

Memento Films Production - Asghar Farhadi Production

THE SALESMAN

FORUSHANDE

by Asghar Farhadi

Shooting script

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1. Theatre, interior, night

A big, wide hall, no raised stage. The lighting technician, whose voice we hear off-camera, is making the final adjustments to the stage lighting. During this sequence, the opening credits appear and disappear on the dark parts of the screen. At first, the stage is blacked out. A projector is switched on and lights a small part of the set, stage left. We see a double bed with a purple-coloured cover and a simple dressing table at the bedside.

The first light goes out and stage right is lit. Part of a living room: a sofa, some armchairs, a table and some worn wooden chairs around it.

The light goes out and another projector lights the staircase to the upper floor where there are two single beds, lit by a skylight.

A person out of shot moves the projector behind the skylight, revealing other parts of the set in passing, until they find the new position.

The light now illuminates the two beds.

The lights go out and other projectors reveal upstage: a small kitchen, a fridge, a sink, some dishes.

The previous lights go out and the fixed lights go on. The whole set can be seen. It is an interior. The walls are minimal, but the set is detailed. A furnished living room is centre-stage; a bedroom stage left; the kitchen stage right and at the back the staircase to the upper floor. It is the set of Arthur Miller's *Death of a Salesman*. The stage is empty.

All the lights go out and the noise of sets being shifted is heard.

2. Emad and Rana's apartment, interior, middle of the night

Fade to black of the darkness in the flat. It is late at night and everything is dark. An uproar coming from outside is heard indistinctly, getting louder. Suddenly, the doorbell rings, someone is hammering on the metal gate on the other side of the door, shouting to the people inside.

VOICE

Rana... Mister Etesami... Come out!... Rana...

The sound of the doorbell and the hammering on the metal continue. The bedroom corridor light is turned on, revealing some parts of the flat. Emad, awakened with a start, rushes along the corridor into the living room and turns on the light. Another part of the flat is revealed. Emad rushes to the front door. He turns on the light in the entry and, still sleepy, unlocks the front door and opens it. Part of the outside corridor can be seen through the metal gate on the other side of the front door. The woman who was knocking has gone. Through his half-open door, Emad, bemused, sees all his neighbours from the upper floors rushing down the stairs to the street.

EMAD to a neighbour

What's happening, Mr Mohebi?

MOHEBI, not stopping
Get out!

Emad, worried, goes back in.

EMAD
Rana... Rana, get up!

Emad goes to the window opening onto the outside corridor. He draws back the curtain and opens the window to try to understand what's happening. All the neighbours continue rushing towards the exit, wearing their inside clothes, obviously woken from their sleep, out of breath, panic-stricken.

EMAD, alarmed
What's happening?

NEIGHBOUR
The walls are collapsing! Get out quick!

Emad disappears from the window frame but the camera lingers.

EMAD off-camera
Get up, Rana! The building's collapsing!

Rana's sleepy voice can be heard from the corridor.

RANA off-camera
What's up?

EMAD off-camera
Get out the room!

RANA off-camera
Is it an earthquake?

EMAD off-camera
I don't know... Where are you going? Come here!

RANA off-camera
I'm going to put something on.

EMAD shouting
It doesn't matter! Come on!

We hear Emad and Rana moving and running while the camera stays on the empty window frame. Suddenly the window pane shatters and explodes noisily. On the other side, neighbours continue to flee the building. One of them is running with his child on his shoulders. His wife follows him down the stairs with their other child.

NEIGHBOUR to his wife
Carry him! Hurry up!

NEIGHBOUR'S WIFE
I can't, you take him.

The neighbour puts the child down on the landing to go and help his wife a few steps up. The child is terrified and starts to cry. Another neighbour takes him on his way down to the exit. Sound of glass shattering and screams.

3. Emad and Rana's flat, interior, middle of the night

Emad leaves the flat with Rana, who is in a panic. She has slipped on a man's jacket and is covering her head with a scarf. As they're going down the stairs, Manzar, an old woman from upstairs, calls Emad.

MANZAR
Mr Etesami... Emad...

Emad sees her.

MANZAR shouting
Help! Somebody help me, I can't get my son down on my own.

Emad doesn't know what to do. Rana, distraught, has stopped a few steps down.

OLD NEIGHBOUR
He doesn't want to get out his bed.

EMAD to Rana
You go ahead, get out.

RANA
I'm coming with you.

EMAD going up
No way! Go on.

Emad gives Rana the shoes he took for her and goes up. Rana goes on down, reluctantly.

4. Stairs of the building and old neighbour's flat, interior, night

The seventy-year-old woman heads for her flat, Emad following, and they go in quickly.

MANZAR
Hossein... Hossein...

They cross the entry and living room to the bedroom where a forty-year-old man, short hair prematurely white, his face marked by depression, is in bed. His eyes are open, but he doesn't move, seemingly indifferent to what's going on around him.

MANZAR

Get up, my dear.... Hossein, everybody's left...

EMAD

Come on, Hossein, get up, we're leaving.

Emad tries to get him up with the mother's help.

MANZAR

Move! Don't you see the walls? Do you want to die in the rubble?

From the window, Emad sees a bulldozer digging the neighbouring piece of land, covered in a cloud of dust.

EMAD

Come on... Get up.

Hossein looks at Emad without saying a word. The old woman, unable to lift him against his will, loses her temper.

MANZAR

You can stay then, I'm going!

EMAD

Please, Manzar, let me handle this.

5. Emad and Rana's flat, landing, interior/exterior, day

The ceilings are leaking. The windows are broken, the walls cracked. Emad, exhausted from lack of sleep, rolls up the wet living room carpet and puts it to the side. Rana, very put out, is gathering some belongings and papers before leaving their home. Emad slips the clothes and papers Rana has piled on the sofa into bags and suitcases. Siavash comes to get other bags.

SIAVASH

Don't take too much. There's everything you need in the house.

RANA

I can't find the credit card.

EMAD

It must be somewhere.

SIAVASH pointing to a suitcase

Can I take that?

EMAD

Sure, go ahead.

Siavash takes the case and heads for the door.

SIAVASH
We said just a toothbrush and a towel...

EMAD
No worries, I got them!

At the door, Siavash meets his wife Kati (Katayoun) who arrives out of breath.

SIAVASH
Did you lock the car?

KATI
Yes.

SIAVASH
The keys! Give me the keys.

KATI
Here they are.

SIAVASH
Put them in my pocket.

Kati goes towards the living room.

KATI
Hey guys.

EMAD
Hi, how are you?

KATI
Well then, you're still alive! Hello there!

RANA
Hi. Why did you come up?

KATI
Sia told me on the phone your building had collapsed. I thought we'd have to dig you out of the rubble! Look at that! It smells of gas...

RANA
It's like that since last night.

KATI
We shouldn't hang around.

Kati notices water dripping from the ceiling light in the kitchen.

KATI

Hey!

RANA

But why did you come up?

KATI

Cut the electricity. There's a leak.

EMAD

I can't find the credit card!

RANA

Did you look among the papers?

Kati comes out of the kitchen.

6. Emad and Rana's flat, corridor and bedroom, interior, day.

Kati goes down the corridor to the bedroom door. She is flabbergasted. One of the outside walls has completely collapsed. Everything is covered in dust. Their bed had been against this wall and now it's covered in rubble and broken glass.

EMAD

Don't go there, Kati. It's dangerous.

KATI

Oh my God!

Kati moves aside. The camera stays on the collapsed wall and the bed at its foot.

7. High school, classroom, interior day

Third year students are in class. Emad, his face showing signs of tiredness and lack of sleep, is writing some information about Gholamhossein Saedi, author of the short story "The Cow", on the board. He is holding the collection it is taken from, *The Mourners of Bayal*.

STUDENT

One could only hear the sobs of the woman sitting all alone on the barn roof with her lamp and inside, the lowing of a cow.

STUDENT

Sir, is it a true story?

EMAD

Well, not really. But in Saedi's writing, the atmosphere, the characters, the relationships are very realistic, very faithful to reality.

STUDENT

Please sir, are we going to watch the film adaptation of the story?

EMAD

You're going to read all the stories in the collection first and next week I'll bring you the film *The Cow* to watch.

ANOTHER STUDENT

And when can we come and see your play?

EMAD

You'll have to wait a bit. It only starts next week.

ANOTHER STUDENT

What's it called, that play you're in?

EMAD

Death of a Salesman. Any of you ever read it?

Emad's phone rings, he has to answer.

EMAD (whispering into the phone)

Hello?... Yes... Can you call me back in a few minutes? I'm teaching a class... It's a black 206, with a manual gearbox... Yes... Call me back please... Sorry.

He hangs up.

ANOTHER STUDENT

Who do you play, sir?

EMAD

The salesman.

A STUDENT

What model is it, sir?

EMAD

What?

A STUDENT

Your 206.

EMAD

Don't try to be smart.

A STUDENT

Are you selling or not?

ANOTHER STUDENT

Please sir, Hassanpour's father works in the traffic department. He can cancel your tickets.

ANOTHER STUDENT

You never get any tickets or break any rules, sir, do you?

The students burst out laughing.

ANOTHER STUDENT

Sir, why do Iranians say BMV for BMW?

The bell rings and the rowdiness gets worse.

8. Street, taxi, exterior, day

Emad is in the back of a taxi, next to the window, lost in thought. A middle-aged woman is sitting next to him, and next to her a young girl. Amin, Emad's student, is in the front seat, sharing the ride. The driver is nosing through the traffic trying to get to the main avenue from the street the school is in, jam-packed with the school coming out. Emad is suddenly stung by something the woman says.

THE WOMAN to the taxi driver

Excuse me, driver, do you mind if I swap places with the young man?

Emad is really annoyed by the woman implying that he has tried to hassle her. The driver casts a reproachful glance at him in the rear view mirror. Emad, confused, doesn't know how to react. The taxi stops. The woman gets in front and the student comes in beside Emad. The student is very embarrassed and does his best to avoid catching Emad's eye, very affected by this incident.

9. Theatre, interior, night

One of the last rehearsals before the opening night. Emad plays Willy Loman, Siavash is Biff, Willy Loman's son and Sanam is The Woman who Willy meets in the Hotel. The rest of the actors are sitting in the stalls watching the rehearsal. Sadra, Sanam's four-year-old son is lying on the bed on the upper part of the set, drawing. This is the hotel scene of *Death of a Salesman*. Willy laughs and the woman joins him.

WILLY without rushing

Hurry downstairs and...

BIFF

Somebody in there?

The woman laughs in the bathroom.

BIFF

Somebody got in your bathroom!

WILLY

No, it's the next room, there's a party...

THE WOMAN enters, laughing and slips
Can I come in? There's something in the bathtub, Willy, and it's moving!

Willy looks at Biff, who is staring open-mouthed and horrified at the woman.

WILLY
You'd better go back to your room. They must be finished painting by now.
(To Biff) They're painting her room so I let her take a shower here. Go
back, go back... (He pushes her)

THE WOMAN resisting
But I've got to get dressed, Willy...

WILLY
Get out of here! Go back, go back... (Suddenly trying to sound natural) This
is Miss Francis, Biff, she's a buyer. They're painting her room. Go back,
Miss Francis, go back...

THE WOMAN
But my clothes, I can't go out in the hall without my clothes!

WILLY pushing her offstage
Get outta here! Go back, go back!

Biff slowly sits down on his suitcase as the argument continues.

THE WOMAN
Where's my stockings? You promised me stockings, Willy!

WILLY
I have no stockings here!

THE WOMAN
You had two boxes of size nine sheers for me, and I want them!

WILLY
Here, for God's sake, will you get outta here!

THE WOMAN enters holding a box of stockings
I just hope there's nobody in the hall. That's all I hope. (To Biff) Are you
football or...

Siavash gets a fit of the giggles and hides his face so as not to be seen, but can't say his lines.
Sanam is furious. She stops acting. Siavash bursts out laughing.

KATI angrily
Siavash!

Sanam stomps off stage, raging.

SANAM

Enough is enough! I grin and bear it, but it's worse and worse. Come down, Sadra, we're going! Because I'm playing a slut he can do what likes.

SIAVASH

What's that got to do with it?

SANAM

Why don't you laugh at the others then?

SIAVASH

I'm not laughing at you, I'm laughing at your costume.

Sanam grabs her bag from a seat in the stalls and gets ready to leave.

BABAK to Sanam

Don't be childish, it's almost opening night.

SANAM

Sadra, I'm talking to you.

SIAVASH

I'm sorry, excuse me.

Sanam takes Sadra's hand to lead him down the set staircase and leave.

SANAM

It's well worth dragging my kid across town in this cold to rehearse.

Kati, upset, throws the script on the floor and goes and sits in the stalls.

KATI

It's an ordeal working with you all.

ALI

Thanks! He's your husband, it's not our fault...

SIAVASH

She comes out the bathroom dressed for a polar expedition and she says she can't be seen in the lobby like that!

RANA

Go and make up with her otherwise she can leave us all high and dry.

Siavash leaves the stage to try and catch Sanam. On the way, he continues to imitate her.

SIAVASH

"I can't go out without my clothes".

EMAD

It's true it's a bit much having her come out the bathroom wearing that thing.

BABAK

That's a good one! Do you think we've any choice?

Emad leaves the stage to join Rana. He sits down next to her, tired. Everybody rests a bit while waiting for Sanam to come back. Kati talks to the stage hands.

RANA

You OK?

EMAD

No.

RANA

Why not?

EMAD

Have you found anything?

RANA

There's a sixty square meters on the third floor, no lift, for four million six.

EMAD

Where?

RANA

Amir Atabak.

BABAK

What are you looking for?

EMAD

Something temporary. If we don't find anything, we'll soon have to come and sleep on the set.

BABAK

You free tomorrow afternoon?

EMAD

Why?

BABAK

I'll take you somewhere.

Siavash comes back with Sanam and Sadra.

KATI

Right, let's get back to it. Everybody take your place and no interruptions this time.

The actors start rehearsing again.

10. An apartment, interior/exterior day

A fourth-floor flat in central Teheran, with two bedrooms, one with its door locked, an open-plan kitchen, with an entry opening onto a large terrace. Emad and Rana are visiting the flat. Babak is switching on the lights one after the other, and opening the curtains and windows.

RANA

Is there only one room, Babak?

BABAK

Not at all, here's the second one.

RANA

It's locked?

BABAK

The previous tenant's things are there. She should be coming to get them.

Rana tries to turn on the bathroom light, but the bulb has burned out. She goes in. The previous tenant has left a pair of ladies' slippers.

11. Terrace, exterior, day

The terrace overlooks the densely-packed buildings of this part of the city. Emad and Babak look at the view. A little room has been built on the side of the terrace. In the corner lies a bicycle, no doubt left by a child who lived there before.

EMAD pointing to the view

Look at the mess they've made of this town. If I had a bulldozer, I'd raze it to the ground and start again.

BABAK

You know, that's what they did, razed the old places to build something new... and look at the result.

Rana comes onto the terrace and looks around.

RANA

When will the other room be free?

BABAK

She promised to come any day now to take her things.

Emad continues scrutinising the dark towers surrounding them.

12. Stairs and car park, interior/exterior, day

Babak, Emad and Rana go down the stairs to see the communal spaces.

BABAK

There's no parking space with the flat. You'll have to park outside.

EMAD

In any case, we have to sell our car to pay the deposit.

BABAK

Who talked about money?

Babak sees Mr Shahnazari, a neighbour, along with his wife, taking shopping from the boot of his car.

BABAK

A great advantage to this building is having this gentleman and his family for neighbours!

MR SHAHNAZARI

Hello Mr Karimi.

BABAK

Hello, my friend! Hello, madam.

MRS SHAHNAZARI, getting out

Hello, how are you?

BABAK

Fine, thanks.

RANA

Is there a cellar, Babak?

BABAK

Yes, just there. The door is open, you can go and take a look.

Rana and Emad go to see the cellar.

MR SHAHNAZARI in a whisper

Please, make sure they're not like the last one.

BABAK

No, I know them.

MR SHAHNAZARI

That's what you said the last time.

MRS SHAHNAZARI

What do they do?

BABAK
Friends of mine, working in culture.

13. Cellar, interior, day

A little empty cellar. Emad opens the door, letting in the light.

EMAD
How do you find it?

RANA
And you?

EMAD
I'm never there. You're the one it has to suit.

RANA
It'll do for a few months. But you have to speak to him about the rent. I don't want him doing us a favour.

They come out of the cellar and close the door. Everything is dark. Black continuity shot for the next scene.

14. Building staircase, interior, day

Two removal men carry a heavy fridge wrapped in plastic up the stairs. Mr Alimoradi, the second-floor neighbour, aged around fifty, waits on the landing to be able to go down. Emad goes up a few steps ahead of the removal men to guide them. They are having trouble getting the fridge round the narrow landing.

EMAD
Hold on, hold on... you'll have to put it upright.

MR ALIMORADI
No, it'll make it ...

Mr Alimoradi helps the removal men who manage to get it round.

EMAD
Thanks very much, sir.

MR ALIMORADI
Not at all. Welcome.

15. Apartment and terrace, interior/exterior, day

The removal men have finally managed to get the fridge up and take it directly into the flat with Emad's help. Babak tries to call the previous tenant on his mobile but she doesn't answer and he tries again. Emad and the removal men go into the flat.

One of the walls has been repainted. Rana, with Kati's help, opens the smallest boxes and puts away the dishes. Siavash comes to help the removal men get the fridge past the kitchen door. The removal men get it in and Emad and Babak slide it across the floor to its place. The removal men go to get the rest of the furniture. Ali is busy replacing the light bulb in the bathroom. Siavash goes into the corridor.

SIAVASH to Ali

What are you up to there? There's more urgent to be done, come down.

ALI

Go ahead, I'll be right down.

KATI

Is all this stuff going to get in?

Babak comes in. He rattles the handle of the locked door a few times.

RANA

She took the key?

BABAK

Yes, she kept that key.

Ali switches on the bathroom light and the bulb blows out.

RANA

What's up?

ALI

Problem with the fitting.

EMAD

Are you a doctor, an electrician or an actor?

BABAK

Please Ali, don't bother, I'll bring a technician.

ALI

It's nothing, I'll fix it.

RANA

She could have warned you so we didn't rent a removal van today.

BABAK

I thought she'd already cleared the room. She was quite clear about coming to get everything on Wednesday, so I expected it all to be spick and span.

EMAD

So, what's she saying now?

BABAK

Nothing at all. She hasn't been taking my calls since this morning. Rana, do you want to call from your number?

16. Terrace, exterior, day

Rana paces up and down the terrace, talking on the phone. Babak is beside her and listens to her conversation with the previous tenant with curiosity.

RANA

But till when? ... Sorry, could you repeat that? It's a bad line... And if you don't find something soon?... Yes, but if ever... We really need that room... What are we supposed to do? OK ... OK...

Babak signals to her to hand him the phone.

RANA

Hold on, I'll pass him to you, you can tell him... OK, thanks.

She hangs up.

RANA

She says she already spoke to you.

BABAK

But what was she saying?

RANA

She was supposed to sign a lease last week, but the landlord pulled out at the last minute.

Interested, Emad comes into the doorway of the terrace.

RANA

She's looking for a place and until she finds one she can't come for her things and she asked me to tell Babak not to touch them and she doesn't want to speak to him.

Irritated by what he has just heard, Babak goes back inside.

BABAK

Ali, have you got a screwdriver in your car?

17. Bedroom, interior, day

The previous tenant's things are piled in a heap up to the ceiling. The handle of the closed door moves. Babak seems to be trying to unscrew the lock from the other side. The door finally opens. Babak, Emad, Siavash and Ali look in.

SIAVASH

Oh, man! I was expecting a few bits and bobs, but there's everything here but the kitchen sink.

Emad looks at the room. The walls are covered in children's crayon drawings. Emad opens the cupboards. A number of colourful women's outfits are hanging up and some women's shoes are in the bottom. Babak takes out the previous tenant's belongings, helped by Emad, Siavash and Ali.

18. Terrace, exterior, day

They sort out the previous tenant's things and put them in a corner of the terrace: a sofa, a television, a chest of drawers, sealed boxes and a child's bicycle.

19. Apartment, interior, day

All the rooms are empty. They are all having lunch and enjoying themselves on the terrace. Rana finishes putting the previous tenant's things in the cupboard and joins the group for lunch.

20. Terrace, exterior, night

Wide shot of the terrace. It's raining. Shortly, Emad hurries out of the flat to try to put the tenant's belongings under shelter. He covers what he can't get inside with a tarpaulin.

21. High school, corridor, interior, day

Two students help Emad to carry a couple of boxes he brought to the office. Other students passing by are curious to know what's in them.

A STUDENT, joking
The cash for the 206, Mr Etesami?

EMAD
That's right. Could you ask the librarian to come and get all this?

They pile the boxes behind the office door.

A STUDENT
Yes, sir.

Emad goes into the staff room, tired from carrying the boxes.

22. High school, staff room, interior, morning

Some teachers and staff members are busy with their tasks in the room. Emad finds his classroom on the timetable slipped under the glass top of the desk. Mr Yeganeh, the deputy principal, comes in and greets Emad.

MR YEGANEH pointing at the boxes
What's that?

EMAD
Books.

A TEACHER jokingly
Ah, the thinking man's burden when you move house...

Everybody laughs. Amin is at the door and calls Emad.

AMIN
Mr Etesami, I'd like to say something.

Emad leaves the room.

23. High school, corridor, interior, day

Emad and Amin, his student, talk outside the staff room.

STUDENT
Sir, I was really bothered the other day.

EMAD
What day?

STUDENT
In the taxi, the lady who accused you.

EMAD
She accused me?

STUDENT
Well she asked to sit in the front and for me to sit beside you. When you got out, I told her off. I told her you were our teacher and the students really like you...

EMAD
What's your name?

STUDENT
Amin.

EMAD
Amin, you can be sure that one day somebody hassled her in a taxi and that now, each time she's seated next to a man, she suspects the worst, she thinks he's rubbing against her deliberately... Come on, let's go to class.

They go into the classroom together.

24. Backstage, interior, night

The actors are getting ready. The musicians are tuning their instruments rehearse. The stage hands are putting the final touches and adjusting the neon lights. Babak has withdrawn and is on the phone. Emad is carrying Sadra on his shoulders. He goes to the make-up room, rehearsing his lines aloud with Sadra repeating them after him. Babak goes towards him.

BABAK

I really don't know what to do about her.

EMAD

Who?

Emad lifts Sadra off his shoulders. The little boy goes away.

BABAK

That girl there... I called to see when she was coming for her things and she got angry, aggressive, threatened me...

EMAD

Why?

BABAK

And why did you touch my things? They're personal belongings, I'm going to make a complaint to the police... Then she drags up ancient history.

EMAD

Did you tell her that with the rain we spent the night moving her things?

BABAK

Her problem is something else. And if she ever calls you to talk about it, above all, says it's none of your business and to see with me...

EMAD

So when is she coming for her stuff?

BABAK

As soon as she's found a place, she says.

Rana comes over to them.

RANA

Emad, I've prepared some starch for you to clear your throat.

EMAD teasing her

You know I'm mad about you?

BABAK

You break my heart.

EMAD
Die!

25. Makeup room, interior, night

The actors are getting ready to go on. Excitement in the dressing rooms. Emad and Rana are sitting in front of mirrors getting made up. Ali, Sanam and Babak come and go. The makeup man has put a moustache on Emad and aged him. Rana has finished and gets up.

RANA
I think you'll be there till midnight. I'm going home right away after the show.

EMAD
You're not staying for the rehearsal?

RANA in Linda's voice
There's nothing to censure in my lines, my poor Willy.

EMAD in Willy's voice
You are so virtuous, my Linda. Do you know what numbskull took my starch?

RANA still as Linda
Don't worry, Willy, I'll make you more at home. But don't forget to give me the key to get in.

Rana leaves the dressing room. Everyone is getting ready. We hear the musicians rehearsing.

26. Theatre, interior, night

It's opening night. The musicians are still rehearsing a passage. All the actors are in costume and made up, in a circle in the centre of the stage. Kati is murmuring some last instructions. Suddenly, they all slap hands and everybody takes up his mark. The assistant director arrives via the entrance.

ASSISTANT
Everybody in place, we're dimming the stage lights... we're letting the audience in.

The stage lights go out, everything is dark and silent.

27. Apartment and terrace, interior/exterior, night

Rana, hands dirty and covered in dust, is busy moving boxes and tidying. The flat looks tidier. She has washed and put away all the dishes and kitchen utensils. She vacuums a bit then calls Emad on his mobile.

RANA

Where are you, my Willy?... There's a supermarket nearby. If it's open, could you get something for breakfast?... And some liquid soap... What time do you think you'll get back? I might take a shower in the meantime... I look like I've just finished a shift down a mine... I haven't even removed my makeup... No, I won't be long... See you later, love you.

She hangs up and goes back to what she was doing. She starts the washing machine. She heats a pot of water. She gets some clean clothes from a bag and hangs them on a hook in the bathroom. She finds some shampoo in a box and takes it into the bathroom with a towel. She removes her makeup in front of the mirror. She runs the shower to heat the bathroom. Just after, the doorbell rings. She comes out quickly and presses the button on the entry phone, leaves the flat door ajar, and goes back to take her shower.

28. Supermarket, interior/exterior, night

Emad is the last customer of the local shop, whose shutter is half down. An employee is waiting to put out the last lights and close up. The cashier puts Emad's purchases in a bag, Emad counts out the money to pay him.

CASHIER

Anything else?

EMAD

No thanks. Do you do home deliveries?

CASHIER

We do. What's your address?

EMAD

The street going up there, the 26th. The stone building. We're on the fourth floor.

The cashier checks the address on his computer.

CASHIER

Number 27, is that it?

EMAD

That's it.

CASHIER

Your client number is 1124.

EMAD

1124...

CASHIER

Excuse me, but your wife has a small bill to pay...

EMAD
When from?

CASHIER checking the computer
A bit over a month ago.

EMAD
We've just moved in. That must be the previous tenant.

CASHIER
Ah, right. If you see her, tell her to drop by.

29. Street, exterior, night

It's cold, Emad is tired. He rings and rings, but nobody answers. He calls Rana on his mobile, but no answer. Finally he rings at the neighbours' entry phone. The first one doesn't answer so he tries another. Mrs Alimoradi answers.

NEIGHBOUR off-camera
Who is it?

EMAD
Excuse me, I'm your neighbour. Could you let me in, please?

30. Staircase, interior, night

Emad climbs the stairs. He notices a few drops of blood on the steps.

31. Terrace, apartment, interior, night

Emad arrives on the terrace and goes into the flat. The lights are on but there is nobody there. He looks for Rana.

EMAD
Rana?... Rana?

He's worried at not finding her. He opens the bathroom door. He gets a fright at the sight of blood on the bathroom floor and broken glass between the toilet and the bathroom.

32. Hospital, interior, night

In Emergency, two nurses are shaving some of Rana's hair to be able to stitch a head wound. There is dried blood on her cheek and chin. She is very pale. Her glazed expression suggests she's still in shock. Emad comes in, worried.

EMAD
Rana, what happened, dear?

NURSE
Nothing serious, sir.

EMAD
Look at me, what happened?

NURSE
Would you mind waiting outside? We'll call you to take her to the scanner.

Emad goes out the emergency room, stunned.

33. Hospital corridor, interior, night

In the corridor, Mr and Mrs Shahnazari are along with Mr and Mrs Alimoradi, all looking disconsolate. Emad is in front of them, upset.

MRS SHAHNAZARI
She was very lucky. If she'd hit her head a bit to the side, she could have...

EMAD
I was on the phone to her a quarter of an hour before.

MR SHAHNAZARI
Mr... I don't even know your name.

EMAD
Etesami.

MR SHAHNAZARI
Mr Etesami, first thing tomorrow morning, you should change all the locks to your flat.

EMAD astonished
Did somebody come into the flat? I thought she'd fainted...

MRS SHAHNAZARI
In fact, we didn't really understand what happened. We heard screams from upstairs. And not just one. One after the other. I said to my husband: go and see what's happening. We heard the sound of breaking glass. And he said: maybe it's a couple rowing. But then we heard somebody running down the stairs. And then I understood something was really up.

EMAD
Who was it?

MR SHAHNAZARI
By the time I got out onto the landing he had already flown down the street.

MR ALIMORADI
I don't know what he did to his foot, there was blood on the steps.

MR SHAHNAZARI

If I'd caught him, he wouldn't have left the building alive.

MRS SHAHNAZARI

And then the both of us went up and we saw your poor wife passed out. And the bathroom floor covered in blood... I dashed off to get something to cover her.

Emad is shocked by these explanations.

MR SHAHNAZARI

No need to go into the details. Thank God it was nothing more serious.

Emad is lost in thought.

MR SHAHNAZARI

Have a seat. You look even worse than her. (To the wives) Go and see if she needs anything in the emergency room.

Mr Alimoradi leads Emad over to a bench. Mr Shahnazari signals to the wives to leave and stands in front of Emad.

MR SHAHNAZARI

There was nothing missing from your place?

EMAD

I didn't notice.

MR ALIMORADI

No, Mr Shahnazari, it wasn't a burglar. What would he be doing in the bathroom if he came to steal something?

EMAD

Who was it then?

MR ALIMORADI

A client of hers.

EMAD

Who?

MR ALIMORADI

The woman who lived there before.

Emad is flabbergasted.

MR ALIMORADI

She lived a wild life. The guy must have come thinking she was still there.

Emad is shocked.

34. Emad and Rana's apartment, interior, morning

Kati has helped Emad bring Rana home. Her head is still bandaged and she looks drawn. They take her to the bedroom and lie her down on the bed. Emad closes the curtains.

KATI to Emad
Turn out the light so she can sleep a bit.

RANA
No, leave it on.

Exhausted, Rana closes her eyes. Siavash arrives in the apartment with a bag full of medication and the results of x-rays and scans. Kati leaves the bedroom. Ali checks the medication. Emad pulls a cover over Rana. He is about to leave the bedroom.

RANA
Where are you going?

EMAD
Just next door, I'll come back.

Emad goes into the living room.

ALI
If she takes a bad turn, call us quick so we can take her to a doctor. And don't forget to give her her medicine at 11.

EMAD
What's all this stuff?

ALI
Mainly painkillers and sedatives. Her blood pressure is low, be careful if she gets up.

KATI
Do you want me to stay and make some soup?

EMAD
No, I'll do it myself. You two go and get some rest too. You haven't slept all night.

SIAVASH
Don't worry about us. And promise to call us if there's even the slightest thing.

EMAD
Thanks, my friends. Thanks, Ali.

Ali, Kati and Siavash leave without making any noise so as not to waken Rana. Emad closes the door behind them. He is very worried. He goes into the bathroom, curious.

The tap is dripping. There are small traces of dried blood on the tiles. He leaves the bathroom and goes to open the front door.

35. Terrace, stairs, exterior, day

Emad calls Kati from the top of the stairs.

EMAD
Kati ... Kati?

She answers from downstairs.

KATI
Yes?

EMAD
Could you come up for a minute?

Rana calls from the bedroom. Emad goes back in quickly.

36. Apartment, interior, day

RANA
Emad?

Emad goes towards the bedroom.

RANA
Where are you?

EMAD
I'll tidy up a bit then make us some lunch. You get some sleep.

RANA
You going to school?

EMAD
No, not today.

RANA choking up
Come and sit beside me.

KATI
Emad?

EMAD to Rana
I'll be right back.

He goes back into the living room. Kati has come into the flat and is waiting at the door. Emad signals to her to come out with him, to talk quietly in the corridor.

EMAD whispering
She didn't say anything?

KATI
Who?

EMAD
Rana.

KATI
About what?

EMAD
What happened last night.

KATI astonished
I don't know. We learned about it from you...

EMAD
I wasn't there. I've no idea what happened.

KATI
She must have fainted in the bathroom and hit her head on the glass...

EMAD
OK. Fine, we'll keep each other posted.

KATI
Did something happen?

EMAD
No. I don't think so.

Kati waves goodbye.

37. Bedroom, interior, day

Emad is sitting on the edge of the bed next to Rana. A pair of socks on the floor, next to the bed, attracts his attention. He lifts them and Rana sees them.

38. Kitchen, interior, day

Emad throws the pair of men's socks into a bin under the sink. He fills the kettle and puts it on the stove. He sees a puppet on the worktop and examines it closely.

39. Bedroom, interior, night

Rana has fallen asleep. Emad opens the door quietly and comes in. He turns on the heating. He sees a mobile phone and a car key left on a table next to the wall. He takes the phone and goes out without making any noise.

40. Living room, interior, day

Emad is trying to get some clues from the phone. He switches it on but can't get it to work. He puts on his jacket and leaves the flat in a hurry.

41. Terrace, exterior, day

Emad comes onto the terrace and immediately goes to look down to the courtyard, the entry, the street. In the courtyard, Mr Shahnazari is washing the mat of his car that got blood on it taking Rana to hospital.

42. Street, exterior, day

Emad scans the cars parked on both sides of the street. The street is quiet. He tries the key in all the cars, one after another. None of them open. Finally, a bit farther down, he manages to open a van. He gets in behind the wheel. He opens the glove box and finds a health booklet with the photo of a middle-aged woman, a plastic bag full of medicine and some parking tickets. Emad starts the van and drives towards their building.

43. Apartment, interior, day

Emad puts the car key, the health booklet, the parking tickets and the mobile in a cupboard. Rana comes out of the bedroom. Silence between them. She wants to go to the toilet, he looks at her. She puts on the slippers left at the bathroom door.

RANA
Can you come here so I can go to the toilet?

EMAD
Don't put them on, take them off.

RANA surprised
What?

EMAD
Take those things off.

He goes and gets her other slippers and leaves them by the bathroom door. He takes the first pair and flings them disgustedly out on onto the belongings of the previous tenant on the terrace.

EMAD
Throw away everything that woman left here! And don't hang your towel on the hook behind the door.

RANA stunned
Why?

EMAD
Because. It's not clean.

Rana goes into the bathroom. We hear the shower. Emad dashes to the bathroom door. Rana is using the shower hose to wash the bathroom floor.

EMAD
Don't worry, I'll do it later.

RANA
We can't leave it like that. Do it now.

EMAD
OK, turn it off.

Rana turns off the tap.

RANA
Come and wash it then. I'll go to the toilet after.

EMAD
Somebody may have to come and see.

Rana, affected, goes towards the toilet in silence. She closes the door. Emad waits. He feels bad. The entry phone rouses him from his thoughts. He goes to answer.

EMAD
Who's there? ... Please.

Rana comes out of the toilet. She wants to know who rang. Emad hangs up and gets ready to leave the flat.

RANA
Who is it?

EMAD
The neighbour.

RANA
What does he want?

EMAD
I'll tell you when I get back.

Emad leaves quickly.

44. Car park, interior/exterior, day

Emad reverses the van. Mrs Alimoradi moves her car to make room for Emad, who parks the van. He gets out and goes towards Mr Alimoradi.

EMAD
I'm sorry for the bother.

Mrs Alimoradi gets out of the car.

MR ALIMORADI
We thought we'd seen the last of that woman and the problems she caused.

EMAD
Have you ever seen the owner of this van?

MR ALIMORADI
There were too many coming and going to know who it was. As soon as she left her son with a neighbour, we knew she was receiving somebody.

MRS ALIMORADI
One night I went down late, about half past eleven or midnight, to switch out the light in the car park. And there I saw her poor kid who'd fallen asleep on the steps. It was heart breaking. I carried him back to his house.

MR ALIMORADI
Even an animal treats its young better.

MRS ALIMORADI
I think you should go to the police. They could find him thanks to the van.

EMAD
Could I trouble you to give testimony if needs be?

MR ALIMORADI
Of course, it's the least we could do. I'll give you my number just in case...

Mr Alimoradi gets a paper and a pen from his car.

MRS ALIMORADI
Those people deserve to be publicly humiliated.

45. Apartment, terrace, interior/exterior, day

Emad opens the flat door and goes in. Rana is not in the bathroom nor bedroom. Worried, Emad sees Rana on the terrace. He panics at the idea that Rana might throw herself off the terrace. He rushes out.

EMAD
What are you doing here?

RANA
I'm scared to stay inside alone. Where were you?

EMAD
I went to thank the neighbours for last night.

RANA
What did they say?

EMAD
Nothing. They asked how you were. Come in. It's cold.

RANA
Did you say anything to Kati and the others?

EMAD
No.

RANA
Please don't talk to the neighbours about it anymore.

EMAD
I'm going to the police.

RANA
What for?

EMAD
To lodge a complaint so they catch this guy.

RANA
How do you think they'll catch him?

EMAD
He forgot his van. His mobile too, but he shut the line.

RANA
Who was this man?

EMAD
He came by mistake. According to the neighbours, the previous tenant was a prostitute. That shit was one of her clients. He was coming to see her...

RANA flabbergasted
Who told you all that?

EMAD
The neighbours. They managed to get her to leave thanks to their complaints and protests.

Silence.

EMAD
Can you remember his face?

RANA
No.

EMAD
You didn't see him?

RANA
I was in the shower.

EMAD
Then?

Rana doesn't reply.

EMAD
Come in, it's cold.

46. Kitchen, interior, day

Rana is sitting at the kitchen table. Emad gives her some tea. Silence reigns.

RANA
Who got me out of the bathroom?

EMAD
A neighbour

RANA
Which one?

EMAD
I've no idea. Forget these stories and sleep a bit.

RANA
How do you expect me to sleep? As soon as I close my eyes I see the scene all over again.

Emad tries to hide his unease.

EMAD
How did he get in?

RANA
I thought it was you who rang. I came out the bathroom, opened the door and went back in.

EMAD
That pig...

RANA
I was washing my hair and felt someone had come in, I thought it was you... He ran his hand through my hair from behind... Then... then, I saw his hand and realised it wasn't you. (Choked) After, I don't know what happened.

Silence.

47. Room, interior, day

Emad has found a pair of socks and is sitting on the edge of the bed to put them on. He notices a wad of banknotes on the bedside table. He takes them and throws them angrily on the table. Rana appears in the doorway. Emad acts as if nothing had happened.

RANA
What's happening about the play tonight?

EMAD
I had them cancel it.

RANA
No, call them and say I'm coming.

EMAD
In this state?

RANA
I don't want to stay here alone.

EMAD
I'll go to the police first. It could take a while.

RANA
Don't go.

EMAD
We can't just do nothing.

RANA
No, I don't want to have to describe what happened in front of everybody.

EMAD
Did something happen you don't want to talk about?

RANA hesitating
No.

EMAD
You don't need to say anything. I'll do the talking.

Rana doesn't answer.

EMAD
I'll go and get you some clothes. Get ready and we'll go.

RANA
No, I can't. Please, it's really too hard for me.

Emad is silent.

48. Theatre, interior, night

Emad and Rana, as Willy and Linda Loman are on stage in a scene where the two of them are in their home.

LINDA
Oh, don't be foolish.

WILLY
I can see it. When I walk in the street. They seem to laugh at me.

LINDA
Why? Why would they laugh at you? What are you getting at?

Willy stays forestage. Linda goes into the kitchen and comes back with socks to darn.

WILLY
I don't know the reason for it, but they just pass me by. I'm not noticed.

Emad waits for Rana to say her lines, but she seems to have forgotten them. The other actors on stage are worried. Rana looks at the audience, distraught.

EMAD (WILLY) improvising
Never mind the damn socks! Will you stop darning? At least when I'm here. It gets on my nerves. Please, stop it...Why are you saying nothing, Linda?

Rana is feeling awful.

LINDA improvising
I don't know what I should say.

WILLY
Doesn't matter. Talk about my wages.

Rana is almost in tears. All the actors watch her, worried.

LINDA
Darling... You're the nicest man in the world.

Trying to save the scene, Emad pretends to want to take the socks from her so he can get up and go to Rana's side.

EMAD (WILLY)
No, Linda...

He takes the socks and throws them in a corner. He turns his back to the audience discretely to talk to Rana.

EMAD
Are you not well?

RANA in a low voice
I can't remember my lines.

She starts sobbing.

WILLY
Linda, why are you crying?

Rana prefers to leave the stage. Emad has lost his concentration too. Emad can't go on. He's no longer in character. Upset, he addresses the audience directly.

EMAD
I'm sorry to interrupt the play, but my wife felt ill all of a sudden and obviously can't continue. If you don't mind taking a ten-minute intermission, we'll be back later.

49. Dressing room, interior, night

The whole team is gathered around Rana in the dressing room. She is sitting on a chair, Siavash by her side.

SIAVASH
Kati, she can't go back on in this state. Don't make the audience hang around for nothing, cancel the performance.

KATI
Can you go back on, Rana?

SANAM
You can see she can't. Announce it's cancelled.

Kati goes off, bothered. Emad comes to Rana's side.

EMAD
Do you want to lie down for a bit next door?

BABAK
Let's go, and leave her to rest here.

EMAD
And please, wash those socks on the stage, they stink!

The company goes out, closing the door.

EMAD
I'll skip the lines about the socks tomorrow.

RANA
No, it's not for that...

EMAD
I told you we should cancel this evening...

RANA
There was somebody in the audience who had the same look as him.

EMAD
Who?

RANA
That bastard.

EMAD
You told me you didn't see him.

RANA hesitant
I don't know... but this member of the audience looked at me oddly.

EMAD
What do you mean "oddly"? You're on stage, people look at you. The audience can't lower their gaze.

RANA
I'm not well, Emad. I need someone to tell me what I should do.

Emad stares into the distance. He is at a loss.

50. Backstage, interior, night

Emad leaves the dressing room for the main room in the wings. The musicians are packing away their instruments. We hear the audience leaving, complaining about the cancellation. Babak, looking worried, is talking to Ali. Emad goes towards the set.

EMAD
Babak, can you come for a second?

Babak comes over to him.

BABAK
Is she feeling better?

EMAD
Don't you think you should have told us who lived in the flat before?

BABAK
Why, what's up?

EMAD
You're my friend all the same...

BABAK
What happened? What difference does it make to you who lived there before?

EMAD angrily
Everybody knows but us! The whole neighbourhood knows!

BABAK
Who spoke to you about that?

EMAD
Nobody... When is she coming for her things?

BABAK
I wanted to do you a favour. Do you remember the mess you were in a week ago?

EMAD
Just because I was in a mess doesn't mean you should have hid from me what this woman did. In that flat!

BABAK
Hide from you?

EMAD
You told me nothing.

BABAK
Would you have wanted me to tell you all the gossip and have you move in unwillingly? But what happened? Why do neither of you want to tell me anything?

EMAD

You just have to see my wife to understand what happened.

BABAK

They say she slipped and fell in the bathroom.

EMAD

Babak, I'm sleeping in the room where that girl received all those guys...

BABAK

Listen, Emad, you don't have to stay. I haven't even cashed the check for the rent. As soon as you find another flat with a previous tenant who suits you, you can leave. Do what you like.

Babak leaves the theatre, hurt.

51. Building stairs, interior, dawn

Emad is cleaning the bloodstains from the stairs with a mop. He rubs the steps one by one, deep in thought. Mrs Shahnazari comes in with some shopping bags and goes to pass next to Emad.

EMAD

Good morning.

MRS SHAHNAZARI

Good morning.

EMAD

I'm sorry, it's a bit wet. Be careful.

MRS SHAHNAZARI

I was about to call to get them to do the cleaning today instead of Thursday. But then I thought you might be going to the police and wouldn't want to touch the evidence.

EMAD

No, we're not going... we're not lodging a complaint. Nothing serious happened.

Mrs Shahnazari goes on up to her house.

MRS SHAHNAZARI

It's obvious you didn't find your wife in the bathroom. Otherwise you wouldn't say it was nothing serious. When he opened the door, Mr Alimoradi thought she was dead, poor thing.

Emad is lost in thought again. Mrs Shahnazari goes into her flat. Emad cleans the last traces of blood.

52. Emad and Rana's apartment, interior, day

Emad finishes his breakfast in the kitchen. While rushing to get ready to go to the school, he goes to the bedroom and speaks to Rana through the half-open door.

EMAD

I'm off, Rana. I put some bread for you in the oven.

RANA off-camera

Wait.

Emad goes into the other room, puts on his jacket and takes his bag and goes to the kitchen to switch off the stove. Rana comes out of the bedroom.

RANA

Wait, I'll come with you.

EMAD

I have to go to the school.

RANA

I'll stay in the car.

EMAD

It's too long, you wouldn't last.

RANA

Don't go today.

EMAD

And afterwards? How long can I stay without working?

RANA

I can't stay here.

EMAD

Do you want me to get you a ticket to go to your parents' for a few days?

RANA

In this state?

EMAD

I thought about it this morning. Either we go to the police or we decide to forget about this whole affair.

RANA

We could go and look for a new flat today.

EMAD

OK. But while we're looking, you could try to get a grip.

RANA
Do you think it's up to me?

EMAD
Yes, it's up to you to take your pills so as not to get up constantly at night. When was the last time you had a shower? Go take a shower and we'll see the doctor this afternoon... Go on, I'll stay behind the door while you take your shower.

RANA
I can't, it's too hard.

EMAD
Why do you do that? I don't know what to do. At night, you don't want me to sleep with you, and during the day I have to stay glued to your side.

RANA
Go ahead since you're late.

EMAD
Even if we want to move, it'll take at least two weeks to find somewhere. You're not going to go two weeks without washing! Besides, with your wound... Go, dear.

RANA
No, go on. I'm not asking you for anything.

EMAD
It could have been worse. If you'd got a shard of glass in your eye, if you'd hit your head harder...

RANA
I wish I'd hit it harder!

EMAD
Get up. I'll take you to get washed.

RANA
I can't go into that bathroom.

EMAD
Do you want to go and take a shower at our friends'?

RANA
No, what excuse would I give?

Emad doesn't know what else to do.

53. High school, classroom, interior, day

The students are watching the last scene of the film *The Cow* on a television installed in front of the board. Emad, exhausted, is sitting at the back of the class, his head against the wall. He looks at the student who was in the taxi with him. Seeing that their teacher is dozing, the students start misbehaving, making as little noise as possible. One of them dances sitting on his chair. The others laugh in silence. Another student, sitting at the back on the other side, films Emad sleeping. Someone knocks at the door and comes in. It's the school janitor, who stays in the doorway, carrying a load of books. Emad opens his eyes and moves towards him. The students behave themselves, order is restored.

JANITOR

Good morning, sir... I've brought this for you.

EMAD surprised

What's this?

JANITOR

Mr Yeganeh said to give them to you.

EMAD

Why?

JANITOR

He said these were not appropriate for the students.

EMAD annoyed

Throw them in the bin.

Before the janitor can respond, Emad shuts the door and heads for the back of the class and the student who was filming with his phone.

EMAD

Give me your mobile.

Total silence in the class.

STUDENT

I haven't got a mobile, sir.

EMAD

Hand it over, I want to see what you were filming.

STUDENT

I wasn't filming you, sir.

EMAD

Doesn't matter. Hand it over, now.

The student takes out his phone and tries to quickly delete the video he's just filmed.

EMAD
Don't delete it, I want to see what it is.

STUDENT
But it's nothing, sir, I swear it. There, it's deleted.

Emad confiscates his mobile.

STUDENT
But sir, I've got personal stuff on it.

Emad looks at the photos and videos on the phone.

STUDENT embarrassed
Please sir, don't look...

ANOTHER STUDENT
Sir, forward it on Instagram so we can see too. It'll be cooler than your film!

STUDENT
Please, Mr Etesami, I'm begging you. I deleted the video, please...

Emad seems appalled by what he saw on the phone of the student, who is silent and embarrassed.

EMAD
Call your parents so they can come to the school and see the photos you have on your phone.

ANOTHER STUDENT
His father's dead, sir.

This last sentence is said by the student who was in the taxi with Emad. Emad throws the mobile down in front of the student with a disapproving look. The young man feels ashamed, ill at ease.

54. Apartment, interior, day

Rana, her face still drawn, waits on the phone for somebody to answer. They don't and she hangs up. She seems to be looking for something. She rummages through the things in the kitchen and the bedrooms. She finally finds the van key. She unlocks the flat door and the outside metal gate.

55. Stairs, terrace, exterior/interior, day

Rana hurries out, the key in her hand. She goes down the stairs looking at the lower floors. Mr Alimoradi is coming up. Rana doesn't want to meet him and goes back up and waits until he's gone in before going on down.

56. Car park, interior, day

Rana arrives with the key. The car park gate is open. Mr Shahnazari is waiting for the van to be moved to get his car out.

RANA

Sorry, I couldn't find the key.

MR SHAHNAZARI

Don't worry. If you'd rather not be bothered each time, you could try to park it in front of the boiler room.

RANA

When my husband gets back, I'll ask him to park it somewhere it won't bother you.

MR SHAHNAZARI

No, I'm saying that for you, so you don't have to go up and down each time. You can take my space now. But I'll be back in a couple of hours and you'll have to come down again.

RANA

No thanks. I'll find somewhere else.

MR SHAHNAZARI

Give me the key, I'll move it.

Rana gives him the key.

MR SHAHNAZARI

My wife told me you don't want to go to the police?

RANA

No.

MR SHAHNAZARI

In any case, what would they do if they caught him? And as well, you'd have to justify having opened the door, go through all kinds of processes, make statements, a whole load of bother... He'll have to come for his van sometime. But please let me know when he comes. I'd like a word with this bastard.

Mrs Shahnazari comes down the stairs into the car park. Rana is bothered by their presence. Mr Shahnazari reverses.

MRS SHAHNAZARI

Hello. Feeling better?

RANA

Hello, yes.

MRS SHAHNAZARI

Excuse me for saying this, but you're like my daughter. Go and see a good doctor to get examined.

Rana doesn't reply. Mr Shahnazari gets the van out and goes to his own car. His wife says goodbye to Rana and gets in the car. Rana doesn't want to see any more of them and sits behind the wheel of the van. The Shahnazaris drive out of the car park. Rana looks for a parking space for the van. In trying to park near the boiler room, she hits a post and damages the bodywork. Rana's nerves are shattered.

57. Backstage, interior, evening

Emad arrives, tired by his day at work. The actors are getting ready for the play. Emad greets them rapidly and goes to the staircase that goes up to the dressing rooms. He meets Siavash coming down.

SIAVASH

How's it going?

EMAD

Fine. Is Rana here?

SIAVASH

No, are you not together?

EMAD

No, she's making her own way here by car.

Emad goes up. Siavash calls him back.

SIAVASH

Emad... Any news of the guy?

EMAD

What guy?

SIAVASH

Babak heard things from the neighbours...

EMAD

Tell Babak to come for a minute.

Emad is hurt by what he heard. He goes towards the dressing room.

58. Dressing room, interior, evening

Emad is putting on his costume. Babak comes in and greets him. Emad answers coldly. Babak closes the door.

BABAK
Why didn't you tell me yesterday?

EMAD
What?

BABAK
That the guy came to you the other night. How's Rana?

EMAD
The neighbours told you.

BABAK
They were worried, poor things. They think something happened and you don't want to go to the police because of a question of honour.

Emad, affected, looks Babak in the eyes.

EMAD
You can tell them nothing happened. He just came into the flat...

BABAK
Why did you keep his van then? Shahnazari told me you parked it in the car park.

EMAD
Tell them we're looking for another flat and we'll be leaving soon.

BABAK
Where will you go? I won't let you leave.

EMAD
I'd like to see the previous tenant. Could you contact her for me?

BABAK
To do what?

EMAD
I want to know why she did that.

BABAK
What did she do?

EMAD
She sent that guy to our place.

BABAK
Why would she do that?

EMAD

She threatened you because we touched her things, didn't she?

BABAK

Not at all. She's not that kind of girl. She didn't come for her things because she hasn't found another place. She said that because she's mad at me...

EMAD

So, why did that bastard come to our place?

BABAK

By mistake. He thought she still lived there, he came for her...

EMAD

You just said she's not that kind of girl.

BABAK

I don't know what kind of girl she is, but in any case he came in and must have thought she was still living there.

EMAD

Come on, it's not the same flat. We repainted it, changed it... How could he believe that?

The door opens and Rana comes in. Emad stops talking and Babak acts like nothing happened.

RANA

Good evening.

BABAK

Good evening. You feeling better?

RANA

Yes, I'm fine.

Babak leaves. Rana, tired, sits on a chair.

RANA

Did you speak to them?

EMAD

No.

RANA

How did they know then?

EMAD

One of the neighbours called Babak. And I suppose he...

The door half opens and the assistant director calls Emad.

ASSISTANT
Are you dressed, Emad? Can we go to makeup?

EMAD
Coming.

The assistant closes the door and goes away.

RANA
Have you seen my costume?

EMAD
Kati's replacing you this evening.

Rana is hurt.

RANA
And you didn't react?

EMAD
I don't think we have much choice. Can you act in this state? Can you? If so, come on, we'll go to makeup.

RANA
No, I don't want to. Did you go and see the agencies?

EMAD
I'll go when I have the time.

RANA
When will that be? Do you realise what I'm going through in that flat? When will you have the time? You've done nothing!

EMAD
I wanted to go to the police. You're the one who refused.

RANA
You said you were just going to the school long enough to find a replacement and that you'd come and get me to go to the agencies.

EMAD
I couldn't. There was no one to replace me.

The assistant opens the door again to call Emad.

ASSISTANT
Emad, do you want to come to makeup?

EMAD
OK, I said, I'm coming.

Emad goes out, irritated.

59. Theatre, interior, night

The audience comes in and finds their places. The set is in darkness. The actors are in place on stage. Linda (Kati) is sitting in the shadows next to the kitchen. Siavash (Happy) and Ali (Biff) are lying on their beds upstairs. Emad is waiting behind the set door for the lights to come on to make his entrance carrying his case. The flautist is playing a sad, melodious tune. The lights come on. Kati, wearing Linda's costume and makeup, gets up to say a few words to the audience before the play begins.

KATI
Good evening. Just a few words before the play: although our leading actress is unwell, we have decided the show must go on, and I'll be playing Linda for a few performances. Since we didn't have much time to rehearse, we beg your indulgence for any little slipups. Thank you and enjoy the play.

While Kati is speaking, Emad, still in the wings, gets a text message on his mobile. It's from Rana.

Telephone screen (Rana's message)
I feel you don't love me like before.

Emad replies immediately.

Telephone screen (Emad's message)
Why?

He deletes this message and writes another.

Telephone screen (Emad's message)
I don't love you. I adore you.

Sounds of applause followed by music, interrupted by the din of an accident. The lights come up. Emad makes his entrance, carrying the suitcase.

60. Theatre, interior, night

The play is going on. In the wings, Rana is playing with Sadra. She seems to have forgotten her worries for the moment and be enjoying playing these children's games.

SADRA
Why are you not acting this evening?

RANA

Because... I don't feel well.

SADRA
Why did you come then?

RANA
I was bored at home.

SADRA
I'm bored here.

RANA
Do you want to come home with me? The two of us can go shopping.

SADRA
Have you got SpongeBob at home?

RANA
We can go and buy it.

Rana stops talking. Sanam finishes her scene and arrives in the wings, in costume and makeup, laughing loudly as part of her lines. She goes to Rana.

SANAM to Rana
You play it tomorrow. It's a complete mess.

RANA
Why?

SANAM
Everybody is upset. You're better now, you can take over again tomorrow.

SADRA
Mum, I want to go to Rana's.

SANAM
You're inviting yourself?

RANA
I offered to take him, I'm alone this evening. I'll bring him back tomorrow.

SANAM
He has to go to his father's tomorrow. He's coming to get him.

RANA
He can come and get him at our place.

SANAM
Would you like to go?

SADRA

Yes.

SANAM
You'll be good?

RANA
Of course he'll be good. Tell Emad I took the car.

SANAM
OK, I'll call you. I'll go and get his things.

Sanam heads for the set. Rana helps Sadra on with his jacket. Music.

61. Emad and Rana's apartment, interior, night

Rana opens the door and goes in with Sadra. Both of them are carrying shopping bags. She locks the door, switches on the light and puts the shopping on the kitchen table.

SADRA
I need to pee.

Rana goes to the bathroom, opens the door and turns on the light. She sits down in front of Sadra to undo his trousers.

RANA
Come here.

Sadra is reluctant to let Rana help him.

SADRA
No, I don't want to anymore.

RANA
Why? I can take you.

SADRA
No, I don't want to.

RANA
Are you being shy?

SADRA
I'll go myself.

Rana is surprised by Sadra's reaction. She takes him to the bathroom.

SADRA
Go away, I can do it myself.

Rana goes out, closes the door and waits for Sadra outside. Suddenly, she looks towards the bedrooms and gets scared. She goes to inspect the rooms. There is nobody. She is reassured.

62. Apartment, interior, night

A bit later, Sadra is coloring in the drawings done by the previous tenant's child on the wall. Rana is cooking. The doorbell rings. Terrified, Rana goes silently to see who it is.

RANA afraid
Who's there?

EMAD
It's me, love.

Rana unlocks the door.

63. Kitchen living room, interior, night

Emad follows Rana into the kitchen. She turns off the gas under the frying pan.

EMAD
My word, what a feast! In your state... Come on, Sadra.

Rana is going to put the shopping into the cupboards and the fridge.

EMAD
Leave it, I'll do it. Go and put some music on.

RANA
You go.

Emad goes into the living room and starts looking for a CD.

EMAD (To Rana)
I'm going down for a couple of minutes.

RANA
What for?

EMAD
The neighbours called Babak to complain about the van parked in the car park.

He finds the CD.

RANA
I parked it outside this morning.

EMAD
Why?

RANA
I didn't want to have to keep going down to move it.

EMAD
Where's the key?

RANA
Forget it.

EMAD
I'll go while I'm not changed.

RANA
Let it be tonight. Forget about it. I made a good dinner. Go get changed and come and have a nice evening together.

Emad gives up.

64. Kitchen, interior, night

Emad sits down and Rana puts the frying pan in the middle of the table. "Rana", a song by M. Zarabi is heard from the living room. Rana sits down at the table in front of Emad and she starts serving Sadra.

EMAD
So as soon as my back's turned you two start living it up!

RANA
That's right. We did loads of shopping... Eat, sweetheart... But we couldn't find SpongeBob.

EMAD
Did you have money on you?

RANA
Yes, I took what you'd left me.

EMAD
Where?

RANA
What do you mean, where?

EMAD
You took the money from the bedroom?

RANA
Yes, why?

Emad is obviously upset. He stops eating and stares at Sadra who's enjoying himself.

RANA
What's up, you don't like it?

EMAD
I didn't leave any money in the bedroom.

RANA
So what?

EMAD
Don't eat that.

Rana is shocked. Emad empties the frying pan into the bin. Sadra is open-mouthed.

RANA
What are you doing?

EMAD
It was the money that shit left next to the bed.

RANA
Why did he do that?

Emad doesn't answer. Rana seems to understand finally what happened. She is distraught. Sadra looks at them stunned.

EMAD
That bastard has come for his van.

Silence grows between them. Rana leaves the kitchen overwhelmed. Emad, furious, stays seated in the kitchen, looking at Sadra who doesn't understand what's happening.

65. Bedroom, interior, middle of the night

Sadra has fallen asleep on a bed. Emad opens a cupboard door without making any noise. The previous tenant's clothes are hanging up. Emad finds an answerphone and some letters and notebooks that he takes from the cupboard. A little later, he listens to the messages on the answering machine. Letters addressed to the woman are scattered around. One of the envelopes is open, and Emad is holding the letter. He's leaning towards the phone to hear the messages better. They're all from men, each one calling Ahoo by a different name: Roya, Arezoo, Setareh. Most of them call for an appointment. Their tone suggests they've known her for a long time. One of the messages is from Babak. Emad is very troubled by it. He listens again.

BABAK off-camera
Ahoo, it's Babak... Ahoo? Are you there or not? Call me back, I'm up till late.

Emad looks at Sadra sleeping soundly. The door opens. Rana has woken up and come to see Emad, who switches off the machine immediately.

RANA
What are you up to?

EMAD
We're drowning in filth.

RANA
Go to bed. Do you know how long it is since you slept?

EMAD
I can't sleep.

RANA
Why did you open her letters? They're private...

EMAD
I have to find that guy.

RANA
To do what to him?

EMAD
I don't know. I want to speak to him.

RANA
To say what? He'll just say he came by mistake.

EMAD
It was no mistake.

Rana sits in a corner of the room.

RANA
When he rang, I opened straight away. He must have thought it was her opening without saying anything.

EMAD
You opened the door, he came in by mistake. But when he saw the flat, he realised he was mistaken. Why didn't he leave? Why did he stay? He saw there was a woman in the bathroom...

RANA
How could he know there was a woman in the bathroom?

EMAD
Your clothes were on the bed.

RANA

If I'd answered the damned entry phone and asked "Who's there", do you think he'd have come up? No, he'd have realised we're living here and would have buzzed off.

Emad, furious, gets up to go.

EMAD

You know what, I'm going to see the neighbours and I'll say "I'm sorry, but my wife didn't answer the entry phone to ask who it was. Please accept my apology, it was all a misunderstanding...".

RANA

Emad, why do you want to get the neighbours involved in all this?

EMAD

Because they know fine well what happened in this house.

RANA

And if they didn't know, you'd have no problem with it?

Sadra stirs in his sleep. Emad goes out without replying to Rana. Rana sits beside Sadra. She sees a photo of Ahoo among the letters. It's an old photo of her with her baby, a few months old, next to her husband. Rana puts the letter Emad opened back into the envelope. "For Ahoo" is written on the envelope.

66. Street, exterior, day

Emad and Rana are driving to their old apartment. They are silent. Rana is looking outside. She suddenly notices that the pickup is not where she had parked it.

RANA

The pickup's gone.

EMAD

What? Sorry... Where was it?

RANA

There.

EMAD

Where did you park it?

RANA

Over there.

EMAD

There?

RANA
There. Where the 206 is parked now.

EMAD
He's taken it. I have to find that guy.

Emad starts off quickly. He's so furious he almost hits the car opposite him.

RANA
Ok, slow down.

67. Emad and Rana's old apartment, interior, day

The apartment is empty. The general silence suggests that all the neighbours have left the building. The door opens. Emad comes in with Rana, carrying a bag, and closes the door. Rana looks at the walls. The cracks are deeper. Emad opens the fuse box and switches the electricity back on. Rana puts her bag down in the bathroom, then goes into the bedroom whose wall collapsed. Emad goes into the bathroom, turns on the shower and runs the water over his hand then goes out.

EMAD
The water's really cold. It'll take a while to heat up.

RANA
It doesn't matter.

EMAD
What do you mean? You'll freeze. Come on, I'll take you somewhere else to get washed.

RANA
No, I prefer here.

EMAD
It's not possible.

RANA
Yes it is. Just stay with me.

Rana goes into the bathroom. Emad takes off his jacket and shirt and gives her them.

EMAD
Put these on when you come out.

Rana closes the bathroom door. Emad goes into the living room, obviously deeply moved. He shuts a half-open window. He sits down and takes his head in his hands, furious.

68. High school, classroom, interior, day

Emad is looking out the window at some students seated in the yard drawing Mr Azimi the janitor, who is sitting still on a chair. Some teachers and other staff members are drinking tea and chatting. Emad moves away from the window.

69. High school, yard, exterior, day

Emad talks to a student in a corner of the yard.

EMAD

Your father works in the city traffic department, is that right?

HASSANPOUR

He's retired now, sir. Why?

EMAD

Somebody bashed my wife's car and drove off.

HASSANPOUR

Is she okay?

EMAD

Luckily she's just a bit shaken... She got the number. It was a van. I was wondering if your father could find the driver's address for me.

HASSANPOUR

His colleagues could do it. Give me the number and they'll find it. But you should report him first. He'll get arrested in no time.

EMAD

No, it's nothing serious. It's not worth going to the police. Ask your father if he can find the address. I'll go and speak to him to tell him that next time he has an accident he should wait to see what happened instead of fleeing like that.

HASSANPOUR

Give me his number. I'll call my father straight away.

EMAD

I came in today especially for that. If you could find his address...

HASSANPOUR

I'll find it for you, sir.

Emad takes a piece of paper from his pocket and gives it to the student. Hassanpour calls a number on his mobile.

70. Bakery, interior, day

A bakery in the city centre. The workers are at the ovens in the back shop. Emad comes in. An old man with a white beard is at the counter. Emad looks at the shop and the men working there for a few moments. He wonders which one of them may be the one who went into his house. He goes to the counter.

EMAD
Two baguettes.

The baker goes to get them.

BAKER
Sliced?

EMAD
Please.

The baker slices the bread and puts it in a bag. While paying, Emad questions the baker.

EMAD
Excuse me, is that your van?

Emad points to the van parked opposite the shop.

BAKER
Why?

EMAD
They're handing out parking tickets.

BAKER
Majid, move your van, son, or you'll get a ticket.

The young man leaves the back shop and goes towards the exit. He's holding several bags of bread. Another employee follows him with other bags of bread. Emad's gaze stays fixed on the young man.

71. Street, exterior, day

Emad follows Majid's van in his car. Majid stops in a street, gets out, takes some bags of bread from the back, leaves them at the closed door of a sandwich shop and comes back. He gets back behind the wheel, drives to another street and stops again outside a closed shop. He takes some bags of bread from the back and leaves them on the wall outside the shop. He goes back to his van and finds Emad standing there.

EMAD
Excuse me, is this your van?

MAJID
Yes.

EMAD
I need some stuff moved. Could you do it?

MAJID surprised
It's the shop van.

EMAD
It's not for right away, it can wait.

MAJID
But it's not my job...

EMAD
Would Friday be possible?

MAJID
If you go to the square, you can hire removal men for the day.

EMAD
The van's just the thing for what I have to move. It's books and paintings, I can't take a pickup. Yours is covered, it's better, if it starts to rain...

MAJID
I'm sorry, but I don't have the time.

Majid takes more bags of bread and goes to another shop. Emad looks at him in disgust and continues waiting for him. Majid comes back to get into his van.

EMAD
I'll pay you whatever you ask. It's not a problem. I really care about these paintings, I don't want them spoiled.

MAJID
I don't have the time, I'm telling you.

EMAD
Come on! It'll hardly take an hour. It can even be late at night. I'm not fussy about the time.

MAJID
Where is it?

EMAD
Nearby. From Yousef Abad to Zafar.

MAJID
A single trip?

EMAD

Yes, give me your number and we'll fix an appointment. But don't send anyone else.

MAJID

I can't promise anything. Call me tomorrow.

EMAD

What's your name?

MAJID

Majid.

Majid gives Emad his number and gets into his van to leave.

72. Theatre, interior, day

Emad and Babak are on stage playing a scene between the characters of Willy and Charley.

WILLY: Charley, look... (With difficulty.) I got my insurance to pay. If you can manage it — I need a hundred and ten dollars. (Charley doesn't reply for a moment; merely stops moving.) I'd draw it from my bank but Linda would know, and I...

CHARLEY softly
Sit down, Willy.

WILLY sitting on a chair
I'm keeping an account of everything, remember. I'll pay every penny back.

CHARLEY
Now listen to me, Willy.

WILLY
I want you to know I appreciate...

CHARLEY sitting down on the table
Willy, what're you doin'? What the hell is going on in your head?

WILLY
Why? I'm simply...

CHARLEY
I offered you a job. You make fifty dollars a week, and I won't send you on the road.

WILLY
I've got a job.

CHARLEY

Without pay? What kind of a job is that? (He rises.) Now, look, kid, enough is enough. I'm no genius but I know when I'm being insulted.

WILLY

Insulted!

CHARLEY

Why don't you want to work for me?

WILLY

What's the matter with you? I've got a job.

CHARLEY

Then what're you walkin' in here every week for?

WILLY getting up

Well, if you don't want me to walk in here...

CHARLEY

I'm offering you a job.

WILLY

I don't want your goddam job!

CHARLEY

When the hell are you going to grow up?

WILLY furiously

You big ignoramus, if you say that to me again I'll rap you one! I don't care what you're worth, you dirty rat!

He's ready to fight. Silence. Babak is shocked by the violence of Emad's interpretation.

73. Backstage, interior, night

We hear the play continuing. Babak is waiting between two scenes, very affected. Emad exits the stage.

BABAK

What got into you?

EMAD coldly

What did I do?

BABAK

You added stuff...

EMAD

What did I add?

BABAK

Don't treat me like a beginner. If you have a problem, talk to me. You called me rat on stage. After thirty years of theatre, I know it's neither your text nor an improvisation. It's me you're insulting, not my character...

EMAD

You're bothered that I called you rat?

BABAK

Yes. Next time you do that, I'll answer back on stage.

EMAD

Babak, I think it's better I didn't say anything more.

BABAK

Go on, say something more so I understand what's up with you...

EMAD

You're not a rat?

BABAK

The one who insults you instead of talking is the rat.

EMAD

I'll make you listen to your tenant's answering machine so you see who's the rat.

Babak is stunned.

BABAK

That's private. It's my business.

EMAD

I'm kicking myself for having trusted you so much.

BABAK

You're interfering in my private life...

EMAD ironically

Excuse me!

Rana rushes towards them.

RANA

Come on, Emad, you're on!

Emad goes back on stage. Rana notices that Babak is upset.

RANA
What's up Babak?

BABAK
Nothing.

He withdraws. Rana realises he has argued with Emad.

74. Terrace, exterior, day

Two porters are taking away Ahoo's belongings, piled in a corner of the terrace. Babak, obviously hurt still, supervises their work.

BABAK
Carry it between you so as not to damage it.

Rana comes out with some cups of tea on a tray she sets down in a corner.

BABAK
You didn't have to...

RANA
Drink it while it's hot. Where are you taking it all?

BABAK
My car park for the moment. We'll see later.

RANA
She isn't coming for it?

BABAK
It's not easy for her. She still hasn't found anywhere.

RANA
There are some things of hers in the cupboard, too.

BABAK
Put them in a box. I'll take them.

He looks for a box. Rana goes back in.

75. Emad and Rana's apartment, interior, day

Rana comes in. Emad finishes swallowing down his breakfast standing up to go to the school. Rana is on the kitchen threshold.

RANA
Come and see, Babak wants to take the things in the cupboard.

EMAD
What do you want me to do about it?

RANA
What's got into you two?

EMAD
Nothing, let him come and get them.

BABAK off-camera
Rana...

Rana leaves. Emad is lost in thought. He calls a number on his mobile.

EMAD on the phone
Hello, is that Majid? ... Are you free today?... Friday?... In the afternoon?

76. Bedroom, interior, day

Babak takes Ahoo's answering machine and letters and her and her son's clothes and puts them in a box. He takes out a beautiful dress hanging inside a plastic cover. He is very moved. He notices Rana in front of the door. Rana stares at the dress Babak puts in the box.

77. Emad and Rana's old building, stairs, interior, day

Emad climbs the endless stairs of the building panting. There is dust everywhere and no sign of anyone having been here.

78. Emad and Rana's old apartment, interior, day

Emad opens the door and comes in. He opens the fuse box and switches on the lights one by one. He takes the plastic bag with the things he found in the van's glove box out of his satchel and puts it in a cupboard in one of the rooms. He goes into the living room to wait for Majid. He is lost in thought when he hears the entry phone buzzing. He rushes to answer.

EMAD
Yes? Who's there? Come up.

He hangs up, looking surprised. He opens the front door and goes back in. He checks the stairs from the window. A short time later, a man in his late fifties arrives, out of breath from the stairs. He gets to Emad's floor.

79. Apartment, interior, afternoon

The man gets to the hallway outside the flat. Emad goes to the door.

EMAD
Good afternoon, come in.

THE MAN

Good afternoon. Is this the right place? Majid sent me for a removal....

EMAD

That's right. He couldn't come himself?

The man comes in, still out of breath.

THE MAN

No, he's busy. He just sent me the address so I'd come.

EMAD

Come in.

Emad is annoyed to see that Majid has sent somebody else in his place.

THE MAN

He didn't tell me about those stairs. I've got heart trouble.

EMAD

I thought he'd come himself. If I'd known, I'd have warned him the lift was out of order.

THE MAN

I don't take lifts. Could I have a glass of water?

Emad goes into the kitchen but can't find a glass.

EMAD

I'm sorry, we moved everything, there isn't even a glass.

THE MAN

Never mind, I'll drink from the tap.

The man goes to the kitchen sink and drinks from the tap. Emad is in the living room, in thought. The man comes out the kitchen.

THE MAN

Are you going to send for porters?

EMAD

No, I was counting on him to take down some boxes with me.

THE MAN

The kid had stuff to do today.

EMAD

Is he your son?

THE MAN

No, my son-in-law, but it doesn't make any difference. So, where are these boxes?

EMAD

In the room.

THE MAN

Let's take a look. If there are too many, we'll have to hire somebody from down on the corner.

EMAD

We could call him and if he's in the neighbourhood, I'll go and get him to give us a hand.

THE MAN

Who?

EMAD

Your son-in-law.

THE MAN

No chance. They've gone to buy things for the wedding. Is there no doorman who could help us?

EMAD

No, there's nobody here. They were doing some work next door and the building wall collapsed. They evacuated us. There's not a soul.

THE MAN

It's not going to collapse I hope?

EMAD

No, we'll go soon.

THE MAN

I'll go and check if it's worth hiring somebody.

EMAD

Excuse me... Could we have a word first?

THE MAN

You know, this isn't my job. Majid said you'd called him a few times and you needed a hand, I'm here to do you a favour. See yourself what you want to pay me.

EMAD

No, no... that's not what I wanted to talk about.

The man is astonished.

EMAD

Would you mind sitting down for a minute? I'm sorry, it's cold.

THE MAN

I can't stay long.

EMAD

There's just one thing I'd like to talk to you about....

THE MAN, intrigued

I hope everything's OK...

EMAD

How long have you known this young man?

THE MAN

My son-in-law?

EMAD

Yes.

THE MAN

Why?

EMAD

Do you know him well?

THE MAN

Yes, he's being courting my daughter for a couple of years. He comes from a good family, shopkeepers. They're getting married in two weeks' time.

EMAD

Have you made enquiries about him?

THE MAN

More or less. Has something happened?

EMAD

To tell you the truth, I was expecting him to come instead of you. The move was just an excuse to get him to come here and talk to him. But it's maybe just as well that I can talk to you before he marries your daughter.

The man's curiosity is aroused but he's worried, too.

THE MAN

But do you know Majid?

EMAD

No, but there's something...I don't know if I should talk to you about it or not...

THE MAN

What?

EMAD

I don't want to sow the seeds of doubt in your mind just before the wedding, but at the same time my conscience tells me I should. If I was in your place, I'd prefer to know... He's engaged to your daughter. I'm sorry if I...

THE MAN

If you know something, you have to tell me.

EMAD

In fact, we've just moved from this flat to another one that was occupied before by a woman who received clients at home. She lived by her charms you might say... After we moved in, for some reason she didn't tell her clients she'd left. And one evening when I was coming back late, my wife was alone and... one of these men came into the flat thinking it was the other woman who was there... My wife was in the shower and... he went into the bathroom.

THE MAN

Who?

EMAD

Your son-in-law.

THE MAN

What was he doing there?

EMAD

I don't know.

The man slumps down with his head in his hands.

EMAD

I'm sorry, but if he does that just before his wedding, what will it be like a year from now, ten years...?

THE MAN

How do you know it was Majid?

EMAD

My wife started screaming and he ran off, but he forgot the key of his van. An acquaintance managed to find him from the number plates. I went to the bakery, but I didn't want to say anything in front of his colleagues.

THE MAN

A few of them in the bakery use the van.

EMAD

That's why I wanted to make him come here to ask him if it was him or somebody else.

THE MAN

Majid's not like that. He's a serious boy. I totally trust him. But if he did that, I'll stop everything, I won't let them get married.

The man gets up, upset.

THE MAN

And how's your wife?

EMAD

Very poorly. She's not been the same since that evening. It's like she's disgusted by men, even me, her husband.

THE MAN

How did he get in?

EMAD

My wife thought it was me who buzzed. She came out the shower and opened the door.

The man is very troubled by Emad's story.

THE MAN

I don't know what to say to you. I'll talk to him this evening.

EMAD

Could you ask him to come here? I just want to understand who it was.

THE MAN

He can't come now. He's with my wife and daughter buying the wedding things...

EMAD

We'll call him then and ask him if he had the van that evening.

THE MAN

When was it?

EMAD

A week ago, but for my wife and me, time has stood still ever since.

THE MAN, looking sorry
What can I say... I'll talk to him and let you know.

EMAD
I'd like to talk to him, too. Would you mind calling him now?

THE MAN
I haven't got his number on this mobile.

EMAD
I've got it. Shall I call?

The man doesn't answer.

EMAD
I don't want to go to the bakery and talk about that in front of his workmates.

THE MAN
I need to find out first if it was him. I have to speak to him to...

EMAD
I can call him and tell him to come...

THE MAN
But he can't just now...

EMAD
OK, I'll call him and pass him to you. But I want to speak to him, too.

THE MAN forced
Go ahead.

Emad calls the number and gives the phone to THE MAN who seems in a total panic. The man takes the phone and goes to the other side of the room to speak.

THE MAN
Hello, Majid? Hello, son. Where are you?... Yes, I'm here, with the gentleman... Who are you with? Could you call me when you're alone? I need to talk to you. Call me on my number. I don't know it off by heart, ask Mojgan... OK, son... No, it's nothing. See you later.

During the conversation, Emad goes to the front door and locks it. THE MAN comes towards him. Emad takes the phone from him.

THE MAN
He'll call me when he's alone.

EMAD
What do you do for a living?

THE MAN

I sell clothes at night from Majid's van. With my heart problem, I can't go out during the day.

EMAD

How come you don't have your son-in-law's number?

THE MAN

I don't have it, I haven't got any numbers...

EMAD

You've just changed lines?

THE MAN

No.

EMAD

So how come your son-in-law doesn't have your number? You've just told him to ask somebody for your number.

THE MAN

I'm so upset I can hardly remember my own name. What's with all these questions?

EMAD

Take off your shoes.

THE MAN surprised

Why?

EMAD

Because I'm telling you.

THE MAN

I could be your father, stop it...

EMAD

Take them off for two minutes.

THE MAN

Why?

Emad tries to control his anger. He goes towards the man, who has become scared.

EMAD

Don't make me rip them off you.

THE MAN

I'm not well, stop.

EMAD

Take off your shoes, then. What are you afraid of?

The man takes off his shoes reluctantly.

EMAD

The socks as well.

THE MAN angrily

Leave me alone! What do you want from me?

Emad squeezes his wrist.

EMAD

Don't get on my nerves. I won't hurt you. Show me your feet.

The man is in a total panic. His foot is bandaged. Emad is now certain he is the one who came into his home. The man is silent, upset.

EMAD

Imagine some night you're out earning your keep by the side of the road in the cold and I go to your place and see your wife in the bathroom, what would you do to me?

The man is petrified.

THE MAN

Who is your wife?

EMAD

My wife's the one who doesn't dare stay alone in the house for the past week and starts shaking when the door buzzes and has nightmares every night. Do you know where you'd be now if she'd hit her head a bit harder?

The man, panic stricken, tries to escape from the corridor. Emad is beside himself with anger.

EMAD

Don't move! Don't get on my nerves

THE MAN

But I don't even know what your problem is...

EMAD

I could hand you over to the police, I could do what I like with you here, but I'm not like that. All I want is for you to understand what you did to a defenceless person.

The man says nothing.

EMAD
Come here.

Emad leads the man by the wrist to the entry. The man feels like a prisoner. He frees his wrist and makes a break for the door. It's locked. Emad's phone rings. Furious, he dashes over to the man, grabs him and drags him into the living room. Trapped, the man sits down in a corner, his head between his hands. Emad's phone rings again. He answers.

EMAD out of breath
Hello? ... Yeah, hi Siavash... Why, what's the time?... I'm coming, don't worry... She'll make her own way... Yes, yes, everything's fine... See you later... I'm leaving... Bye.

Emad comes towards the man, glaring at him. He is distraught, his head between his hands. Emad looks down at him.

EMAD
Lift your head. Go on!

THE MAN
Sir, I swear, I didn't mean to harm anybody.

EMAD
She asked you to come the other night, eh?

THE MAN
The lady who lived there was sending me text messages for a month to see where I was. I told her I was busy. She asked if I had my van. I said yes. She asked me to do her a favour. We agreed on a few times, but I couldn't make it. I wrote to her that I wasn't feeling well and that I couldn't come. She took it badly and didn't answer me anymore. Neither calls nor texts. She was angry. That evening, I went to see her for the first time in months to try to make up for it.

EMAD
You didn't know she didn't live there anymore?

THE MAN
I swear I didn't! On the heads of my three children, I didn't know!

EMAD
You went into the flat and you must have noticed the furniture had changed and the walls were repainted. How's that possible?

THE MAN
I hadn't been for three months and couldn't remember the furniture. In fact, when I opened the door and saw all the mess, I thought she was getting ready to move.

EMAD

I won't let you go till you tell me the truth.

THE MAN

If I'd had even the slightest notion that there were new people in the flat, I'd have been scared there was a man in the bathroom, that it was you in the shower...

EMAD

My wife's clothes were on the bed. You saw the clothes, you son of a bitch, and said to yourself there was a woman in the shower, and she'd let you in and there was nobody else there...

THE MAN

I didn't see the clothes. I swear it. I was hardly there five minutes. I saw there was nobody there. Usually, her son is always there. I heard the water running in the bathroom. I'm telling you I thought her son was taking a shower. She'd just let me in. I went behind the door and called the boy. I'd brought him a little puppet. As soon as I said the little boy's name, I heard screams. I got a fright and I didn't stay...

EMAD

You went into the bathroom...

THE MAN

No I didn't.

EMAD

How did you cut your foot then?

THE MAN

I didn't even feel it. It was once I was downstairs I felt my foot hurting. I must have done it on the stairs...

EMAD

Are you calling my wife a liar?

THE MAN

Did she say I went into the bathroom?

EMAD

You didn't know at first. But when you saw it wasn't her, you stayed all the same.

THE MAN

Don't say that, it's not true.

EMAD

If she hadn't flung herself against the glass in fright, I don't know what you'd have done to her, you bastard.

THE MAN

I swear that as soon as I realised I was in the wrong place, I beat it. Bring your wife and ask her!

EMAD

My wife has already said all she has to say. It's up to your wife to come now. Call her, give her the address, and tell her to come here.

THE MAN

What for?

EMAD

You're going to repeat all that in front of her.

THE MAN

How will I explain myself?

EMAD

Suppose you didn't go into the bathroom. What the hell were you doing in that flat in the middle of the night?

The man says nothing.

EMAD

Call.

THE MAN

Sir, don't humiliate me in front of my family.

EMAD

Call her.

THE MAN

My daughter has just got engaged...

EMAD

You call right now or would you rather I locked you in and went to see your son-in-law directly to tell him what his future father-in-law is really like?... Oh, just go... Here, take your shoes and beat it!

Emad goes to unlock the front door. THE MAN doesn't know what to do. He goes to Emad and takes his hand to stop him opening the door.

THE MAN

I behaved badly, I'm a bastard, but my family... They've done nothing...

EMAD

Why did you lie to me?

THE MAN
I was wrong.

EMAD
And there I was, worrying about you, your daughter's future...

The man is downcast, silent.

EMAD
Call!

THE MAN
I won't call. I'd rather you killed me right away.

EMAD
Get the hell out of here.

THE MAN
I won't go until you forgive me.

The man comes back into the flat.

EMAD
Will you call your wife or will I call your son-in-law to bring her?

THE MAN
I won't call. I can't... How could I?

Emad goes to take his mobile. The man resists, they fight. The phone falls to the floor, Emad is wounded in the face. Suddenly, somebody rings at the door. They fall silent. Emad is worried.

THE MAN
Help! Help!

EMAD
Shush. Shut up!

THE MAN
OK, sorry. I won't say another word.

EMAD
Come over here... I'm telling you to come!

Emad drags him towards the corridor with difficulty. He tries to push him into the little storage room.

THE MAN
Stop, sir, for pity's sake! I don't feel well, leave me alone! Help!

EMAD
Shut it.

THE MAN
Help, help me! Please! I've just had an operation, look!

The man takes off his jacket, unbuttons his shirt and shows Emad the operation scar on his chest. The doorbell rings again.

EMAD
Come in!

Emad manages to push him into the storage room and shuts the door. The man tries to reopen it.

THE MAN
Open up, open up! I can't stand being shut in! Please open! Help!

Emad takes the room's key and goes.

THE MAN
Let me out! I'm going to faint!

The man bangs on the door.

THE MAN
Let me out, I feel really sick!

Emad goes to the front door.

THE MAN
Put the light on, I feel sick!

80. Corridor, exterior, day

Emad leaves the flat, and locks the door and its metal gate.

81. Theatre, interior, night

Rana, as Linda, dressed all in black, gazing sadly, seated in the back of an old car. Ali and Siavash, also in black, are seated silently in front, one in the driver's seat, the other the passenger's. Charley is also seated in the back. The ignition turns, the headlights light the metal double door in front of the car. Funeral music can be heard faintly from behind the door. They wait to make their entrance. The door opens, the car drives towards the audience and stops. It's the last scene of Arthur Miller's *Death of a Salesman*. The funeral music the musicians are playing off-stage can be heard clearly now. Biff, Happy, Linda and Charley get out and stand facing the audience, near the grave where Emad lies dressed and made up as Willy.

LINDA

Forgive me, dear. I can't cry. I don't know what it is, I can't cry. I don't understand it. Why did you ever do that? Help me Willy, I can't cry. It seems to me that you're just on another trip. I keep expecting you. Willy. I made the last payment on the house today. And there'll be nobody home. (She sobs) We don't owe anybody anything... (She starts crying sadly) We were free at last...

The music grows louder. Emad's students, who came in a group, stare sadly at the camera.

82. Building stairs, interior, night

Emad rushes up the stairs. Rana trails behind, anxious, unable to speed up.

83. Building corridor, interior, night

Emad unlocks the metal gate, opens it, then opens the flat door and goes in. Rana arrives shortly after, out of breath, and goes in to the flat anxiously.

84. Apartment, interior, night

Rana, calm but frightened, goes from the entry into the living room, looking for Emad. She heads for the corridor leading to the bedrooms and sees Emad dragging the man, in a heap, out of the storage room. Rana recoils, terrified.

EMAD frightened
Go and close the door. Lock it.

Rana walks like a zombie to the door, locks it, and comes back. She sees Emad has taken the man out of the storage room into the kitchen, where he is sitting weakly on a chair. Shocked, Rana walks away, so that he doesn't see her. Emad comes out of the kitchen.

EMAD to Rana
Go into the bedroom, go on...

Emad goes back into the kitchen. Rana goes towards the bedroom at the end of the corridor. She passes by the kitchen and sees through the ajar door the back of the man sitting on a chair. She goes into the bedroom. Emad is standing in front of the man.

EMAD
Turn back and see what you have done to her soul.

The man remains silent.

EMAD
There is my wife. Are you still saying you didn't go in the bathroom?

The man looks down in silence.

EMAD
Why did you lie to me?

THE MAN
Forgive me.

EMAD
Answer me.

THE MAN
I made a mistake.

EMAD
Why did you go in the bathroom?

THE MAN
I was tempted.

Emad is furious, in silence. Rana calls him from the bedroom.

85. Bedroom, interior, night

Rana, her face bathed in tears, is standing in a corner looking out the window. Emad appears in the doorway shortly after.

RANA
Let him go.

EMAD astonished
What do you mean, let him go?

RANA
I don't feel well.

EMAD
I told you not to come.

RANA
What are you going to do to him?

EMAD
He has to learn his lesson.

RANA
How?

EMAD
His family is on the way.

Rana is astonished.

RANA
What for?

EMAD
I want his wife to know what happened.

RANA
Emad...

EMAD
Sit here, you don't need to come out.

RANA
You are taking revenge. Let him go.

EMAD
They are coming.

Emad leaves. Rana is stunned.

86. Living room and entry, interior, night

Emad comes out of the bedroom. He notices the chair on which the man was sitting is empty. He goes to the kitchen doorway. He sees the man washing weakly his face and dusting off his clothes. The man gets out of the kitchen, passes by Emad silently and walks towards the storage room. Emad keeps staring at him. The man picks up his phone that had fallen on the storage room's floor, puts it in his pocket and walks towards the front door.

EMAD
Where are you going?

THE MAN
I feel ill. Let me go.

EMAD
They're coming for you.

The man is dazed.

THE MAN
Who?

EMAD gets into the kitchen
Your son-in-law called several times, he was trying to reach you. I told him to come here with your wife. Sit down, they're coming.

The man stares at Emad silently. He goes towards the kitchen and, frantic, takes a chair and throws it at Emad. The chair hits a glass panel and breaks it down. Rana rushes out of the bedroom and sees Emad and the man fighting in the kitchen.

Rana get in and tries to pull them apart. They're all shouting. The man is gasping for breath. He sits in a corner on the kitchen floor, holding his head in his hands. Emad is out of breath.

THE MAN crying
We've lived together for 35 years...

EMAD
Have you?

RANA to Emad
Let him go.

EMAD
He'll go with his wife.

Hurt by this answer, Rana leaves the kitchen, then the flat. Emad and the man remain silent in the kitchen.

87. Stairs, interior, night

Rana, deeply distressed, goes down the stairs.

88. Street, exterior, night

Rana walks along the dark street, her mind in turmoil. She gets to the avenue and stops to wait for a taxi. Cars go past. Her phone rings. She looks at the number and doesn't take the call. A car stops. Two young men try to hassle her. Rana ignores them and moves away a bit. They leave. Her phone rings again. She answers.

RANA
What is it? What do you want?... I don't believe it! Call an ambulance quick.

Rana hangs up and runs back the way she came.

89. Stairs, exterior, night

Rana goes up the stairs, out of breath and anxious. She stops on a landing to catch her breath and goes on.

90. Corridor on the floor, interior, night

Rana is in front of the flat door. She rings, leans on her hand against the wall to calm herself and get her breath back. Emad opens the door shortly after, pale, panicky, holding his phone.

RANA
What's happening?

EMAD on the phone

Does he have anything to take in these cases? There's nothing in his pockets. I called an ambulance and it's on its way, but they told me to give him some medicine if he had any on him... Where are you?... OK... No, he's better... Thank you.

RANA

Is that the ambulance?

EMAD

His family, they're coming.

They go in and close the door.

91. Apartment, interior, night

The man is lying lifelessly in the entry, his head resting on Emad's bag. Rana and Emad lean over him in a panic.

RANA

God help him. Is his heart beating?

EMAD

Please, Rana, calm down.

Emad searches in his pockets. He puts his head on his chest to try to listen to his heartbeat.

RANA

Is his heart beating?

EMAD

Sir, can you hear me?

Emad unbuttons the man's shirt. He tries to find his pulse. He tries to find the key to the van. He finds it in his pocket and rushes to the front door.

RANA

Where are you going?

EMAD

His medicine might be in his car.

Emad leaves. Rana, standing in front of the man, stares at him. He doesn't move. Rana wants to go to him and take his pulse, but she's afraid. She sits down gently beside him and puts her finger on his wrist and takes his pulse.

92. Stairs, interior, night

Emad runs up the stairs carrying the box of medicine.

93. Apartment, interior, night

Emad opens the man's mouth with difficulty and puts a pill in.

EMAD

Swallow, open your mouth, go on, swallow.

Emad is sitting behind the man and massages his shoulders. The man breathes deeply. Rana bursts into tears and goes into the bedroom. The man's eyes are closed, but he's breathing, although he's gasping for breath. Emad continues massaging him.

94. Entry, interior, night

There are large cracks in the walls. Rana is in a corner. Emad comes out of the kitchen.

EMAD

Don't worry, he's better.

Rana doesn't answer.

RANA

You didn't call an ambulance?

EMAD

No.

RANA

Why not?

EMAD

I was afraid he was dead.

Rana is shocked by Emad's reply. She looks at him in disbelief. The doorbell rings. Emad is about to go and answer the entry phone, but he stops as he hears Rana.

RANA

If you say anything to them, it's over between us.

Emad goes to the entry phone.

95. Stairs, interior, night

Emad is looking down the staircase. The family, not expecting so many stairs, is coming up.

EMAD

Please, come up.

ESMAT

Go ahead, I can't go quickly, it's too sore.

The man's daughter and son-in-law rush up the stairs. His wife is struggling, she stops on the landing to catch her breath.

96. Apartment, interior, night

The man, tidied up, is sitting anxiously on the floor. He has pulled himself together and is staring at Rana who looks at the door. Emad comes in, followed by the man's son-in-law and daughter, out of breath.

MAJID
Hello.

Mojgan, the man's daughter, rushes to her father's side.

MOJGAN
Dad! What happened to you?

She cries. Majid sits next to the man.

MAJID
Are you OK, Daddy?

He embraces his father-in-law.

MOJGAN
We got a fright. I'm still shaking...

THE MAN
Where's Mum?

MAJID
Coming up the stairs.

THE MAN
Tell her not to bother coming up. Let's go.

MOJGAN in tears
Don't tell her that, she'll fear the worst. Let her come up.

MAJID
He'll have to be helped down the stairs.

The man tries to get up with the help of his son-in-law.

MAJID
Good evening. Excuse me, I forgot to say hello we were so...

RANA
You are welcome.

Emad is standing in silence. Majid helps Mojgan to get her father up. He looks apprehensively at Emad. Rana is also afraid that Emad will talk.

MOJGAN

Dad, we can wait a bit till you're feeling better before taking you home.

EMAD

We're in no rush. You can wait a bit.

MOJGAN

Sit down a bit.

THE MAN

No, it's fine, let's go.

The man tries to stand up so they can leave as quickly as possible. Emad is in the corridor and hears the conversations.

MAJID

We went to do the shopping for the wedding...

MOJGAN

But I had a bad feeling. I asked Majid to call. I was sure there was something wrong...

We hear the voice of the man's wife.

ESMAT

Majid?

MAJID

We're here, he's better.

Majid goes to meet his mother-in-law at the door. Mojgan buttons up her father's shirt. Rana and Emad fall silent. Esmat, exhausted by the stairs, come in weeping.

ESMAT

My dear... What happened to you?

She rushes to her husband without so much as a glance at the others and starts sobbing.

ESMAT

Thank God! I was praying all the way to hear your voice again...

Reassured, she sits down and cries.

THE MAN

Let's go.

ESMAT

How many times have I told you not to go out, not to go to work in your state? He told me it was a trip for Majid and he'd soon be back.

MOJGAN

We should thank these people who looked after him. Without them...

MAJID

We really don't know how to thank you.

ESMAT

God bless you. You've given me back my life. He's everything to me, my whole life.

Emad walks to the man. Rana is afraid he'll talk. The man wants to leave before he says anything.

MAJID

I told you I couldn't make it. But since you insisted, I was stupid enough to ask my father-in-law...

MOJGAN

Have you got everything? Your mobile?

THE MAN

The car keys.

EMAD

Come, I'll give them to you.

MAJID

You go on, I'll get it.

EMAD

No, let him come.

The man looks at Emad apprehensively. Mojgan, Majid and Esmat are surprised by Emad's reaction.

EMAD

We have an account to settle.

ESMAT

What account? You saved his life...

EMAD to THE MAN

Come here a minute.

RANA

Emad...

MAJID

Come on, it's not worth it. Let's go, lean on my shoulder...

EMAD to THE MAN

Come and see.

The man goes reluctantly towards the bedroom. Rana is worried. Emad enters the bedroom, followed by the man.

97. Bedroom, interior, night

Emad waits for him to come into the room. The man comes in fearfully and closes the door. Emad stands in front of him.

EMAD

How much money did you put next to the bed?

THE MAN

I didn't count.

Emad puts his hand in his pocket. He hands him a wad of notes without counting, the key to the van and the things in the plastic bag.

EMAD

Here.

The man takes it all without a word. He has scarcely lifted his head when Emad slaps him violently. The man doesn't react. With tears in his eyes, he has no choice but to bear it in silence. He opens the door quietly and goes out. Emad stays in the room.

98. Living room, interior, night

Nobody says anything. The man comes into the living room, looking totally absent. He heads for the front door, beaten, humiliated. Mojgan is surprised by her father's reddened face. Rana feels unwell. Majid is the most suspicious of them all. He stares at the plastic bag in the man's hand.

MAJID

What's up? What's that in your hand?

The man does not seem to have heard the question and doesn't answer.

MOJGAN

Are you OK, Dad?

The man nods and heads for the door. Majid helps him. His family vaguely suspects something. The man and his family leave.

99. Stairs, interior, night

Majid goes down the stairs carefully, with the man on his shoulders. His wife and daughter follow. His eyes are open, but he looks like a corpse. His head is lying on his son-in-law's shoulders, his eyes glazed. Babak overtakes them. The stairs are endless. Majid is out of breath. The man gets another heart attack.

THE MAN
Put me down, I'm not well.

MAJID
We're almost there.

THE MAN
Put me down. Esmat...

ESMAT
Yes, I'm here. What is it?

MOJGAN
What's up, Dad?

The man closes his eyes, too weak to reply.

ESMAT
Oh my God, he's having another heart attack.

MOJGAN anguished
Dad, Daddy dear... Majid, put him down.

Majid puts him down in a panic and props him against a wall. He seems to have lost consciousness. His wife and daughter, crushed, don't know what to do.

MAJID
Father-in-law...

ESMAT
Oh my God! Stretch his legs out.

Majid stretches his legs quickly. Mojgan starts crying. Esmat looks for a pill in his pockets.

ESMAT
Where are his pills?

MOJGAN
Breath, Dad. Take his jacket off.

ESMAT
My God! My dear... open your eyes.

MOJGAN
Majid, call an ambulance.

Majid takes off the man's jacket and gives it to his wife. He rubs his shoulders.

ESMAT
Help! Sir, help us!

100. Emad and Rana's corridor and apartment, interior, night

Mojgan runs along the corridor panting and rushes into the flat.

MOJGAN in tears
Madam, my father had an attack on the stairs! Please call the ambulance.

Rana looks at Emad anxiously. Emad takes his mobile phone and calls an ambulance. Rana leaves the flat with Mojgan.

EMAD
Hello, somebody has had an attack. Can I give you the address?

We hear cries and wailing from the family.

101. Stairs, interior, night, continued

Rana is standing upstairs, looking down at the family gathered around the man on the landing. His wife suddenly starts sobbing. Apparently, the man has stopped breathing. Rana is stunned.

102. Apartment, interior, night

Emad is alone in the flat. He is not well. Rana goes back in. Emad looks at her questioningly. Rana goes to get her bag silently. She takes it and puts it on her shoulder to go out.

EMAD
What happened?

Ignoring Emad, Rana goes to the front door.

EMAD
Wait, we'll go together.

Rana leaves without a word.

103. Stairs, interior, night, continued

Rana walks down the stairs. She stops on the landing. Downstairs, they are carrying the man's corpse out. She cries as she goes down.

104. Apartment, interior, night

From the window, Emad watches Rana painfully heading for the street through the yard. He feels distraught. He closes the storage room's door and goes into the kitchen. He puts on his coat and flicks a switch. The different parts of the flat are plunged into darkness.

105. Makeup room, interior, night

The troupe is getting ready for the performance. Emad and Rana are sitting on opposite sides of the room, in front of the makeup mirrors, both staring at their own eyes. They seem overwhelmed by what happened the night before. The makeup artist is doing their face to make them look old and worn out.