

ANNE AND JULIET

By

Carmine M. Pariante

24.03.2007

The Penthouse

3 Grove Park

London

SE5 8LT

carmine.pariante@kcl.ac.uk

1. INT. HOUSE - BATHROOM - DAY

JULIET's face is under water. She can't breath. She is in her late 20s. Her long dark hair floating in the water; a pale face; a white t-shirt and jeans visible under the water.

We hear a female voice, off screen. She is very calm, and affectionate.

ANNE (OS)

I was really happy when mama told me I would have had a little sister. I didn't want to move to England but she promised I'd have someone to play with.

We now see that the voice belongs to ANNE. She is next to JULIET, near the bath tub. ANNE is only slightly older, but in her elegant dark business suit she seems double her age.

ANNE

(Continuing)

At the beginning I couldn't understand. We couldn't play because you didn't sit properly. Of course, you were so little, but I thought you were broken. I even asked mama to send you back and change you for a new one. And you know what? I am happy that mama never sent you back.

FADE TO BLACK

2. INT. HOUSE - LIVING ROOM - DAY

ANNE and JULIET are chatting in (JULIET's) living room. JULIET is sitting on the floor at the coffee table, looking at pictures. She has long hair, loose and curly; she wears bright clothes, with a strong, personal, artistic touch. JULIET' CAMERA is next to her.

ON THE SCREEN WE READ "16TH OF MARCH 2006"

ANNE is on the sofa; she is dressed exactly as in the previous scene, also looking at a picture in her hands. The WALL behind them is full of colourful pictures.

ANNE

This must have been your longest trip!

JULIET

Yes, it was. Why? What have they been saying at the office?

ANNE

The usual. They know that at once a year my little sister goes travelling. And takes all these strange pictures.

JULIET

Thank you.

ANNE

Every day MARK has asked me about you.

They laugh.

JULIET

Yes, I am really looking forward to see him at the bus stop, so that we could have the usual one-way conversation.

They laugh again.

ANNE

So when are you coming back to the office?

JULIET takes a big breath, as before saying something very important; she sits on the sofa.

JULIET

Actually, I have to tell you something. I won. The competition, the photographic competition.

ANNE smiles.

JULIET

(Continuing)

And they want to see some more of my work. My work. They may take me on. They may represent

me. I will be a professional
photographer!

ANNE stops smiling.

ANNE
Wow, that's great.

Silence between the two sisters.

ANNE
(Continuing)
What about your job?

JULIET
My job?

ANNE
Yes, your job. You know, the
company, where you work. And
where I work. Remember? Papa's
company. It has paid for you
lifestyle. For your.....hobby.

JULIET
But, this is not my hobby
anymore. I will be a
professional photographer. I am
going to have to travel. How
will I have the time to keep my
job at the company?

ANNE shakes her head.

ANNE
But what would mum and dad say?

JULIET
I don't know what they would
say.

JULIET's eyes fill with tears of anger.

JULIET
(Continuing)
I don't know? Do you know? It
is too late to ask them anyway.

Silence again between the two sisters. Tears on JULIET's
face.

JULIET

(Continuing)

Actually, I know what they would say. That life is too short to waste your time on things you don't truly love.

Silence. Distance.

The JULIET gets closer to ANNE. They are side by side, very close.

JULIET

(Continuing)

I can't go on working there. I can't breathe there. I feel like I'm suffocating.

Silence. Distance.

JULIET

(Continuing)

This is really important to me. And I can't do this alone. I can't do this without you. Please?

JULIET

(Continuing)

Please Anne?

ANNE

All right. If this is really what you want.

They hug each other.

ANNE

(Continuing)

You always get your own way. I am here. I am right behind you.

A city train passes outside the window.

FADE TO BLACK

3. INT. FLAT - BATHROOM - DAY

JULIET's face is still under water.

ANNE

Sometimes I let you win on purpose, just to make sure you kept playing with me.

FADE TO BLACK

4. INT. HOUSE - LIVING ROOM - DAY

We continue from the previous scene in the living room. ANNE and JULIET are next to each other, sitting on the sofa.

ANNE

So what happens now?

JULIET

I need to take my portfolio to the agency today.

JULIET hesitates.

JULIET

(Continuing)

But it's not ready yet. I keep changing my mind on which pictures to give them. I have been through all of them several times already.

ANNE

Can I have a look?

JULIET nods. They both start looking at the pictures.

FADE TO BLACK

5. INT. FLAT - BATHROOM - DAY

JULIET's face is underwater.

ANNE

Do you remember that day on the bicycle. When you fell down. You were so angry with me. And you were right. I never told you

that, but you were right, it was my fault. I was not holding you. But you almost got to the end of the path.

ANNE shakes her head and smiles.

ANNE

(continuing)

And you know what? The next day? When you finally did get to the end of the path? And you were so happy. That day too. I wasn't holding you. But I was right behind you.

JULIET WAKES UP, WITH A START. But JULIET is not in the bathroom, she is sitting in her bed in...

6. INT. HOUSE - BEDROOM - EARLY MORNING

JULIET pants, gasps for air. Then she slowly calms down. She sits on the bed, in her pyjamas

ON THE SCREEN WE READ "16TH OF MARCH 2007"

She reaches a PICTURE on her bed table, and she looks at it - ANNE and JULIET when little. She gently caresses the face of her sister.

7. INT. HOUSE - FLAT DOOR - DAY

JULIET is ready to leave. She is dressed in the BLACK SUIT and WHITE SHIRT, her HAIR in a tight PONY TAIL. She puts on her HEADPHONES and turns THE MUSIC ON, JAZZY MODERN MUSIC. She exits and lock the door door.

8. INT. HOUSE - MAIN DOOR - DAY

JULIET walks down the last flight of stairs and leaves the building. She exits and slams the door.

9. EXT. BUS STOP - DAY

JULIET is standing next to the bust stop, under a train bridge. We hear the MUSIC. She is impermeable to the environment. MARK, a young man with a suburban look and

nicely, although boringly, dressed, walks in and starts talking to her.

MARK

Hallo Juliet!

JULIET

Hallo Mark.

JULIET keeps playing the music in her hears.

MARK

It's good to see you...even if it's ...only at the bus stop.

JULIET is really not interested.

MARK

(continuing)

It's difficult isn't it... To catch up at the office. I mean where do you find the time? I'm really busy on the sales desk...you're obviously, busy, as well. I hit my sales target last week, Again. So you know, I should be in for a good bonus. Again. Do you think I'm one of the best on the sales floor? I reckon I must be.

Mark realises that this approach is not working. He gest closer to her.

MARK

(continuing)

So, how are you anyway? I have noticed you haven't taken any holiday for a while. No travelling this year?

JULIET shows no reaction.

MARK

(continuing)

It's because of Anne, isn't it? It must be very difficult now without her.

JULIET turns toward him and takes her headphone off - the MUSIC becomes metallic and distant

JULIET
What about Anne?

MARK
I mean... It was about a year ago,
wasn't it? It was such a
terrible shame. We were all so
shocked.

JULIET voice is angry.

JULIET
You were shocked. And why were
you shocked?

MARK is embarrassed; he stammers a few words.

MARK
Well. She went so suddenly. It
must have been very difficult..
She was always behind you.

JULIET is surprised.

JULIET
Who told you that?

MARK
She did. One day we were
chatting about you... and your
photography... and she said that
no matter what... she would always
be behind you.

JULIET is astonished. She begins to understand. She is
clearly upset.

JULIET
I have to go.

Then she walks away.

MARK
What... aren't you coming to work
with me?

JULIET is already a few feet away.

JULIET
No.

10. INT. HOUSE - MAIN DOOR - DAY

JULIET rushes in. She slams the door.

11. INT. HOUSE - STAIRS - DAY

JULIET rushes up the stairs.

12. INT. HOUSE - FLAT DOOR - DAY

JULIET unlock the flat and rushes in. She slams the door.

13. INT. HOUSE - LIVING ROOM - DAY

The same sofa and the same table as in the previous scene, but now there are NO PHOTOS ON THE WALL or on the table.

JULIET blasts in the living room. She goes straight to a BOX tucked in a corner of the room, under other furniture. She puts the BOX on the coffee table.

She opens the box. Inside, her camera, photos, and a large brown envelope. She takes the camera our of the box, the starts looking at the photos, taking them out. Finally, she reaches for the envelope. It is still sealed.

She rips is open, and take out some pictures. She look at the pictures, and starts slowly crying. A city train passes outside the window and muffles her sobbing.

FADE TO BLACK

14. INT. HOUSE - LIVING ROOM - DAY

We continue from the previous scene with ANNE and JULIET in the living room. We SEE Juliet's hands putting the pictures inside the envelope

ANNE

Ready?

JULIET

Ready!

Juliet takes the camera from the floor and the envelope from the table. They are both happy.

15. EXT. STREETS NEAR THE PHOTOGRAPHIC AGENCY - DAY

JULIET and ANNE together, WALKING.

16. EXT. FRONT OF PHOTOGRAPHIC AGENCY - DAY

ANNE and JULIET are walking arm in arm. They chat away, laughing. They stop when they see the PHOTOGRAPHIC AGENCY across the road. But JULIET can't cross. They are laughing - but JULIET really can't, she is too scared, she holds tightly onto the large brown envelope. ANNE jokingly tries to push her across, but JULIET refuses, laughing. Anne starts crossing, without watching the road.

SUDDENLY, we hear A CAR BREAKING - A DULL BANG OF AN IMPACT.

JULIET's face turns to desperation. She drops the portfolio and runs toward ANNE.

From the ground, ANNE sees the bottom of the car next to her; JULIET's face on top of her, shouting for help and crying of desperation; and the large brown envelope in a pothole.

FADE TO BLACK

17. INT. HOUSE - LIVING ROOM - DAY

We continue from the previous scene with JULIET looking at the pictures on the sofa. She dries her tears.

JULIET takes off her high-heel shoes and frees her hair from the tight pony tail. Then she put her camera in the bag, and stands up. She returns with a new large envelope. She takes the pictures and put them in. She seal the envelope and leaves it on the table.

18. INT. HOUSE - LIVING ROOM - DAY

JULIET walks in, in colourful clothes and with her dark hair all curly and loose. She grabs the camera from the sofa, the envelope from the table. Then she leaves, happy.

21. EXT. STREET - IN FRONT OF THE PHOTO AGENCY DOOR - DAY

JULIET is walking to the door of photographic agency. The she stops in front of the agency door. She wears her BRIGHT CLOTHES, her camera on the shoulder. She has the envelope in her hands. But she hesitates to make these last steps.

And then we see ANOTHER HAND, reaching and gently grasping JULIET's shoulder, but JULIET shows no reactions. ANNE is behind JULIET. For a long moment they are together. They smile together.

Then ANNE is gone.

JULIET walks toward the door and rings the bells.

-- THE END -