

ANTÍA
Yes. I promise.

Antía doesn't break away from Marian who covers her forehead with tender kisses. Julieta watches the scene impatiently. And again she has to break Antía's embrace and pull her, something that obviously annoys her.

JULIETA

Come on, let's go.

83. ROAD TO THE MEETING POINT. EXT. DAY.

1998. SUMMER.

Inside the car:

Julieta is driving the girl to an old bus station in a nearby town. Antía is still sulking.

ANTÍA
Why is Marian leaving?

JULIETA
(Surprised) Her husband is sick.
She's going to look after him.

ANTÍA
You're not throwing her out?

JULIETA
That's silly! Of course not!

ANTÍA
If you asked her to stay, I bet
she would.

JULIETA
Antía, people have a right to
retire.

The explanation doesn't convince the girl and annoys the mother.

Cut.

84. MEETING PLACE. A FORMER BUS STOP. EXT. DAY.

1998. SUMMER.

The meeting place is an unused bus stop. Julieta doesn't know the other mothers who are saying goodbye to their children amidst a great rumpus. There are boys and girls.

Julieta accompanies Antía to the door of the bus. They hug. Julieta isn't as firm as she was at home or on the drive there. The girl realizes how fragile she is and changes her attitude.

ANTÍA
(Affectionately) I'm sorry if I
was being mean.

Julieta smiles at her and shakes her head.

JULIETA
Don't worry. Call us as soon as
you get there.

ANTÍA
OK.

Antía gets into the bus with her little case. Julieta looks for her at the windows. She says goodbye from outside. Antía is looking out one of the windows and waving goodbye.

Julieta raises her right hand to her ear, indicating that she should call her. On the wall in the background there are several local posters, advertisements for concerts in discotheques, the announcement of a demonstration in favor of the "Historical Memory". "Non des o esquecimento" says the poster. No to forgetting.

**85. REDES. XOAN'S HOUSE. SITTING ROOM. THREE DAYS LATER.
IN THE MORNING.**

1998. SUMMER.

Julieta is looking for some books on the top shelves of the bookcase, text books she used when she was teaching. It seems that the little sitting room is for her personal use. As well as the bookcase, there is a sideboard full of Sargadelos ceramics, two pictures, one of them with a mythological theme (Orpheus and Eurydice by Erasmus Quellinus, a disciple of Rubens). A couch, an armchair and a table with a maritime motif. Next to the couch there is a telephone and on the wall opposite a medium sized television of the time.

Marian takes a look around the kitchen. Then she walks slowly to the door of the little sitting room. It saddens her to say goodbye to the house. More amiable than usual:

MARIAN
Do you want me to fix you
something for dinner before I
leave?

From the exchange of looks when Antía said goodbye to Marian, Julieta is longing for the servant to leave. She answers her politely but coldly.

JULIETA

You needn't bother. Inés should be here soon.

Marian was expecting a warmer farewell but Julieta continues with what she's doing, not paying her much attention.

MARIAN

If you can't find anything, call me at home.

JULIETA

Thank you.

Julieta is still absorbed looking for a book that she can't find. Marian looks nostalgically along the hall. As Marian doesn't move from the door Julieta turns to her and sees that she's wearing a black sweatshirt that belongs to Xoan.

MARIAN

Well, I'll be going.

JULIETA

Are you wearing Xoan's sweatshirt?

Marian feels insulted and glares at Julieta. Hurt and categorical:

MARIAN

Xoan gave it to me a while ago!
I'm not taking anything that isn't mine!

Despite her abrasiveness, Julieta doesn't notice the change of expression in Marian's dissimilar eyes.

MARIAN

Are you serious about giving private classes?

JULIETA

Yes.

MARIAN

I think you're making a mistake.

Julieta is amazed by the presumptuous comment and is about to say to her "It's none of your business", but she restrains herself. She doesn't want to say goodbye to Marian with the confrontation which both have managed to avoid for years.

JULIETA

I don't want to be just a housewife, Marian. I have a profession that I like and I've wanted to go back to it for some time.

MARIAN

(Declaring) A woman's profession is her family. If you want to keep it united it's best to stay at home.

Marian no longer hides her fury at Julieta, she has nothing to lose now.

JULIETA

(Dryly) That's my business!

MARIAN

(Murmuring) If you go, the same old thing will happen.

Julieta glares at her.

JULIETA

What do you mean? What same old thing?

Marian looks at her, defiantly, and goes to speak.

Cut.

86. REDES. XOAN'S HOUSE. EXT. MORNING.

1998. SUMMER.

Marian comes out of Xoan and Julieta's house. There are some clouds but the sun is shining. On the estuary, several gamelas are rocking at their moorings. Marian looks sullenly at the façade of the house.

87. REDES. XOAN'S HOUSE. ANTÍA'S ROOM. CONT.

1998. SUMMER.

Xoan is weaving a hexagonal creel for Antía. Julieta comes in, sad and tense.

XOAN
Has Marian left?

JULIETA
(Serious) Yes. The new woman is due to arrive. I hope she's more discreet.

XOAN
Why do you say that?

JULIETA
When I came thirteen years ago, Marian told me not to wait for you, you were spending the night with Ava. Just now, when she was saying goodbye, she said something similar, that when I went with Antía to see my parents, ten years ago, you spent the nights with Ava again...

The ringing of the doorbell interrupts Xoan's silence. Julieta goes out to see who it is. Xoan imagined that some day they'd have to talk about this.

88. REDES. XOAN'S HOUSE. CONT.

1998. SUMMER.

Inés is waiting at the door. She's the young woman who's going to replace Marian.

She introduces herself. Julieta tells her to come back the next day.

JULIETA
Marian did everything before she left.

(In more than one sense, Julieta thinks)

Inés says goodbye until the next day. She realizes that she hasn't come at a good time.

89. REDES. XOAN'S HOUSE. CONT.

1998. SUMMER.

Xoan comes into the hall, he sees Julieta saying goodbye to Inés. Julieta is angry and deeply disappointed.

XOAN

I've known Ava since I was fifteen. We were never together but we screwed from time to time.

Julieta looks at him in silence. She picks up the books she was looking for in the last sequence with Marian. Then she goes to the kitchen. Xoan follows her like a guide dog.

XOAN

I often thought about telling you, but I didn't know how.

Julieta looks at him again. She takes a purse from a chair.

XOAN

I'm not much of a talker, you'll have realized that. But Antía and you are the most important things in my life, you know that, don't you?

Julieta goes into the hall, turns her back on him, takes a light jacket and puts it on. She hangs the purse over her shoulder.

XOAN

Aren't you going to say anything?

JULIETA

No.

XOAN

What are you going to do?

JULIETA

I'm going for a walk and to prepare my classes.

XOAN

(Bewildered) I... I think I'll go fishing.

He had decided to stay at home, but after talking to Julieta he prefers to go out fishing. Before going to the door, Julieta turns to him. Xoan is looking at her concerned. Now that the subject has blown up he'd like to talk it out and he'd like her to do the same, to insult him, if she wants, anything but that toxic silence. But Julieta can't bear Xoan's pleading expression.

90. REDES. XOAN'S HOUSE. EXT.

1998. SUMMER.

Julieta comes out of the house. It's a heavy, changeable day, with clouds and sun. We can see Xoan's gamela in the distance, rocking on a slightly choppy sea. A lovely day.

91. REDES. THAT SAME DAY, IN THE AFTERNOON.

1998. SUMMER.

Mid-afternoon the weather changes. It starts to rain heavily. The storm breaks.

(Detail with images of the atmospheric process, what happens in the sky and on the sea.) The sky darkens, the sea gets rough. Lightning, thunder, etc.

92. REDES. XOAN'S HOUSE. EXT. THAT SAME DAY. LATER.

1998. SUMMER.

Julieta arrives home in a taxi. It's pouring rain and the wind is blowing hard. It's dusk. Xoan's gamela can't be seen, the roaring of the sea is deafening. (Images of the rough sea at the Muxía lighthouse. Enormous waves crash onto the beach of broken stones)

93. REDES. XOAN'S HOUSE. INT. EARLY EVENING. CONT.

1998. SUMMER.

Julieta comes into the house, soaked.

Once she has showered, dried herself and changed her clothes, she is filled by a feeling of extreme loneliness.

She walks past the door of Antía's room. She looks inside, she sees her daughter's bed, the posters on the walls. She misses her dreadfully. Finally she looks at the unfinished creel that Xoan was making and that he left on Antía's desk.

Julieta comes into the kitchen in a housecoat. Through the windows she sees the sea, still very rough, but less so than when we saw it at Muxía Beach. To fill the time she starts to prepare dinner, very meticulously, dinner for two. She pours herself a glass of *vinho verde* to cheer herself up. She wants Xoan to come back. She regrets not having let him talk.

94. REDES. XOAN'S HOUSE. A LITTLE LATER/NIGHT.

1998. SUMMER.

Dinner is sitting on the hot plates. Julieta has another glass of wine and lights a cigarette. She has the radio tuned to the local station, they're talking about the storm that has suddenly hit the area.

"...a sudden change in the direction and force of winds in the area of the Ferrol estuary. This change is causing heavy seas with waves from 20 to 25 feet... all fishing and sailing activity should be suspended in this area..."

Naturally she thinks about Xoan and is worried. Did he go out fishing as she thought she heard him say before she left the house? Is he with Ava? The best way to find out would be to call her, but for the moment she rejects the idea.

95. REDES. XOAN'S HOUSE. SITTING ROOM. NIGHT.

96. REDES. AVA'S STUDIO.

1998. SUMMER.

Julieta is waiting in the sitting room, in front of the television. The evening news is talking about a probe that Japan has sent to Mars.

It's 11:00 p.m., Xoan still hasn't returned and Julieta is desperate. She thinks he's with Ava, but she needs to be sure. After many doubts, she dials Ava's number.

The artist is in her studio, busy on one of her sculptures. The phone rings. She answers.

JULIETA

Ava, I'm sorry to call you... I just wanted to know if Xoan is with you.

AVA

Xoan? No.

JULIETA

Do you have any idea where he might be?

AVA

Hasn't he come back yet?

JULIETA

No.

AVA

(Uneasy) Did he go fishing?

JULIETA

I hope not... Look at the storm! Wait, they're saying something on television.

(Cont.)

97. TELEVISION STUDIO.

1998. SUMMER.

NEWS READER

"Maritime Safety has reported the sinking of a gabela three miles north of the mouth of the Ferrol estuary. Its occupant has not yet been located and there are serious fears for his safety given the conditions at sea.

A pleasure boat with a crew of three is in the same situation. Rough seas with waves of over 20 feet have impeded any rescue attempts by Civil Protection... As soon as it dawns and conditions at sea improve..."

Julieta is listening to the television, the phone still at her ear.

98. REDES. XOAN'S HOUSE. NIGHT. CONT.

99. REDES. AVA'S STUDIO. CONT.

1998. SUMMER.

The two women are silent, horrified. Ava has heard the television report over the phone.

Cut.

100. BUILDING FISHERMEN'S GUILD. TWO DAYS LATER. EXT. DAY.

1998. SUMMER.

It is a two-storied building with a narrow tower topped by a clock that is broken, a piece is missing from the face. Time has been broken, rather than stopped.

The sequence begins with a close-up of the broken clock, a downward crane shot shows us a police four-wheel drive arriving. An officer and Julieta are in it. The car stops at the front door of the building.

101. BUILDING FISHERMEN'S GUILD. INT. DAY.

1998. SUMMER.

Julieta and the police officer come into an open, informal area where pieces of fishing gear have been left piled up against the wall. Julieta is wearing large dark glasses and has a black scarf on her head.

There are two people there, a judge and a seaman in working clothes who is trying to tidy things up a bit. There are creels, enormous blue and red marker buoys, several wine colored nets, etc. And in the middle of the room, a long, very old metal table (used for cleaning and sorting fish) with an opening at one end for drainage. A blanket has been spread on the table. On top of the blanket is a body covered from head to toe by a sheet. The sheet is clinging to the body and describes precisely its orography. The body is not complete, we can make out that one of the legs is missing.

The judge introduces himself to Julieta.

JUDGE

I am Judge Vicente Louro. Before the body can be removed I need you to identify it.

Juliet nods very slightly. She looks silently at the orography of the body through the sheet, a landscape

covered by the cloth that falls into emptiness at the area of the legs.

JUDGE

I'm sorry to have to put you through this. The storm was so fierce that the body isn't complete.

Julieta seems doped, she still doesn't speak. She waits.

The judge pulls the sheet back as far as the corpse's chest. Julieta looks as if she is staggering, as if she might collapse on the floor, but she remains rigid. She focuses on one of the shoulders.

102. BUILDING FISHERMEN'S GUILD. INT. DAY.

1998. SUMMER.

Although the skin is badly eroded, Julieta can recognize her and Antía's initials over the little boat inside a heart, tattooed on the corpse's shoulder. (In an extreme close-up her hand slides along the eroded skin on the shoulder until it touches the tattoo).

Cut.

103. MUXÍA LIGHTHOUSE. EXT. AFTERNOON.

1998. SUMMER.

The waves are breaking against a cliff at the beach by Muxía lighthouse. More than ever, the enormous rocks seem to have been injured by the storms and the wind.

104. BEACH MUXÍA LIGHTHOUSE. EXT. DAY. CONT.

1998. SUMMER.

A car arrives at the last stretch to which there is access, near the cliff. Ava and Julieta get out. Julieta is carrying an urn with Xoan's ashes. The two widows go to entrust to the sea what this has already taken from them. There is a dense light.

The place has a fierce vitality. The waves are breaking and multiplying against the cliff. There is a natural dialog between the passion of the sea and the passive resistance of the rocks. Juliet empties Xoan's ashes

into the sea. A wave, like a tongue, scoops up the ashes forcefully, as if it were an offering from Julieta which the goddess of the sea is accepting with pleasure.

105. REDES. XOAN'S HOUSE. INT. DAY.

1998. SUMMER.

Julieta and Ava come into the house, their skin and hair still damp.

They have just closed the door when the house phone rings. Julieta is paralyzed, as if it were a call from the beyond.

AVA

Wait, I'll get it.

Julieta goes into the kitchen, but she's stopped by Ava's voice.

AVA

It's Bea's mother. She wants to talk to you.

Ava has answered the phone in the sitting room. Julieta looks at her, confused.

JULIETA

Bea? Who's Bea?

AVA

(She quotes) A friend of Antía's, from camp.

Julieta doesn't feel she has the strength but she can't refuse. She goes into the sitting room and makes an enormous effort so that her voice shouldn't betray what she is going through.

106. XOAN'S HOUSE. INT. DAY.

107. (CLOSE-UP OF ANTÍA AND BEA'S MOTHER AT THE CAMP. EXT. DAY.

1998. SUMMER.

She takes the receiver and sits in an armchair.

JULIETA

Antía?

The camp: A log building in the middle of the woods. Bea's mother is sitting between Antía and Bea. In the time the conversation lasts the two girls exchange knowing, radiant glances. Other girls will walk past occasionally.

ANTÍA

Mom, it's me. Heck! What's wrong with your cell? We've been calling you loads of times and you never pick up!

JULIETA

(Disoriented) I don't know... I mustn't have heard it. How are you, darling?

ANTÍA

I'm great...

JULIETA

(Interrupting her, not thinking clearly) I'll go and get you tomorrow, with Ava, eh? (She looks at Ava). We'll leave early so you don't have to wait.

ANTÍA

You don't have to, mom... I'm here with my friend Bea. I met her here and we're really good friends. Can I go to Madrid to spend a week with her family? You don't mind, do you? Oh, say yes, please!

Julieta, overwhelmed and confused, says, to say something:

JULIETA

But... we don't know them.

ANTÍA

She's my friend, mom. I'll put you on to her mother and she can tell you...

Julieta looks at Ava, confused, seeking help. Claudia, Bea's mother, is a woman between 40 and 45, a little plump and overflowing with optimism and friendliness. She speaks to Julieta as if she already knew her.

BEA'S MOTHER
Hello, I'm Claudia, Beatriz's
mother.

JULIETA
How's my daughter?

BEA'S MOTHER
She's fine, wonderful. I didn't
know her before, but I think camp
has been really good for her. I
wanted to ask your permission to
take her to Madrid with us. Antía
and my daughter have become close
and they're really pestering me
about this, to be honest.

JULIETA
But... doesn't the camp end
tomorrow?

BEA'S MOTHER
Yes. I came here early and I
wanted to take them with me this
afternoon. What do you think?

JULIETA
Well, if she's looking forward to
it.

108. MADRID. BEATRIZ'S PARENTS' HOUSE. EXT. DAY.

1998. SUMMER.

A taxi stops in front of the house. Julieta gets out.

109. MADRID. BEATRIZ'S PARENTS' HOUSE. INT. DAY.

1998. SUMMER.

A fine bourgeois house, belonging to a well-off family. Modern, with style, light-colored furniture, expensive and comfortable. Lots of photos of family and friends, good frames, works of art, etc.

Claudia, Bea's mother, comes out to meet her, looking serious. We hear the shouts of Antía, Beatriz and her older brother, playing at the back of the house, a real din. (The girls are twelve and the brother is sixteen) (In this block of sequences, Julieta is under the

effects of tranquilizers, this can be seen in her lack of reflexes, slowness, etc.) The two women greet each other.

BEA'S MOTHER

(Justifying the noise) They're playing at the back. I didn't tell them anything.

JULIETA

(Nodding slightly) Antía doesn't think it odd that I've come so soon?

BEA'S MOTHER

She's angry because she thinks you've come to take her away. She called Xoan, but he didn't answer, obviously.

Julieta accepts that she can't postpone the conversation with her daughter any longer.

JULIETA

Where should I tell her?

Claudia points to a large, comfortable, beige couch in a corner filled with family photos, sculptures and large coffee table books. On the wall, above the couch, there is a painting by Richard Serra, the surface of which is dominated by the color black, large brushstrokes of textured black. Although the sitting room is full of details and volumes, Richard Serra's painting completely takes over the space.

BEA'S MOTHER

You'll have more privacy in the sitting room. Would you like anything to drink?

JULIETA

I don't know...

Bea's mother goes off to get Antía.

Cut.

110. MADRID. BEATRIZ'S PARENTS' HOUSE. CONT.

1998. SUMMER.

Julieta is sitting waiting for her in the center of the couch under Richard Serra's enormous black brushstrokes. Antía bursts in, hot from playing and having come running.

Mother and daughter embrace. Julieta holds her tightly. Antía immediately pulls away. Julieta finds her daughter more suntanned and full of life.

ANTÍA

Mom, heck! I told you to let me stay a few more days! (Begging) Don't look like that, we're on vacation! How's dad? He's got such a nerve! He's ignoring me...

JULIETA

I have to tell you something, love.

They sit down.

JULIETA

Two days after you left, there was a storm... Your father's boat and two other boats disappeared. No one survived.

ANTÍA

And dad?

JULIETA

No.

ANTÍA

(Stunned) Dad... is dead!?

JULIETA

Yes.

ANTÍA

It's not true! It's not true!

Antía bursts into tears. She can't accept that her father is dead. Julieta hugs her, trying to unite her grief with her daughter's, but Antía rejects her when she hears Bea come in. (Bea has heard the screams and appears in the doorway of the sitting room.) Antía breaks out her mother's embrace and takes refuge in Bea's arms. The two adolescents cry together. From a distance Antía asks Julieta:

ANTÍA

Why did he go out fishing if there was a storm?

JULIETA

The storm broke in the afternoon and your father went out in the morning.

Antía keeps crying on Beatriz's shoulder. Julieta looks at the two adolescents and feels very alone on the couch, under the recalcitrant black of Richard Serra's painting.

Cut.

**111. MADRID. BEATRIZ'S PARENTS' HOUSE. SPACIOUS KITCHEN.
INT. DAY.**

1998. SUMMER.

In the large family kitchen, the two mothers are sitting at a round table, talking and having some infusions. Beatriz's mother apologizes for bringing up a practical matter under such painful circumstances. Julieta is holding a cup of tea, but she's shaking so much she's afraid she'll spill it and she leaves it on the table. She seems more defenseless after having given the news to her daughter, and she is too confused to take decisions. Everything overwhelms her. In the large kitchen, Tata Rosa is cooking, with her back to them.

BEA'S MOTHER

I'm sorry to have to talk to you about this, but my husband and I have planned a trip to Patagonia and now Bea doesn't want to come. She wants to stay here with Antía, in the house...

JULIETA

Oh, yes?

BEA'S MOTHER

Obviously they can't stay on their own.

JULIETA

No, of course not...

BEA'S MOTHER

I was thinking... Why don't you stay with them? Our son is coming with us.

JULIETA

Here?

BEA'S MOTHER

Yes, the two girls and you. After what's happened, it will do you good to rest. And Antía will be more distracted in Madrid.

JULIETA

(Stammering) Well...

Julieta lets Bea's mother decide for her.

BEA'S MOTHER

Tata Rosa will take care of everything. You can go out for walks, go to the movies, rest...

JULIETA

But I haven't brought any clothes...

BEA'S MOTHER

You can use mine, I have raincoats, blouses that are tight on me now and would look much better on you. You can try on whatever you like.

Julieta looks at her, stunned.

112. MADRID. STREETS OF MADRID. EXT. DAY.

1998. EARLY SEPTEMBER.

Julieta is walking with Bea and Antía through the Plaza de Alonso Martínez, the same place (filmed with the same lens) where we've seen her walking in 2016. Bea's mother's clothes fit her perfectly and aren't those of someone who is in deep mourning. The two adolescents are talking animatedly with each other, Julieta never intervenes, she's walking like a robot, with a lost expression.

113. MADRID. OPEN AIR BASKETBALL COURT. EXT. DAY.

1998. SEPTEMBER.

It's the same open air basketball court from seq. 157 in 2016. Julieta is sitting on the same bench watching the two girls playing basketball. At least Antía seems integrated and enthusiastic about her new life. Julieta looks at them absently although this scene (the girls happily playing basketball) will be engraved on her memory.

JULIETA (OFF)
Things happened without my
participation, one thing
foretelling the next.

**114. MADRID. 19, FERNANDO VI. THE BUILDING WHERE HOUSE 1
AND HOUSE 3 ARE.**

1998. SEPTEMBER.

Julieta goes into the super's office which we already know, along with the two girls. Inocencio attends to them, eighteen years younger, but just as helpful and charming.

ANTÍA
We've come to see an apartment
that's for rent.

INOCENCIO
Yes. Just a minute. (He gets the
key) Follow me.

Bea. Antía and Julieta climb the wooden staircase after him.

115. MADRID. 19, FERNANDO VI, 3RD FLOOR. HOUSE 1. INT.

1998. SEPTEMBER.

We see them advancing (towards camera) through a long hall that leads to the main room, which is very large with three windows looking out on the street. The girls are holding hands. The wallpaper in the room has slightly jarring, figurative motifs. There is very little furniture, just enough. A large couch, tables. It's a place that someone has just left. Julieta looks apprehensively at the wallpaper.

JULIETA

(In a faint voice) The wallpaper
is a bit overwhelming.

BEATRIZ
No, it's cool.

ANTÍA
If we get bored we'll paint it.
(To the superintendent) We'll take
it.

BEATRIZ
This way, we're very close.

The girls go over to the window, they open it wide and the sounds from the street fill the room with life. Julieta follows them but doesn't have the strength to accompany them to the window and share their enthusiasm. She falls on the couch and lays her head on the back.

(The planning is identical to Seq. 8, when Julieta walks along the corridor with Inocencio and arrives in the sitting room and sees the three windows. It's important to give the idea of repetition, as previously on the basketball court and walking through Alonso Martínez.)

JULIETA (OFF)
Bea and you found an apartment
near where she lived.. You made me
rent it.. By then I was exhausted..
but you were strong as a rock. You
had suddenly grown up..

116. REDES. XOAN'S HOUSE. ENTRANCE. INT. NIGHT.

1998. SEPTEMBER.

Antía and Ava come into Xoan's house. (They open the door with a key)

Antía goes straight to her room and finds the little hexagonal creel that her father had been making for her and had left unfinished. It is just as he had left it. It's like a relic. The living trace of Xoan.

JULIETA (OFF)
You went back to Redes with Ava,
to close the house and put it up

for sale. Bea looked after me in Madrid.

117. MADRID. 19, FERNANDO VI. 3RD FLOOR. HOUSE 1. SITTING ROOM. INT. DUSK OR NIGHT

1998. SEPTEMBER.

Julieta, in her dressing gown, is watching television with Bea/adolescent. A program of no interest. Bea is engrossed in a fashion magazine.

118. MADRID. 19, FERNANDO VI, 3RD FLOOR. HOUSE 1.

1998. FALL.

JULIETA (OFF)

When you came back, we didn't talk much about your trip. You didn't want to make me sad and I didn't have the strength to ask you.

They have just bathed her. Julieta is still in the bath tub, as if stranded, incapable of getting out on her own. Antía is in charge of the operation, ordering her mother and Bea with authority. Bea obeys with the best of intentions, but it's obvious she's not very used to the task. However it seems as if Antía had been looking after useless women all her life. She exudes energy. Between them, the two girls grasp Julieta under her arms and lift her up.

ANTÍA

(To Julieta) We're going to put you on your feet. Take care you don't slip. Bea, help me on the other side.

The two girls manage to get her on her feet. Julieta gets out of the bathtub. Her hair is covering half of her face. She doesn't move, she leans on her daughter.

ANTÍA

(To Julieta) Hold on tight to me. Bea, hand me the big towel.

BEA

(She doubts between several towels) This one?

ANTÍA

Come on, the biggest one. We have to dry her.

BEA

All right.

She hands her the towel and they cover her shoulders.

Cut.

Enveloped in different colored towels, Julieta remains seated on a chair, staring blankly into the bathroom mirror.

Bea gives Antía a brown towel with which she covers her mother's head. Julieta's face disappears under the towel. Antía rubs her hair well to dry it. She says to Bea:

ANTÍA

Rub her back well, that'll warm her up. I don't want her to catch cold.

The two girls work hard together on the operation;. Antía smiles fondly at Bea over her mother's head and thanks her for her help. Looking at the image of the three in the mirror, Antía finishes rubbing her mother's head which is completely covered by the towel.

ANTÍA

(To Julieta) Now I'll finish drying you with the hair dryer.

She delicately removes the towel from her head and what emerges is the face of the new actress who from now on and until the end will play Julieta, the same actress we've seen at the beginning of the story, in 2016. This scene is set in 1998 or 1999.

Fade to black.

119. MADRID. 19, FERNANDO VI, 3RD FLOOR. HOUSE 1. A YEAR AND SEVERAL MONTHS LATER.

2000. SPRING.

A year and several months later, Julieta is totally reestablished. The apartment looks exactly the same as when they rented it, except for the walls in the

entrance hall. The baroque paper has been replaced by a bluish-grey color that increases the brightness of the hall. The sitting room has yet to be painted and also the corridor that links the entrance with the sitting room. Julieta has taken charge of the painting *motu proprio*. She is dressed for the job and has her hair tied up. Cans of paint, brushes, the floor covered with papers, the furniture we can see is covered. There are a few new pieces and some that we saw in the house in Redes.

Antía comes in from school. She finds her mother up a ladder. Antía has grown. She is a dynamic, strong-willed adolescent, who easily dominates her mother.

ANTÍA

If you want us to eat something together, hurry up. I'm meeting Bea later to study at her house.

Julieta comes down the ladder obediently and accompanies Antía to the kitchen.

JULIETA

DO you like how it's turning out? I think I'm going to start on the sitting room tomorrow.

ANTÍA

You needn't bother, mom. I've got used to it and Bea loves it.

IN THE KITCHEN.

JULIETA

Bea has a beautiful, vanilla colored house and she doesn't have to live here. Shall I fix you a sandwich?

ANTÍA

OK, but hurry.

120. MADRID. 19, FERNANDO VI. 3RD FLOOR. HOUSE 1. SITTING ROOM.

2000. SUMMER.

JULIETA (OFF)

I got over my depression with your help and I found a job I could do

at home, proofreading for a publisher. I devoted the rest of my time to you, I didn't need anything else.

Julieta proofreading until late into the night. On her desk she has a thick pile of printing proofs.

121. MADRID. 19, FERNANDO VI, 3RD FLOOR. HOUSE 1. INT. DAY.

2003. SUMMER.

JULIETA (OFF)

Four years later, when Bea went to the U.S., you chose a spiritual retreat in the Pyrenees. A retreat that would last three months, until you came back to start university!

Antía, now 18, is packing a little case in her room. On the walls we see some pictures that appeared in the house in Redes, paintings that have to do with the sea. Stuck on the wall are photos of Joan Jett, Chavela Vargas, basketball teams and several photos with her friend Bea in different periods. A regulation basketball ball, the little hexagonal creel that her father left unfinished.. Her father is very present in the room, her father and Bea.

JULIETA (OFF)

I was horrified at being separated from you, but you had gone out very little in the last years, you were always busy looking after me or studying. I had no right to say no. And, also, you were an adult.

Julieta is preparing some food. She is sad at being separated from Antía.

Julieta is 44 and Antía is 18. They are still living in 19, Fernando VI, 3rd Floor, and where, thirteen years later, on the 2nd Floor, Julieta will write to her daughter all that we are hearing in voiceover.

122. MADRID. 19, FERNANDO VI, 3RD FLOOR. HOUSE 1. INT. DAY.

2003. SUMMER.

Julieta and Antía are silent in the kitchen after eating. The entry phone rings. Antía, dressed as in the previous sequence, in comfortable clothes for the journey, answers.

ANTÍA

Yes? That's right. I'll be down now. (To Julieta) It's the taxi. It's downstairs.

Julieta looks at her regretfully. Antía goes to her room, followed by her mother. She adds the last items to her case. Her mother tries to help but Antía refuses her help delicately.

ANTÍA

Leave it, I can do it.

Julieta stands there looking at her, she feels totally useless.

JULIETA

Well, take good care of yourself and have fun.

Antía smiles, as if the idea of having fun seems out of place.

ANTÍA

(Fondly) You take care too. And don't worry if I don't call or write much.

She puts her case on the floor and drags it out of the bedroom. Julieta follows her until she stops two steps from the door out to the landing.

JULIETA

(Alarmed) Are you going to be incommunicado?

ANTÍA

Mom, it's a retreat. So it's important to disconnect, isn't it?

JULIETA

What if I get ill?

ANTÍA

Don't blackmail me, please!

JULIETA

Of course not, darling. I've got work and as well I want to organize my notes. I might start turning them into a book. I'll be busy.

ANTÍA

That's great.

Julieta pulls herself together, she doesn't want to burden her daughter. It's the best way of thanking her for her devotion during the last six years. They hug.

JULIETA

(Begging) Let me go with you to the station.

ANTÍA

(Gently) Remember you don't like goodbyes.

They exchange a last kiss. Antía breaks free of the embrace.

ANTÍA

Well, goodbye.

Julieta holds back her tears. She watches her daughter go out through the door and close it after her. She stands in the hallway.

Saying goodbye to Antía reminds her of two other goodbyes, that of the sad, suicidal man in the compartment of the train, and that of Xoan, in the hallway of their house in Redes. Two pleading expressions that are engraved indelibly on her memory after all these years.

123. JULIETA'S TRAIN COMPARTMENT. INT. NIGHT.

1985. WINTER.

Flashback to the train: Julieta leaves her compartment while the sad man looks at her with a depressed expression.

124. REDES. XOAN'S HOUSE. EXT. IN THE MORNING.

1998. SUMMER.

Flashback to Xoan's house. The fisherman watches her walk towards the door, after telling him she's going for a walk.

The two men, so different, seem equally helpless. As helpless as she is now, watching Antía disappear through the door without looking back.

BACK TO 122.

Julietta walks slowly into the house, crushed by the weight of the three goodbyes.

**125. GENERAL LANDSCAPE OF THE PYRENEES AND TUNNEL.
INT./EXT.**

2003. FALL. THREE MONTHS LATER.

A vast radiant landscape in the Aragonese Pyrenees. Like a dark grey vein, the road cuts through the leafy valley. On the road, a car, driven by Julieta.

The car disappears immediately, swallowed by one of the tunnels. Julieta, immersed in the darkness inside the car, switches on a little pilot light, takes a piece of paper and places it next to the steering wheel. It's a map of the area drawn by her daughter. On the passenger seat there is a Michelin guide and a bag with food and drink. It's a long trip and she isn't used to driving for so many hours. She looks tired and nervous.

126. PYRENEES. TURN-OFF. STONY DIRT TRACK. EXT.

2003. FALL.

She takes a narrow dirt track, riddled with large potholes and stones of all sizes. It's a track eroded by the last winter snow. Julieta is driving a rental vehicle, with very bad suspension.

The car lurches along the path, and although Juliet slows down she is constantly jolted around inside the car. The surroundings are spectacular, but the damn track is hell.

The map shows a flat open space. The car arrives there. At the end of an impassible track she can make out an isolated stone house.

127. PYRENEES. ISOLATED STONE HOUSE. EXT. DAY.

2003. FALL.

Julieta stops the car. She gets out with Antía's map in her hand. The stone house, which looks impregnable, has a fence that runs around a lush green meadow. In the middle of the meadow there are two benches next to a table, all made of wood and very rudimentary. Really they are just three wooden planks on which you can sit and rest your elbows. The house is the only visible construction in the middle of nature.

Julieta sees a woman, Liliana, who comes up to her. Liliana is dressed neutrally, tending towards the masculine, and speaks with an accent from some country in Eastern Europe. She greets her.

JULIETA

I'm Antía Feijóo's mother.

She shows her the map. Liliana doesn't need to look at it.

JULIETA

I arranged to pick her up today.

LILIANA

Follow me.

Julieta follows her. Close by there's a tractor and in the distance two cows. Nature is exuberant there, wherever you look.

JULIETA

What a magnificent place! And it couldn't be more isolated.

They arrive in silence at the door of the house. Liliana goes in and immediately a woman comes out dressed in a knitted sweater and jeans. Casual hairstyle, her face free of make-up. She greets Julieta with a hospitable smile.

JUANA

Julieta Arcos?

JULIETA

Yes. I'm Antía's mother.

They shake hands.

JUANA

I'm Juana.

Juana gestures towards the basic table and benches in the meadow, with the vast slope of a pine-covered mountain in the background.

JUANA
I've asked Lilitiana to serve us
some tea out here.

JULIETA
What a wonderful place!

128. PYRENEES. ISOLATED STONE HOUSE. EXT. DAY.

2003. FALL.

They sit down across from each other at the wooden table. Juliet looks at Juana, politely impatient.

JULIETA
Does Antía know I'm here?

JUANA
Yes.

Lilitiana arrives with a tray and two cups. Juana takes her cup. Julietta leaves her dark glasses on the table along with the map her daughter sent her.

JULIETA
I can't wait to see her. These
three months without her have been
so long.

JUANA
Of course.

Julietta takes her cup. Juana's calm and coldness intimidates her.

JULIETA
I realize you have your reasons,
but the lack of communication all
this time has been very difficult.

Juana takes a sip from her cup.

JULIETA
Will I have to wait very long?

JUANA

Julieta, the fact is, Antía isn't here.

JULIETA
(Disconcerted, she looks around)
Isn't this the house?

She shows her the map.

JULIETA
I followed the directions on the map!

JUANA
Yes, this is the house. When Antía wrote to you she thought she'd be here, but in the end she decided to leave.

JULIETA
(Complaining) She could have let me know! I've driven here from Madrid.

JUANA
I know.

Julieta doesn't hide her annoyance.

JULIETA
And where did she go? I hope it's near here!

JUANA
(She drinks, takes her time) I can't tell you.

Julieta thinks she has misunderstood her.

JULIETA
What?!

With the same serenity and leaving no room for doubt.

JUANA
I can't tell you where she is. I'm sorry.

Julieta doesn't understand the situation. Disconcerted:

JULIETA

(Reproachfully) You mean you don't know? You're in charge here!

JUANA

I'd be lying if I said no. Antía asked me not to tell you.

JULIETA

(Incredulous) This is ridiculous! Are you insinuating that my daughter doesn't want to see me?

JUANA

Look, Julieta. Antía has chosen her own path and you are not part of it. I understand that for a mother that must be painful, but she begs you to accept it.

129. PYRENEES. ISOLATED STONE HOUSE. EXT. DAY. CONT.

2003. FALL.

Julieta could start shouting. She doesn't, she murmurs nervously.

JULIETA

I think I'm going to call the police.

JUANA

Do as you wish, but it would be best if you started to accept reality. I understand that this isn't easy..

JULIETA

What did you do to my daughter in these three months?!

JUANA

We helped her. Your daughter arrived here in a state of extreme need.

Julieta gets worked up.

JULIETA

Need?! Of what?! She's never wanted for anything!

JUANA

Nevertheless she felt very unhappy. Here she discovered that her life was lacking a... spiritual dimension.

JULIETA

What do you mean?

JUANA

I understand that your daughter didn't grow up in a home based on faith. And she found that here.

JULIETA

(Beside herself) I want her to tell me that herself! Where is she?

JUANA

I can't tell you.

Julieta is gripped by panic. At no point does she get the impression that Juana is lying, or bluffing. In the same tone of moral superiority and condescension.

JUANA

What matters is that Antía is better than ever and she's happy. If you stop thinking about yourself for a moment and think about her you should be happy.

JULIETA

(Suffering) You can't tell me that!

JUANA

Don't despair. Perhaps she will decide to get in touch with you, but give her time.

Cut.

130. IN THE DARKNESS OF THE TUNNEL IN THE PYRENEES, IN THE OPPOSITE DIRECTION.

2003. FALL

Shots inside Juliet's car as, half-crazed, she goes back to Madrid. The months of searching are reflected

in her wild-eyed expression as she drives under the vault of an endless tunnel.

JULIETA (OFF)

I reported your disappearance to the police, I hired a private detective. For the first months I did nothing but look for you every way I could. The only thing I discovered was how little I knew you.

131. MADRID. 19, FERNANDO VI, 3RD FLOOR. HOUSE 1. INT. DAY.

2004. FALL.

Julieta puts a cake in the middle of the dining room table. A perfectly round cake, an explosive red color. She sticks two wax numbers in the center of the cake, a 1 and a 9. Nineteen.

JULIETA (OFF)

On your 19th birthday, I bought you a cake.

She hears the doorbell. Julieta answers immediately. A mail man has brought a registered letter. She has to sign for it. The address is hand-written and Julieta recognizes the writing. It's her daughter Antía's.

Her heart leaps. There's no return address. As she closes the door she is already tearing open the envelope. All she finds inside is a birthday card. It's a neutral impersonal card. It has a little pop-up vase of flowers and the words "Happy Birthday". There is nothing hand written. Not even a signature. Nothing.

She inspects the stamps, but she doesn't find any clue there.

In the kitchen she takes the cake and, furious, throws it in the garbage.

JULIETA (OFF)

I guess that, with that brutally impersonal card, you wanted to let me know that you were all right.

Fade to black.

132. MADRID. 19, FERNANDO VI, 3RD FLOOR. HOUSE 1. SITTING ROOM. INT.

133. SAMUEL'S HOUSE IN THE COUNTRY. EXT.

2004. FALL.

Julieta is at her computer, in the sitting room.

Almost the entire screen is filled with the photo of a boy, 6 or 7 years old, dark and beautiful. Julieta is looking at him closely. There is a written message at the top of the screen. A message from Samuel, her father.

Her cell phone rings, she has it next to her. She can see who is calling, it's her father. She hesitates up to the last minute before answering it.

In the Andalusian house Samuel is sitting on a chair selecting potatoes from a basin. In the background Sanáa is gathering clothes that had been hanging to dry in the sun, and beside him, sitting on the ground, is his seven year old son playing with pieces of Lego.

(Samuel has less hair and his beard is very white. Sanáa however looks wonderful. It's been 16 years since we saw her for the first time, accompanying the father when they collected Julieta and her little girl from the bus stop.)

JULIETA

Hello, dad.

SAMUEL (OFF)

Hello, Julieta. Did you see the photo I sent you?

JULIETA

I'm looking at it now.

SAMUEL

You see how handsome your brother is!

The child takes a break from his Lego building to look at his father.

JULIETA

(To comply) Yes... he's very handsome.

Sanáa appears and sits next to Samuel, listening carefully to the phone conversation.

SAMUEL

When are you going to come and meet him?

JULIETA

I can't right now, dad. I told you, I'm really busy. I'm sorry, but I have to go now. I'll call you, OK?

SAMUEL

Stop punishing me, Julieta. Have I no right to be happy after your mother's death?

JULIETA

I'd rather not talk about mom's death.

SAMUEL

Remember that you're still my daughter, and Antía is my granddaughter. The last time I saw her she was still a child. Give her lots of kisses when you see her.

JULIETA

I'll do that. Kisses to all of you too.

Fade to black.

134. MADRID. 19, FERNANDO VI, 3RD FLOOR. HOUSE 1. ANTÍA'S BIRTHDAY. DAY AND NIGHT.

2005. FALL.

Julieta finishes putting a birthday cake in the center of the table in the sitting room. It has two candles, one the number 2 and the other a 0.

She sits down to wait. She drinks white wine while she waits.

The light coming through the window gradually changes until night falls. She has got dressed, put on make-up and fixed her hair for the wait.

At night, when it is impossible for any card to arrive, like the year before, she takes the cake and throws it in the garbage can in the kitchen.

JULIETA (OFF)

For the first three years, I bought you a cake on your birthday. I was consoled by the idea of celebrating the arrival of a card from you, and at least seeing your handwriting on the address. I didn't expect more, but even that was expecting too much. The first three years, throwing a cake in the garbage to celebrate your birthday became a tradition.

Cut.

135. MADRID. 19, FERNANDO VI, 3RD FLOOR. HOUSE 1. NIGHT.

2006. FALL.

After throwing out the third cake, the one for the 21st birthday, Julieta explodes into an uncontrollable catharsis, and continues throwing things on the floor. She's beside herself.

She goes into Antía's room. She opens closets and drawers and destroys all her belongings. She rips up all the photos, the ones stored in a drawer and the ones in frames. (The torn-up photo that was kept in a blue Christmas card-sized envelope and then stuck back together is in a frame on the bedside table). She takes the ball and throws it out the window into the inner patio. She breaks or rips everything she finds to hand.

She only respects the mementoes of Xoan.

136. MADRID. 19, FERNANDO VI, 3RD FLOOR. JULIETA'S HOUSE 1. SUPER'S OFFICE. INT.

2006. FALL.

Julieta brings down a full bag, perhaps a suitcase. She is wearing dark glasses. Behind her, or in front, two men come down with large black garbage bags, full of ripped up items and clothes.

Inocencio greets to her, a little intimidated.

JULIETA
Inocencio, I'm giving up the
apartment. I'm leaving Spain.

INOCENCIO
Oh, when are you giving it up?

JULIETA
As soon as possible! Within a
week. I apologize for the
commotion last night.

INOCENCIO
The tenant below you has
complained..

JULIETA
He won't have to put up with me
any longer. Goodbye.

And she goes out.

137. MADRID. 19, FERNANDO VI, 3RD FLOOR. HOUSE 1.

2006. FALL.

...The two men we saw in the previous sequence put the
black plastic bags into a truck parked at the front
door of the building.

JULIETA (OFF)
I looked for an area of Madrid
that you had never set foot in. I
wanted to live in a place where
there was no trace of you, so that
nothing would remind me of you.

138. MADRID. FAÇADE OF BUILDING. EXT. DAY.

2006. FALL.

The façade of a building far from the city center, an
anonymous, ugly street, with nothing attractive or
characteristic. Julieta goes into the building with a
wheeled suitcase.

139. MADRID. JULIETA'S HOUSE 2. INT.

2006-2007. FALL.

The interior of an impersonal apartment, decorated so that anyone could live there. Functional and anonymous. Julieta puts a photo of her with her parents on a shelf, another with Xoan and another with Ava. There is only the most essential furniture and the walls are painted white without a single adornment.

It's the same place where we saw her at the beginning, in 2015, with Lorenzo, but with fewer things. An aseptic, impersonal place with no trace of Antía.

This house is the denial of the house in which she lived with Antía.

Cut.

140. FAÇADE AVA'S CLINIC. EXT. DAY.

2006-2007.

Julieta goes into the clinic, we don't see its name. She's carrying a bunch of flowers.

141. LOBBY OF CLINIC.

2006-2007.

Julieta is waiting for the elevator. She's distracted.

Lorenzo Gentile comes out of the elevator. He looks at her quite openly. Julieta is still an attractive woman. She rejects Lorenzo's frank stare and looks at the back of the elevator towards which she's walking. Avoiding his eye means she almost bumps into him. Lorenzo apologizes, although it's her fault.

Lorenzo stands outside watching Julieta disappear into the elevator.

Cut.

142. AVA'S ROOM, CLINIC. INT. DAY.

2006-2007.

Julieta comes into Ava's room. The sculptress has aged, naturally, but she is still a very pretty woman despite her grey hair and the wrinkles. She's very weak, but she still maintains her self-assurance. Julieta leaves the flowers on the bed and kisses Ava who is sitting in a hospital armchair. We suppose that they have already

seen each other and talked of their mutual problems on other occasions.

JULIETA

How are you, sweetheart?

AVA

Well... the last flare-up immobilized all my left side... How are you getting on in the new apartment?

JULIETA

(With no enthusiasm) Better, it's like I was living in another city.

Julieta goes over to the only table to put the flowers in a vase.

AVA

They're beautiful.

Julieta sees the cover of a book that is next to the vase. The book is titled "Adiós, volcán" (Lorenzo Gentile is the author) and the illustration on the cover is one of the "seated men" sculpted by Ava.

AVA

I've got a present for you too, it's in the bag.

Ava is talking about a little bag that is on the table. Julieta opens it, the gift is enveloped in plastic bubble wrap. Julieta guesses what it is.

JULIETA

(Moved) A seated man! (She presses it against her breast) Thank you, Ava!

She sits in another armchair across from the patient and leaves the sculpture, still in bubble wrap, on a little table between them.

AVA

Before you go I want to tell you something, Julieta. It doesn't explain anything, but...

Julieta thinks it's some secret about Xoan.

JULIETA

(Weak) You don't have to, Ava.
Everything has been clear between
us for a long time.

AVA

(Slight smile) It's about Antía.

Julieta's attitude changes. If it's about Antía, she wants fervently to hear it, whatever it is. The wound is still raw, even though she has moved house and erased all traces of her daughter.

AVA

When we went to close up your house in Redes, Marian came and told her all the details about Xoa's last day. Your argument, my visit and how Xoa put out to sea even though it was very rough that day.

143. FLASHBACK. HOUSE IN REDES. INT. NIGHT.

1998.

Marian knocks at the door of Xoa's house. Antía runs along the hallway to open the door, hug her and cry on her breast. Ava interrupts what she's doing and comes out to see who has arrived. She finds Marina and Antía locking in an understanding embrace. They look at Ava as if she were the intruder.

144. AVA'S ROOM, CLINIC. INT. DAY. CONT.

2006-2007.

JULIETA

(Indignant) But Marian wasn't there, she'd gone to her own house by 11:00!

AVA

She told us that Xoa called her to ask what you'd talked about.

Julieta shakes her head, her hatred of Marian returning.

JULIETA

(Puzzled) Antía didn't say anything to me. She never asked me anything.

AVA

She did ask me, she wanted me to confirm if you'd argued because of me, and if it was true that the sea was choppy. I had no idea about the state of the sea. As for the rest, I told her that they weren't subjects to discuss with a child. She went crazy, she told me I was a whore and blamed you and me for Xoan going fishing..

Julieta listens to her, overwhelmed. (She thinks of her own guilt complex about Xoan's death, but she was careful never to say a word about it to her daughter)

JULIETA

I don't understand.. She never reproached me about it. We didn't talk much, it's true, but adolescents are mysterious, and I didn't want to pester her.

Ava takes a deep breath to continue.

AVA

She rang me, the same day she left on her trip.

JULIETA

(Surprised) She rang you? I didn't know.

145. MADRID. 19, FERNANDO VI, 3RD FLOOR. HOUSE 1. INT. DAY.

2003. SUMMER.

Flashback of Antía, in her room in House 3, sitting next to her half-packed suitcase, the day of her departure. She calls Ava, while Julieta is in the kitchen.

ANTÍA

Hi, Ava, how are you?

AVA (OFF)

Bad, Antía. They've given me the diagnosis, multiple sclerosis, but don't tell your mother. I'll call her.

ANTÍA

Ava, I'd like to talk to you but I don't know if this is the time.

146. AVA'S ROOM, CLINIC. INT. DAY. CONT.

2006-2007.

AVA

She asked me the same questions again. Only one detail had changed: the guilt had spread to the three of us, she was including herself.

JULIETA

And... why did she feel guilty?

AVA

She'd been away, having a good time at camp.

Julieta listens, shocked. Every word that Ava says increases the conviction that her daughter was a stranger, that she didn't know her.

AVA

I told her that none of us was guilty of what happened, and that if we were guilty, we'd already suffered enough punishment. Do you know what Antía answered?

Julieta shakes her head.

AVA

(Short of breath) That we all get what we deserve.

147. MADRID. 19, FERNANDO VI. HOUSE 3. INT. NIGHT.

2016. SUMMER.

Julieta is writing in her notebook. On the table she has the reconstructed photo with Antía and the pop-up card with the vase of flowers that she sent her on her

19th birthday to remind her that she was alive. In her new life, these are the only two physical reminders of her daughter.

JULIETA (OFF)

I raised you in the same freedom as my parents had raised me... When we moved to Madrid and I fell into that depression, I never told you but I was suffocated by a tremendous sense of guilt about your father's death and that of the man on the train. I always avoided talking about it, I wanted you to grow up free of guilt. But you sensed it, and despite my silence I ended up infecting you like a virus.

She looks at the open window, a slight breeze moves the white net curtain. For a moment she sees the window and invitation to the void.

148. A CEMETERY. EXT. DAY.

2007. FALL.

At the door of the chapel: The non-believers (or simply smokers) are gathered outside the door of the chapel, forming little groups. Lorenzo is with three men. He sees Julieta a few yards away, out of place, with black glasses, her hair tied back and a black overcoat in the form of a cape. On both sides of the chapel there are only graves. It is a beautiful sunny fall day. Julieta brings to mind that kind of emancipated, sorrowful, attractive woman played so well by Gena Rowlands, directed by John Cassavettes in the 60s.

Lorenzo walks over to her. And he introduces himself.

LORENZO

We saw each other in the hospital elevator.

Julieta looks at him closely but doesn't remember him.

LORENZO

I thought to myself: that woman is so pretty and so... downhearted. She must be coming to see someone who

is very ill. I never imagined that
it was our beloved Ava.

149. MADRID. JULIETA'S HOUSE 2. INT. EVENING OR NIGHT.

2007. FALL.

In this period, Julieta is forty eight. Lorenzo a little older, but he wears it well.

They drink a toast in memory of Ava, in front of the sculpture of the seated man.

In a house radically lacking in adornments, the sculpture takes on a special importance.

JULIETA (OFF)

Ava bequeathed me Lorenzo. I never told him about you. There wasn't a single trace of you in the house, you didn't exist. I started a new life with him. The days became weeks and the weeks months and years... There were days I didn't think about you.

Images of life with Lorenzo.

150. MADRID. ACADEMY WHERE JULIETA TEACHES. INT.

2010.

Julieta continues giving classes, this time in an academy. She looks better. She's talking about Ulysses' descent to the Underworld, the Hell of Hades, and how he found his mother who had died of sadness waiting for him.

151. MADRID. MARIBEL YÉBENES' CLINIC. INT.

2010.

Julieta is in a little room in the Maribel Yébenes clinic, oxygenating her face (or some state-of-the-art technique at that time).

152. MADRID, CINEMA. EXT.

2010.

In a line for the cinema, Julieta is talking animatedly with Lorenzo.

153. MADRID. JULIETA'S HOUSE 2. INT. NIGHT.

2010. FALL.

They make love...

154. MADRID. 19, FERNANDO VI, 2ND FLOOR. HOUSE 3.

2016. SUMMER.

Julieta in the present is still writing to her daughter. She is thinner, weaker, more unstable. Her skin has lost its glow compared to the previous sequences, which illustrate her life with Lorenzo six years before.

JULIETA (OFF)

When an ex-drug addict, no matter how many years he's been clean, relapses just once, that relapse is fatal... (She sighs) I abstained from you for years, but I made the mistake of relapsing into the hope of finding you or hearing about you. That absurd hope has devoured the fragile basis on which I had built my new life. I've got nothing left now. Only you exist. Your absence fills my life completely and is destroying it.

155. MADRID. 19, FERNANDO VI. EXT. DAY.

2016. FALL.

Julieta comes out of the building and walks along slowly, until she is swallowed up by the crowd.

156. MADRID. NEIGHBORHOOD BASKETBALL COURT. EXT. DAY.

2016. FALL.

Sitting on a bench inside the basketball court, at one side, in the open air, Julieta imagines she's seeing her daughter when she played there. Two little girls come into her field of vision, playing and throwing the ball at the basket. If it's a hallucination, Julieta gives herself up to it.

Across from Julieta, on the other side of the court, Beatriz is sitting on another bench. She is checking her mail on an iPad. Neither sees the other at first. Julieta is concentrating on the girls' game and Beatriz is reading and answering her messages.

Beatriz looks up to check on the girls and that is when she sees Julieta in the background. She waves to her, surprised by the encounter.

BEATRIZ

Julieta!

Julieta is still distracted by the children. Beatriz crosses the court and repeats her name. Julieta sees her approaching, she looks at her as if she were a ghost, she doesn't react.

BEATRIZ

Julieta! It's me, Bea!

JULIETA

(Getting up, as if out of it)
Beatriz! Is it really you?

BEATRIZ

(Alarmed) Of course! Are you all right, Julieta?

Julieta hugs Beatriz and bursts into tears. Beatriz keeps her arms around her and waits until she gets it all out.

BEATRIZ

There, there... and you were so well when I saw you...

They separate slowly.

JULIETA

(Exhausted and tearful) Those two little girls reminded me of you and Antía.

BEATRIZ

They're my nieces. But what's happened to you? The last time I saw you, you looked so well!

They sit together on the bench where Julieta had been.
Julieta gradually calms down.

JULIETA

When we met, I didn't say anything, but I haven't seen Antía, or heard anything about her, for twelve years..

BEATRIZ

Twelve years!

She nods. She pauses.

JULIETA

Did you really meet her, like you told me?

BEATRIZ

Yes, I met her and it was very unpleasant, I didn't tell you that.

JULIETA

(Puzzled) Unpleasant? Why?

BEATRIZ

Antía didn't want to talk to me, she did everything she could to avoid me. She said she didn't know me, that I'd mistaken her for someone else. But I knew it was her. In the end she had no choice but to talk to me.

JULIETA

Is it true about the children? She has children?

BEATRIZ

Yes, three. When I saw her she had two of them with her.

Julieta listens closely, disconcerted.

JULIETA

But why didn't she want to talk to you? You were her best friend!

Asserting her status:

BEATRIZ

We were more than that, Julieta.

Julieta looks at her, confused. Has she misunderstood her?

BEATRIZ

After the camp we were inseparable. Don't you remember?

JULIETA

(Hesitating) Yes.. of course, you were always together.

But Julieta isn't sure she understands her. And Beatriz doesn't want to be left alone with her memories of Antía. There's no one better to share them with than Julieta.

BEATRIZ

We couldn't live without each other! It's a pity that at the end it was hell.

JULIETA

Hell?

BEATRIZ

(Almost a reproach) I see you don't know anything.

JULIETA

(Admitting) No, I don't know anything.

BEATRIZ

I decided to go and study Design in New York to get away from her. I didn't give her my address but I called her and that was when Antía told me she'd decided to go away to a retreat in the Pyrenees. I just wanted her to leave me in peace.

Julieta is trying to process all this information. She wanders among all the details. She never imagined that her daughter was suffering from a romantic break-up when she went away. She doesn't even remember her as a difficult girl.

JULIETA

And... did you speak again? Were you in touch?

BEATRIZ

Well, she called me once... but she was already a different person.

JULIETA

In what way?

BEATRIZ

She told me that she regretted our relationship and was ashamed of it. And she didn't want to know anything about me. She said that she was a new person, that she'd finally found her path and I wasn't part of it. She sounded like a fanatic, Julieta. She scared me.

Cut.

157. MADRID. IN THE STREET. EXT. DAY. CONT.

2016. FALL.

Julieta is walking along under the weight of Bea's confession. Her lips are moving, as if she were talking to an invisible Antía. She bumps into people. We see her from the point of view of someone watching from the opposite sidewalk.

Like a zombie, she comes to a pedestrian crossing. She doesn't look at the red light. She thinks she sees Lorenzo on the opposite sidewalk, appearing and disappearing among the people. And she starts to cross. A car almost runs her down, the driver manages to avoid her in time, only grazing her, but it's enough to knock her to the ground.

Fade to black.

158. MADRID. HOSPITAL ROOM.

2016. FALL.

Julieta wakes in a hospital bed. Her right wrist is bandaged and she has some superficial cuts on her cheek. Lorenzo is sitting beside her.

JULIETA

Lorenzo!

LORENZO

(Fondly, without overwhelming her)
How are you?

JULIETA

My mouth is dry.

Lorenzo pours her a glass of water. He is an intrigued, attentive man. He is still affected.

JULIETA

What a coincidence that you were there when the accident happened!

LORENZO

Yes... I came back from Portugal four days ago and... I went straight to your house to see if I might be in luck, and I saw you coming out.

JULIETA

But... I moved house, Lorenzo... I don't live there anymore.

LORENZO

I know.

JULIETA

You do? How did you find out?

LORENZO

The first days I followed you to see what you were doing.

JULIETA

Oh...

LORENZO

Anyone less distracted than you would have realized.

Julieta is listening carefully.

LORENZO

When I realized that I was turning into one of those obsessive Patricia Highsmith characters,

hiding around corners or keeping watch on your house, I stopped following you and I went to Portugal to write. I came back a few days ago.

Julieta thinks of the tough process she has gone through since the last time she saw Lorenzo.

JULIETA

(Touched) Forgive me for saying goodbye to you in such an awful way.

159. MADRID. 19, FERNANDO VI. EXT. DAY.

2016. FALL.

Lorenzo gets out of a taxi in front of Julieta's house 3, in the same building as House 1.

160. MADRID. 19, FERNANDO VI. 2ND FLOOR. HOUSE 3. LANDING AND INT.

2016. FALL.

Lorenzo has got Julieta's keys in his hand. He opens the door.

He finds a letter lying on the floor. He picks it up and takes it with him. He just looks at the address, it's for Julieta. It doesn't look like advertising. It's hand written. It's Antía's writing but Lorenzo doesn't recognize it. There's a return address, a town in Switzerland.

In the bedroom, he fills one of Julieta's bags with clothes, the most essential things. He doesn't know the apartment, but he knows her belongings. He is amazed by the bareness of the place, there are no decorative items, except for Ava's omnipresent sculpture.

On the desk, he finds the notebooks which Julieta has written to Antía. Lorenzo looks at them, paralyzed, because he senses that their pages uncover the enigma surrounding Julieta. The last notebook is still open at the latest notes. He closes it. He avoids the temptation of reading those lines, still fresh.

He sees the reconstructed photo of Julieta and Antía on the table.

He also discovers a photo of the two of them, Julieta and Lorenzo, on one of their trips. For Lorenzo, the sight of this photo, framed and resting on the desk, is vital. It shows him that he isn't out of Julieta's life.

161. HOSPITAL. INT. DAY.

2016. FALL.

The bag with Julieta's belongings is lying open on the bed. Lorenzo is sitting on the only chair, reading a newspaper.

Julieta comes out of the bathroom. She looks better although she's still convalescing. She still has the sensation that her body doesn't belong to her. She is an expert in that sensation.

Julieta is wearing a bathrobe. She looks in the bag for something and takes out the plastic toilet bag. She sees the notebooks at the bottom. She takes them out and looks at them for a moment.

JULIETA
Have you read them?

LORENZO
Nooo! I didn't have time, and
anyway I wouldn't have dared.

JULIETA
Read them if you want, and then
destroy them.

Julieta looks into the bottom of the bag again, she glimpses a letter at the bottom. She puts her hand in and pulls it out. When she sees her address her heart leaps. She recognizes Antía's handwriting immediately. Trembling, she turns the letter over to see if it has a return address. This time it does, this time she finds her daughter's name and her address in Switzerland. Mix-Parking Cioss. Sognono.

162. A CAR. ON THE ROAD.

2016. FALL.

Lorenzo is driving the car. Julieta is next to him. The trees lining the road are reflected on and invade the

windscreen. Lorenzo and Julieta are pensive and silent. We hear the contents of Antía's letter. Antía's words acquire great presence, as if she were in the back seat saying the contents of the letter aloud.

ANTÍA (OFF)

Dear mom, I don't know if you're still in Madrid or if you're living in the same house, but I have no other address to write to you. I have three children. Xoan, the eldest, was only nine when he drowned in a river. And I am insane with grief. In these moments, the worst of my whole life, I'm thinking of you. Now I understand what you must have suffered when I disappeared.. I couldn't imagine it. Unless you've suffered it you can't imagine it.

JULIETA

I'm not going to ask her for an explanation. I just want to be with her, but she didn't invite me to visit her.

LORENZO

After thirteen years she didn't dare, but she put her return address.

The car is driving through an idyllic Swiss valley. A road sign says that they are on the road to Sonogno and that the car can't go over 50 kilometers per hour. Julieta isn't in a hurry and the views through the car window are so beautiful.

THE END