

The Unseen Man

by
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A GREEK FANTASY

1. draft

Current Revisions by
(Current Writer, date)

Name
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MAIN CHARACTERS OF "THE UNSEEN MAN"

THE STUDENT (25), a former student of theoretical physics, lives alone with her mother, not knowing the identity of her father.

THE MOTHER (52), a former active communist, now struggling to survive alone with her daughter working in a bank and having no stomach for patriarch/capitalist society.

THE BOYFRIEND (27), the boyfriend of the student, a last year student of mathematics, coming from higher middle class. Egocentric and slightly chauvinistic.

THE UNSEEN MAN (58), a.k.a. Omiros, an invisible grey eminence in the Greek circles of power, and also the father of the well-known Greek singer Thomas.

THE JOGGING MAN (27), a man with open eyes and a passport that says he is Turkish.

DOCTOR KOSTAS (62), an inflated gastro-surgeon with an appetite for food and eros with a hint of madness.

NURSE BUBBLE GUM (22), a young nurse obsessed with stars and chewing gum, an unlikely friend of the student.

THOMAS (27), the son of the unseen man, a singer, or more precise a crooner in the big band tradition, a deeply disillusioned romantic who writes his own songs.

OLGA (29), an assistant to the unseen man and madly in love with Thomas, whom she wants to save, but is failing in convincing him of her love.

THE TV-OWNER (48), an owner and director of a private TV-channel with popular success, a self-made man without respect for the establishment or anything else.

THE COLONEL (67), a son of an army man that was a part of the junta, he has himself become an influential air force colonel with access to the inner power circles.

THE FORMER BEAUTY (58), the mistress of the colonel through 27 years, forever hoping that he will divorce and marry her. Mourns the mental regression of her parrot.

TV-REPORTERS, VIPS, FAMILIES, INNOCENT BYSTANDERS, PARTY GUESTS AND THEN SOME.

INT. SOUND AND TITLE ONLY -

Black. Distant sound of the news on a TV. The sound of an old fashioned phone ringing.

TITLE: (FADE IN) THE UNSEEN MAN

TITLE: (FADE IN) A GREEK FANTASY (BOTH FADE OUT)

TITLE: (FADE IN) PROLOGUE: A CALL (FADES OUT)

INT. AGATHE'S APT. - DAY

Fade up on an old grey 70's phone. A young woman's hand, no nail polish, no long nails, picks up the heavy black receiver. Still in the background the sound of the TV news. The receiver covers her delicate ear. The scene has a quality of happening very slow and fast at the same time. We only see up close parts of the young woman, THE STUDENT, her fingers around the receiver, her ear, her other hand holding the curled phone cord, her fingers and eyes moving as she speaks and reacts to the conversation.

MAN ON PHONE
Can I talk to Agatha Illiades?

THE STUDENT
She is not home.

MAN ON PHONE
Does she have any children?

THE STUDENT
I'm her daughter.

MAN ON PHONE
No son?

THE STUDENT
No.

MAN ON PHONE
A husband?

THE STUDENT
No, I have no father... it's just
the two of us - what is.../

MAN ON PHONE
Where you born in Athens in 1979,
15th of October, at the
Evangelissmos Hospital?

THE STUDENT
Don't know - it's my birthday, but -
whom am I talking to?

MAN ON PHONE
Does she love you?

(CONTINUED)

CONTINUED:

THE STUDENT
Love me? Who are you?

There's only a distant breathing.

THE STUDENT (CONT'D)
Do I know you...? Your voice...

The connection is broken.

THE STUDENT (CONT'D)
Hello? Hello?

The student puts down the receiver. The TV-sound grows.

I/E. MONTAGE.

Opening credit sequence. A montage: TV news (political scandals, close encounters with the Turkish air force, interview with an air force colonel (THE COLONEL: We will defend Greek airspace), melodramatic 'victim' interviews from people who's house has been burned down in forest fires, celebrity reports). There are people watching the news. They are from different strata of society. The credits of the film appear as a composite inside the TV news graphics. In between the other people we see again parts of the student, slowly revealing more and more, until she is fully revealed in the following scene.

TITLE: ACT 1: FROM THE UNKNOWN AND INTO THE FIRE

INT. AGATHE'S APT. - DAY

THE STUDENT sitting at the table in front of phone, watching with a half eye on the TV in the background. And then staring at a framed photo she has put in front of her on the table. It shows a young version of her mother, where the mother, maybe at a party, is showing her fancy dress to the photographer, smiling with pride and joy. The photo itself is framed or cut a bit strange; the composition is off. The mother is too far to the left side. As The student is looking at the photo the exterior doors slam. Somebody is heard coming in. The student looks up from the photo of the young mother and sees the older live version in front of her, smiling to her for a moment.

MOTHER
Home, moraki mou.
(then she moves on)
Oh, turn off that TV - I just hate it.

THE STUDENT reaches for the remote and turn it off, meanwhile she is just observing the MOTHER.

MOTHER (CONT'D)
How are you? Did anyone call? Oh, I'm so exhausted. And the heat! This global warming! The capitalist pigs!

(CONTINUED)

CONTINUED:

Mother takes a big bottle of Coca Cola from the fridge, pours a glass, then drinks while fixing things, never really looking at the daughter.

MOTHER (CONT'D)

You won't believe this. He was after me again. Told me not to drink my coffee outside the coffee-room. Said it gave the bank a bad image. Well, he drinks his coffee anywhere. Just cause I don't admire all his stupidities like his mama, or those other women laughing at his so called jokes. Why all these men get to be bosses I don't get. They should stay home with their mama's moussaka. I'm afraid I'll get fired again. Isn't that unfair, isn't that typical? And you - you just hang around home now. Given up your university. I mean kicked out. Because you are independent and a woman. Unfair. Unfair. If only I had the money to send you to England and study. All the wrong people have the money.

Mother looks at the student for the first time. Gets all sentimental.

MOTHER (CONT'D)

But we have each other. You know, no matter what, I love you. You are the best thing in my life. I would have died without you.

THE STUDENT

I got kicked out because I didn't follow curriculum. Not because I'm a woman.

MOTHER

Had it been a man, they would applaud him for what you did - this is so typical of capitalist society - it's a conspiracy and it's because you are a woman. And not one of these women with tons of make up, push-ups and phoney bodies. Oh, why did the revolution fail us? Why did socialism not../

THE STUDENT

It has nothing to do with capitalism or socialism. There is no conspiracy. I have explained it. These things are absurd to talk of.

(MORE)

(CONTINUED)

CONTINUED: (2)

THE STUDENT (CONT'D)

There is only the physical reality, the self-organizing critical systems, and you can't change that reality, you can only realize it and adapt your behaviour to it. Capitalism was just better at adapting. That's all. There will always be people richer, more powerful than others. This is a principle of nature. No political doctrine can change that.

MOTHER

Oh, listen - you contradict your own mother, you are really a woman now, not my little girl anymore. And those words, self-critical systems, don't even know what it means. Sounds like something from my communist days. You are so intelligent. I'm so proud of you. Where do you get it from? My very own Einsteinaki.

THE STUDENT

Maybe from my father?

MOTHER

What?

THE STUDENT

Who is my father?

MOTHER

I told you, I don't know.

THE STUDENT

Was he once standing next to you in this photo?

MOTHER

Moraki, no, I've told you it was just some stupid party photographer that took that and framed it all wrong.

THE STUDENT

Was he a 'capitalist'?

Silence.

THE STUDENT (CONT'D)

That's why you don't want me to know him?

Silence.

THE STUDENT (CONT'D)

Did you live in Athens back then?

(CONTINUED)

CONTINUED: (3)

MOTHER

Why do you want to torture me like this? It was a very unhappy time.

THE STUDENT

So, you did live in Athens?

MOTHER

I didn't say that.

THE STUDENT

What hospital did you give birth in?

MOTHER

What has happened? Why do you suddenly hate me?

(She has tears)

Moraki mou...

THE STUDENT

OK,

(She gets up.)

I'm out of here.

MOTHER

Fine, get out and come back when you can behave. Dinner will be ready at 9.

(The student grabs and drags a packed backpack.)

What's that?

THE STUDENT

I knew you wouldn't answer my questions.

MOTHER

Wait - don't leave. I love you! You are my little girl! Don't leave! Moraki!

The student closes the door behind her.

INT. AGATHE'S APT. STAIRCASE - DAY

On the stairs. The student breathes and let go of her tension. Waiting. The Mother flings the door open. Tension back. The student dons the backpack, seemingly intent on leaving.

MOTHER

(hard)

I have done everything for you! You are running like a coward! Like some ungrateful prick!

(soft)

Moraki mou. What have I done to deserve this?

(CONTINUED)

CONTINUED:

The student is going to stop and explain, she catches a glimpse of the mothers face, all swollen from anger and tears, smiling a fake smile, and then she suddenly turn and sprint down the stairs.

MOTHER (CONT'D)
(Shouting down the
stairwell)
Where are you going? To that prick
of a boyfriend?

Exterior door slams.

EXT. COUNTRY ROAD - DAY

The student is kissing with her BOYFRIEND. They are up against a car on a countryside road. A new sporty Ford with an open top and modern, Greek rap music playing from the audio. In the background a large town/small city. It could be Patras. Ocean view. Birds singing. The Boyfriend's hands are all over The student. Up her dress, groping for her slips. Somewhere in the sky above them jet fighters fly by, making their familiar low, droning thunder, drowning out the birdsong.

THE STUDENT
I really need to find out who
called my house today.

BOYFRIEND
Stupid plan. Don't want to talk
about it.

He kisses her. She stops him.

THE STUDENT
It's just for some time. It's not
about us.

BOYFRIEND
Do I look like a first year student
to you?

THE STUDENT
What?

BOYFRIEND
I know what happens in Athens.
After 'some time'.

THE STUDENT
It's not why I'm going.

BOYFRIEND
If he left you and your mama, he's
an ass-hole.

THE STUDENT
And yours is great?

(CONTINUED)

CONTINUED:

BOYFRIEND

Yeah, he is. Making the good money,
(he claps his car)
coming straight home, kissing mama.
No cheating.

THE STUDENT

Easter, two years ago, right when
we said 'Christ is arisen' and all
kissed and hugged, he grabbed my
ass.

BOYFRIEND

You are lying.

A mobile is ringing.

THE STUDENT

Will you do this for me?

BOYFRIEND

Your phone is ringing again. Your
Athenian friend?

THE STUDENT

I have no friend. It's my mother.
She won't help me. Will you?

BOYFRIEND

He can loose his job at the phone
company.

THE STUDENT

OTE is in chaos. Nobody will ever
know.

BOYFRIEND

No way. You stay here.

THE STUDENT

It's important to me.

BOYFRIEND

Yeah, to get away from me.

THE STUDENT

Please...

The boyfriend is staring at her, angry, pondering his
options. The jet fighters are crossing again; the low droning
thunder is heard. Silence.

BOYFRIEND

(slowly)
At least now I know you haven't
done him.

THE STUDENT

What?

(CONTINUED)

CONTINUED: (2)

The student backs away from the boyfriend in disbelief.

BOYFRIEND

If you had done my brother, you
would have asked him directly.

She turns immediately and walks away. Stops at a car, an old Honda civic '85, metallic cobalt blue varnish with glimmer. Turns and stare at him.

THE STUDENT

You are hopeless. But good idea,
maybe I should 'do' him just to get
the number.

BOYFRIEND

(shouting)

Like he would ever touch you - look
at you: no make-up, no high heels,
and those clothes! - you're not his
type! You should be happy I even
care to touch you!

She opens the car door.

BOYFRIEND (CONT'D)

I want my old car back.

THE STUDENT

You gave it as a present. Said you
loved me.

She slams the door. His face, flat, not believing what happened, then shouting as the engine is turned on.

BOYFRIEND

YOU WILL COME BACK BEGGING ME!!

The car speeds off.

INT. HONDA CIVIC - EVENING

The student's face. Focused on driving. The same type of rap music playing from the car radio. She changes channel. A news channel.

RADIO NEWSCASTER

..making this the 4th time this
week, that Turkish military
aircraft have entered Greek
airspace, the defence minister
stated that...

She changes again. New channel. A big band is playing and a young crooner sings:

(CONTINUED)

CONTINUED:

CROONER

I had lost my way, I was not
dreaming, or sleeping in the hay, I
was just waiting, wasting time
away.

EXT. NATIONAL ROAD - EVENING

The Honda civic is driving into the night. The sun is
setting. The music still playing.

CROONER

Please love, let it shine. Please
love, o-o-o-open up my mind. Please
love, let it shine. Oh, please
love, open up my mind, open my mind

FADE TO BLACK.

INT. DREAM - NIGHT

The music changes into an ominous kind of music/noise. Fade
up on THE STUDENTS face. The image is almost devoid of color,
almost black and white. She is in near darkness. Her eyes
closed. Lights are passing her face in an uneven rhythm, like
the lights of cars passing, but not quite. Each time a light
passes, there is a sound, that could almost be the sound of a
car whizzing past - but at the same time it sounds like
screeching birds. Then her eyes turn wide open. The lights
change rhythm, more even, and slower, hypnotic, and all falls
silent. THE UNSEEN MAN's silhouette appears behind her left
shoulder. She closes her eyes. We see him getting near her.
The lower part of his face come into light, and is in full
color. He talks to her with a grounded voice, full of music,
like he wants to reveal to her a wonderful secret.

THE UNSEEN MAN

The human creature, a pattern rich
in possibility, undetermined, to
grow into unforeseen forms, springs
from them all, creatures of the
question less sea, feathered flyers
of the immaterial air, serpents of
intangible shadow, furred mammals
of never-silent woods and ever-open
spaces, they all ebb and flow in
the patterns fluctuating in your
living body's cells,

She feels the presence of his body close to her. Tears are
forming and appearing beneath her closed eyelids.

THE UNSEEN MAN (CONT'D)

my daughter, this is the world, I
besiege you, take the step and it
is also yours to roam, like a
blessed creature of infinity.

(CONTINUED)

CONTINUED:

The voice falls silent. Her hand reach behind her, seeking The unseen man in the empty air - finding none, she turns slowly, and see only darkness and fluttering lights that quickly fades away, she begins to sob in desperation, like a flood of tears is pressing and is getting stuck inside, because they can't all get out at the same time. A mobile begins ringing very distant.

EXT. HILL ABOVE ATHENS - MORNING

The sun rising above Athens. Distant mobile ringing. Sprawling city. Ugly buildings without planning. A chaos. The sound of the ringing mobile gets closer. The Honda civic is parked on a hill off the road. Inside is The student in her sleep, sobbing. The mobile reaches it's peak and wakes her up. With the back of one hand she wipe away the tears, and with other hand she reaches for the mobile. It says 'Mama'. She leaves it and gets out. Stretches the stiffness out of the body. A bird on a rock is observing her. She looks at it, and then goes back to the car. The bird looks as she returns with a bottle of water and a toothbrush. She brushes her teeth. Looks at the bird. Drinks water. Looks at the city. A man comes jogging. Stops by her. He takes in the view.

JOGGING MAN

She has her own beauty.

THE STUDENT

The pattern emerging from chaos.

JOGGING MAN

Yeah, that's it. You are right.

He looks at her. At the car. The toothbrush in her hand.

JOGGING MAN (CONT'D)

You aren't afraid to sleep out here alone?

THE STUDENT

No.

JOGGING MAN

Can I invite you for coffee?

She looks at him. He is not smiling, or flirting, just looking at the city. She looks for the bird. It's still there. She looks back at the city.

THE STUDENT

Don't have time.

JOGGING MAN

What's the hurry?

THE STUDENT

Got to find my father.

(CONTINUED)

CONTINUED:

JOGGING MAN

Yup, sounds more important than coffee.

He leaves. She is still looking at the city. Then she returns to the car. Sees him running downhill. Gets in the car. Sees he has written the word 'coffee' and a phone number in the dust on her windshield.

INT. HOSPITAL - DAY

Hospital reception. Many people. Busy. The student, her hair and clothes messy from the night in the car, arrives to the receptionist's desk.

THE STUDENT

It's me, who called.

RECEPTIONIST

What? Do you think I remember every neurotic puta calling? Be quick, what do you want.

THE STUDENT

Records for births at the hospital on the 15th of October 1979.

RECEPTIONIST

Are you crazy! Get out of here! GET OUT!

INT. HOSPITAL CORRIDOR - DAY

She is wearing a white doctors uniform and a clipboard. Her hair is done and she has a discreet make up. She is walking down a corridor. Her phone rings, she looks. It says MAMA. She takes it.

MAMA (ON PHONE)

MORAKI! Where are you! Come home!

THE STUDENT

Will you tell me?

MAMA (ON PHONE)

Moraki!

A doctor appears down the corridor, behind THE STUDENT.

DOCTOR KOSTAS

Hello miss!

She turns and smiles to him, while closing her mobile. The doctor is walking quickly towards her.

THE STUDENT

Is this the way to the archive?

(CONTINUED)

CONTINUED:

DOCTOR KOSTAS

Who are you?

(He looks for a name tag)

Where is your nametag?

THE STUDENT

I'm Afrodite Kalladi, I'm a PhD student, an intern, doing my thesis on birth complications. I need to go through our birth data.

DOCTOR KOSTAS

I haven't heard of you.

THE STUDENT

I'm new here, and keep forgetting the nametag, and get completely lost, everything is so huge, it's not like the small hospitalaki at home, can you please help me, doctor..?

(looking for his name tag,
which is not there)

DOCTOR KOSTAS

Call me Kosta.

He is obviously pleased with himself for being so informal and not an old fashioned doctor.

THE STUDENT

Kosta, you don't happen to know anything about birth complications? I am looking for a mentor.

DOCTOR KOSTAS

(proud)

I'm a gastro-surgeon. The best.

THE STUDENT

Oh, isn't the whole abdomen such a fascinating area of the body, the intestines, and the reproductive organs, all folded together in this soft region,

(touches herself there)

vibrating with energy, the seat of life - absorbing nourishment, creating new life - it's so vital, don't you think, Kosta?

INT. HOSPITAL ARCHIVE - DAY

The student is in the archive looking through files. Spyros is there, talking about himself.

DOCTOR KOSTAS

And I know all the best restaurants in Athens. Oh, there are not so many. Most places serve crap and call it gourmet.

(MORE)

(CONTINUED)

CONTINUED:

DOCTOR KOSTAS (CONT'D)

They don't understand that food is a metaphor for Eros. But I know the places that do, and they know me. Yes, do they know me. Once a chef wanted to open a restaurant together with me. He begged me. Kosta, my friend, my best friend, my patron, I cannot open this restaurant without you. We will cook together. Be like brothers in the kitchen. Inspire each other. The whole city will talk about us. The brothers of the kitchen. That's what we'll call the restaurant.

THE STUDENT

So what happened?

DOCTOR KOSTAS

Alas, he just wanted my money. I can still cry thinking of it.

THE STUDENT

What a shame. I would have loved to visit the brothers of the kitchen.

DOCTOR KOSTAS

Me too. But there are other good places...

THE STUDENT

Look, this file - a Kyria Agatha Illiades - the birth papers are missing, why is that?

DOCTOR KOSTAS

Missing! Impossible, this hospital is the most European. German, in fact. German principles of order!

INT. NURSE'S ROOM - DAY

Spyros storms in, holding the student's hand and dragging her, waving the file folder. There are 5 nurses inside, THE HEAD NURSE jumps up.

DOCTOR KOSTAS

What is going on here!

HEAD NURSE

We have been calling you! The patient is under and waiting../(on the table)

DOCTOR KOSTAS

Let him wait! We have a scientist here, a young promising scientist, and what do I find out!! WE ARE MISSING PAPERS IN THE ARCHIVE!!

HEAD NURSE

But the patient../

(CONTINUED)

CONTINUED:

DOCTOR KOSTAS

Let him die if science can save a
thousand lives! WHERE IS THE
MISSING BIRTH RAPPORT!!!

He slams the empty folder in the hand of the Head Nurse.

HEAD NURSE

Doctor, I'm serious, the patient...

DOCTOR KOSTAS

Stop with the patient or I'll go
and cut his throat. I WANT THE
PAPERS! WHAT ARE YOU HIDING!

HEAD NURSE

That's ridiculous.

DOCTOR KOSTAS

Are you calling me ridiculous?

HEAD NURSE

No, no, but... lipon,

She turns to the other nurses

HEAD NURSE (CONT'D)

Do you know anything about this
birth rapport?

(reads)

Agatha Elliades, 15th of October
1979.

One, young nurse, frantically chewing gum, suddenly stops,
stares at the doctor.

DOCTOR KOSTAS

YOU! YES, YOU MISS BUBBLE GUM! Spew
out!

Routinely NURSE BUBBLE GUM corrects her hair and adjusts her
bra for maximum lift, but chews on while talking.

NURSE BUBBLE GUM

This famous guy came in, you know,
he's like a movie star, and I
thought who cares about old papers,
let him look - I didn't know he
took anything.

DOCTOR KOSTAS

What's his name?

(CONTINUED)

CONTINUED: (2)

NURSE BUBBLE GUM

Don't remember, he's not like the most famous, you know, but good looking, I think maybe a singer, saw him once where he lives, some house on Ypsilon, we were there trying to get into a party at this other guy's place, you know, the playboy actor, the really famous one, and then we saw this guy walking his dog. You know, the guy who took the papers. Not the playboy actor, we didn't see him. No party.

DOCTOR KOSTAS

Yes, thank you. Just get the papers back or you are fired.

(to the student)

See, what morons I'm surrounded by. This is why Greece can never be truly European!

HEAD NURSE

The patient, Doctor?

DOCTOR KOSTAS

OK, I'll take him. Where is he?

HEAD NURSE

On the operating table.

DOCTOR KOSTAS

ON THE TABLE!? Imbecile! Why didn't you say?

He doesn't wait for the answer, but sprints out with the head nurse at his heels. The student approaches Nurse Bubble Gum.

THE STUDENT

Look, I can help you find the papers. You said he lived around Ypsilon?

NURSE BUBBLE GUM

Yeah, old style high-class area. Though, he can't be too famous.

THE STUDENT

Yes, his name. You forgot it.

NURSE BUBBLE GUM

No, never remember names - No, I mean, come on, he was walking his own dog, Real stars have people to do that.

EXT. ODOS YPSILON - DAY

The student parked in her car. She's with Nurse Bubble Gum. They are watching a gate, birdsong from the outside.

(CONTINUED)

CONTINUED:

NURSE BUBBLE GUM
(chewing)
Why don't we just ring the bell?
It's been hours now.

THE STUDENT
(checks her watch)
48 minutes

NURSE BUBBLE GUM
I'm sure it's the house. Come on...

No reaction. The student is watching the gate intensely.
NURSE BUBBLE GUM gives up and turns on the radio. Pop music.
The student shuts it off again. Birdsong.

NURSE BUBBLE GUM (CONT'D)
So, you are new in Athens?

The student's phone rings. She looks. It says MAMA. She turns it off.

NURSE BUBBLE GUM (CONT'D)
Do you want to go out tonight? Meet
some people?
I know some good places.
Do you have a boyfriend?

THE STUDENT
No.

NURSE BUBBLE GUM
Oh, he was an ass-hole? Was he a
least good in the bed?

THE STUDENT
No.

NURSE BUBBLE GUM
Don't worry honey. I haven't met a
guy yet who was good in bed. Have
you ever 'come'?

THE STUDENT
No.

NURSE BUBBLE GUM
Not ever, with anyone?

THE STUDENT
No.

NURSE BUBBLE GUM
Me neither. It's... Well, for me,
if at least they give me good
presents and are not too dirty, or
too, you know, disgusting in bed. I
had one, a really clean and nice,
he was a doctor, but only wanted to
do it, you know, like, in the...

(CONTINUED)

CONTINUED: (2)

THE STUDENT
Is that him?

A man, late 20s, good-looking, walking a dog is exiting the gate.

NURSE BUBBLE GUM
Yeah! Let's go!

Nurse Bubble Gum starts to get out, but The student grabs her arm.

THE STUDENT
Wait! Look.

THE STUDENT points to him. A car, a white Mercedes cabriolet, comes up to him. He looks around to see if anyone is watching. THE STUDENT pulls NURSE BUBBLE GUM down not to be seen. They hear the car accelerate. THE STUDENT looks and see the car driving off, and no man or dog on the street. Quickly she gets her own car running.

NURSE BUBBLE GUM
What's going on?

THE STUDENT
We follow and see.

EXT. HILLSIDE VILLA STREET - DAY

The Honda Civic is following the Mercedes Cabriolet at a distance. The Mercedes turns onto a bigger road, an avenue.

INT. HONDA CIVIC - DAY

THE STUDENT looks focused. NURSE BUBBLE GUM is chewing excited.

NURSE BUBBLE GUM
Quick, they'll get away!

THE STUDENT steps on the speeder, but then suddenly slams the brake. NURSE BUBBLE GUM is propelled forward and bonks her head on the dashboard, her chewing gum flies out her open mouth.

EXT. HILLSIDE ROAD/AVENUE INTERSECTION - DAY

The avenue traffic is dense, but flowing. The Honda Civic is stopped, can't find a hole in the traffic.

INT. HONDA CIVIC - DAY

NURSE BUBBLE GUM is holding her forehead with one hand.

NURSE BUBBLE GUM
Now, now, just go!

THE STUDENT
Your seat belt!

(CONTINUED)

CONTINUED:

THE STUDENT kicks the Civic in gear.

EXT. AVENUE - DAY

The Honda civic plummet into the traffic, finds miraculously a hole between two cars, and swaggers into the second lane of three.

INT. HONDA CIVIC - DAY

NURSE BUBBLE GUM is putting a new chewing gum in her mouth.

NURSE BUBBLE GUM
Where is it?! Do you see it?

EXT. AVENUE - DAY

The Honda Civic is cruising aggressively in and out of lanes overtaking other cars.

NURSE BUBBLE GUM sticks her head, then her whole upper body out of the window.

INT. HONDA CIVIC - DAY

NURSE BUBBLE GUM comes inside, all windblown.

NURSE BUBBLE GUM
I can't see them. There's a traffic
light some way up ahead. Hurry
before it turns red!

THE STUDENT
Put on the seat belt!

She does. THE STUDENT accelerates. Overtakes a few cars.

NURSE BUBBLE GUM
That's my girl. There it is - still
green. Hurry!

THE STUDENT slams the brake. Again NURSE BUBBLE GUM flies forward. Now stopped by the seat-belt, her mouth open and chewing gum flying out and attaching itself to the inside of the windshield.

NURSE BUBBLE GUM (CONT'D)
Gamoto! Red! You should just have
kept going, what's wrong with you!
It's my job at stake! If we don't
get the papers, I'll...

THE STUDENT has turned, staring at her, but sees something beyond NURSE BUBBLE GUM.

THE STUDENT
Schhhyy!

THE STUDENT nods, indicating something outside. NURSE BUBBLE GUM turns to look.

EXT. AVENUE MERCEDES CABRIOLET - DAY

Next to them is the white Mercedes Cabriolet. Inside the open car, at the wheel, a woman, next to her the man, behind them the dog. The man and woman are arguing. The dog is licking the woman in the neck again and again, and she pushes it away, not really noticing it because they argue.

OLGA

But why Thomas? We said, we would/

THOMAS

What are you playing at Olga? You come to me and say you love me,

SHOT: NURSE BUBBLE GUM STARING AND TAKING A NEW GUM.

OLGA

But you said, you said also, I dared not believe it, that you, his son, that you could really/

THOMAS

His son! His! Listen to you. Love? It my father you want. You love me? I love you? I lied, like you lied, no, look away; don't look at me with those eyes, what is this in them, tears!

SHOT: THE STUDENT AND A CHEWING NURSE BUBBLE GUM STARING.

THOMAS (CONT'D)

Lying tears, you think they will buy my sympathy, I know what a liar you are, selling your love, and if you really have love, don't waste it on me, I'm a/

OLGA

But we have each other. You know, no matter what,

SHOT: THE STUDENT LISTENING, RECOGNIZING SOMETHING.

OLGA (CONT'D)

I love you. You are the best thing in my life. I would die without you. I love you, it's real, I don't care about anything else.

THOMAS

Then go away. Go to Syngrou and sell your love! You will be rich! Go to the church and sell it to God. You will be a saint! Do as you please! I have nothing to give for your love.

(CONTINUED)

CONTINUED:

Car horns blasts aggressively. It's green. OLGA, shaking, shock ridden, tries to get a hold of the wheel and drive, the dog licking her neck again, horns blasting, she manages finally, and they drive off.

INT. HONDA CIVIC - DAY

THE STUDENT looks back at the cars behind, honking their horns, then she gets the Honda going.

NURSE BUBBLE GUM
What an ass-hole!

THE STUDENT
Maybe

NURSE BUBBLE GUM
Well, maybe he needs to suffer.
There they are. Stick to them. WHAT
THE HELL!?

EXT. AVENUE - DAY

The Mercedes is accelerating drastically. Swaggering between cars as it overtakes them.

INT. HONDA CIVIC - DAY

THE STUDENT also accelerates drastically.

NURSE BUBBLE GUM
Did they see us?

THE STUDENT
No.

EXT. AVENUE - DAY

The Mercedes hits a car, a small SMART that loses control, skids, brakes and ends up slow crashing the railing at the side of the avenue, in the bus lane.

SHOT: THE STUDENT LOOKS SIDEWAYS AT THE SMART.

No one is hurt; the woman alone in the car is opening the door and shouting after the Mercedes.

The Mercedes drives really fast, at least 180 km/h, and disappears amongst cars.

INT. HONDA CIVIC - DAY

THE STUDENT is trying her best, but has problems getting past some cars.

NURSE BUBBLE GUM
What the hell is going on?!

THE STUDENT
She wants to punish him.

(CONTINUED)

CONTINUED:

They hear a tremendous crash and look ahead. It is followed by a cacophony of crashes.

EXT. AVENUE - DAY

The Honda arrives at a huge car crash. Numerous cars have crashed. It looks bad. The avenue is blocked in both directions. The Honda brakes and stops, as do other cars around them. THE STUDENT and NURSE BUBBLE GUM gets out.

They look. They hear people screaming in pain. The screeching tires of cars braking behind them. What to do?

NURSE BUBBLE GUM
We must save him - he is famous!

THE STUDENT notices gasoline leaking from some cars. And then somewhere else - one, two other cars burning. Other people arrive in their cars on the avenue behind them and get out to watch. Men wearing their best business suit. Women in high heels, elaborate hair and full make-up. They stop and watch, awestruck. One car blows up. They all take a step backwards. One guy is filming with his mobile phone camera.

THE STUDENT
Call for help!

THE STUDENT runs to the cars. A smoke is beginning to cover the crash site and she disappears inside it.

HYSTERICAL WOMAN
IS SHE CRAZY!

NURSE BUBBLE GUM
She is a doctor!

EXT. CAR CRASH SITE - DAY

THE STUDENT at the first car, opens the door, a man sits there in shock, his glasses broken and blood running from his forehead. She unhooks his seat belt, hauls him out.

THE STUDENT
Go - that way!

She pushes him in the direction away from the crash site. He stumbles away.

Next car. A woman slumped over the wheel, two kids in the back screaming for her, their mother. THE STUDENT opens the driver door. Pulls the woman back. She looks bad. THE STUDENT feels for her pulse. Its not there. She turns to the kids. Opens the back door.

THE STUDENT (CONT'D)
Get out!

The panicked kids are just screaming for their mother.

(CONTINUED)

CONTINUED:

THE STUDENT (CONT'D)
GET OUT! YOU WILL DIE!!

They scream for 'mama'.

THE STUDENT (CONT'D)
SHE IS DEAD!

They stop and look at THE STUDENT. She grabs the first, the smallest, and pulls her out. Then the next, a boy.

THE STUDENT (CONT'D)
(to the boy)
Here, hold her hand, and run that way.

He doesn't move. She puts his hand in the girl's. The girl holds tight.

THE STUDENT (CONT'D)
(to the girl)
You run with him. Get going!

The girl begins running, dragging the boy after her.

EXT. AVENUE - DAY

NURSE BUBBLE GUM and the other people are watching as the man with the broken glasses stumbles from the smoke. An older woman runs to him and helps him. An explosion, all looks up. Another car has blown up.

HYSTERICAL WOMAN
THEY WILL ALL DIE. WHERE ARE THE
POLICE!

The two kids appear. NURSE BUBBLE GUM runs to them. A man turns backward - has heard something:

MAN 1
They are coming!

All turn to look, hearing screeching car tires getting closer behind the maze of parked cars and trucks on the avenue. A minivan appears from behind a truck. It's from a TV station.

EXT. CAR CRASH SITE - DAY

THE STUDENT is lifting an unconscious lady around 55 out of an old, white BMW.

THE STUDENT
LADY! WAKE UP!

No reaction. She looks around. Sees the next car, an old VW beetle, where a young couple in panic is trying to get out. Their doors are blocked. Behind them flames are getting closer. THE STUDENT grabs a piece of metal frame, runs to the beetle and smash the windscreen. She helps the couple out.

(CONTINUED)

CONTINUED:

They look a bit like hippies. The woman gets out first. Then the man.

THE STUDENT (CONT'D)
The lady over there - she is alive -
take her out from here!

The man don't listen, he just grabs the hand of the young woman and starts running. THE STUDENT tackles him. They all fall.

YOUNG HIPPIE MAN
You bitch!

THE STUDENT immediately slaps him.

THE STUDENT
You take her now!

EXT. AVENUE - DAY

NURSE BUBBLE GUM is talking to a TV-reporter, while in the background the camera crew is hurrying to get their gear ready.

NURSE BUBBLE GUM
She is a hero. She is in there
right now! Saving people! And the
film star. She will save him too.

Behind her more people appear from the smoke and flames of the crash site. The hippie couple is carrying the lady. The camera crew are ready and aims the camera at NURSE BUBBLE GUM.

NURSE BUBBLE GUM (CONT'D)
Just look, all those people.

TV-REPORTER
Who is the film star? What's his
name?

NURSE BUBBLE GUM
Eh...

EXT. CAR CRASH SITE - DAY

THE STUDENT sees the white Mercedes cabriolet behind other cars. Starts towards it. She can see someone moving inside. She passes a taxi, all doors are open, and she hears a man groaning inside. She stops to help him. He is in the back seat. An older man. The rest of the taxi is empty. She gets him out.

THE STUDENT
Can you walk?

He nods.

THE STUDENT (CONT'D)
Go that way!

(CONTINUED)

CONTINUED:

She sends him off. Watches him for a few moments to make sure he can walk by himself. Then she turns and runs to the Mercedes. As she is going, behind her the taxi blows up. The blast sends her flying forward. She hits the white Mercedes headfirst. She is groggy, gets half way up, and looks inside the car. It's empty. She looks around. Sees the dog dead on the ground. She gets dizzy and falls. Still looking at the dog, she sees a bird landing next to it. The bird turns and looks at her. She tries to get up, but collapses completely, unconscious.

EXT. AVENUE - DAY

The TV-reporter is in front of the camera. In the background police and ambulances are arriving together with more TV-stations.

TV-REPORTER

Rumor has it, this crash, the biggest crash in recent years, came about because a movie star in a white Mercedes with his secret lover was trying to escape from paparazzi. Right now police and rescue teams are arriving at the scene, too late it seems when you behold the flames now engulfing the crash site. But we know that one hero has already saved many lives. Who is this hero?

She turns to NURSE BUBBLE GUM, who is standing with the two kids.

NURSE BUBBLE GUM

She is a doctor, no; she is really still just a student. She works at my hospital; I'm a nurse there. My name is...

The TV-REPORTER turns to the kids.

TV-REPORTER

She saved you, didn't she?

The boy and the girl look perplexed. Still in shock.

TV-REPORTER (CONT'D)

Didn't she?

They both nod.

TV-REPORTER (CONT'D)

What happened?

She puts the microphone very close to the boy. He stares frightened. The girl takes it.

(CONTINUED)

CONTINUED:

THE GIRL

We were screaming and screaming
because mama was not moving. Then
she told us mama was dead, then we
stopped screaming, and then she
took us out of the car and then she
told us to go here.

TV-reporter turns to camera.

TV-REPORTER

The medical student has still not
come back from what was a car
crash, but is now a sea of flames
and deadly smoke. Will she be a
martyr or will she live to hear the
thanks of those she saved?

TV-reporter turns to kids.

THE GIRL

(like rehearsed, the boy,
next to her, only mouth
the words)

Thank you, student, you saved our
lives.

I/E. MONTAGE

This becomes a montage of TV news, 70% covers the car crash, speculations about the unknown movie star, paparazzi, the missing student-hero, interviews with victims, the rescue teams are still clearing up, but the fire is out. The other 30% deals with the Turkish provocation of Greek airspace, the missing pension funds, and a strike amongst teachers for better salary.

TITEL: ACT 2: FROM THE FIRE AND INTO THE MAZE.

INT. OMIROS' HOUSE, THE OFFICE - EVENING

A woman's silhouette in front a wall of TV-screens projecting all possible TV-stations. We come around and see her face in the cold blue flickering light of the TV-screens. It's THE STUDENT. Her face bruised. Behind her in the shadows a male figure appears. He moves up to her left shoulder. She closes her eyes.

THE UNSEEN MAN

Ah, the human world, so hungry for
scandals, rumors, catastrophes,
that any small event can grow into
unforeseen forms, fed to the
question less masses, transmitted
through the immaterial air, muddled
by intangible information,
amplified by never-silent reporters
and ever-open channels, they all
ebb and flow in the veins of our
society,

(CONTINUED)

CONTINUED:

She feels the presence of his body close to her. Tears are forming and appearing beneath her closed eyelids.

THE UNSEEN MAN (CONT'D)
My dear student, this is my world,
I implore you, take the step and it
is also yours to play with.

Her hand, also with bruises, reaches out and finds his arm and holds it tight. He looks down with a smile. She breathes deeply and turns to look at him. She finds his gaze. He has warm eyes.

THE STUDENT
Are you real?

THE UNSEEN MAN
Is anything? Who knows?

THE STUDENT
Do you have a daughter?

THE UNSEEN MAN
If I had, I would hope she is like
you.

THE STUDENT
Did you call my mother? Two days
ago?

THE UNSEEN MAN
I never call people.

THE STUDENT
Did Thomas call?

THE UNSEEN MAN
I wouldn't know. I don't spy on my
son.

THE STUDENT
Who are you?

THE UNSEEN MAN
Powerful people know me as Omiros.
No one else knows me. You will
never see me on any of these.

He nods to the TV-screens.

THE STUDENT
Why are you telling me this?

THE UNSEEN MAN
You have become an unparalleled
hero in the public eye. They are
all talking about you. You can be
on those screens and no one will
see you, they will only see and
hear the hero.

(MORE)

(CONTINUED)

CONTINUED: (2)

THE UNSEEN MAN (CONT'D)
That is why I need you. As a public
hero. My son is too weak to do the
job. All his singing, feelings and
then obviously, depression.

THE STUDENT
Is he OK?

THE UNSEEN MAN
Resting in his room.

THE STUDENT
And her?

THE UNSEEN MAN
Olga? She had some injuries. Needed
a small surgery. Still unconscious,
but should be fine when she comes
around. Too bad, she had guts.

THE STUDENT
She brought me out?

THE UNSEEN MAN
I think so, or you brought her out -
it seemed a little unclear in her
mind when you arrived here in the
taxi.

Any more questions for me?

THE STUDENT
His mother? Do you know her?

THE UNSEEN MAN
Yes, of course, or did - she
disappeared when he was only 5
months old.

THE STUDENT
Why?

THE UNSEEN MAN
Can't say for sure. She had
suffered from birth depression, and
one day she was just gone.

THE STUDENT
Did you love her?

THE UNSEEN MAN
Who can say what love is?

THE STUDENT
Agatha Illiades?

THE UNSEEN MAN
Her name? No, she was called
Elisabeth Mandarakis, Eliza. Many
years, a different world, another
story.

(MORE)

(CONTINUED)

CONTINUED: (3)

THE UNSEEN MAN (CONT'D)

But this is now, and you have a story - not your past - but your future, will you be my hero?

THE STUDENT

But I'm not a medical student...
not even a student any longer...

He smiles and takes her other hand.

EXT. HOSPITAL - DAY

An ever-smiling DOCTOR KOSTAS, a constant chewing NURSE BUBBLE GUM and an serious looking HOSPITAL DIRECTOR are flanking THE STUDENT, dressed as a doctor, her hair well-done, discreet make-up, a few bruises still visible. They are all standing in front of the hospitals main entrance. The TV-REPORTER is interviewing THE STUDENT.

TV-REPORTER

So, what did you feel?

THE STUDENT looks slightly confused.

TV-REPORTER (CONT'D)

When you risked your life for all those people? Heroism? Fear?

THE STUDENT

Fear? No. Maybe only adrenaline. I knew I had to be quick, but in a way I didn't really feel anything.

TV-REPORTER

The two children you saved, their father has complained you told them their mother was dead. That you caused them a trauma. What do you have to say to this?

THE STUDENT

I don't know. I'm sorry if it hurt them, but often the truth is the best, even for kids. Especially for kids.

TV-REPORTER

But children are so innocent, we must protect them from/

DOCTOR KOSTAS

Kids! Innocent! Sentimental crap! For Christ's sake, here we have a true hero/

HOSPITAL DIRECTOR

Dr. Kalafagio,/

DOCTOR KOSTAS

..a genius scientist,/

(CONTINUED)

CONTINUED:

HOSPITAL DIRECTOR
/enough!/

DOCTOR KOSTAS
/..and you go on about two kids and
their innocence!

DOCTOR KOSTAS lets the Hospital Director pull him away. The TV-REPORTER begins to round off the interview. Suddenly DOCTOR KOSTAS shouts.

DOCTOR KOSTAS (CONT'D)
HYSTERIC WOMEN! CRAZY BICTHES!

INT. OMIROS' HOUSE, OLGA'S ROOM -DAY

A smiling Olga, speaking into the air.

OLGA
In the fire, in the fire
Many small flames jump about
All they want, to be free
Higher and higher they jump
To be free of the big fire
They jump towards the sky
Those that make it, they fly
Into the sky and disappear.
(Suddenly to someone in the room)
Where have they gone?
WHERE ARE THEY?

OLGA begins crying, of loss and sadness. THE STUDENT leans forward to her, and is revealed. She touches Olga's arm.

THE STUDENT
It's OK. Everything will be all
right.

OLGA grabs her hand, kisses it while speaking.

OLGA
I wanted to get close
I saw the shadows from the fire
The fire was hidden
It was a huge fire
Oh, to be the fire
But it eats
Oh, it eats
All that comes near
DON'T GO CLOSE TO THE FIRE!!

OLGA has grabbed the arm of THE STUDENT, like holding her back from 'the fire'.

THE STUDENT
Olga, I hear what you say. Do you
hear me?

(CONTINUED)

CONTINUED:

OLGA

The fire. It's a roar, a rolling
thunder, so loud

THE STUDENT

Yes, but you can hear me - why did
you try to hurt him? Thomas?

OLGA

He's caught in the fire, he
suffers, wouldn't move, run over
water, run through the sky.

THE STUDENT

You wanted to run away with him,
but he didn't.

OLGA

He has seen the sun, he is burning
from the flames of the sun, oh, he
will die, burning,

THE STUDENT

He is OK for now, Olga. What about
you?

OLGA

You took me out of the fire? It was
you? I saw a bird. Was that you?

THE STUDENT

I don't know. Maybe you took me
out?

OLGA

No, no, not me, can never save
anyone from the fire, a dry, fallen
branch of an old tree, can never
save, you must, please, you are a
bird of fire, you can fly into the
fire, you can save him.

THE STUDENT

I'm just a student of physics,
Olga.

OLGA

OUT OF THE FIRE! It burns, it
burns.. (cont.)

The student's mobile begins ringing. She looks at it, then at
Olga. She takes the call.

THE STUDENT

(on the phone)
Just hang on...

The she puts a hand over the mobiles 'microphone' and turns
again to Olga

(CONTINUED)

CONTINUED: (2)

THE STUDENT

Listen: I know about fires. They
burn from breaking down energy rich
molecule structures, they consume
oxygen, and they release heat.

OLGA

Get him away from the sun! GET HIM
AWAY!!

THE STUDENT

I will.

THE STUDENT gets up.

THE STUDENT (CONT'D)

I will leave you for now, Olga, but
I will come back. OK?

OLGA

(singing)

When the cool moon appears on high
We all look up, our mouths they ask
'Where's our sun?' in a loud cry!

THE STUDENT slowly moves to the door, watching the singing
OLGA.

OLGA (CONT'D)

(singing)

A whisper reaches us from the moon,
'My children, let me do my task,
or you'll all be burned too soon.'

THE STUDENT exits.

INT. OMIROS' HOUSE, A CORRIDOR - DAY

THE STUDENT walks slowly down the corridor, talking on the
mobile.

BOYFRIEND (ON PHONE)

Please, just listen, my father is
angry at me, he says I fucked up
with you, that I'm not a man,
please just come back, and we can
talk.

THE STUDENT

Are you calling me now, because
your father saw me on TV?

THE UNSEEN MAN appears silently behind her in the corridor.

BOYFRIEND (ON PHONE)

I will marry you!

THE STUDENT

No, it's too late for that.

(CONTINUED)

CONTINUED:

BOYFRIEND (ON PHONE)
That's Athens! I'm coming to get
you back.

THE STUDENT
If you come I'll tell everyone that
you never could last more than 2
minutes.

The unseen man makes a discreet cough to make himself
noticed. The student hears and turns to him. Smiles.

BOYFRIEND (ON PHONE)
Yeah, to who - your new boyfriend?

THE STUDENT
No, on TV.

She hangs up.

THE STUDENT (CONT'D)
Is that Thomas' room down there?

She points to a door, he nods. They start walking towards it.

THE STUDENT (CONT'D)
Olga seems disturbed. Maybe she
needs a therapist.

THE UNSEEN MAN
She is going to be fine. We all
need a little madness to be human.

THE STUDENT goes to open the door. THE UNSEEN MAN makes a
movement to stop her. She looks at him.

THE STUDENT
You don't trust me?

He smiles, then knocks the door and opens it for her.

INT. OMIROS' HOUSE, THOMAS' ROOM - DAY

THE STUDENT enters Thomas' room. He is on a bed, fully
clothed. He is putting something under a pillow on the bed.
He looks up at her, raises himself on his elbows, surprised
to find a stranger in his room. The veranda door is open,
birdsong is heard from outside. She stops and keeps her gaze
calm on his eyes. His eyes wanders over her full body, taking
her in, then his eyes come to rest on her eyes.

THOMAS
(intrigued, pleased)
Who are you? You don't seem like
you belong here?

THE STUDENT
Yes, I am a stranger.

(CONTINUED)

CONTINUED:

THOMAS

I like that. Please, don't tell me your name.

THE STUDENT

You escaped without any damages.

THOMAS

Always perfect on the outside. My curse.

He smiles a self-ironic smile. THE UNSEEN MAN appears in the door.

THE UNSEEN MAN

Thomas, here is 'our student' - she is the hero, they all talk about. All those people you put in danger. She saved them.

THOMAS gets up, energetic, overly positive, too positive. The student goes down to tie her shoelaces. She is looking sideways at the pillow.

THOMAS

Oh, that's her. Great!

She sees something black there, under the pillow.

THE UNSEEN MAN

I'll leave you alone.

It could look like a gun. THE UNSEEN MAN closes the door.

THOMAS

Po-po, and you are pretty too! What a hero! Does father wants us to become friends? What do you think his plan is? FATHER ARE YOU LISTENING?!

THE STUDENT

I don't know the answers. What do you want?

THOMAS

Oh, me? What can I possible want?

THE STUDENT

I wouldn't know. Why did you take the birth papers from the hospital?

THOMAS

Me? Who says I did? My father? Olga?

THE STUDENT

No, I found out by myself. Can I please have a look at them?

(CONTINUED)

CONTINUED: (2)

THOMAS

Look all you want; you never know
what you find.

He begins to change clothes, oblivious to her existence. She
is observing him.

THE STUDENT

You are not going to give them to
me?

(He's not reacting)

Do you think she is your mother?

THOMAS

Mothers! Now, there's a concept.
You know I almost believed my
father was like Zeus, and that I
had sprung from his forehead. A
creation of his sublime mind. Isn't
that hilarious?

THE STUDENT

You are not sure, she is your
mother?

THOMAS

Did you know, that around 20% of
all children born inside marriage,
are children of a secret lover?
It's fantastic. They go around all
their life and call the wrong guy
'father'. Oh, mothers can be good
with secrets too.

THE STUDENT

Your mother is Elizabeth?

THOMAS

Well, it's hard to know, isn't it?
What mother would leave her child
behind? Maybe she isn't really my
mother? Maybe my beloved father got
her to play the role? Or maybe he
killed her? No, that's ridiculous.
My father never kills people.
That's a fact. He only kills the
truth.

THE STUDENT

How?

THOMAS

Or maybe there is no truth, maybe
I'm just a naive little spoiled
kid, who still believes in fairy-
tales.

(He laughs)

No, I know for certain one truth.

THE STUDENT

And what's that?

(CONTINUED)

CONTINUED: (3)

THOMAS
Oh, it's... That your are a hero
and beautiful too.

THE STUDENT
You don't like me?

THOMAS smiles and moves closer to her.

THOMAS
I like you plenty. Do you want to
kiss the star?

THE STUDENT
No.

She turns and goes to the door.

THOMAS
Po-po, my father will be
disappointed.

She stops in the open door.

THE STUDENT
I'm disappointed.

Then exits. THOMAS' smile vanishes.

INT. OMIROS' HOUSE, THE OFFICE - EVENING

TV-screens on. THE UNSEEN MAN watching. THE STUDENT enters.

THE UNSEEN MAN
I'm going to a party tonight. I
want you to go too.

THE STUDENT
I thought no one knew you?

THE UNSEEN MAN
Only the powerful, and this party
is not an ordinary party. I need
your help.

THE STUDENT
Why do you trust me?

THE UNSEEN MAN
Oh, let's say I have a gut feeling.

THE STUDENT
You believe in that?

THE UNSEEN MAN
Let's say I know something, then.

THE STUDENT
Which is?

(CONTINUED)

CONTINUED:

THE UNSEEN MAN

Your character. You are a hero, remember? You will do the right thing.

THE STUDENT

I think you put too much belief in character. Humans are like the rest of nature's complicated systems, quite unpredictable.

THE UNSEEN MAN

I agree, but in this case I think the only thing unpredictable is, what the right thing is. You will still do it.

THE STUDENT

So a party? What is my purpose?

THE UNSEEN MAN

A man. This one.

He points to a TV-screen. A frozen image of a chubby man in his 50s with colorful designer glasses. THE UNSEEN MAN unfreezes the image, and we see the man talking, opinionated about something.

THE UNSEEN MAN (CONT'D)

He is an owner and director of this channel. He thinks he has found a secret he can turn into a scandal. He hasn't so far revealed it, which means it's huge and dangerous. I want you to find out what it is.

THE STUDENT

That sounds difficult. If there is a real scandal, why hide it?

THE UNSEEN MAN

You talk about unpredictable systems. Then you know errors will always happen, things that are not supposed to happen within the rules, legally or morally. This is a fundamental law of nature. Society is a kind of illusion in this sense. A lot of rules that can never be fully upheld. But nevertheless, we need this illusion to have a common belief in society. The problem in our country: We blow the errors out of proportion. We are a paranoid nation. This corrupts our belief. Now, this guy and whatever scandal he has dug up, could seriously damage the belief in our nation. I will not allow this.

(CONTINUED)

CONTINUED: (2)

THE STUDENT

So the right thing is to stop him?

THE UNSEEN MAN

First things first. Find out what he knows.

EXT. THE OLD, LUXURIOUS VILLA - NIGHT

Surrounded by a huge garden and old style villa. Lights spilling from all the windows. Distant jazz music. Luxurious cars parked. A jaguar pulls up in front of the main entrance. THE UNSEEN MAN and THOMAS get out and walk up the stairs.

INT. THE OLD, LUXURIOUS VILLA - NIGHT

The interior rooms has decoration of many periods, from the neo-classicistic, over late 19th century bourgeois heavy style, 30s funkis, 70s colorful organic shapes to 80s chrome and glass.

THOMAS walks with open purpose, hurriedly, not taking his time to talk to all the people, who wants to meet him. He is looking for someone.

SHOT: HALF THE FACE OF THE STUDENT BEHIND A COLUMN, WATCHING.

THE UNSEEN MAN moves among the crowd, making eye contact with several people, a priest, a military man, a businessman, an academic, exchanging small almost invisible nods. He catches up with THOMAS and stops him with a hand on his arm.

THOMAS

She here? Your new toy?

Close behind them, we see part of the face of THE STUDENT, listening to them unseen, hiding in between people.

THE UNSEEN MAN

Haven't seen her. Relax, Thomas, I'm sure she'll like you.

THE UNSEEN MAN leaves him. THOMAS sends a cold gaze after him. THE TV-OWNER appears at his side.

TV-OWNER

Not on the best terms with the old man?

THOMAS looks at him, making a smile. THE STUDENT listening, we only see her face ultra-close.

THOMAS

Oh, he can be a bastard, but he's still my blood.

TV-OWNER

Sure, sure, and tell me, Thomas, did you have any luck with that information, we found for you?

(CONTINUED)

CONTINUED:

THE STUDENT listens carefully for the answer. Her ear.

THOMAS
No, not really.

THOMAS is making a small turn and THE STUDENT has to remove herself, not to be seen. As he begins to move in her direction, she disappears.

TV-OWNER
(loud as THOMAS walks
away)
You should really consider it!

THOMAS turns.

THOMAS
Considering all the creatures, they
live inside, they like to sing,
they like to dance but no one will
dance, why won't anyone dance?!

THOMAS laughs a tremendous laughter, like he has just said the most sophisticated vital joke on earth. He makes a courteous bow, and exits into the crowd.

THE TV-OWNER
My god, that kid!

INT. THE OLD, LUXURIOUS VILLA - NIGHT

A small-size big band is playing innovative arrangements of old classics. A microphone stands alone in front.

INT. THE OLD, LUXURIOUS VILLA - NIGHT

The unseen man is in a conversation with someone, as he spots a beautiful young woman, standing with her back to him across the room. He excuses himself from his conversation and moves closer. The young beauty is in conversation with one middle-aged woman, THE FORMER BEAUTY, and several older men. One of them, THE COLONEL, is telling a story.

THE COLONEL
I was only a lieutenant then, and
often acting almost as a waiter to
these self-important colonels, so I
heard them talk sometimes -
(with a change of voice)
"Oh, brothers! Our glorious nation!
It's at peril!"
(The men and the former
beauty laugh)
"An underground movement is
threatening the very fabric of our
society!"

(CONTINUED)

CONTINUED:

THE MEN

(as one)

"What movement? Who are the terrorists? We will destroy them!"

THE COLONEL

"This movement is the most dangerous. Worse than communists. Worse than anarchists!"

(the former beauty laughs)

"This movement can be the end of us!"

THE MEN

"Tell us and we will load and aim our weapons!"

The former beauty is trying to hold back a burst of laughter. The unseen man smiles.

THE MEN (CONT'D)

"What is this movement?"

THE COLONEL

(he illustrates by lifting the dress of the former beauty, revealing her knees and thighs)

"The movement of the length of women's skirts from beneath the knee to... above!"

They all burst into laughter, also the beautiful woman. As she laughs, she half-turns, and we can see, it's THE STUDENT, in a gorgeous evening dress, her hair put up in an intricate composition and wearing a full make-up. Stunning. Her eye catches a glimpse of THE UNSEEN MAN, registering as a slight pause in her laughter, and then she continues and turns to the men.

THE COLONEL (CONT'D)

(to THE STUDENT, eyeing her long evening dress)

I see you are quite decent tonight. The old Colonel can rest peacefully in his grave.

THE STUDENT

He can.

THE COLONEL

Worse for me, I keep imagining what is beneath all these costly materials.

THE STUDENT

Oh, I'm sure your imagination is better than reality.

THE TV-OWNER is coming up behind the COLONEL.

(CONTINUED)

CONTINUED: (2)

THE TV-OWNER

I see you are busy harassing the young beauties, Colonel. Your father wouldn't have approved.

THE COLONEL

Oh, he was a boring army man. Decency was his lie. Decency is just cowardice, fear of life. An air force man like myself loves the adventure of women.

THE TV-OWNER

And talking of adventure, isn't this our hero?

THE STUDENT

Oh, me?

THE TV-OWNER

Don't play modest. What you did took more courage than our colonel has shown his entire life. Don't be fooled, those adventures he talks of, mainly takes place in his mind.

THE STUDENT

Well, the mind can be a beautiful place for adventures.

THE TV-OWNER

It can, especially when reality doesn't offer them - isn't that right Colonel?

THE COLONEL

Oh, we have our real adventures too - more than you, and your TV-reality.

THE TV-OWNER

Oh, yes, I forgot. You are in a constant duel with the big bad Turks violating our air space. Close encounters with death?

THE COLONEL is getting agitated.

THE COLONEL

You wouldn't know about it!

THE TV-OWNER

Wouldn't I? No, you are right, Colonel, I only know about fake TV, rigged to look like reality, isn't that so? Small games to keep the people watching and paying their hard earned Euros.

THE COLONEL is getting close to losing it.

(CONTINUED)

CONTINUED: (3)

THE COLONEL
You are a little bastard! No balls,
all words and image!

THE TV-OWNER
We'll see about that. Maybe I have
the balls to tell a real horror
story.

THE COLONEL is getting ready to fight THE TV-OWNER.

THE COLONEL
I'll give you real horror!

THE FORMER BEAUTY steps in and stops THE COLONEL.

THE TV-OWNER
I'll leave you to your adventures.
(To THE STUDENT)
When you get bored, come and find
me. I have a suggestion for you.

He leaves. THE COLONEL is highly agitated. Spewing out curse-
words at THE TV-OWNERS back. THE FORMER BEAUTY is trying to
calm him down.

THE FORMER BEAUTY
My sweet, he is nothing, don't
worry, he's just a small boy,
trying to play with the real men,
don't, please, moraki,

She is not succeeding; THE COLONEL is working himself into
frenzy. Before the eyes of the amazed STUDENT his rage calls
a hidden similarity of an enraged orangutan to the surface of
his human body and face.

THE COLONEL
That TV-monkey.. No respect... That
scavenger.. No balls.. A maggot...
Not a man... not a man.. A man...
Man, ma, m... M-m..

His words disintegrate. Loosing his capability for language.
At this point, he collapses into the arms of the former
beauty, sobbing like a small child. THE FORMER BEAUTY is
embarrassed.

THE FORMER BEAUTY
He just needs a little rest, I
will.. If you...

The men have seen this happen before; they help her get him
away.

THE STUDENT looks around. Eyes THE UNSEEN MAN. He nods to
her, reassuring. She walks away.

INT. THE OLD, LUXURIOUS VILLA - NIGHT

The big band is playing somewhere, now with a crooner singing. Sounds like the same as from the car radio. THE STUDENT walks through the rooms looking at people. They are mostly talking, but around some middle-aged men are caressing younger women.

CROONER (O.S.)

Next time, we'll do better girl,
with love on our side, we won't
have that much to fight, cause evil
will have tried, keep on telling
foolish things, that returns to
your heart again. Our life will not
grow, as long as we don't know: A
colorful love - ah-a - A colorful
love - ah-a - colorful love - ah-a -
colorful love - ah-a - All that we
dreamed of.

INT. THE OLD, LUXURIOUS VILLA, 80 ROOM - NIGHT

THE TV-OWNER is standing among some lovely young women, girls really, whom he is flirting with. Their apparent interest is in contrast to his slightly repulsive looks. They laugh of his bad jokes. He sees THE STUDENT, and waves 'come over' to her. She walks calmly to him.

THE TV-OWNER

Now, here is a true lady!

The girls in jest all make a sound of disappointment of his disloyalty to them.

THE TV-OWNER (CONT'D)

Now, now, girls - have anyone of
you ever saved children, men, women
and old folks from burning cars?

(To THE STUDENT)

I simply must have you...

(THE GIRLS playfully show
shock at his sexual
candor)

...on my TV-channel.

THE STUDENT

And why should I waste my time on
TV? Reality, isn't it better?

THE TV-OWNER

TV reflects reality. Admitted,
there's all the delightful nonsense
entertainment, but I want you to
tell the truth. TV has become
almost as distrusted as
politicians. But if you were to
tell the truth, people would
believe you.

(CONTINUED)

CONTINUED:

THE STUDENT

And you have some truths that need telling?

THE TV-OWNER

Many burning truths.

THE STUDENT

I imagine, but any of real substance?

THE TV-OWNER

Come here...

She goes closer, he wants to whisper in her hear, and has to tiptoe, being shorter than her, he manages to reach her ear.

THE TV-OWNER (CONT'D)

(whispering)

I have one truth. Can bring down powerful men. And you saw what kind of ridiculous men have power in this 'oil'-republic. When this 'party' finishes, meet me alone, and we can... talk.

His hand rest on her naked arm, he makes a small caress with his fingers. She is disturbed by it for a moment. He looks her in the eyes for a sign of weakness; she smiles to cover it, nods, and leaves.

INT. THE OLD, LUXURIOUS VILLA - NIGHT

THE STUDENT walks into another room. The voice of the crooner above the noise of people talking. She stops to listen to the song. As the song progress, THE STUDENT observe details of interactions:

CROONER (O.S.)

Uuuh, sweet darling, sure, there's something you can do, you better go easy, stop what you are doing, we ain't got nothing but love against sex. You wanna go crazy, the party ain't over,

SHOT: A YOUNG WOMAN LAUGHING, FALSE.

we ain't got snipers, snipers to shoot, lovers know, that human feelings are narrow minded,

SHOT: A MILITARY MAN SMILING, FALSE.

the animals cry, how can we take life and hope to find it. I got nothing to loose.

SHOT: A HUSBAND SITTING WITH HIS WIFE AT A TABLE, HOLDING HANDS. A YOUNG WOMAN TO THE OTHER SIDE OF HIM. HER DRESS SLID OPEN.

It never works, if you don't tell.
It never stays, if you walk away.

(CONTINUED)

CONTINUED:

SHOT: THE HUSBAND'S OTHER HAND TOUCHING THE YOUNG WOMAN'S NAKED THIGH.

It never does, what you don't do.
It never lasts, if you are not able to.

SHOTS: MANY FACES, SMILING, LAUGHING, SUPPRESSING IRRITATION, LUST, ENVY, ETC.

I know you're not the only one, it feels like your heart is left all alone, so open up your eyes and see, don't let love become your enemy,

The horn section is playing a bridge, swirling like a maelstrom. THE STUDENT is getting dizzy, the room spinning. Then a woman's hand grabs hers. It's THE FORMER BEAUTY. She starts pulling THE STUDENT along with her.

THE FORMER BEAUTY
Must talk to you, moraki.

INT. THE OLD, LUXURIOUS VILLA, 70 ROOM - NIGHT

THE FORMER BEAUTY leads THE STUDENT into another room with less people, finds an isolated place.

THE FORMER BEAUTY
The Colonel. A wonderful man. You must believe me.
At least he was.
You see, I fell in love with him many years ago. I know he must seem like an old fool to you.

THE STUDENT
Not really.

THE FORMER BEAUTY
Don't lie to me, paedaki. I'm smart, even though I've been stupid enough to hang on to him all these years. He never will divorce his wife. How long did I believe him? Too many years. The decency! Oh, he'll rebel against his father's decency, when it's all words, but he can't get a divorce. You must understand, I loved him. I'm sure I did.

THE STUDENT
You don't anymore?

THE FORMER BEAUTY
Oh, I'm confused, yes, I still do. But you see, I have this parrot, had it for many years, he gave it to me. A beautiful bird.

(MORE)

(CONTINUED)

CONTINUED:

THE FORMER BEAUTY (CONT'D)

It could say the most wonderful things, all about love, quotes from great writers about love - "A rose by any other name" - my favorite. But now, it has become... Something has happened to it... It can only say, "want sugar, want sugar" and it drives me crazy, I believe it's my fault; I can't stop thinking I have... I feel like a cheap whore... so ashamed... the parrot...

THE STUDENT

Maybe it's just getting old, forgetting?

THE FORMER BEAUTY

(agitated)

No, it's all this, this maze of despair, became lost - you must get out, don't moraki mou, don't, it's all this, and you are so...

THE STUDENT

I'm a../

THE FORMER BEAUTY

/big girl, yes, I know, I said so to myself back then. Akriivos! And I was as sweet as you. Oh, I was sweet!

THE STUDENT

You still are.

THE FORMER BEAUTY

Sweet, oh that sugar, just want sugar, moraki mou, you don't know, all the sweetness, sugar, just want sugar, you must listen to me, it's all the sugar, sugar, want sugar, want sugar,

The former beauty is losing it, so the student reaches out and touch her arm, and that, like a button was pushed, brings the former beauty in motion, she walks away like a parrot, towards a window, repeating over and over: want sugar. The student follows her. The former beauty crabs sideways, like a parrot, in behind the heavy curtain at the window, into its darkness, and falls silent. The student lifts the curtain to see her, and the moment light falls upon the former beauty, she begins again with "want sugar". The student let the curtain fall, and the former beauty falls silent. The student hears the band beginning a new song. She turns and listens.

CROONER (O.S.)

(exclaiming over the music)

Turn up the music! Turn up the lights! Let's fly away! Out there! Let's leave this fucking planet

(CONTINUED)

CONTINUED: (2)

She walks off to find him.

INT. THE OLD, LUXURIOUS VILLA - NIGHT

The student enters the band room; it is full of people, dancing, drinking, talking, and laughing. She catches a glimpse of the singer through the crowd. It looks like Thomas. Behind him three women singing chorus, clad in respectively: red, blue and yellow.

THOMAS
(Now singing)
Even the third world might find a
new place. We have killed all the
loving things. Red nature.
Everything.

The student makes way through the crowd, not really noticing them, but focused on getting closer to the stage and a better look of the singer.

THOMAS (CONT'D)
We don't know, but the entire world
has forgotten how to push the
button of the stop-stop, stop-stop-
stop, stop! All this waste of
blood.

As she gets closer, the crowd around the student push in on her, and she has to struggle to maintain her movement towards the stage.

I wish I could be the first love in space. I wish I could be -
mmmm-mm - nothing else. In between all of this I can see you
clear.

A drunken man grabs her arm, wanting to dance with her. Without moving her eyes away from the stage, she butts him in the stomach with her elbow. He lets go and she passes the last people, which separate her from the stage. And sees Thomas, who on stage, singing, seems like the natural crooner.

THOMAS
Through it all, more than a friend,
you were supposed to be, the love
of my life - uh,uh - my space mate
companion. My blues turns to sea,
between harmonies. The first love
in space.

She continues up upon the stage, where she stops close to him and looks him in the eye. He, maintaining his stage persona and act, looks at her, making his voice quite deep, and almost talking, but still in tune with the music, he addresses her on the mike.

THOMAS (CONT'D)
I'm hopeful.. I hope you're hopeful
too. We could be grateful too.

(CONTINUED)

CONTINUED:

He inclines to her for a dance, she accepts, and he takes her hand and holds her body. They dance on stage to the cheer of the crowd and chorus repeating "first love in space". Thomas whispers in her ear as they dance.

THOMAS (CONT'D)

They are all drawn to you. To your courage. It's like honey to the fearful bees. Too good to be true. You will be like them, already are, my fathers new little play-thing

THE STUDENT

I want the birth papers...

THOMAS

Run out and play...

He swoops her off her feet and sets her down on the dance floor beneath. They exchange gazes. And then with bravura he resumes his song.

THOMAS (CONT'D)

The seed that we had to plant, had to grow, grow, and grow. I knew that it had to last.

He looks at the student, who stares at him like saying, "I'm not leaving", and he sings to her with an irony:

THOMAS (CONT'D)

It's more than a dream. The first love in space. I wish we could be.
(to the crowd)
- COME ON FOLKS - lets light up this place - waaa, haaa - the first love in space -
(to her)
I'm hopeful, hope you are hopeful too, we could be grateful too - you are spaceful.

He waves goodbye to her. The crowd pushes her back. She is gradually loosing sight of him.

THOMAS (CONT'D)

Even the first world might just have to go, go, go! Fear making riches, a bleeding king, out of control.

She turns around and walks away.

THOMAS (CONT'D)

We don't know, but all of the world has forgotten how to push the button of the stop-stop, stop-stop-stop, stop! All this waste of blood.

(CONTINUED)

CONTINUED: (2)

As she emerges from the crowd, the unseen man is waiting for her. He gives her a warm smile.

THE UNSEEN MAN

My son.

THOMAS

Don't throw my crowd away. The first love in space. I wish we could be.

THE UNSEEN MAN

Guess people like the love-themes.

THOMAS

Don't throw my crowd away. The first love in space. I wish we could be.

THE UNSEEN MAN

I'm afraid he is a romantic, the worst kind: a disillusioned romantic. Come, we have to talk.

INT. THE OLD, LUXURIOUS VILLA, NEO-CLASSICAL ROOM - NIGHT

The unseen man and the student sit in comfortable chairs in front of a fireplace.

THE STUDENT

I think he wants to make love to me.

THE UNSEEN MAN

That could be expected. You are not comfortable with that?

THE STUDENT

No, not really.

THE UNSEEN MAN

Well, he is repulsive. Never liked him myself. Actually never heard of anyone who does. Hopefully maybe his mother loved him. So, you don't want to do it? You are afraid?

THE STUDENT

I want to know a thing. I'm not sure you are being completely honest with me. Are you my father?

THE UNSEEN MAN

Would it matter if I were?

THE STUDENT

I don't know. Maybe.

(CONTINUED)

CONTINUED:

THE UNSEEN MAN

Well, I will not lie to you. I know that Thomas is my son, and I love him despite his failings. I haven't slept with any woman since his mother.

He notices a reaction of disbelief from the student and stops. He looks at her for a beat.

THE UNSEEN MAN (CONT'D)

Yes, that's true, not one single woman since back then, which means there's no other way than admitting you can't be my daughter.

The student looks down, hiding her feelings.

THE UNSEEN MAN (CONT'D)

You are disappointed? That flatters me. You really hoped I was your father?

She nods, still hiding her face, trying not to cry. The unseen man gets out of his chair, takes a few steps to her chair and puts a hand on her shoulder.

THE UNSEEN MAN (CONT'D)

But if you want, I can help find your father.

THE STUDENT

You mean, if I go to this man and help you finding out what the scandal is?

THE UNSEEN MAN

No, no matter what you decide to do, I will help you. Remember, I have faith in your character.

She looks up at him.

THE STUDENT

No matter what I do?

THE UNSEEN MAN

No matter what you do.

INT. THE OLD, LUXURIOUS VILLA, 80 ROOM - NIGHT

The TV-owner stands with another woman in ordinary clothes, an assistant to him, who is briefing him about some papers. He looks up and sees the student. He signals to the assistant to leave.

THE TV-OWNER

You came.

(CONTINUED)

CONTINUED:

THE STUDENT

I did.

TV-OWNER

Well, well, you have courage. I like that. Aren't you scared of anything?

THE STUDENT

I guess I am scared of something.

THE TV-OWNER

And what would that be?

THE STUDENT

Being lost.

THE TV-OWNER

Lost? Like getting lost in the forest?

THE STUDENT

More like being lost in the universe.

THE TV-OWNER

Really? So what about this, my little girl:

You are not a medical student, not even a student, as you were thrown out of university for..

(reads from his papers)

"Inability to comprehend curriculum", which I guess means you were not intelligent enough. You are a single child of a single mother. No other relatives. And your mother has just yesterday been fired from her 17th job and she has filed a missing persons report on you with the police - how is that for being 'lost in the universe'. Sounds like you are all alone out here in deep space?

THE STUDENT

She got fired?

THE TV-OWNER

Oh, yes,
(checks paper)
this time for kicking the bank manager in his balls. Gutsy woman.

THE STUDENT

She doesn't like men.

THE TV-OWNER

And you? Do you like men?

THE STUDENT

Guess I do. Some men.

(CONTINUED)

CONTINUED: (2)

THE TV-OWNER

I'm not going to ask if you like me. I know you don't. Instead I will help you keep this hero-image of yours flying in the air and make sure that the real story about you doesn't get out. And you will pretend that you like me. As in..

(he puts out his tongue
and wriggles it)

like me a lot. You will go on air at my TV channel and do as I tell you. I will pay you good money and treat you nice, well most of the time anyway, and when I'm bored of you, you are free to go and do whatever you want. What do you say? Do we have a deal?

THE STUDENT

Can I think about it?

THE TV-OWNER

Not really. You see, if you say no, I want the story "False hero revealed" to be ready for the morning news.

THE STUDENT

Well, thanks for the new job then. When do I start?

THE TV-OWNER

That's my girl. My people will get in touch tomorrow, when they have rigged up a show for you, probably going on air the day after tomorrow. As for you and me, sadly I have work to do tonight, but I hope to lay my hands on you after the show.

THE STUDENT

I'll be ready.

INT./EXT. MONTAGE -

TV montage. Different news, among it: The air force calls for extended purchase of new aircrafts, as one of the old mirage planes crashed during patrol over the Aegean. On channel BRAVO! Announcement of a special version of the hit talk show THE LOUD TRUTH featuring the car crash hero, with in depth all revealing interview, plus surprises. Channel shift to a black and white movie with two middle-aged agent/detective-type men in cotton-coats walking a street by night.

TITEL: Act 3: from the maze and into the crypt

EXT. ATHENS SUBURB STREET 1979 - MORNING

Early morning. Street empty of people, a few parked cars. The colors of the image are like 70s color. The vague sounds of the city are strangely distorted. The two agents from the black and white film walk into the picture. They are in black and white color.

MAVROMIXALI

The morning air is so invigorating.

LEUFKOGIANNIS

Too bad we get so few morning jobs.

EXT. ATHENS SUBURB STREET 1979 - MOMENTS LATER

The two agents walks down the middle of the road.

MAVROMIXALI

So how was the opera last night?

LEUFKOGIANNIS

Oh, she sang wonderful, almost as good as a tape recorder.

MAVROMIXALI

She is a miracle.

EXT. ATHENS SUBURB STREET 1979 - MOMENTS LATER

They look at a house number. 57.

MAVROMIXALI

Remind me to play in the lottery later today.

LEUFKOGIANNIS

Still the old optimist?

INT. FAMILY HOUSE, HALLWAY 1979 - MOMENTS LATER

Leufkogiannis closes the door silently behind them. Mavromixali goes to the big hallway mirror and checks his appearance. Leufkogiannis waits slightly annoyed by a doorway.

INT. FAMILY HOUSE, CORRIDOR 1979 - MOMENTS LATER

They walk down the corridor and peeps into rooms. First room.

SHOT: A GLEAMING CLEAN KITCHEN LIKE A 70S COMMERCIAL.

They smile acknowledging to each other and go to the second room and look inside.

SHOT: A COSY 70S TV/FIREPLACEROOM LIKE IN A MAGAZINE.

MAVROMIXALI

(whispering)

Cosy homes, cosy families.

(CONTINUED)

CONTINUED:

LEUFKOGIANNIS
(whispering)
Why are you whispering?

Mavromixali shakes his head and continues, opens a door, looking inside. Turns to Leufkogiannis.

MAVROMIXALI
(whispering)
Voilà...

INT. FAMILY HOUSE, BEDROOM - MOMENTS LATER

A wife and husband sleep in a big double bed, between them a two-year-old child. They are both blonde and arranged in the bed like a 70s commercial for a bed. The wife's hair spread like water on the pillow.

LEUFKOGIANNIS
Really beautiful blonde hair.

MAVROMIXALI
Always the romantic.

Mavromixali brings out a knife. Leufkogiannis, an ice pick. They move elegantly to each their side of the bed and like in a timed choreography they bring down their weapons on their respective victims. The husband gets the ice pick in his forehead. His eyes pops open, a small sound escapes him and then he is dead. The wife has her throat slit deeply; she wakes and gurgles with spasms. This wakes the kid. Mavromixali routinely breaks its neck.

INT. FAMILY HOUSE, KIDS ROOM - MOMENTS LATER

A kid's room with three kids sleeping, two boys, nine and seven years old, and a girl around five. A sound, a door closing somewhere in the house. The girl hears it in her sleep and she murmurs something like 'mama' and her eyes move behind her eyelids. The two agents enter the room. They look at the three kids. Then at each other, like 'what are we gonna do?'

MAVROMIXALI
Is that the girl?

LEUFKOGIANNIS
Did you see if the small kid you put down was a boy or a girl?

MAVROMIXALI
Not really, but something about the smell, it felt like a boy, so this must be the girl.

LEUFKOGIANNIS
Always the optimist.

They quickly kill the two boys moving like in choreography, and then both turn to the girl. She is sleeping.

(CONTINUED)

CONTINUED:

Her eyes flitter behind the eyelids. Dreaming. The two agents exchange a look.

INT. OMIROS' HOUSE, THE STUDENT'S ROOM - MORNING

The student sleeping. Her eyes flitter behind her eyelids. She is naked and halfway covered by a sheet in a big bed. Next to it a night table with her purse, car keys and mobile, which reads "7 missed calls". On the floor her jeans and her simple top, left there with a folder that on the front reads with flashy typography "THE LOUD TRUTH" CHANNEL BRAVO's LIVE TALK SHOW. In the door The unseen man, observing her with a half visible smile. In her sleep she starts moving, making sounds of anguish. His smile vanishes. She gasps for air. He leaves hurriedly. She wakes and sits up with suddenness.

THE STUDENT

They let me live!

She looks around. No one in the room. She starts to get up.

INT. OMIROS' HOUSE, A CORRIDOR - MOMENTS LATER

She coming into the corridor, barefooted, her top on, pulling up her jeans, buttoning them, while looking around.

THE STUDENT

Hello?

She looks into Olga's room.

THE STUDENT (CONT'D)

Olga?

She closes the door. Moves on. Opens the next. Looks in. Closes it again. Moves on.

INT. OMIROS' HOUSE, THOMAS' ROOM - MOMENTS LATER

She stands in the door and looks at his bed. It's empty and made. She looks around. It's a big room opening onto a veranda. On the wall there is a big photo of Thomas on stage. There are gold and platinum records hanging on the wall. There's a big couch corner, a sound system, TV-system, a keyboard, a DV-cam on a mount and a huge collection of CDs and small DV-tapes. Then there is a small glass cabinet hanging on the wall with a sign saying "In case of acute despair". Inside a gun is on display.

THE STUDENT

Thomas?

Silence. She leaves.

INT. OMIROS' HOUSE, THE OFFICE - MOMENTS LATER

She stares at the switched off TV-screens. She looks around. It's a big office. Desk. Couch area. Filing cabinets. Computer system. There's no one.

INT. OMIROS' HOUSE, HALLWAY - MOMENTS LATER

In the big central hallway with an open staircase and many doorways. She looks in all directions. No one. It seems very empty.

THE STUDENT
HELLO!!

Only her echo replies. Fear shows itself on her face.

THE UNSEEN MAN (O.S.)
You are up?

He, on the top of the stairs, coming down.

THE STUDENT
(with relief)
Oh my god!

THE UNSEEN MAN
Something wrong?

THE STUDENT
(low)
Had a nightmare...

THE UNSEEN MAN
What?

THE STUDENT
(louder)
I dreamt my whole family was
killed.

THE UNSEEN MAN
Wait...
(He descends and comes
close to her.)
A nightmare?

She nods.

THE STUDENT
And the killers left me to live for
some reason, it seemed like they
had a reason, that their orders
were to let me live.

THE UNSEEN MAN
Really?

THE STUDENT
And that was the most scary.

THE UNSEEN MAN
I see.

CONTINUED:

THE STUDENT

But it was not really my family,
not my mother, I have no brothers,
and no father, I mean that I
know...

THE UNSEEN MAN

Maybe you are afraid you will never
find him?

She looks at him; again she cannot let go of the belief that
he is her father. He sees that and smiles.

THE UNSEEN MAN (CONT'D)

I have begun looking for your
father - while you were busy
yesterday, getting ready for your
big TV debut - how is that going?
Has he told you anything - about
the secret?

She looks away for a moment.

THE STUDENT

No, later I guess - the show
tonight is about me - I really
don't like to be in the spotlight
like that.

THE UNSEEN MAN

But he trusts you?

THE STUDENT

Yes, I think so.

THE UNSEEN MAN

If you need any help, let me know.
Now, about your father, it looks
difficult. I think the easiest
would be to talk to your mother. I
guess she must know.

THE STUDENT

I have tried for 10 years.
Impossible. She doesn't want to
help me. She is scared, too scared
of... I don't know what.

THE UNSEEN MAN

Well, we all have our nightmares.
Speaking of, Olga seems better, she
is up and went swimming in the sea,
maybe you should go down and join
her?

THE STUDENT

She went alone? Thomas?

THE UNSEEN MAN

He had to go for a meeting.

(CONTINUED)

CONTINUED: (2)

THE STUDENT
So she is all alone?!

THE UNSEEN MAN
She is a big girl...

EXT. PRIVATE BEACH - DAY

The student, dressed in her slips and her top, carrying her jeans, walks hurriedly and carefully down the last steep stairs to a small private beach. There's an empty bath towel on the pebbles. She looks out to the sea and spots a body floating in the surface, completely still. Her face changes, full alert, she drops her jeans and runs to the sea. Jumps in. Starts swimming to the best of her ability. She reaches the feet of the body and grabs one of them. The body, which is Olga, screams, freaked out. In panic Olga begins fighting the student.

THE STUDENT
Olga! It's me!

Olga, too freaked out, wrestles The student and they both go under, disappearing. The water becomes still.

SHOT: THE EMPTY BEACH, VERY ISOLATED, NOT A PERSON IN SIGHT.

EXT. PRIVATE BEACH, AT SEA - MOMENTS LATER

The calm sea surface. No signs.

OLGA (O.S.)
(with an eerie calmness)
The ocean is our mother. We were
born from it. All life came from
the ocean.
(A foot comes into view.)
Floating like in outer space,
weightless, like you don't exist as
a body.
(another foot from a
different direction
floats into view)
It's so peaceful.. don't you think?

THE STUDENT (O.S.)
Nai, wonderful.

The first foot suddenly kicks the water, making a splash. Olga laughs and the camera pull back to reveal both Olga and The student floating on their backs in the salty ocean. The student splashes water back at Olga.

THE STUDENT (CONT'D)
You are disturbing the peace, the
police will arrest you!

They both laugh. They navigate with small sideways swim strokes and their heads come close.

(CONTINUED)

CONTINUED:

OLGA

Thanks for saving me.

THE STUDENT

No, thanks for saving me.

They laugh a mellow and musical laugh.

OLGA

I hope we float out to open sea and float for a thousand years; I never want to see land again, but only float like this with you.

THE STUDENT

And if after a thousand years we meet land, it will be empty, all humans have died, and we will crawl up upon it like the first reptiles millions of years ago, lie in the sand for a while, letting the sun heat our cold blood, and then begin with passion and ardor to populate the huge land-masses with all our children.

They look sideways at each other.

OLGA

I want to kiss you now.

THE STUDENT

Yes?

They both turn in the water, into an upright position. Olga reaches for the student, putting her hand behind The student's neck, drawing her closer. She looks into the student eyes. There's confirmation. She kisses the student, a kiss full of longing, despair and need.

EXT. HILLSIDE VILLA STREET - DAY

The Honda Civic drives down the road.

INT. HONDA CIVIC - DAY

The student and Olga inside.

OLGA

I don't know why I did it, I'm very confused.

THE STUDENT

You are OK. It was a great kiss.

OLGA

But I love him. I.. I have never... not with a... I must be going crazy.. it's..

(CONTINUED)

CONTINUED:

THE STUDENT

It's OK. Look, I just have to go
and see this friend of mine at her
house, she has a problem, then
we'll go find Thomas and have a
serious talk with him.

EXT. ATHENS SUBURB STREET, NOW - DAY

A street with a resemblance to the one in the dream. Shot in same angle as in the dream. Now more houses, cars etc. The Honda Civic turns onto the street and then brakes to a hold immediately.

INT. HONDA CIVIC - DAY

The student her hands squeezing the wheel, she stares in disbelief. Then she quickly grabs her mobile while Olga stares quizzical at her. The student flips through menus, finds a message, reads...

THE STUDENT

Sweet of you to care..
(scrolls down)
I live with my family - you'll love
them - it's on..
(scroll again)
Oh, fuck!

On the display: Odos Eleuftherios 57.

EXT. ATHENS SUBURB STREET, NOW - DAY

The student and Olga stand in same positions as the two agents did in the dream. The student looks up for the house number. 57.

THE STUDENT

Remind me to play in the lottery
later today.

OLGA

The lottery? Why?

THE STUDENT

Thanks, for not telling me I'm an
optimist.

OLGA

What's wrong?

THE STUDENT

Nothing, just a stupid dream.

The door opens. Nurse bubble gum jumps down the stairs, clad very sensible, no make up or anything.

NURSE BUBBLE GUM

HI! YOU CAME! COME IN!

INT. FAMILY HOUSE, HALLWAY - DAY

Nurse bubble gum leads them quickly inside.

NURSE BUBBLE GUM
You must meet all of my family!
Come, come!

The student cast a quick glance in the mirror, as they pass through the hallway.

INT. FAMILY HOUSE, CORRIDOR, NOW - DAY

They pass down the corridor, Nurse bubble gum, looks inside the kitchen.

NURSE BUBBLE GUM
There's Mama!
(to The student and Olga)
Come say hi!

The student hesitates. Olga goes to the door, looks inside.

OLGA
Hi, I'm Olga.

MAMA (O.S.)
Hello, my sweet.

The student warily approaches the door. Looks inside.

SHOT: Same as in dream, but now the kitchen is well-used and realistic, and with a cooking, smiling, waving real MAMA inside.

MAMA (CONT'D)
Hello there, you must be the hero?

The student looks at her long black, greying hair.

THE STUDENT
Your hair is black?

MAMA
What, my dear?

THE STUDENT
I.. yes, hello, yes, it's me, and
eh..

MAMA
You go on, I'll bring a little food
right away.

INT. FAMILY HOUSE, LIVING ROOM, NOW - DAY

A man with black hair sits in a chair in front of the unused fireplace (with a TV inside). He is smiling. The student is staring at him, around her Olga and Nurse bubble gum.

(CONTINUED)

CONTINUED:

PAPA

It's such an honor to have you in the house. My daughter has told so much about you, but tell me what is your name - she always forgets.

THE STUDENT

It's..

NURSE BUBBLE GUM

Oh, papa, I didn't forget her name -
(she hugs him and looks at him, almost flirting)
I told you, remember.

PAPA

Well, well, sure you did -
(look at Olga)
And who do we have here?

OLGA

I'm Olga; actually I caused the accident...

PAPA

(laughs heartily)
You did, did you, you little naughty one.

He laughs even more and has to get up to stand it and in the same the two big boys enter, BABIS (27) and TAKIS (29), bustling in like playful kids.

BABIS

Where is she?!

The father still half laughing, points a finger to Olga.

PAPA

You won't believe it, she...
(laughing)
...the car crash...

The two boys go to Olga.

TAKIS

Yes, yes, papa, we know.

BABIS

Come, come with us, we want to show you something.

They take Olga by the hand and start to lead her out, her, trying to resist and correct the mistake.

TAKIS

No, no, you must come! ITS GREAT!

INT. FAMILY HOUSE, KIDS ROOM - DAY

Now it's only Nurse bubble gums room. She sits on her bed, behind her fan posters of stars. Among them Thomas.

NURSE BUBBLE GUM
It's great, now they won't steal
you from me - let them play with
Olga.

(The student studies the
room.)

It's really great you could come,
you must be really busy, I mean,
with the TV-show tonight, we are
all going to see it, and some
friends coming over.

The student has found a picture frame; she holds it up to Nurse bubble gum. It shows the almost exact same family as in the dream, sitting all in front of the lit fireplace - there are only small differences.

THE STUDENT
What is this?

NURSE BUBBLE GUM
Oh, just an old photo of the
family.

THE STUDENT
But there are four kids?

NURSE BUBBLE GUM
Yes, I know. I had an older sister.

THE STUDENT
Had?

NURSE BUBBLE GUM
She died.

THE STUDENT
How?

NURSE BUBBLE GUM
I don't know. I was only two, when
it happened.

THE STUDENT
(in disbelief)
You never asked your parents?

NURSE BUBBLE GUM
But why? I never knew her. We are
happy as it is. Why talk about
something unpleasant?

The student stares at her.

CONTINUED:

THE STUDENT
You are not chewing gum?

NURSE BUBBLE GUM
I'm not allowed in the house.

THE STUDENT
I have to go.

She starts walking out.

EXT. ATHENS SUBURB STREET, NOW - DAY

Nurse bubble gum next to the open window of the Honda Civic.
The student inside.

NURSE BUBBLE GUM
Olga was having fun with the boys.
She will find you later she said.

THE STUDENT
Really?

NURSE BUBBLE GUM
What happened? What's wrong?

THE STUDENT
Just feeling strange. I can't
explain it. Really, I can't.

NURSE BUBBLE GUM
But about my job? They fired me.
The birth papers.

THE STUDENT
I'll find them and talk to the
hospital.

The student drives off.

INT. OMIROS' HOUSE, THOMAS' ROOM - DAY

The student searching his room. Clear signs that she has been searching for a while. Now she is going through the collection of CDs and DVs, and looking in between the casings, and inside them for hidden papers. From between 2 DVs casings a piece of paper falls down. She takes it up, unfolds it - it reads: "Look all you want, you never know what you find".

THE STUDENT
He guessed...

She looks around, her eye falls upon the DV camera, and she looks back at the DV casings. She takes the two DVs that the paper was stuck in between. On the casings, one reads: "Our Hero", and the other: "Miracle in the Crypt". She pops in the first tape, presses play. On a monitor Thomas appears half-singing, improvising a song, crooner-style.

(CONTINUED)

CONTINUED:

THOMAS

..aa, aahh, waaa, walks through
fire, we all need our hero, to save
us from this world, a distorted
mirror, our fear reflected in that
hero, for some seems like hope, to
others become pure dope, but what
hero can make love come back - ah,
ahh, oooh, tell me, please tell me,
how can you save love, when all we
have is mirrors, tell me, how many
of our heroes..

She switches off the tape, ejects, and pick up the next - it
reads "Miracle in the Crypt". She puts it in the camera.
Presses play. On the monitor a tense Thomas staring straight
into the camera, close up. He breathes with difficulty.

THOMAS (CONT'D)

(talking)

..This is not.. easy.. This cannot
be done.. the fear.. fear..

Suddenly he screams and move away from the camera, passes by
it several times as he moves around the room to relieve
himself of some kind of distress, making a variety of
screams. Suddenly he is back on camera.

THOMAS (CONT'D)

I want to sing.. Can't sing this..
the song.. what I see... what I
know... We are all dead, we are all
dead, we are in the crypt, we call
it other names, the family, the
work, the society, we are
mummified, we are dead, we are
dead, why did she come into my
crypt, she is alive and came into
my crypt, and I see we are all
dead, she walks among us, a miracle
telling us we are all dead.

The student switches off the tape. She looks at the empty
screen.

INT. TV-STUDIO - NIGHT

The TV-owner sitting in his chair, a make-up person is
powdering him.

THE TV-OWNER

It's going to be great. Relax, you
look great, isn't it a great dress
we found for you, look how your
breasts swell, mama mia,

(The student in a vulgar
dress, lots of make up)

See, Pretty, you do well on my show
and all is smooth sailing, you fuck
up on my show, I can bring on the
bad storm in a second.

(MORE)

(CONTINUED)

CONTINUED:

THE TV-OWNER (CONT'D)
 (snaps his fingers)
 I'm sure you'll do well, and then
 you and me can really get down to
 business. Dirty business!

He grins and nods to the make-up person, like he is really funny, the make-up person laughs. And so the TV-owner smiles charmingly to The student, who politely returns the smile, and then he spots someone coming into view behind The student, lights up.

THE TV-OWNER (CONT'D)
 Ah, Thomas! What an honor!

The student turns and sees Thomas casually walking on to the set.

THOMAS
 What's up guys? Doing a little TV?

THE TV-OWNER
 Wanna play with us?

THOMAS
 Naah, I'll just watch today - can
 I? Please...!

THE TV-OWNER
 OK, little Thomas, but one day I
 want your body...

THOMAS
 What about my voice?

THE TV-OWNER
 Forget it, we don't want to hear
 you scream - so we use playback.

They laugh. An assistant comes with papers for the TV-owner.

THE TV-OWNER (CONT'D)
 Excuse me kids.. I have a little
 warm up to do.

He and the assistant step aside.

THE STUDENT
 So what are you doing here?

THOMAS
 Looks like I'm degrading myself by
 swapping jokes with that toad.

THE STUDENT
 That's fine; call me one day when,
 you want to talk.

THOMAS
 Excuse me?

(CONTINUED)

CONTINUED: (2)

THE STUDENT

Just fucking answer my question,
I'm already fed up with that other
ass-hole, you don't have to act
like one, for god's sake!

THOMAS

OK, OK, I thought you never lost
your cool.

THE STUDENT

(with intent)

When I care about people.

THOMAS

About me? No, you are kidding. My
father set you up to this, right?
It was him who send me here - to
watch out for you - he said. I get
it.

THE STUDENT

No, you don't. I'm alive. You think
you are dead and in a crypt. I need
those birth papers. That's all I
need from you. Then I'll leave your
crypt and you can stay or you can
stop playing dead and come with me.

He waves ironically, turns his back and casually walks away.

SHOT: HIS FACE SUDDENLY SAD, TREMBLING.

INT. STUDIO CORRIDOR - NIGHT

Thomas leans up a wall, supporting himself, gasping for air,
fighting off an anxiety attack.

THOMAS

(like a mantra to keep the
anxiety at bay)

She doesn't love you, she doesn't,
she doesn't...

Some people are passing, we only see an assistant clearly.

MIDDLE AGED WOMAN (O.S)

Poor kid...

YOUNGER MAN (O.S)

A smart-ass.

ASSISTANT

Hurry...

The voices finally come to Thomas' awareness. He looks up in
the direction of the people.

(CONTINUED)

CONTINUED:

MIDDLE AGED WOMAN (O.S)
He really looks like he needs
help...

Thomas recognizes something - in disbelief - he quickly turns
and stumbles away.

INT. TV STUDIO - NIGHT

The TV-owner and The student are sitting in the talk show
decoration. An assistant steps close.

ASSISTANT
20 seconds and we are back on air.

THE TV-OWNER
(leans forward to the
student)
You did well in first round; let me
see if I can knock you out in
second.

He leans back smiling, as the assistant is now making a
silent final countdown. The student smiles back, not
revealing any emotion. He turns to camera.

THE TV-OWNER (CONT'D)
And we are back with "The LOUD
TRUTH"! Welcome, welcome to all my
viewers, and here is everybody's
hero still with us tonight, not
scared away by my tricky questions,
(The student smiles)
and she still looks wonderful as we
are ready to go into the surprise
part of the show. We, as always,
look for the truth. In this case,
what makes a hero become a hero!
And out here behind us, right now,
we have some very special persons
waiting...
(The student looks up,
disturbed)
... the first person has travelled
to join us tonight, a person who
has given love, sacrifices and
support to our hero!

A snare drum intensifies the suspense. We see a curtain. The
student turns and looks at it, nervously. Then a fanfare and
out steps her Mother. The TV-Owner gets up to greet her. The
Mother seems flustered by being on TV. He kisses her on both
cheeks.

THE TV-OWNER
Welcome, welcome, madam, so this is
how the mother of a hero looks!

He escorts her to a chair next to The student's. The Mother
looks at her daughter and is moved.

(CONTINUED)

CONTINUED:

She can't sit down, but has to hug and kiss her daughter. The student is not really responding.

MOTHER
(in between kisses)
Moraki mou, ohhh, moraki, I was so worried, was afraid, oh, you are alive; everything will be OK, moraki.

THE STUDENT
Mother, you should sit down.

MOTHER
Oh, yes, yes, I should, oh, yes, we are on TV, yes,
(to the TV-Owner)
oh, I'm so thankful to you, finding my daughter and bringing us together, oh, thank you, thank you.

THE TV-OWNER
Oh, madam, your happy tears are my thanks, and now if you will have a seat, I have some questions for you and your daughter.

She finds her seat.

MOTHER
Oh, yes, yes, we must talk; this is what they call a talk show?

The TV-Owner leans forward.

THE TV-OWNER
Well, madam, you have raised her all by yourself?

MOTHER
Oh, she is the treasure of my life, it has always been a delight, and I could never have gone through life without her.

He turns to The student.

THE TV-OWNER
Did the way your mother raised you, inspire you to save all those people?

The student is having a difficult time. She clears her throat.

THE STUDENT
Yes.

THE TV-OWNER
Can you tell us how? How did she inspire you?

(CONTINUED)

CONTINUED: (2)

MOTHER

I always told her, don't let the boys get the upper hand, they are worthless!

TV-OWNER

Yes, Madam, but let's hear your daughter?

THE STUDENT

My mother has inspired me because she is a very big... coward.

(Mother exclaims in shock)

I didn't want to be like her.

The TV-Owner looks for a moment confused, shaken.

THE TV-OWNER

A-ha, well, you think... but maybe...

MOTHER

Moraki...

THE STUDENT

She is afraid of men. She hides it by talking bad about them. But she is. She is afraid of love.

MOTHER

I'VE ALWAYS LOVED YOU!

THE STUDENT

She talks and talks about love: she loves me, there's not enough love in the world, that the stupid men and money and capitalists destroy love. But she is afraid of love, of men and of the truth.

Mother is having a breakdown, crying, saying moraki over and over.

THE TV-OWNER

Maybe that's being a little too cruel, I'm sure she also..

THE STUDENT

Please let me talk, you say you want the truth. This is it - are you listening, mother? - : She gave birth to me, she gave me food, she cared for me, and she talked about love, but one day I realized that she only talked about love. That everything she did, she did for herself, that she was selfish. That day, when again I wanted to know who my father is, again she refused me - are you listening, mother?

(MORE)

(CONTINUED)

CONTINUED: (3)

THE STUDENT (CONT'D)

- I need to know who my father is, I dream of him, it is such a deep longing, but she has so little love for me, that she can't overcome her fear for whatever, she is afraid of and just tell me who he is. The truth is she is a coward hiding behind words of love. And without courage there is no love. So let's see the truth.

(she turns to her mother)

Tell me mother, who is my father?

The mother is in shambles, crying, clinging to the TV-owner, repeating 'moraki', stretching out her hand to The student.

THE TV-OWNER

Madam...

THE STUDENT

Who is my father?!

(the mother wails and
hides her face)

MY FATHER?!

The mother screams and starts running hysterical out of the studio towards the curtain. The boyfriend appears from the curtain. Helping the Mother out.

SHOT, ON TV-SCREEN: REPEATED, WE SEE THE LAST QUESTION AND THE MOTHER'S REACTION.

INT. OMIROS' HOUSE, THE OFFICE - NIGHT

The unseen man turns off the TV-screen, turns and looks at The student.

THE STUDENT

I guess, that didn't do wonders for my image as a hero.

THE UNSEEN MAN

I think what you did took quite a lot of courage.

THE STUDENT

Doesn't feel like that. I just had to do it.

THE UNSEEN MAN

Of course, that is courage, when we do things we need to do despite what it costs us. And we have other things we need to do. How does this affect your chance of finding out about the secret?

THE STUDENT

I don't know. I'm going to meet him tonight. Didn't have a chance to talk afterwards in the studio. It was all chaos. He seemed up-set.

(MORE)

(CONTINUED)

CONTINUED:

THE STUDENT (CONT'D)

Maybe he can't use a hero who
'destroys' her own mother on live
TV. Maybe I should just walk away
from all this, while I can.

THE UNSEEN MAN

The world is a - what did you call
it?

THE STUDENT

A self-organizing critical system.

THE UNSEEN MAN

And that means...?

THE STUDENT

That you can never predict for
certain what is going to happen.

THE UNSEEN MAN

Yes, I thought so. Your own words
of wisdom. I think you should
listen to yourself and stick it
out.

THE STUDENT

Anyway, it's probably going to end
by tonight. I'll be useless to him,
and to you. Then I'll just.. I
don't know.. suddenly I.. Tell me,
why am I looking for my father? I
mean, I haven't even got memories
of him. Why does it feel so goddamn
important to me?

THE UNSEEN MAN

I don't know, but if you were my
daughter, and even though I had
never known you, then, knowing you
know as I do now, I would be very
happy, you came to find me.

THE STUDENT

But why?

THE UNSEEN MAN

I think it is called love.

She looks up at him, in his eyes. He steps closer, bends a
little down towards her face and kisses her on the cheek. He
let his lips linger there for a moment. Then he let go, turns
and walks away. She looks at him leaving the room. Her eyes
moist.

EXT. HOSPITAL - NIGHT

Doctor Spyros exiting from the main entrance. Walking and
humming a love song. Somebody whistles at him. He turns and
looks. Sees The student in front of her Honda.

(CONTINUED)

CONTINUED:

DOCTOR KOSTAS
(coming eagerly to her)
Oh, my beautiful hero! A shame you
had to be transferred away from my
hospital.

THE STUDENT
You fired her.

DOCTOR KOSTAS
Who? Oh, yes, that awful girl. Yes,
yes, she never found that birth
report she lost.

THE STUDENT
No, she didn't lose it. The singer
Thomas, he stole it. You should
report him to the police and get it
back.

DOCTOR KOSTAS
Thomas? The singer? Him? Really?
No, I can't believe he would do
that.

THE STUDENT
He did, trust me. Will you report
him?

DOCTOR KOSTAS
Him. I... He is quite famous, eh?
I.. Well, why don't you and me go
for dinner and talk about it.

THE STUDENT
I have other plans.

She turns to the Honda.

DOCTOR KOSTAS
Well, well now, maybe I will report
him.
(she opens the door)
Ehh....
(she gets in)
No, stay, stay, I will report him.

She closes the door and look at him through the open window.

THE STUDENT
I knew you would see the right
thing to do. And you will also take
her back. She needs her job.

DOCTOR KOSTAS
But she is just so... tasteless!

She turns on her engine.

(CONTINUED)

CONTINUED: (2)

DOCTOR KOSTAS (CONT'D)
Good, good, she'll get her job
back. Now, can I take you to my
favorite restaurant?

THE STUDENT
When you have done the right thing,
I'll do the right thing.

She speeds up and drives away. Doctor Spyros with a very
smiling face.

DOCTOR KOSTAS
Strong women...

INT. TV STUDIO - NIGHT

The student alone in the huge, empty and sparsely lit studio.
She is looking around for someone. She finds him in the
decoration, in his chair. The TV-Owner casts a glance at her,
and then he puts a glass of whisky to his mouth and empties
it.

THE STUDENT
Hello?

THE TV-OWNER
(looks hateful at her)
You are a monster.

THE STUDENT
Maybe.

THE TV-OWNER
You killed your mother on open air.

THE STUDENT
Well, yes, you could call it that.

THE TV-OWNER
Even I couldn't do that.

THE STUDENT
Doesn't make you less a monster.

THE TV-OWNER
I would never do that to my own
mother!

THE STUDENT
No, not with people watching you.
It would destroy your image.

THE TV-OWNER
You need to be punished.

He gets up. He is drunk. His shirt hangs outside the
trousers.

(CONTINUED)

CONTINUED:

THE STUDENT

Maybe.

THE TV-OWNER

I will rape you. NOW! HERE! AT THE
SCENE OF THE CRIME! RAPE YOU!

She begins to undress. Calmly removing her slips from underneath the dress. The TV-Owner stares.

THE TV-OWNER (CONT'D)

What are you doing?

THE STUDENT

I'm going to make love to you.
(She looks at him. Calm,
determined.)
Give you love.

He falls back in his chair, staring at her, as she steps out of her dress.

THE TV-OWNER

But...

She goes to him and begins to touch him, his hands, his hair, and his face.

THE STUDENT

Despite what you think, I do like
you. They all say, that you are a
disgusting, vulgar toad filled with
venom.

(her touches and words
make him shiver)

I see a man who is fighting the
best way he knows - to get a place
in the world - to be at least
respected, or feared, when not
loved.

(he begins silently to
sob)

I see a man, who of all his might
is reaching out to the world,
grasping at it to feel he is alive,
(she massages his neck,
his sobs grows, becomes a
low desperate crying)

You are everything my mother taught
me to hate, but what I see in you
brings more warmth to my body, than
my mother's words of love.

(she stands in front of
him)

Will you kiss me?

He looks up at her. Tries to control his crying, manages to reduce it to sobs that remains on the verge of pushing through as a flood of tears. He struggles out of the chair. With his hand he reaches out for her, but as he gets closer to touching her, it becomes increasingly difficult for him.

(CONTINUED)

CONTINUED: (2)

THE TV-OWNER
(through sobs)
You.. really... want me.. to.. kiss
you?

She slowly nods to him. He breaks down, crying in big spasms, slowly sinking to the floor. He curls up in foetus position, shaking with unstoppable crying. She lies down next to him. She puts a hand on his neck. His crying gradually slows down.

THE STUDENT
From now on there's no deal between
us. You don't owe me anything or
have any claims on me. I owe you
nothing and have no claims. All I
give to you, I give freely, in
love. And you can give freely, what
you want.

His hand moves with difficulty and find hers, then in desperation he hugs her, letting loose even more tears. As The student tenderly begins to undress him, we pull out and pan into black.

INT./EXT. MONTAGE. -

From black a TV is turned on, the morning news. Montage of local Greek and international news. Turkish military plans to withdraw from Kurdistan within the month. A woman has been found dead in Athens, shot with seven bullets. The opposition demands more money for the Air force to purchase new fighter jets and ridicules the government. And in between: the story of the day - the student hero scandalizes her own mother on live TV, with the final clip shown again and again, while 'experts' discuss the scandal.

TITEL: ACT 4: FROM THE CRYPT AND INTO HADES

INT. OMIROS' HOUSE, THE OFFICE - DAY

The unseen man pacing up and down the floor.

THE UNSEEN MAN
You didn't ask him!! You had sex
with him and you didn't ask him!

THE STUDENT
Yes, for the third time: I had sex
with him. And I didn't ask him.

THE UNSEEN MAN
But why?! Why let him.. that pig!
And then not ask him?!

THE STUDENT
I guess they call it love.

He stops and stares at her.

(CONTINUED)

CONTINUED:

THE UNSEEN MAN

Are you in love with him?

THE STUDENT

I saw something in him, some part of him, I could love.

THE UNSEEN MAN

Are you crazy?

THE STUDENT

I don't know. I only know I want love and that I'm tired of lies, of looking for them, telling them, hearing them, and it only makes me more desperate for any kind of love. And even though my love for him is not the greatest, it is never the less, love.

THE UNSEEN MAN

But haven't I.. I mean, I told you how I... that I...

THE STUDENT

Yes, but you also lie all the time. At least him, he is so obvious and clear.

THE UNSEEN MAN

When did I lie to you?

THE STUDENT

Oh, you are much too clever, to ever tell an obvious lie, but I can sense it all the time, you are never playing it straight. You tell me you will help me no matter what I choose to do, and then when I didn't ask him about the secret, then you get angry with me - like I owe it to you, to find the dirty secrets, you have lost.

THE UNSEEN MAN

Maybe, but it is true that I.. have feelings for you...

THE STUDENT

We will see. I didn't ask him, I had decided to give it up and never ask him, not to care about these games anymore, but then he told me the secret by himself.

THE UNSEEN MAN

And... what is it?

THE STUDENT

You're sure you want this?

(CONTINUED)

CONTINUED: (2)

THE UNSEEN MAN
For god's sake, just tell me!

THE STUDENT
(sad)
OK
(pulls herself together)
He knows that you and the military
has made a deal with the Turks.

THE UNSEEN MAN
(deeply shocked)
He knows... what...?

THE STUDENT
That it's an old deal going back to
the attack on Cyprus in '74, that
it includes the constant
provocations of Greek airspace, and
that the purpose for both parts is
to maximize the military spending
by keeping the illusion of a
constant threat. And he has
documentation for it. This at
least, was what he told me.

THE UNSEEN MAN
It's not going to be easy to stop
him. Thanks, thanks for telling me.

He goes to hug her, but she withdraws.

THE STUDENT
Now I have been honest with you
about this, because I want no lies
between us, and so I will also tell
you, that he asked me to help
making this public. I have just now
decided that I will help him.

THE UNSEEN MAN
There will always be lies. You
can't change the world.

Olga suddenly hurries in through the doors to the office,
with direction to The unseen man, not seeing The student.

OLGA
I quit my job for you. I'm leaving
the house today, as soon as I have
packed my clothes. I will no stay,
not even for Thomas. Don't even
try. I'm not staying. I will only
come and visit my father.

THE STUDENT
Your father?!

OLGA
Oh! Hi... didn't see you.

(CONTINUED)

CONTINUED: (3)

THE STUDENT
What's with your father?

OLGA
He is buried in the garden.

THE UNSEEN MAN
Olga.

OLGA
NO!

She turns and leaves the room. The student looks to the unseen man, he is just as bewildered as her. Then The student runs after Olga.

INT. OMIROS' HOUSE, OLGA'S ROOM - DAY

Olga is packing, furiously. The student appears in the doorway.

OLGA
Thomas? Home?

THE STUDENT
Haven't seen him. His room is empty.

OLGA
Good. Don't want to see him.

THE STUDENT
What happened?

OLGA
I've been in this house, since I was a child. My father worked for Omiros and..
(she looks around)
Not now. Help me pack.

EXT. OMIROS' HOUSE, GARDEN - DAY

A bird lands on a branch. The student and Olga walk in the garden. Birdsong.

OLGA
Better out here. No one's listening. Don't want them to know.

The bird on the branch tips its head like listening. The student notices it, and becomes distracted. Olga takes The students hand.

OLGA (CONT'D)
I'm going to get married.

THE STUDENT
With whom?

(CONTINUED)

CONTINUED:

OLGA

One of the brothers, they have both proposed.. look, this is.. I'm out of control.. I stayed at the house... These two boys... they... They are like boy-animals... Crazy and funny and just so... still so normal at the same time... and... I have slept with both of them... it's the whole family... they are weird... something happens to me... it scares me, but in a way that makes me forget myself - and Thomas and this house - and that makes me feel.. Well, not exactly happy, but... free?

THE STUDENT

And you will marry one of them?

OLGA

Yes, one of them. But I can't choose.

THE STUDENT

Why not both?

Olga looks at The student surprised, then laughs. The student doesn't.

OLGA

What...? You are serious...?

THE STUDENT

Should we look to your father's grave?

OLGA

Well, yes, it's a little further down..

(begins walking)

..both of them...?

THE STUDENT

You can't choose, and if you do, the other brother will be unhappy, and will maybe hate the one you marry. If things are weird, why not accept it and let it be that - weird.

And at that moment Olga stumbles and falls. Onto the body of Thomas, who lies half hidden beneath a bush-tree, his legs sticking out. Olga screams, trying to get away from him. Thomas wakes up, he is all dirty and roughed up. The student steps close and help Olga up.

OLGA

What are you doing here?!?

(CONTINUED)

CONTINUED: (2)

Thomas looks up at them bewildered. The student helps Thomas up.

THOMAS

The birds...
(he looks around for them)
They sang...
(he looks at The student)
The birds..
(suddenly terrified, then
to Olga)
YOU MUST HELP ME!!

He grasps Olga's arm, terrified. Olga wrestles herself free, he falls.

OLGA

I don't want him.

She turns and leaves hurriedly. Thomas crawls towards The student.

THOMAS

You must help me...

She helps him up again.

THE STUDENT

Then give me the birth report.

THOMAS

I don't have it..
(he sees the disbelieving
look on The students
face)
..not here, I mean.

THE STUDENT

We will get you cleaned up and then
we must go and find it.

EXT. ODOS YPSILON - DAY

The student is helping the seemingly weak Thomas in to her Honda, as a scooter driven by Nurse Bubble Gum arrives. The student closes the door after Thomas and then turns to her.

THE STUDENT

What's up?

NURSE BUBBLE GUM

I want to thank you for getting my
job back. That was great of you.
Thanks. A lot.

THE STUDENT

Doctor Spyros called you. Well,
that's fine. Good.

(CONTINUED)

CONTINUED:

NURSE BUBBLE GUM
And then.. this, your friend,
Olga...

THE STUDENT
What about her...?

NURSE BUBBLE GUM
She.. well... can't you tell her to
go away from my house?

THE STUDENT
Me? Why should I tell her? She
wants to marry into your family.

NURSE BUBBLE GUM
I know! Gamoto! She's fucking
everything up.

THE STUDENT
I don't really have time for this
now...

A sporty ford with open top comes racing up to the Honda,
screeching brakes, full stop, and the Boy friend jumps out.

BOYFRIEND
There you are!

THE STUDENT
Go home

He looks inside the Honda. Sees Thomas smiling and waving
back at him.

BOYFRIEND
Oh, so you can fuck this pooh-
pusher??!

The Boyfriend walks up to her and slaps her surprisingly
hard. She is shaken, takes a few steps to regain balance.
Nurse Bubble Gum is shocked. The Boy friend pushes The
student so she falls. Then he kicks her as hard as he can.
Thomas begins to get out.

BOYFRIEND (CONT'D)
I was gonna marry you, gamoto!

He kicks again. She is trying to protect her body and face
with her arms, and sees a bordeaux BMW arriving somewhere
behind the Boyfriend. Thomas has come out and grabs the
Boyfriend from behind, but the Boyfriend plants an elbow in
his stomach, so Thomas has to let go, and then the Boyfriend
turns and kicks him in the balls. Thomas falls to his knees,
holding his groin in agony.

BOYFRIEND (CONT'D)
You faggot!

(CONTINUED)

CONTINUED: (2)

He kicks Thomas in the face. Nurse Bubble Gum steps in to stop him, but he punches her hard on the nose, so she is shaken and bleeding. The student is trying to get up. The Boyfriend sees it.

BOYFRIEND (CONT'D)

No, no, no...
 (he kicks her hard)
 ..you belong in the dirt..

NURSE BUBBLE GUM

HEEEELP!!! SOMEBODY HEEELP!!!

Doctor Spyros steps warily out of the bordeaux BMW, but then sees The student on the ground. He undergoes a transformation of rage and starts running towards the Boyfriend like a charging bull, roaring like a Viking. The unseen man is coming down from the house. He sees the doctor charging the Boyfriend, hitting him headfirst, but then being slammed to the ground by the boyfriend, who sidestepped and pushed him down. The student sees Doctor Spyros hit the pavement headfirst, next to her, and beside her land his 60s glasses, smashed. The doctor rolls around on his back, moaning. The one side of his face is all bloody. He looks incapacitated. She looks to Thomas who's lost in agony and still gasping for air. The student looks up at the boyfriend, who is coming towards her. A calm comes over her face.

THE STUDENT

You are the faggot.

BOYFRIEND

DIE!!

He runs to kick her again, but The student dodges his kick and grabs his leg and pulls. He falls with a slam. His upper torso and back head taking all the impact. She gets up. The boyfriend is shaken, attempts to get up, but fails. The unseen man arrives. Looks around. The nurse bleeds heavily from her nose. Thomas gasping for air, still on his knees. The doctor moaning, lying on his back, half his face bloody, glasses broken. The boyfriend trying to turn onto his stomach, weakly

THE UNSEEN MAN

What is this?

THE STUDENT

Good question... not exactly
 love...

THE UNSEEN MAN

We don't have time for this circus,
 the Colonel just called me: He and
 the others are going crazy that the
 secret might come out. We must stop
 this.

A police car arrives from behind them. The student hears it.

(CONTINUED)

CONTINUED: (3)

THE UNSEEN MAN (CONT'D)
Are you listening? I have to go to
a meeting with them now, but you
and I have to talk right after, we
can stop this.

The student turns and looks at the police car. Two policemen
get out.

POLICEMAN 1
What happened here?
(to the other policeman)
Call for ambulances.

THE UNSEEN MAN
Officers, I think we have this
under control.

Policeman 1 looks at the scene, then at The unseen man.

POLICEMAN 1
Really?
(signals Policeman 2 to go
on, and Policeman 2 goes
back to the car)
Then let me ask, are any of these
well controlled gentlemen Thomas
Mandarakis?

Both The student and The unseen man look puzzled. They look
at Thomas, whom Nurse Bubble Gum is trying to help, and then
they look back at Policeman 1.

POLICEMAN 1 (CONT'D)
We are here to question him about
some missing birth reports from
Evangelissmos Hospital.

THE STUDENT
Oh! Listen, that's all right, he is
going to give them back.

POLICEMAN 1
I'm sorry we have received an
official charge from the hospital,
from a Doctor Spyros../

THE STUDENT
Yes, that's him over there..

The policeman looks to where she points, and sees Dr. Spyros,
who is now sitting up, trying to get on his glasses.

POLICEMAN 1
A-ha?

Policeman 2 returns from the police car.

POLICEMAN 2
Ambulances on their way.

(CONTINUED)

CONTINUED: (4)

POLICEMAN 1

Maybe we should also call for the captain. Something is wrong here.

POLICEMAN 2

Hey, that's the hero! Wow! It's really you, isn't it?

THE STUDENT

Yes, I think so.

Policeman 2 slaps her on the shoulder.

POLICEMAN 2

Way to go!

THE STUDENT

Thanks...

POLICEMAN 1

Manoulis! She is not a hero!

POLICEMAN 2

Aw, that thing with the mother, that pissed you off, man, that was great, how many times didn't I want to tell mine to get lost.

A car arrives, stops, and a lady steps out. It's The former beauty. She walks directly towards The student.

POLICEMAN 1

And who are you?

She ignores him, and reaches The student, who is a little puzzled, and then she hugs The student.

THE FORMER BEAUTY

Moraki, I'm so sorry, it must be terrible for you. A shock! Moraki, if there's anything I can do.

The student is now deeply puzzled. Around them Doctor Spyros has found his legs. Nurse Bubble Gum attends to his wounds. The Boyfriend has managed to turn around on his stomach and is now trying to get up. The unseen man helps him up, while keeping an arm lock on him. Policeman 2 goes to help holding him. Thomas is leaning against the Honda, still breathing with difficulty, but attentive to what is going on.

THE FORMER BEAUTY (CONT'D)

Why is the world so cruel?!
Violence! Death. It always comes so sudden. Moraki..

(she looks at the students
face)

You are not crying? You are so brave! I know it must be even worse because there was such a fight between you.

(MORE)

(CONTINUED)

CONTINUED: (5)

THE FORMER BEAUTY (CONT'D)

Then you ask yourself many questions afterwards. But I want you to know that is was not all bad. It inspired me to finally break up with my Colonel. Yes, it's over between him and me.

THE STUDENT

What are you talking about?

THE FORMER BEAUTY

The way you talked to your mother on TV - I realized that me and my Colonel didn't have any love anymore. And that was it. I took courage from you and told him "My old lover, my friend, love came to us, but now it has gone, and I don't want to see you again!" He cried, poor man, that really touched..

THE STUDENT

My mother.. she is OK...?

THE FORMER BEAUTY

Why, she is dead, isn't she? They said so on the TV.

The student not believing. People around react with shock. Thomas staring feverishly at The student. Nurse Bubble Gum begins to cry.

THE STUDENT

Dead?

THE FORMER BEAUTY

Moraki, moraki mou, it's so... somebody shot her. Many times. They found her body this morning. And now they found out it was her.

THE STUDENT

My mother?

THE UNSEEN MAN

(to policemen)

Could you get this verified?

(they look confused)

NOW!

Policeman 1 runs to the car. The former beauty, Nurse Bubble Gum and policeman 2 all want to comfort The student, but she can't take it, and pushes them away.

THE STUDENT

Leave me alone!

She goes to the other side, the driver side, of the Honda, to keep them away. They try to follow.

(CONTINUED)

CONTINUED: (6)

THE STUDENT (CONT'D)
NO! I DON'T WANT IT!

Policeman 1 returns, he goes to the passenger side of the Honda and looks across at The student. She looks at him.

POLICEMAN 1
They want you to come down now and
make the official identification.

INT. MORGUE - DAY

The dead mother. Bullet holes in her face. The student staring at her. Blank. Not able to comprehend what she sees, she begins to touch the mother's skin.

THE STUDENT
Mother? Mother?

No reaction. The student begins to feverishly touch her everywhere. Almost shaking the mother.

THE STUDENT (CONT'D)
No, I didn't want you to die. I
didn't want you, but I didn't want
you to die, not to die.

A low, deep scream of despair escapes The student, like her spirit is leaving her, and she sinks to the floor. In the door behind her The TV-Owner is watching her. He is deeply moved. Now he moves and kneels at her side. He touches her, she seems unconscious. He picks her up and carries her out.

INT. TV STUDIO - DAY

On a couch The student stares into the air. People are moving about around her. Voices. Then somebody touches her hand. She looks up. It's The TV-Owner.

THE TV-OWNER
I love you.

THE STUDENT
What...?

He takes her hand and kisses it.

THE TV-OWNER
I love you.

THE STUDENT
(trying to understand)
You do...?

THE TV-OWNER
I will do anything for you.

(CONTINUED)

CONTINUED:

THE STUDENT
(she can't completely
understand)
Really...? Anything...?

THE TV-OWNER
What do you want me to do?

THE STUDENT
I.. I'm thirsty.. some water..

He nods and leaves. She stares into the air again. She blinks her eyes. She looks at her hands. She touches herself. The TV-Owner returns with some water. She sits up and drinks.

THE STUDENT (CONT'D)
I have to go.

She puts her feet on the floor.

THE TV-OWNER
Maybe you should just stay and
rest. We have to go on air in some
hours.
(She looks at him like she
doesn't understand)
We are going to reveal the.. lies -
you remember.

She does. Nods her head.

THE STUDENT
Yes. Yes. We are. Then I have very
little time.

She gets up.

THE TV-OWNER
Where are you going?

THE STUDENT
I want to know who my father is
before we go on air.

She starts walking.

THE TV-OWNER
But can't it wait...?

THE STUDENT
I have a feeling it can't.

INT. OMIROS' HOUSE, THE HALLWAY - AFTERNOON

The student entering with her key.

THE STUDENT
Any one here?!

INT. OMIROS' HOUSE, A CORRIDOR - AFTERNOON

The student walking in the corridor.

THE STUDENT

Hello?!

INT. OMIROS' HOUSE, THOMAS' ROOM - AFTERNOON

The student entering. The room is in a mess. She looks around, under the bed, in the closets - then she sees that the glass cabinet with the sign "IN CASE OF ACUTE DESPAIR" is open and the gun is gone. She starts running out.

THE STUDENT

THOMAS!!

INT. OMIROS' HOUSE - AFTERNOON

She runs through the house, corridors, rooms, offices and hallway. Calling Thomas' name.

EXT. OMIROS' HOUSE, GARDEN - AFTERNOON

The student is running down the route she walked with Olga. When she comes closer to the place they found Thomas, she slows down. She hears the birdsong. She sees him sitting on the ground beneath a tree, looking up into the branches. He has the gun on the ground between his legs. She approaches carefully.

THE STUDENT

Thomas...?

He turns his head slowly to her. Puts a finger on his lips and point to the tree above him. She goes slowly and silently and sits down next to him, keeping an eye on the gun.

THOMAS

(whispering)

The birds...

THE STUDENT

(whispering, close to him)

Thomas, you said you needed my help. If you give me the birth papers now I will help you.

THOMAS

(whispering)

I think.. it is too late.

THE STUDENT

(whispering)

Have you destroyed them?

(He moves his head: no)

Given them back to the hospital?

(CONTINUED)

CONTINUED:

THOMAS
(whispering)
I have destroyed myself. The birds
are singing for my funeral.

THE STUDENT
(whispering)
But you are here, alive.

THOMAS
(whispering)
I have been dead many years, it's
time to admit it.

THE STUDENT
(whispering)
Are you sure?

THOMAS
(nods, whispers)
I did really like you, I'm sorry I
didn't.. I'm sorry for everything I
did and didn't do.. even now I want
to live.. want to cling to a hope,
that all will be OK... wish that we
could.. that you and I, we could..

THE STUDENT
(whispers)
Maybe we can...?

THOMAS
(whispers)
I'm dead, and even if I didn't have
the courage to admit it, and
instead got up and walked away now
with you into the sunset, then you
would be walking with a dead man,
and so you would be alone, like I
was all those years with him, who
killed himself long before I was
born, killed himself with lies, and
I dreamed all those years of my
lost mother, I wished so intensely
she would come back - and she did.

THE STUDENT
She did?

The birds fall silent.

THOMAS
Yesterday I saw her. And I went to
her and told her, who I was.

The student looks at him worried, like: now he is really
losing his mind.

THE STUDENT
How did you recognize her?

(CONTINUED)

CONTINUED: (2)

THOMAS

I have a photo... One photo I managed to find and steal from my father... In the photo she is young and pretty, smiling, now she's not, but I recognized her.

THE STUDENT

Did she recognize you?

THOMAS

No, but she knew. It was when I told her.. It was... You see... First I had taken her away from all the chaos. I wanted to be alone with her when I told her. So we would not be disturbed by anyone.

THE STUDENT

What chaos?

THOMAS

I told her my name and then she knew, and then she said she never wanted to see me again. That I would destroy her life. I begged and cried, but she said "You are dead to me". I guess I had been afraid of that. So I threatened to kill myself. Then she became hysterical and tried to take the gun away from me. The gun fired and the bullet hit her. And she screamed and then the gun fired again. And she screamed more. Then the gun fired many times. And she was silent.

The student is in shock, staring into the air in front of her. Thomas leans forward, picks up the gun. He puts it to his head. She senses that movement, but as she turns to stop him, he fires. All the birds fly up from the tree. He falls to one side. She reaches out and catches him, just before he hits the ground.

THE STUDENT

Thomas.. Thomas..

She touches him with one hand. He is clearly dead. She looks at him, silent. Then she lays him down on the ground. Next to him, on the ground where he was sitting, she sees an envelope. She reaches out and takes it. Written outside it says: "For my sister". With shaking fingers she opens. She takes out some folded papers, she opens - on top it says 'birth report' - a photo falls down from the papers. She picks up the photo - it's her mother as a young woman. The same as the one she knows from her home. This one is just bigger, and a few steps to the left of her mother, in the photo, The Unseen Man stands admiring the mother. The student gets up and starts moving up to the house.

INT. OMIROS' HOUSE - AFTERNOON

She runs through the house, corridors, rooms, offices and hallway. Calling Omiros' name. No answers anywhere. She ends up in his office and after a long look at the dark and cold TV-screens, she runs off.

INT. HONDA CIVIC - AFTERNOON

She is inside driving, a frayed, but determined look on her face.

INT. TV STUDIO - AFTERNOON

She enters the studio running. Many people around. Some are screaming "What are we going to do". Some are sitting on the floor crying. Some are angry and shouting things like "THOSE FUCKERS". A huge chaos. She barely notices, she is looking for someone. The TV-Owner. He turns and see her. She runs up to him.

THE STUDENT
Have you seen Omiros!?

THE TV-OWNER
Mora mou, it's..

THE STUDENT
Spoken with him?

THE TV-OWNER
I tried to call him when this happened, but there was no answer.

THE STUDENT
What happened?

THE TV-OWNER
Look..
(he point to some TV-screens)
They did it to stop the scandal.

She turns and looks at the TV-screens. There are images of bombs exploding and blowing up buildings on one channel. On another a reporter is reporting from close to a front line where there's artillery fire raining down in the background. The graphics say things like: "Sneak attack by Turkey" and "Greece at war" and on an international channel it says "Border skirmish blows up - Greece and Turkey at war". The student looks at The TV-Owner shocked.

THE TV-OWNER (CONT'D)
We were too late. I was afraid they would do something stupid to save their own necks.

THE STUDENT
You knew they would do something like this?

(CONTINUED)

CONTINUED:

THE TV-OWNER

Yes, that's why, after you told Omiros the secret, I wanted us to go on air as soon as possible.

THE STUDENT

Then you should have told me. You should have gone on air immediately. YOU SHOULD HAVE DONE SOMETHING!

THE TV-OWNER

But your mothers death.. I couldn't just...

THE STUDENT

FUCK MY MOTHER -
(she points to the screens)
THAT'S A WAR!!

THE TV-OWNER

But..

THE STUDENT

There are no buts!

She turns.

THE TV-OWNER

Moro mou...

THE STUDENT

FUCK YOU.

She runs out among the chaos of people.

INT. OMIROS' HOUSE, THE OFFICE - NIGHT

The phones are ringing. The unseen man comes into the office, turns some lamps on, he is tired, he looks at the phones, that are ringing, considering it. He goes to his desk and leans on it, breathing deeply. Continued ringing throughout the scene.

THE STUDENT (O.S.)

You seem quite relaxed for a man who has just started a war.

He turns and looks. The student is sitting in a chair, halfway in darkness. She has a gun.

THE UNSEEN MAN

You...?

THE STUDENT

Yes, me... and who am I?

THE UNSEEN MAN

Your name is../

(CONTINUED)

CONTINUED:

THE STUDENT

No not my name, neither this 'my hero'-stuff, or anything else like it. Who am I?

THE UNSEEN MAN

I.. I don't know what you mean?

THE STUDENT

You don't know, or you don't want to admit it, or what is going on inside that lying head of yours?

THE UNSEEN MAN

I'm confused. You are angry at me... for the war?

THE STUDENT

Yes, you bet I am.

THE UNSEEN MAN

I tried to stop it. It was not my decision. It was the military leaders on both sides, none of them would listen to reason. They were afraid of the scandal.

THE STUDENT

I don't care for your explanations. You have been lying and double-dealing your whole life. This is the consequences. Any one who has studied self-organizing critical systems can tell you, that you don't mess with a system like you did and avoid catastrophe.

THE UNSEEN MAN

You don't seriously want to blame me for everything that has happened.

THE STUDENT

No, I don't. I'm also blaming all those other powerful men that are like you. Basically too afraid to even try to show courage. Always some excuse. Something to cover behind. And I blame my mother, and all the other women that are like her, lying to themselves, lying to their children. Hiding from reality because they are afraid to get their hands dirty, and they choose to be victims.

THE UNSEEN MAN

Yes, maybe you are right.

(CONTINUED)

CONTINUED: (2)

THE STUDENT

Yes, maybe I am, but finally this is not the worst. And the worst, is something I'm now very sure of. Out in your garden lies the beautiful son you had with the woman you called Eliza. He is dead. He pulled the trigger of this gun and shot his brain out. But in reality, it was you who pulled the trigger for him, because you lied and never cared for him. And because his mother never cared for him. You and Eliza killed my brother. My mother and you killed him. This I'm certain of. No maybes there.

THE UNSEEN MAN

I don't understand.

THE STUDENT

Suddenly you don't understand many things, eh? Are you afraid I will shoot you?

THE UNSEEN MAN

No, I don't..

THE STUDENT

I can see you feel fear. You are a coward. I don't want this. Show some courage.

THE UNSEEN MAN

I'm not going to try something stupid, like taking the gun away from you.

THE STUDENT

You are really stupid. I came here to find my father. To find love. It seems hopeless.

She gets up and starts walking out the room.

THE UNSEEN MAN

But I really don't understand..?

She turns and looks at him. She takes out the envelope.

THE STUDENT

This was left to me by my brother.
(she throws it at his
feet)

You can have it, take a look, go look at my mother in the morgue and I'm sure you can figure it out.

She picks up a shoulder bag from besides the door and leaves. The unseen man looks at the empty door, then at the envelope. He opens it and looks at the contents.

(CONTINUED)

CONTINUED: (3)

THE UNSEEN MAN

My girl... I was wrong...

He is silently crying.

INT. HONDA CIVIC - NIGHT

She dumps down into the driver's seat and the door slams after her. She exhales deeply. She puts her hands on the wheel. The light falls into the car from an outside lamppost, in through the windshield. She looks around. Now what? It seems she is thinking. Then her eyes falls on the word 'coffee' and a phone number written in the dust, made clear by the light from the outside. She takes her mobile phone.

EXT. MARINA - NIGHT

A man is preparing a small sailing boat for departure. The student walks down the wooden boat-bridge, towards him. He looks up.

JOGGING MAN

That's you?

THE STUDENT

Yep..

JOGGING MAN

Did you find your father?

THE STUDENT

Yep..

JOGGING MAN

I would love to hear the whole story, but we have to go now. You understand?

THE STUDENT

Yep, it says in your passport you are turkish.

JOGGING MAN

So are you sure - I mean, this was not the way I wanted to offer you coffee..

THE STUDENT

On a boat to nowhere is fine by me..

EXT. OPEN SEA - NIGHT

The sailing boat is holding a good speed on the open sea. Sails full. On the boat The student is drinking a warm coffee, while the Jogging Man is steering. End titles. And music, a sentimental big band score and Thomas singing the improvised song, but now polished and finished:

(CONTINUED)

CONTINUED:

THOMAS

(singing)

..aa, aahh, waaa, she walks through
fire, we all need our hero, to save
us from this world, a distorted
mirror, our fear reflected in that
hero, for some seems like hope, to
others become their dope, but what
hero can make love come back - ah,
ahh, oooh, tell me, please tell me,
how can you save love, when all we
have is mirrors, tell me, how many
of your heros..