

CLARISSA

by

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FADE IN:

A CAPTION: ENGLAND - 1881

INT. STAFFORD'S HOUSE - LIBRARY - DUSK

DIANE STAFFORD (36) seated is writing a letter on her desk full of papers and other objects that decorate it like three marionettes, two rested on the left top and the other one next to a vase emptied in the other top.

The room is illuminated by two candles that only illuminate a small part of it; one on the library where there are only twelve books, the rest of the space is full of cloths, glues and threads; and the other candle on the desk.

DIANE (V.O)

I want that you read these notes every time that you need an advice, although I tell you that you never listen to advices of the others, only follow your heart.

To simple sight, it is seen that is a house of the low middle class.

The door opens and on having listened to it, Diane stops her writing. CHARLIE STAFFORD (40) brings in with an aspect that denotes that he is very tired.

CHARLIE

Diane, how much are you going to late? It's a terribly cold to be here, come to the living room.

Without raising the look of the letter, she answers him.

DIANE

Nevertheless when is about work my condition doesn't matter.

CHARLIE

Why do you say that? Let's not fight.

Diane gets up of the chair revealing her paunch of pregnancy of eight months. She gives a kiss to Charlie.

DIANE

Forgive me, I'm very tired. I go already, I almost end.

CHARLIE

Could you repair to that one of the third act?

DIANE

Yes. It is drying off, take it close to the fire like that it dries more quickly.

Charlie gives a few steps and grabs a marionette that is in a chair while Diane sits down back in the desk.

CHARLIE

Don't stay too much that tomorrow we have to get up early.

He goes out closing the door. Diane keeps on writing.

DIANE (V.O)

Respect to your father, but never leave that he disrespects you.

(pause)

Find a place where to be able to be with yourself.

(she looks at the room)

Do what you want in life but be happy, you never forget to be happy, if anything doesn't make you happy leave it without thinking about the consequences. Do not commit the mistakes that I committed; don't forget your dreams.

She gets up leaving the letter that she was writing on a pile of small papers, which are notes. She does two steps to the door and remembers something that makes her return towards the desk. Seizes the last note that is under the letter and notes down the number 15 on the top of the paper very tiny. Smiles and puts it in their place.

Looks for a bag of cloth that was behind the books of the library. Sits down in the desk again. Gives a few

stitches seizing a needle that has placed in a small basket that she uses like a dressmaker. Keeps the notes and the letter inside the bag. Then she takes the marionette that was next to the vase and put it into the bag. She gets up and keeps the bag behind the books of the library. Puts out the candles.

INT. CARRIAGE - DAWN

Diane and Charlie travel towards the centre of London. Each one takes between their legs different kinds of marionettes.

DIANE

Could you say to the coachman  
that he should go more slowly,  
the paunch hurts me.

CHARLIE

We must arrive early. He touches  
the paunch.

CHARLIE (CONT'D)

It will go to pass already. I  
said to you that you shouldn't  
remain in the cold yesterday.

DIANE

Tell him that stop, I have to  
throw up.

CHARLIE

Coachman.

The carriage stops. Diane throws the marionettes aside and  
goes down.

CHARLIE (CONT'D)

Be careful!

EXT. FLATNESS - DAWN

Diane throws up while Charlie observes her from the  
carriage. Diane gives a sigh and cleans her mouth with a  
handkerchief.

INT. CARRIAGE - DAWN

Diane gets in. The vehicle starts.

CHARLIE

Better?

Diane smiles at him ironically.

EXT. AMBULANT FAIR - LONDON - MORNING

Diane helps to Charlie to put their small marionettes  
theatre. Close to them there are different sellers of  
handicrafts. In the distance the upper class people are  
seen coming to look and buy. Diane sits down in the kerb to  
untangle the marionettes. A WOMAN of the theatre approaches  
to her.

WOMAN

Do you need help? Diane looks at  
her.

DIANE  
Thank you, but I already finish.

WOMAN  
How are you?

DIANE  
In any moment.

The Woman sits down next to her.

WOMAN  
Uff, when I had my son was hurting me the back every day.

DIANE  
How does the performance go?

WOMAN  
Like everyone, all we have days of good tips and days that nothing happens. (pause) I hope that you shouldn't take offense, but with the guys of the theatre, we think that you are straining too much in your state. Does he help you?

Both observe to Charlie that is finishing of arming the stage.

DIANE  
Yes, of course he helps me, I don't take offense, but you shouldn't judge the persons without knowing them, we love each other and look after mutually.

Diane gets up offended and goes to help Charlie.

EXT. AMBULANT FAIR - LONDON - MIDDAY

Diane and Charlie are doing their play of marionettes for a small group of the people of the upper class who observes them.

DIANE (O.S)  
I said to you that this way it wasn't.

CHARLIE (O.S)  
And now what we do?

The people laugh while sees to the marionettes fighting.

While people walk, some of them leave some tips.

DIANE (O.S)  
I don't feel well.

Of behind of the stage Diane seizes the paunch, since she has strong pains.

CHARLIE  
(low voice)  
This is not the parliament.

DIANE  
I'm giving birth.

CHARLIE  
Right now! It's our second function!

DIANE  
So the third one is coming.  
Charlie gets up going out of the stage.

CHARLIE  
Please, help us that my son is coming.

A group of the people approaches to help Diane. While they accompany, she looks at Charlie that remained behind. They get her into a carriage.

INT. STAFFORD'S HOUSE - CORRIDOR - MORNING - 1887

Charlie walks towards his room. Knocks the DOOR.

CHARLIE  
Diane, is she ready?

DIANE (O.S)  
Wait a minute.

INT. ROOM - MORNING

Diane is in bed brushing the hair to her daughter CLARISSA (6) a girl with beautiful features and beautiful green eyes.

DIANE  
Listen to your father. Clarissa nods.

CLARISSA  
When are you going to get up, mom?

Diane makes herself comfortable in the bed. Clarissa sits down to her side.

DIANE

In a few days.

CLARISSA

It has been months since you say that to me.

DIANE

It is a disease that needs very much rest, but every time I am better. Very well, go with your father to do the buys.

Clarissa bends the bed while Charlie enters.

CHARLIE

Are you ready?

DIANE

Yes.

(to Clarissa)

Go.

Charlie observes how Clarissa gives a kiss to Diane. This one demonstrates the minor interest in the state of his wife. Both go out of the room.

On having seen that they went away Diane bends down to seize down of the mattress a notebook and a pen. Takes ink of inside of the drawer of the bedside table. Makes herself comfortable preparing to write. Thinks, but nothing occurs to her. Leaves the things on the floor and touches the head suffering from a big pain.

EXT. STREET - MORNING

Charlie walks taking of the hand to Clarissa, who carries a bag with the buys.

CLARISSA

Can we buy something for mom?

CHARLIE

You know that the money cannot be wasted.

He seizes hard of her hand and both walk towards a tall house of more than three floors very damaged.

CLARISSA

Where do we go?

CHARLIE

To visit a friend of daddy. Both enter.

INT. BROTHEL - MORNING

Clarissa looks surprised at the decoration of this place so slightly illuminated and full of red furniture. JANE, a prostitute, approaches to them.

JANE

How are you? So early do you come today?

CHARLIE

Then I have to work. Jane looks with sweetness at Clarissa.

JANE

I see that she is still ill.

Charlie agrees, doing a gesture to her so that she kept silent indicating to the girl.

JANE

What we do with her?

CHARLIE

I had to bring her.

JANE

I will see if someone can take care of her.

(shouting)

Ruby!

RUBY, another prostitute, looks out of the stairs.

RUBY

What?

JANE

Can you give me a hand? Ruby downs the stairs.

RUBY

Today I don't want to do a ménage à trois.

JANE

Shhh. Can you take care of the girl while I take care of the boy? Charlie smiles excited.



RUBY  
Yeah, all right.  
(to Clarissa)  
Come with me, we are going to  
play in my room before Madame  
sees you.

She grabs of the hand to Clarissa while Jane takes Charlie to her room.

INT. CORRIDOR AND STAIRS - MINUTES LATER

Charlie goes out of Jane's room touching her a little more.

CHARLIE  
That was great.

He gives some steps going away of the place.

JANE  
And your daughter?

CHARLIE  
I know already, where is she, up  
to the stairs?

He raises the stairs arranging the pants. Jane follows him behind.

INT. RUBY'S ROOM - MORNING

Charlie knocks, opens the door and sees Clarissa, who is alone in the room, on the bed disguised with dresses from Ruby and painted the face with lip gloss. The bed is full of papers. Jane enters and sees her.

CHARLIE  
Didn't she was going to take care  
of her?

He lifts Clarissa and downs of the bed. Jane approaches to clean the face bending. Ruby enters being covered with a sheet, since she is naked.

JANE  
I asked you to take care of her.

RUBY  
A client came, I was here nearby.  
Also we must admit that she looks  
pretty.

Charlie sees papers written with the lip gloss spread by the whole bed. Takes one.

It is written with different styles of writing of the letters of the alphabet. Ruby takes one too.

RUBY

Did you do this?

Clarissa nods while Jane finishes of extracting the make up. Charlie throws the paper to the floor and extracts the dresses.

CHARLIE

Her mother must be teaching her to write.

JANE

You don't need to be able to write with your beauty you can work with us when you are big.

CHARLIE

Ready, let's go.

He grabs of the hand to Clarissa and opens the door.

JANE

Don't you forget something?

Charlie stops, sits to Clarissa in a chair that is next to the door and approaches to Jane. Extracts money of his pocket and gives it to her with a kiss. He speaks to her ear.

CHARLIE

Fabulous as always.

Clarissa observes all this while Ruby keeps her dresses. Jane keeps the money in her corset and smiles.

EXT. STAFFORD'S HOUSE - MIDDAY

Charlie walks with Clarissa towards the house before enter stops and looks at his daughter.

CHARLIE

Did you like visit my friend?  
Clarissa nods.

CHARLIE (CONT'D)

Good, we will return, but don't tell your mother, or she will become jealous, and we don't want to bother her.

CLARISSA

When she will get up?

CHARLIE

In a few days, it is the cold  
that she takes when we are going  
to work.

CLARISSA

Can I do anything to help her?

Charlie doesn't support so many questions.

CHARLIE

You'll see that alone she will  
recover.

EXT. MEDICAL OFFICE - AFTERNOON - 1889

Is snowing. Diane walks on the snow towards the medical  
office. Knocks at the DOOR trembling for the cold. ALFRED,  
a doctor attends to her opening the door.

ALFRED

Good afternoon.

DIANE

Good afternoon, I don't know if  
you remind me, I work in the  
street close to here sometimes  
you come to see our marionettes  
theatre.

ALFRED

Oh yes. How can I help you?

DIANE

My daughter has a fever and  
doesn't go down. Could you come  
to see her?

ALFRED

With this snow.

DIANE

Please, I can pay the visit,  
don't worry.

ALFRED

Well, I will go for my stuffs,  
and we go.

He closes the door and Diane remains under a small roof  
waiting. She sees that on the opposite corner a poor woman  
is covering her baby of the snow. This image affects her  
very much. Alfred goes out with his bag and closes the door  
with key.

ALFRED (CONT'D)  
Does it stay very far? Diane  
denies seizing him of the arm.

ALFRED (CONT'D)  
How did you do to come with this  
weather?

DIANE  
I believe that she fell ill for  
bring her to the work.

ALFRED  
With this weather is not good for  
a girl to be in the street.

DIANE  
I don't want to leave her alone  
in the house.

INT. STAFFORD'S HOUSE - CLARISSA'S ROOM - AFTERNOON

Alfred checks with the stethoscope to Clarissa who is lying  
in bed in a very delicate state by the high temperature  
that she has. Diane observes standing opposite to the bed.  
Alfred keeps the stethoscope in his

bag.

DIANE  
And?

ALFRED  
She is with a little of cold. He  
smiles at Clarissa.

ALFRED (CONT'D) (CONT'D)  
Don't worry, that she takes a lot  
of liquid and controls the fever.

DIANE  
Good.

ALFRED  
Be very careful with the fever,  
keep it well controlled, continue  
with the cloths.

DIANE  
Thanks.

Alfred waits that she should pay to him but Diane doesn't  
understand.

DIANE  
Anything else?

ALFRED

You have to...

DIANE

Oh forgive me; it is the first time that someone comes to...

She walks up to Clarissa's small commode.

ALFRED

Ah, she is a girl with luck.

Diane opens the second drawer and looks for an object that she doesn't find. Begins to despair.

ALFRED (CONT'D)

Something is wrong?

DIANE

No, I don't find a tin case.

CLARISSA

(weak voice)

Here there is mother.

She indicates to the bench that they use like bedside table. On this one there is a candle and behind this one the tin case. Diane approaches and seizes it. Opens it and sees that is emptied. Stares worried at Alfred.

ALFRED

What?

DIANE

(nervous)

Here should be the money to pay you, which I joined for her.

ALFRED

Don't you have money?

DIANE

Yes I have it, no...

CLARISSA

Ask to daddy that his friend Jane gives him; she always has money kept in her corset.

DIANE

What are you talking about?

ALFRED

It must be the fever. Diane agrees a little disconcerted.

DIANE  
I will go to ask to my husband.

ALFRED  
Go, I have no rush.

INT. DINING ROOM - AFTERNOON

Charlie seated close to the fire is reading the newspaper.  
Diane enters.

DIANE  
Who is Jane? (pause) no... Where is  
the money?

She shows him the empty tin. Charlie gets up looking at her  
without know what to answer.

CHARLIE  
Do you have to pay to him?

DIANE  
Of course, where is the money?  
What did you do with the money  
that I had kept for when Clarissa  
needed it?

CHARLIE  
I needed it.

DIANE  
For a prostitute. How does she  
know her name?

CHARLIE  
When you were sick I was going to  
see Jane for my needs.

DIANE  
Couldn't you hold on?

She looks at the door on Clarissa's room.

DIANE  
We are going to speak outside.  
She opens the door.

CHARLIE  
So that she doesn't listen, as if  
she wasn't understanding.

Both go out. Diane looks with anger to Charlie.

EXT. STAFFORD'S HOUSE - AFTERNOON

Both discuss close to the window of Clarissa's room. It stops of snowing already. Diane throws the tin case to Charlie, who avoids it.

DIANE

How could you do that?

Charlie approaches to Diane with the intention of beating her. In this moment from the window of the room of Clarissa, Alfred strikes the window and does signs to him moving his finger of which it doesn't dare to beat her.

On having seen this, Charlie stops and Diane pushes him.

CHARLIE

Maybe what I did was wrong.

DIANE

Maybe? Your daughter is sick in there, and I don't have to pay to the doctor.

CHARLIE

You were the one that wanted to continue with the pregnancy.

DIANE

What are you saying?

CHARLIE

It should be a boy. The women only serve to do expenses.

INT. STAFFORD'S HOUSE - CLARISSA'S ROOM - AFTERNOON

Clarissa can hear what her parents discuss, and she spills a tear, and then she inclines for a strong cough that takes her. Alfred comes closer to help her and notices that the fever has raised it.

EXT. STAFFORD'S HOUSE - AFTERNOON

DIANE

How could you say that?

CHARLIE

I'm telling you, I don't regret of having spent the money in my needs. This girl doesn't serve for anything.

DIANE  
Why didn't you leave us then?

CHARLIE  
I always thought it. I should  
have left you when you gave birth  
to her, perhaps she never would  
survive.

Very shaken Diane takes a snowball and throws it to his  
face.

DIANE  
Go away.

Charlie turns around and goes walking. Diane keeps on  
grabbing snow and throwing to him while these one leaves.  
Diane tries to calm down, a nervous cough takes her. Alfred  
strikes the window and does a sign to her that she must  
enter.

INT. STAFFORD'S HOUSE - DINING ROOM - AFTERNOON

Alfred goes out of Clarissa's room while Diane closes the  
door.

DIANE  
How is she?

ALFRED  
It raised the fever a little. You  
should try to calm down for her.

Diane begins to cry.

DIANE  
I don't know how I'm going to pay  
you.

ALFRED  
Don't worry. I will remain a  
little more to see that she is  
stable.

Diane sits down being a question of calm down and thinks.

DIANE  
Would you accept any furniture  
for the payment?

ALFRED  
It doesn't matter.



DIANE

Please I show you some objects  
that I have, they are not great  
but, and you tell me what you  
like.

ALFRED

Don't insist.

DIANE

Please, make me feel better.

ALFRED

Okay.

Diane looks around the room. Sees the fireplace.

DIANE

Would it make her better if I  
bring her here, close to the  
heat?

ALFRED

Yes, probably.

DIANE

Would you help me to cover the  
things like that I put the bed  
here, and then we look for you  
something.

INT. CLARISSA'S ROOM - EVENING

Diane enters and goes to bed together with Clarissa.

DIANE

How are you?

Clarissa tries to smile.

DIANE

Would you like to change the  
place? We change the things a  
little like that is easier for us  
when we study.

EXT. STAFFORD'S HOUSE - NIGHT

Alfred goes out to smoke. Sees than in the corner is  
Charlie. Throws the cigarette in the snow and treads on it.  
He tries to get inside but Charlie calls him whistling and  
brings over him running. He takes Alfred to a side of the  
house.

CHARLIE  
Don't you have a cigarette?

ALFRED  
Yes.

He gives one to him.

CHARLIE  
How is she?

ALFRED  
It raised the fever a little,  
but...

CHARLIE  
No, no, Diane.

ALFRED  
Worried for her daughter.

CHARLIE  
Oh yes; is she going to survive?

ALFRED  
Of course, it is only a cold.

CHARLIE  
I thought that she was going to  
die.

ALFRED  
No.

CHARLIE  
So, what are you doing here?

ALFRED  
It will be better that you go  
away.

CHARLIE  
Yeah, I don't believe that I will  
return it is too much for me. Too  
many years I supported them.

ALFRED  
Very well, go. You don't have  
nothing to do here.

He walks towards the door of entry of the house. Charlie  
chases him and corners him against the wall and looks at  
him. Alfred becomes nervous.

CHARLIE  
Won't you have fire?

ALFRED  
No.

CHARLIE  
Pity.

He turns around and goes away. Alfred enters to the house.

INT. STAFFORD'S HOUSE - DINING ROOM - NIGHT

Diane accommodates the furniture since in the middle of the room is Clarissa in her bed. Alfred closes the door.

DIANE  
Cold?

ALFRED  
Enough.

DIANE  
Was someone out there?

ALFRED  
No.

DIANE  
It seemed to me that you were speaking with someone.

ALFRED  
No.  
(pause )  
How did you do to bring the bed?

CLARISSA  
I help.

ALFRED  
You must remain in bed and not do efforts.

CLARISSA  
I must help to my mother.

ALFRED  
All right, but treat that is lying down. Very well, since she is better I will go away. Seizes his bag. Diane approaches to him.

DIANE  
Don't forget my payment, this porcelain.

She takes approximately eight porcelain pieces and wrappers in a newspaper.

DIANE (CONT'D)  
This way it doesn't break.

Alfred opens the bag and Diane keeps them.

DIANE  
I'm ashamed for everything that happened.

ALFRED  
Don't be. Thanks. Good night.

DIANE  
Good night.

She opens the door and the Doctor goes out. Closes the door and sits down in a rocking chair close to Clarissa, who falls asleep placidly. Diane takes the book "Pride and prejudice" of the floor and begins to read it.

EXT. AMBULANT FAIR - MIDDAY - 1893

Diane and Clarissa are keeping the things of the theatre.

DIANE  
Today there came less people than last week.

CLARISSA  
It doesn't matter equally we amuse ourselves and make others happy.

DIANE  
Go to see what left to us.

Clarissa grabs a woman cap that was in the path and counts the coins.

CLARISSA  
They didn't leave almost anything.

DIANE  
Don't worry I hope that "the witch" pay me.

CLARISSA  
We have to arrange the Foffy's thread; one broke it while I was acting.

DIANE  
Then we'll do it. The WOMAN of the theatre approaches.

WOMAN

How are you?

Diane acts indifferent towards this one while Clarissa approaches and gives her a kiss in the cheek.

WOMAN (CONT'D)

Every time you are bigger.  
Already you have an adult face.

Diane grabs the hand to Clarissa making her hurry to go away.

DIANE

We must go away.

CLARISSA

Goodbye.

Both move away from the Woman. Clarissa looks at Diane who is distant while they walk.

CLARISSA (CONT'D)

Are you angry?

DIANE

No, only I don't like this woman, she is a thief. It is seen badly in the society. You mustn't approach to her.

CLARISSA

Why she does that? Diane looks at her.

DIANE

She is poor like us, but she takes things from the people and that is seen badly, we look for another way of being able to survive. Earlier she was different, I don't know what happened to her.

INT. STAFFORD'S HOUSE - DINING ROOM - AFTERNOON

Clarissa is writing. She copies the sentences that she reads of the book "Pride and prejudice". Diane is nearby her arranging the marionettes. Now the table to eat and two beds are in the same place suitable to have space.

CLARISSA

How did you obtain this book?

DIANE

Your grandfather brought it from the university so that I can learn to read and write how you do it now.

CLARISSA

Did you go to the school?

DIANE

No, women's we didn't have this privilege. That's why I teach you the best I can. It is very expensive to be educate.

CLARISSA

Why did you never write if you like so much?

DIANE

I tried it but I failed so no, they didn't let me to continue with my dream, I wanted to continue in spite of my first defeat...

She is interrupted by the knock of the DOOR. Diane gets up and opens. There is a WOMAN.

WOMAN

Hello; is Helen here?

DIANE

Yes, come in.

She takes her to the room that belonged to Clarissa. Knocks and enters.

INT. ROOM - AFTERNOON

HELEN (56) a clairvoyant who tells the fortune, is reading the cards on a table with the closed eyes. Also inside the room has her bed and things.

DIANE

You have a client.

HELEN

Let her in.

DIANE

You listened already.

The Woman enters and Diane closes the door going out of the room.

INT. DINING ROOM - AFTERNOON

Diane sits down again. Clarissa tries to concentrate but she is laughing.

DIANE

I know, don't say anything.

CLARISSA

Do you believe in fate?

DIANE

No, but it pays the meal to us, so.

CLARISSA

I hope that she should be the last one that moves here.

DIANE

We don't have another choice, we can't have a decent work, also space was remaining. We have to be supported. So returns to the reading.

CLARISSA

Did your father teach you to read and write?

DIANE

Yes, it was seen badly that a woman was doing it, but it didn't matter to him.

CLARISSA

I will take care of this book.

Diane smiles while she keeps on sewing to one of the marionettes.

DIANE

Read to me a little. Clarissa reads to her, but she stops.

CLARISSA

Why don't you ever have more children?

DIANE

The love went away.

Clarissa keeps on reading. Diane thought in what her daughter asked her.

INT. DINING ROOM - MORNING

Diane wraps herself up with a quite second hand overcoat.

DIANE

I will go to the centre to do the  
buys. Insure of closing well the  
door after the client of Helen  
goes away.

Clarissa agrees while she keeps on reading a book.

INT. DINING ROOM - MINUTES LATER

The Woman who was with Helen goes out of her room.  
Clarissa, who remains concentrated on the reading, scares  
when she listens to the DOOR of the room closing. Looks at  
the Woman going out and accompanies her.

CLARISSA

Thank you for coming.

She opens the door to the Woman and this one goes away with  
a worried face. She closes the door.

HELEN (O.S)

Is anybody else? Clarissa  
approaches to the room.

CLARISSA

(shouting)

No.

HELEN (O.S)

Come in.

Clarissa enters to the room.

INT. ROOM - MORNING

Clarissa looks curiously at the room on having seen that it  
is so changed.

HELEN

It was your room, right?

CLARISSA

How do you know?

HELEN

Your mother told me.

CLARISSA

I thought...



HELEN

Do you want that I read it to you?

CLARISSA

No, thank you but I prefer the surprises of life.

HELEN

You seem bigger when you speak. It is strange.

CLARISSA

I read a lot.

HELEN

Does your mother teach you? Clarissa sits down.

CLARISSA

Yes, I don't know, maybe...

HELEN

What?

CLARISSA

I would like to see the future. Helen prepares the cards.

HELEN

Put your hand on the pack. Clarissa puts her hand trembling.

HELEN

Ready, let's begin.

Helen prepares herself to reveal the first card.

CLARISSA

Better not.

She does a move to take off the card from Helen and throws the first cards of the pack to the floor. She gets up of the chair.

CLARISSA

I'm sorry.

Clarissa goes away. Helen doesn't give it importance and inclines to join the cards, but on having seen them, she shows concern in her face.

INT. STAFFORD'S HOUSE - DINING ROOM - NIGHT - 1895

Diane, Clarissa and Helen have dinner sit in Diane's bed.

DIANE

Really it is a shame that you go away.

HELEN

I told you the day that I put a foot on this house that I was a nomad.

CLARISSA

And the clients?

HELEN

There are always curious in all sides, that's why I don't worry. They keep on eating.

HELEN (CONT'D)

The question is that we live together several months, and you never asked me that I read to you the cards; don't you want that I read it to you now?

DIANE

I don't believe that a pack of cards could say to you everything that is going to happen to you in this life, I'm telling you that already had enough turns in my life so why anticipated if you know that this way it is the life.

HELEN

Clarissa?

Clarissa looks after being concentrated listening to what her mother was saying.

CLARISSA

No, there was curiosity but no, but we can play cards.

EXT. TRAIN STATION - MORNING

Helen says goodbye to Diane and Clarissa, then gets into the train. Sits down in her place and waves them appearing from the window. A MAN informs warning that it delays the exit of the train. Diane and Clarissa sit down in a bank opposite to Helen's window that sits down disappointed by the news.

CLARISSA

You believe that someday we will be able to travel in a train.

DIANE

I hope so.

CLARISSA

I would like to see how is  
inside.

DIANE

But your...

CLARISSA

He never took me, always went to  
his friend.

DIANE

Don't call like that to a woman  
who puts her body to the service  
of the others. This is not the  
topic. You never rise to a train.

CLARISSA

No, if we walk up to the centre.  
Did you do it?

DIANE

Yes, when I was a girl, my uncles  
were taking me.

CLARISSA

Are they alive?

DIANE

Yeah, they are very rich and when  
I was a girl I went every summer  
to their house, I was spending  
all the time swinging, I was so  
happy, I was feeling free.

CLARISSA

Why don't they help us if they  
are rich?

DIANE

After the death of your  
grandfather, I move away from all  
and looked for my fate.

CLARISSA

How it is?

DIANE

What thing?

CLARISSA

To travel in a train.

DIANE

Magical.

Both smile.

CLARISSA

I will go to the sanitary.

She gets up. Diane observes her as she moves away and listens to the BELL of the train announcing the leave. Helen looks for the window ready to say goodbye after remain asleep and sees that Diane approaches towards her.

EXT. TRAIN STATION - A MINUTE LATER

Clarissa goes out of the sanitary and walks towards her mother along the platform. Sees that she is speaking with Helen. She approaches. The BELL sounds again. Diane speaks in the ear to Clarissa.

DIANE

When I give you the sign, you  
rise to the train.

The MACHINIST touches the whistle. Suddenly, Helen gets up of the seat driven to despair.

HELEN

My suitcase, my suitcase! She  
begins to look for the car.

DIANE

(to Clarissa)  
Go now.

INT. TRAIN - MORNING

Clarissa rises in the car and observes amazed like a man who discovered a gold-mine. Helen continues pretending. Clarissa approaches to her.

HELEN

(low voice)  
Do you like it? She does that  
keeps on looking.

HELEN (CONT'D)

Here there is.

She lifts a suitcase that was under her seat. Helen embraces Clarissa and then she bends down of the car.

EXT. TRAIN STATION - MORNING

Clarissa bends down smiling as if she had seen the biggest marvel of the world. Diane approaches and embraces her while the train starts.

DIANE

It is not a big thing but.

EXT. STREET - MIDDAY

Diane and Clarissa walk together. They pass for a bookstore and Diane stops. Clarissa stops too. Diane observes put against to the shop window to a book of Charles Dickens, "Oliver Twist".

DIANE

I always wanted to read this book. Your grandfather brought me to read it, but he had to return it to the university quickly.

CLARISSA

Why didn't you buy it to yourself?

DIANE

When you are big you will understand that we must leave certain privileges for others.

She moves away from the shop window and keeps on walking. Clarissa continues looking and then she reaches her.

CLARISSA

But how you have these books at home?

DIANE

My father gave me those, he was teaching me to hide from all.

CLARISSA

If the woman doesn't have privileges; how is that we have a queen?

Diane doesn't answer and both keep on walking.

EXT. STAFFORD'S HOUSE - MIDDAY

On having come at the door of her house, FRIENDS of Clarissa of the local community approach to Clarissa y Diane.

BOY  
 Good morning, Miss. Might  
 Clarissa come to play?

DIANE  
 Yes, but don't come late like  
 Monday that we have to finish the  
 book.

CLARISSA  
 No, mother.

She joins to the group of THREE GIRLS and TWO BOYS, and  
 they go to play to the corner.

BOY  
 Does your mother teach you to  
 read?

CLARISSA  
 Yes.

GIRL  
 But that is only for men.

Clarissa ignores the mentioned and begins to play.

INT. STAFFORD'S HOUSE - DINING ROOM - AFTERNOON - 1896

Clarissa is warming a little of milk in the chimney.  
 Someone knocks the DOOR.

DIANE  
 (weak voice)  
 Go to see who is.

Clarissa looks at Diane who is lying down in her bed. Her  
 aspect has changed very much, she is weak and her face  
 emaciated. She is ill.

CLARISSA  
 Were you sleeping? KNOCKS again.

DIANE  
 Go to see, I call you if it  
 boils.

Clarissa gets up and goes to open the door. Is her  
 NEIGHBOR, her partner of games.

NEIGHBOR  
 Could you go out to play a bit?

CLARISSA  
 No, no more games for me. (pause)  
 I can't go out.

She closes the door and goes to control the milk.

DIANE

Why you didn't say to him?

CLARISSA

What thing?

DIANE

That you don't go out because you were taking care of me.

CLARISSA

I don't want that they bother us, you need to rest.

She serves the milk and gives it to Diane.

DIANE

Leave it in the table that cools off a little.

Clarissa sits down in a chair next to her and begins to read her a chapter of "Pride and prejudice". Diane listens attentively and admires as Clarissa reads to the perfection.

DIANE

I always imagined that you would be like one of the sisters Bennet.

CLARISSA

Looking a husband?

DIANE

No, the rebellious one who looks for what she wants and feels. Do you promise me that you will always be like that?

CLARISSA

Don't try to turn me into a literature character.

DIANE

It is not only a character, it is a soul that gives us a lesson, no matter if exists or not.

She observes Clarissa that agrees while she looks where remain with the reading. Diane raises her face.

DIANE

Promise to me, you never gonna let die what you are.

CLARISSA

I promise.

DIANE

Can you reach me the milk?

She makes herself comfortable sitting in the bed very sore while Clarissa reaches the cup. Diane seizes it.

DIANE

Read to me a little more.

Clarissa sits down and reads two more sentences while Diane takes a milk gulp. To the moment Diane begins to cough spitting the milk and blood on the blanket. Clarissa gets up to help her and sees the spots of milk and blood that her mother spat.

CLARISSA

Are you okay?

DIANE

Yes.

She doesn't realize of the blood. She has a short rest.

CLARISSA

Do I take the milk?

DIANE

Continue reading to me.

She coughs once again and inclines to keep on coughing. Clarissa approaches to help her and on having coughed for third time Diane spits blood in the face to her. On having seen the face of her daughter with blood spots, she lies in bed turning around. Clarissa sits down and keeps on reading.

DIANE

You should clean your face.

Clarissa is surprised for what she said, but she gets up and goes towards the bath.

INT. BATH - AFTERNOON

Clarissa looks in the mirror and sees the blood spots. She wets a towel and cleaned without showing worry on this matter.



INT. DINING ROOM - EVENING

Clarissa leaves the towel with which she had been cleaned close to the chimney so that it dries off since she washed it. Looks at Diane sleeping and goes to bed along with her putting Diane's arm on her body, feeling protected. With her hand seizes the hand of her mother,

who answers her joining it. Diane opens the eyes and looks at her daughter. Diane releases her hand.

DIANE

You will go to live with my  
uncles.

Clarissa without turning round begins to cry.

CLARISSA

I want to remain with you.

DIANE

Don't lose time of your life in  
me; you have already done all the  
necessary. It's an order.  
Clarissa cries.

EXT. STAFFORD'S HOUSE - MIDDAY

BEN EVENSHAW (68) and MAGGIE EVENSHAW (66) bend down of a carriage. They look at the local community and with his cane Ben knocks the DOOR.

INT. STAFFORD'S HOUSE - DINING ROOM - MIDDAY

Helen is cleaning the sweat to Diane, who is sat on an armchair.

HELEN

I will open.

She walks towards the door.

HELEN

Clarissa, they came! She opens  
the door.

HELEN

Good morning, come in.

Maggie and Ben enter. Ben approaches to Diane, who, on having seen him, smiles weakly.

BEN

How are you?

DIANE

You see me.

MAGGIE

Don't you want to come with us?  
Diane denies.

DIANE

No, I want to be here. To  
remember that here I became  
independent.

MAGGIE

Where is she?

HELEN

I will go for her.

INT. HELEN'S ROOM - MIDDAY

Helen knocks and enters. She sees Clarissa playing with the  
tarot cards.

HELEN

Come to meet your uncles.

CLARISSA

They are the uncles of my mother.

HELEN

Don't do it more difficult, you  
are going to know new things.

CLARISSA

When you throw the cards to me,  
that day, you saw something  
that's why you returned.

HELEN

No, I miss you and I want to  
remain with your mother, she has  
been a fantastic friend to me.

CLARISSA

You promise me that you will send  
me letters to tell me how she is.

HELEN

I promise.

INT. DINING ROOM - MIDDAY

Clarissa goes out of the room with Helen. Ben and Maggie  
after seen her remain astonished for her beauty.

BEN  
(to Diane)  
She is just like you when you  
were a girl.

MAGGIE  
How are you? Nice to meet you.  
Clarissa sits down together with  
Diane.

DIANE  
They are going to take care of  
you.

CLARISSA  
Thanks for losing time in me.

MAGGIE  
Nothing of that.

BEN  
You are going to live with us  
until your mother recovers.

CLARISSA  
Why doesn't she come with us?

DIANE  
It is my decision. Can leave us a  
minute alone.

They all move back from the room. Clarissa looks at Diane  
expressing her little desire to go away.

DIANE  
Please, don't be difficult. With  
them, you will be more that fine,  
and you will have everything what  
you could never have.

CLARISSA  
But, I don't...

DIANE  
Don't say it. Go to the library,  
behind the books there is a cloth  
bag. Bring it to me.

Clarissa goes. Maggie enters to the room and speaks with  
Diane.

MAGGIE  
Why don't you come with us?

DIANE  
I appreciate it aunt, but no.

MAGGIE

At least accept that we leave you  
some money for the doctor.

DIANE

No.

Clarissa enters with the bag in the hand.

CLARISSA

You take the money or I don't go  
to nowhere.

Both women look at Clarissa.

DIANE

Fine.

Clarissa approaches a little more satisfied.

CLARISSA

What is in here?

DIANE

It's something that I prepared  
for when we were separate. Take  
care well of it; I hope that  
someday would help you.

CLARISSA

Of course.

DIANE

Don't forget your promise.

CLARISSA

I will never leave of...  
(to Diane's ear)  
...be me.

Both embrace each other. Ben and Maggie greet Diane.

Helen waits in the door to open. Ben leaves money to Diane  
on the table. Maggie takes the hand to Clarissa.

DIANE

(to Clarissa)

I hope that what I deliver to you  
would remind you how entertaining  
but fragile we are the human  
beings.

Clarissa smiles at her while cries on having gone out of  
the house together with the Uncles.

EXT. STAFFORD'S HOUSE - MIDDAY

HELEN  
Are you going to go in the train?

CLARISSA  
Yes!

BEN  
Very well, we go in train.

The three go away in the carriage. While it moves away Clarissa turns around and looks at Helen, who waves and gets inside of the house.

INT. STAFFORD'S HOUSE - DINING ROOM - MIDDAY

Helen closes the door and sees Diane crying. She embraces her.

DIANE  
I leave my daughter as her father did.

HELEN  
No, you gave her a better life. Also still...

DIANE  
You know well as me that I'm going to die.

EXT. EVENSHAW'S HOUSE - AFTERNOON

Clarissa gets down of the carriage and looks at the two-story house. Ben and Maggie get down also and observe the admiration with which Clarissa looks at the house.

BEN  
I hope that you should like it.

CLARISSA  
Is in here?

MAGGIE  
Yes, this is our home. Come.

A BUTLER opens the door to them. They all enter to the house.

INT. EVENSHAW'S HOUSE - AFTERNOON

Clarissa cannot believe that she is surrounded of so much luxury. A DOG Newfoundland approaches receiving her.

CLARISSA  
Hi beautiful. What's your name?

BEN  
Henry.

MAGGIE  
I hope that you should feel comfortable in here.

BEN  
Go to know your room and then we teach you the rest of the house.

MAGGIE  
You will be sleep in the room of our daughter.

CLARISSA  
And she?

MAGGIE  
She died ten years ago.

CLARISSA  
I'm sorry.

BEN  
Don't be sad, we have another son but now he already grown-up and he lives with his family.

INT. CLARISSA'S ROOM - NIGHT

Clarissa sits in her big bed. In front of her, on the bed spreads the objects that Diane left to her in the cloth bag: the marionette, tiny papers that are notes and a novel written by her mother that there are several free pages tied with a thread. Clarissa observes everything very sad. Henry is with her lying in the carpet. She seizes the marionette and puts it on the pillow. Seizes one of the notes and gets up. Go towards the window and looks at the city. She reads the note: "ACCEPT WHAT YOU HAVE IN FRONT OF YOU". Someone knocks the DOOR.

BEN (O.S)  
Clarissa, do you need something?

CLARISSA  
No, thank you, I will go sleep.

BEN (O.S)

Good night.

Clarissa seizes the notes and keeps them in the cloth bag. Puts it inside a drawer under key. She goes to bed and puts the marionette in the bedside table. Seizes the novel of her mother: "THE JOURNEY OF THE DREAMS" and begins to read it.

EXT. STREET OF LONDON - MORNING

Clarissa walks Henry while she observes the behavior of the people who walk around there, as if she was an anthropologist discovering a new civilization.

INT. EVENSHAW'S HOUSE - DINING ROOM - AFTERNOON

Maggie, Ben and Clarissa are seated in the table finishing of eat. Clarissa while she eats caresses with her foot to Henry, who is under her chair and stops to write in a paper.

MAGGIE

What are you writing?

CLARISSA

I'm creating my diary.

BEN

Couldn't you write it after eat?

CLARISSA

I want to note down the events of today before one forgets me.

The TELEPHONE rings. Clarissa is scared on having listened to the sound.

CLARISSA (CONT'D)

What was that?

MAGGIE

The telephone, serves to be able to communicate with others persons.

Clarissa gives curiosity to go to know this object, but she decides to keep on writing.

MAGGIE (CONT'D)

We are going to do a party to present you in society this week.

CLARISSA

Why?

BEN

You will meet persons who will be  
your friends and...

CLARISSA

I already have my mom for that.

BEN

Well, what you want to do?

CLARISSA

I always wanted to ride a  
bicycle.

EXT. EVENSHAW'S HOUSE - AFTERNOON

Clarissa rides a bicycle quite badly leaven Henry of the collar. The Butler takes care of her following her behind in his bicycle.

BUTLER

Careful, miss.

CLARISSA

Don't worry.

On having turned in the corner, she slips with the ditch falling down and being struck. She tries to get up while Henry licks her.

INT. EVENSHAW'S HOUSE - LIVING - MORNING

Clarissa is lying down on a couch with a leg on a pillow, since she hurt herself with the fall, and she has some scratches in the arms. Ben and Maggie down the stairs dress to go to the church.

BEN

Will you come with us?

CLARISSA

No, still hurts me a little.

MAGGIE

That's rare it happened already  
several days.

CLARISSA

Honestly, I'm not ready to go to  
a church still.

MAGGIE

You must do it.



BEN  
Leave her, with time...

CLARISSA  
Yeah, with time I will be getting  
accustomed. You go.

Ben and Maggie go out of the house. Clarissa sees them passing for the window, and then she gets up of the couch and raises the stairs.

INT. EVENSHAW'S ROOM - MORNING

Clarissa brings in and sees the Butler doing the bed.

CLARISSA  
Didn't come any letter?

BUTLER  
I'm afraid that not. Clarissa  
gets upset a little.

CLARISSA  
It bothers you, since I saw it  
for the first time I always  
wanted to prove a big bed.

BUTLER  
Go head, but I believed that...

CLARISSA  
Lie is wrong.

Clarissa gets up to the bed, first she lies down, feels the comfort and then stands up and begins to jump on it.

BUTLER  
Your bed is also comfortable.

CLARISSA  
Yes, but you already armed it.

The Butler rests against the window and looks at her jumping. Sees that in the corner Ben and Maggie return to the house.

BUTLER  
Your uncles are returning to the  
house.

Clarissa goes down the bed and goes out running of the room.

INT. STAIRS AND LIVING - MORNING

Clarissa and the Butler downstairs running. Clarissa goes to the couch, and he puts in position to open the door. Both are agitated and smile for the run. Knocks the DOOR and the Butler opens. Maggie and Ben enter.

MAGGIE

Thanks.

CLARISSA

Why didn't you go?

The Butler closes the door, but someone knocks again. The Butler opens and Helen enters.

HELEN

Good morning.

BEN

We meet with her.

CLARISSA

Helen!

Helen approaches to embrace her before this one could get up.

CLARISSA

Don't say to me that they said to you that I fell down and mom said already to you that you should come to see me.

Helen continues still embracing her hard while looks at Maggie and Ben.

CLARISSA

Do they warn you by the phone?

HELEN

How are you?

CLARISSA

Adapting myself still, it is a huge change.

Helen observes her listening attentively to every word taking between them of the hands.

CLARISSA

I am already well of the fall, am only a little vague. If you want I show you my room.

As Clarissa keeps on speaking, she observes how Helen is breaking in tears.

CLARISSA  
You spoke by the tele... (pause)  
She... She begins to cry.

HELEN  
I'm sorry two days ago she died.

Clarissa releases the hand and goes out running towards her room.

INT. CLARISSA'S ROOM - MIDDAY

Very shaken Clarissa sticks Diane's notes in the walls of the room. On having ended, she goes to bed embracing to the marionette.

INT. LIVING - AFTERNOON

Helen is drinking the tea together with Ben and Maggie. They all are very sad and worried.

MAGGIE  
Remain the time that is necessary.

HELEN  
Thanks.

A DOCTOR downs the stairs and approaches to them.

BEN  
How is she?

DOCTOR  
She must calm down; she is still very shaken, take care of her very close.

INT. CLARISSA'S ROOM - MIDNIGHT

Clarissa is in her desk writing in her diary.

CLARISSA (V.O)  
I wanted to tell you so many things, but the secrets will remain with me until we meet again. Your dream has become my dream.

We see the notes of Diane strikes in the walls.

INT. CORRIDOR - AFTERNOON

Helen, Maggie and Ben are standing in front to Clarissa's door. Helen insists once again knocking the door.

HELEN

Come on, open the door.

Clarissa opens; her face is pale and has the red eyes of so much crying.

CLARISSA

Come in.

The three enter. Ben and Maggie look at a little dismayed at the papers strikes in the walls and Helen reads them recognizing Diane's letter. Clarissa sits down in the bed and the three look at her.

CLARISSA

I'm hungry.

MAGGIE

I ask them to cook something. She goes out.

CLARISSA

Uncle, could you leave us alone?

BEN

I wait for you in the dining room. He goes out.

CLARISSA

Where is she?

Helen sits down in the bed.

HELEN

They cremated her; a person remained with the ashes in the house taking care of them, when you want you can go for them.

CLARISSA

Did she say something to you?

HELEN

She had already given to you everything what she might say to you someday, she said to me that you would know of what she was speaking.

Clarissa smiles and looks at the notes in the walls.

HELEN

She gave me this only.

She takes off of her pocket the money that Ben had given to Diane.

HELEN

She didn't want to use it, she said to me that you should use it when you really need it.

Clarissa takes the money and keeps it in the cloth bag.

CLARISSA

Two days ago I finish of reading the novel that she had written. I was so impressed by the change; you know the new lifestyle that I couldn't read every night.

HELEN

Are you better?

CLARISSA

A little, is not easy, but I don't want to fall ill and leave my dream. (pause) She did that her dream was mine too.

HELEN

We were thinking with your uncles that you should do a trip to relax, and also you can inspire to write.

CLARISSA

How do you know that I want to write?

HELEN

It is the only thing that you speak with your mother when I lived with you.

EXT. FRANCE - EIFFEL TOWER - AFTERNOON

Clarissa, Ben and Helen are looking at the scenery. Suddenly, Clarissa extracts of her overcoat a pair of papers and a pen. She observes the persons and notes down their behaviours.

HELEN

Don't you look?

CLARISSA

Now I go.

BEN

It is last day that we will here.

Clarissa notes down a little more, and then she approaches.

CLARISSA

This is scenery extract of poetry.

HELEN

Yes, it is a fabulous place to live. She stares at Clarissa.

HELEN

I will remain here. Clarissa looks at her smiling.

CLARISSA

You found your place.

HELEN

Yes.

CLARISSA

I wish that mom could have known this place.

HELEN

You will be able to show her the places across your writing. They embrace each other.

HELEN

Will you go to look for her when you return?

CLARISSA

I think so.

INT. EVENSHAW'S HOUSE - LIVING - MORNING

Clarissa and Ben enter leaving the suitcases. Maggie receives them.

MAGGIE

How are you?

BEN

Very well.

Maggie kisses Clarissa.

MAGGIE

I have a surprise for you. Clarissa looks surprised.

MAGGIE

I find you a teacher for classes of piano, since you like the arts so much.

CLARISSA

Good.

MAGGIE

Are you sure?

CLARISSA

Yes, it will be nice to go out to walk along these streets.

BEN

We will arrange the schedules so you can use the carriage.

MAGGIE

When you are ready, we go for your mother.

CLARISSA

I would prefer to go alone when I feel ready to do it.

EXT. STAFFORD'S HOUSE - MIDDAY - 1897

Clarissa knocks the door. Clarissa listens to the crying of a BABY inside the house.

JANE (O.S)

A moment please.

Clarissa is surprised on having listened to the voice of this woman. The door is open and Jane with a baby in arms attends to her. Clarissa cannot believe it.

CLARISSA

Good morning Mrs, I come to look for the ashes of a person that you were keeping in this house.

JANE

Oh, I will call my husband.

Clarissa feels relieved on having seen that she didn't recognize her. She observes how has changed the neighbourhood where she was living. The door is open; Clarissa turns around and sees at Charlie with the ashes in his hand. On having seen him, she feels really shocked.

CHARLIE

Happy birthday.

Clarissa doesn't answer him and doesn't stop of looking at the hands of his father who has the tin with the ashes of her mother.

CHARLIE

You know that your birthday is the same day as your mother. The day that gave birth to you, she never thought about her birthday only in you.

Clarissa without looking in the eyes extends her hand and Charlie gives her the tin. Clarissa takes it and gets into a carriage.

INT. CARRIAGE - AFTERNOON

Clarissa looks at the suburb where she was living while her hands tremble supporting the tin. Passes for the bookstore where she stopped once with Diane.

CLARISSA

Driver, could you stop?

EXT. BOOKSTORE - AFTERNOON

Clarissa bends of the carriage and approaches to the bookstore. She looks at the shop window and sees the book that so much wanted Diane, "Oliver Twist". Looks in her pocket for a handkerchief and remembers to have money. Smiles and enters to the place.

INT. EVENSHAW'S HOUSE - CLARISSA'S ROOM - NIGHT

Clarissa is lying in bed looking at the marionette. Next to her are the book of "Oliver Twist" and the bag of cloth, where it is possible to see inside the tin with Diane's ashes.

CLARISSA

(to the marionette)

He never said goodbye to me, I did the same.

She gets up, keeps the bag inside the drawer of the bedside table and sits down in the desk. Write in her dairy.

CLARISSA (V.O) (CONT'D)

The place where I lived has changed, I also have done it. I am discovering what is to grow up.



INT. LIVING - AFTERNOON

Clarissa is reading "Oliver Twist" in a couch while

Maggie prepares the Christmas tree for the holiday of New Year.

MAGGIE

You should take for a walk to the dog now, because in the night will be scared with the fireworks.

CLARISSA

I finish this chapter and go.

MAGGIE

Forgive me that interrupt you, but did you try the dress for tonight?

Clarissa closes the book doubling the page where she was reading.

CLARISSA

Henry, come here. The DOG approaches running.

CLARISSA

Let's go.

Henry jumps in Clarissa's skirt.

INT. LIVING - NIGHT

Henry is slipping in Clarissa's skirt that is dressed elegantly seated on the couch very boring. Several persons are in the house celebrating the New Year. Her uncles as hosts are speaking a little with each one of the guests.

ELIZABETH (55) the teacher of piano sits down along with Clarissa.

ELIZABETH

How are you?

Clarissa smiles at her.

ELIZABETH

Did you finish of reading the book? Maggie approaches.

MAGGIE

Clarissa, get down this dog that makes the dress dirty.  
(MORE)

MAGGIE (CONT'D)  
 (to Elizabeth)  
 How are you? It would be an honor  
 if you want to play for us.

ELIZABETH  
 Absolutely.

She gets up and approaches to the piano and begins to play.  
 Maggie sits down with Clarissa.

MAGGIE  
 Do you like her as a teacher?

CLARISSA  
 Only spend a few weeks. Ben calls  
 his wife.

BEN  
 Darling, come to meet the new  
 neighbours.

Maggie gets up together with Clarissa, but this one goes  
 away towards the courtyard.

EXT. COURTYARD - NIGHT

Clarissa walks crossing the people unknown smiling at all.  
 She sits down in a bench at the end of the courtyard.  
 Listens that in the street the people are celebrating.  
 Looks at the sky and sees only one star between the clouds  
 since it is spoiling the weather.

PETER (O.S)  
 So Oliver asked for more.

On having listened to the phrase of this man, Clarissa  
 feels curious and stands up on the bench and spies towards  
 the street for a hollow of the wall. She sees a group of  
 young people of between 22 and 35 years entering to a small  
 opposite bar, one of them has a book in his hands that he  
 is reading and another a bottle of wine.

BUTLER  
 Miss Clarissa.

On having listened to the call; Clarissa gets down and runs  
 towards the house.

INT. DINING ROOM - NIGHT

Some persons keep on eating. Clarissa takes with the hand a  
 biscuit of the table.

BEN  
 Careful with what you eat. Maggie  
 brings over behind her.

MAGGIE

Clarissa, Elizabeth told me that you spend the time of the class reading books; you will have to stop of doing that and go to twice a week.

CLARISSA

Good.

She goes away towards the living room eating. Maggie observes her surprised because she didn't do any whine to her.

EXT. EVENSHAW'S HOUSE - COURTYARD - NIGHT - NEW YEAR (1898)

Clarissa walks through the grass with her dress making it dirty. It is raining to seas. She tries to do the least possible noise to not wake up anybody. She rises to the bench and climbs over the wall slipping of the house.

EXT. STREET - NIGHT

Clarissa falls down to the street and sees the still open bar. Approaches to the place looking after cross the street that there is nobody known.

INT. BAR - NIGHT

Clarissa brings in and sees different persons celebrating. She listens to a group of persons who read "Persuasion". There are a group of seven persons sat in a circle that passes the book to each other: MARY ANNE (23), DIANE (29), EDGAR (27), RICHARD (30), JOHN (32), PETER (24) and PAULETTE (22). Clarissa tries to approaches to them, but in the way the BAR ATTENDANT intervenes.

BAR ATTENDANT

It doesn't allow children in here.

INT. ELIZABETH'S HOUSE - AFTERNOON

Elizabeth teaches to Clarissa to play the piano, but she has the minor interest to learn.

ELIZABETH

I will give you a few scores that you must learn in home. Clarissa agrees.

EXT. STREET - AFTERNOON

Clarissa walks with the scores in hand. Sees the Group entering to the bar so thrill runs towards an alleyway that give with one of the windows of the bar. She sits down in a box of wood to listen to the young group speak.

INT. ELIZABETH'S HOUSE - AFTERNOON

Clarissa is sitting with the hands on the keys of the piano.

ELIZABETH

You haven't improved very much.

CLARISSA

I do what I can.

ELIZABETH

You have to dedicate more time to this.

She takes one of the scores and sees written a lot of sentences on the other side.

ELIZABETH (CONT'D)

I don't think that there are notes to play.

EXT. STREET - AFTERNOON

Clarissa walks towards her house very angry by Elizabeth's reproached. She turns in the alleyway and sits down close to the window to listen to the Group but nothing hear. A hand grabs her for the shoulder. Clarissa is scared and sees a BOOGIE MAN, who grabs her and strip against a piled of garbage and tries to abuse of her.

PETER

Hey.

He approaches together with the others six persons of the group, and they extract the Boogie Man of Clarissa, who is trembling of fear.

EXT. EVENSHAW'S HOUSE - EVENING

Peter knocks the door while Paulette embraces containing to Clarissa and the rest of the Group wait in the street. The Butler opens the door and Clarissa rushes to the arms of this one. Maggie approaches to the door.

PETER  
Good evening, Miss.

Maggie observes contemptuously to the Group and looks at Clarissa still trembling.

PETER  
We save her from a bad man.

MAGGIE  
Do you want a reward?

PETER  
No.

PAULETTE  
Only we brought her to your house.

MAGGIE  
Very well, thank you. She closes the door in the face.

PETER  
It is incredible this kind of people. Let's go.

They move away from the house while Clarissa looks at them from the window of her room.

INT. EVENSHAW'S HOUSE - LIVING - AFTERNOON - 1899

Clarissa is playing the piano. She continues doing it really bad. Elizabeth is listening sat.

ELIZABETH  
No, no, no.

Clarissa feels frustrated. Elizabeth gets up and seizes the scores. Sees sentences written behind.

ELIZABETH  
You couldn't have left this habit. I will have to speak with your uncles.

CLARISSA  
I got nothing to hide.

INT - LIVING - NIGHT

Ben throws the scores written to the fire of the chimney.

BEN

You can't despise what was offered to you.

CLARISSA

But I want to write.

MAGGIE

No. Women cannot be allowed to do activities that are seen badly in our class.

EXT. ALLEY - NIGHT

Clarissa dressed in a nightgown is listening to the Group. Paulette throws a stone to her against the window from inside. Clarissa looks at Paulette doing signs to her so that bring in.

PAULETTE

Come inside.

Clarissa is surprised to listen to that.

CLARISSA

Seriously?

PAULETTE

Yes, come.

INT. BAR - NIGHT

Clarissa enters looking for the face of some of her heroes. On having seen her, the Bar Attendant gets angry.

BAR ATTENDANT

You can't be in here. Paulette comes closer.

PAULETTE

I invited her.  
(to Clarissa)  
Come.

Clarissa without doubting takes the hand that offers her and both pass for between the tables up to a damaged door. Paulette opens it.

INT. WINE CELLAR - NIGHT

Clarissa brings in of the hand of Paulette a little scared. Sees the Group sat, reading each one a book. They all observe her.

PAULETTE

They are Mary Anne, Diane, Edgar,  
Richard, John, Peter and me,  
Paulette.

PETER

I see that nothing stops you to  
spy on us.

CLARISSA

I don't spy you, I like to listen  
to what you read. I want to be a  
writer and...

DIANE

You came to the perfect place,  
although a little late we call  
you.

RICHARD

Yes, if we had known.

CLARISSA

Why?

JOHN

For been so young you talk with  
great mature.

CLARISSA

My mother taught me.

PETER

She allowed you be in here.

CLARISSA

My mother died, I'm living with  
my uncles.

PETER

Yeah, they are quite nice.

CLARISSA

They do what the society says to  
them.

DIANE

Come, sit.

Clarissa sits between them.

EDGAR

Do they allow you to be here?

CLARISSA

I never told to them.

PAULETTE

Well, let's leave her with us  
this night, anyhow we leave.

CLARISSA

Do you go away?

PAULETTE

Yes, this place doesn't give us  
much inspiration to write.

CLARISSA

Are you all writers?

JOHN

Yes, or we try that.

PETER

We all go away to the other side  
of London.

Clarissa grows sad on having listened to this.

EDGAR

Have you written something good?

CLARISSA

I have tried to begin a story,  
but it ended incinerated.

MARY ANNE

It usually happens.

CLARISSA

It is difficult for me to move  
inside a story but to read has  
helped me very much.

PETER

Come, read with us.

Clarissa sits down next to Peter and observes him while he  
reads "Vanity Fair".

INT. EVENSHAW'S HOUSE - CLARISSA'S ROOM - MORNING

Clarissa is seated on her desk writing in the dairy.

CLARISSA (V.O)

I finally met them and they have  
helped me to decide me.



INT. CORRIDOR / STAIRS - MORNING

Clarissa closes the door of her room and walks towards the stairs. She crosses with the Butler, who enters to her room to arrange it.

CLARISSA

Don't worry, I already arrange everything.

She smiles and lowers the stairs, while she does it, sees that in the living Maggie and Ben are seated waiting for her very serious. Clarissa leaves her smile aside.

INT. LIVING - MORNING

Clarissa sits down in the couch opposite to her uncles.

BEN

Good morning.

CLARISSA

Good morning.

MAGGIE

You seem very happy this morning.

CLARISSA

I slept well, nothing else.

MAGGIE

Where were you last night?

CLARISSA

No where.

BEN

Don't lie to us. We know that you were in the opposite bar with a few persons; the proprietor of the bar came to say it to us.

CLARISSA

Gossipy.

MAGGIE

It is very dangerous what you did and in this few weeks our confidence has declined very much on you.

BEN

We promised to your mother that we would take care of you, but neither will we leave that you lie to us.

CLARISSA

But...

MAGGIE

From now on, your uncle will accompany you to the places that you want to go. After what happen to you, I don't know from where you take the courage to go out.

CLARISSA

I was with the persons who saved me.

BEN

They are not persons of good influence for you.

Clarissa gets up and goes out towards the courtyard.

EXT. COURTYARD - MORNING

It is cloudy and very fresh. Clarissa walks disappointed for the attitude of her uncles towards the bench where she always sits down. Looks at the house contemplating it and sits down. A paper roll falls down in her head originated from the street. She stands up on the bench to see who could have thrown it, but she doesn't see anybody.

She gets between the plants to seize the paper. Sits down on the bench and reads the paper that it has a message written. In this moment begins to drizzle. Therefore, look the signature of the note, and she sees that it belongs to Peter, so keeps the note inside the corset and enters to the house.

INT. CLARISSA'S ROOM - EVENING

Clarissa is reading the note embracing the marionette. On having finished, she caresses the marionette and put inside the cloth bag extracting the tin, which leaves it on the bed.

INT. DINING ROOM - NIGHT

Clarissa, Ben and Maggie have dinner very quiet. She doesn't look at them, while they look at her to every bite waiting for an answer of the above mentioned this morning.

INT. CLARISSA'S ROOM - NIGHT

Clarissa unstuck of the wall all the notes of her mother and keeps them in the cloth bag. Takes the money that Helen had given to her of the drawer. Seizes the tin.

EXT. COURTYARD - NIGHT

While it rains, Clarissa cries burying the tin under the swing.

CLARISSA (V.O)  
You will always be in the place  
where you were happy. I'm sorry  
don't be able to say the same, I  
will go after my dream, and I  
know that you wanted like that.

INT. ROOM OF BEN AND MAGGIE - DAWN

Ben and Maggie are asleep. The Butler knocks and enters.

BUTLER  
Forgive me Sir but Miss Clarissa  
has gone away.

He teaches them a letter. Both sit down in the bed and read it.

CLARISSA (V.O)  
Please don't look for me. Being  
with you, I won't be happy, I'm  
sorry.

MAGGIE  
What do we do?

EXT. TRAIN STATION - DAWN

Clarissa goes down smiling of the train and walks towards the street. Carries with her the bag of cloth and a small suitcase.

BEN (V.O)  
It's just like her mother. Let's  
leave her, she will know what she  
does.

EXT. STREET - DAWN

Very tired Clarissa observes the place. Approaches to the ticket office of the train.

CLARISSA

Forgive me, do you know the street Tinwald?

MEN

Yes, you have to travel approximately six blocks right and then turn to the right it is the second one.

CLARISSA

Thanks.

EXT. PATH - DAWN

Clarissa arrives at the corner where she sees to a closed bar. Looks at Peter's note. Listens to someone running and sees Mary Anne entering to a bakery. Clarissa smiles and prepares to cross when a carriage stops in front to her that almost knocks her down.

DRIVER

Look out! Don't you look where you go?

Clarissa goes backwards and takes a deep breath after the fright. The carriage starts but it stops to a few steps, gives reverse gear and stops in front to Clarissa. PAUL HEALEY (26) looks out of the window of the carriage.

PAUL

Forgive me Miss for the manners of my driver.

Clarissa doesn't know what to say remaining amazed by the appearance of this one, dress like a gentleman coming from an elegant party.

PAUL

Be careful, this is not a place for such a young woman.

Clarissa doesn't say anything and crosses behind the carriage entering to the bakery. Paul from the carriage observes her smiling.

INT. PAULETTE'S APARTMENT - ROOM - NIGHT - 1905

Match lights and is put on the fuse of a candle. We can see at Clarissa naked covered by a quite discoloured white sheet only sited on a table. She has on her skirt a pile of written papers and a pen in her hand. She is doing a few corrections.

DIANE  
Can't you sleep?

She gets up of the bed where next to her is Paulette sleeping.

CLARISSA  
(low voice)  
Did I wake you up?

DIANE  
No, I also am thinking about what I'm writing.

Peter gets up of the floor where he was lying down and looks at them.

PETER  
Shh, that tomorrow I have an interview with a publisher.

CLARISSA  
I will go below.

She gets up being covered. Takes the pen and the papers in a hand and the candle in the other one.

INT. STAIRS / BAR - NIGHT

Clarissa downs the stairs looking that doesn't get entangled with the sheet.

Clarissa leaves the candle on the counter and lowers one of the chairs of one of the tables doing the minor possible noise. Puts the candle on the table and keeps on writing.

CLARISSA (V.O)  
What I suppose that I should do when I see him again? To embrace each other, to kiss or to shake his hand and continue my way. Maybe nothing at all or maybe I will give everything of me for him.

INT. BAR - EVENING

Clarissa is behind the counter serving coffee. She has her waitress's apron put. The bar is almost empty. ALFRED, the local proprietor, approaches to her with a salver.

ALFRED  
Tell me if that one is bothering you, come once a week and ask for you to attend him.

Clarissa observes Paul, who is seated waiting that she attends him.

PAULETTE

Dad, leave her.

She approaches to the other side of the counter to Clarissa.

PAULETTE

Maybe he is in love with you.

CLARISSA

The books are my only love.

She approaches to the table where Paul is.

CLARISSA

Good afternoon.

PAUL

Good afternoon. A coffee, please.

Clarissa goes away to the counter to serve it. While she serves in the cup Peter enters very satisfied striking the tables of happiness.

PETER

I got the publication.

Paulette goes out of the kitchen, Clarissa stops serving, and they go to embrace him. The rest of the group lowers the stairs to congratulate him.

PETER

It was difficult to convince him, but well.

PAULETTE

You are the third one. Who will be the fourth?

DIANE

Clarissa.

CLARISSA

No, I still have to write a little.

EDGAR

Come on Clarissa. Clarissa smiles timidly.

ALFRED

Clarissa, the coffee!

Clarissa reacts and takes the cup to Paul, who is waiting without being angry by the delay.

CLARISSA

I'm sorry.

PAUL

There is no problem, more time I can see you and admire you.

Angry Clarissa seizes a chair of Paul's table and covers it to sit down in front of him.

CLARISSA

So, what are you? A duke.

PAUL

No, perhaps a gentleman, I am the proprietor of one of the shipyards.

CLARISSA

You seem very young to be already the proprietor of something.

PAUL

It is a heredity, of which I am very proud.

CLARISSA

Good...

She stands up.

CLARISSA (CONT'D)

...I already talk with you, now what do you want of me?

PAUL

Your hand.

CLARISSA

I'm sorry to inform that I haven't parents so my tutors are all of them.

She indicates to the Group.

CLARISSA (CONT')

...and they must approve with who I must marry.

PAUL

I see, it doesn't matter I will come here until you accept me.

CLARISSA

I don't believe that will happen,  
my big love will be always to  
write.

PAUL

I like that, can accept that, I  
would never force you to stop  
your writing.

CLARISSA

But I don't love you, only for  
being a client, I estimated you.

PAUL

I see already, well... I will keep  
on coming.

CLARISSA

It seems good to me and brings  
friends so it fills the place.  
She goes away behind the counter.

INT. BAR - MIDNIGHT

The Group is reunited around the fire reading each one  
Peter's book, while they drink and eat. Peter looks at them  
as they read waiting for their approval.

DIANE

It is fantastic.

PETER

Clarissa?

CLARISSA

Am without words.

MARY ANNE

No, please you have to finish  
your book.

PETER

That is true.

EDGAR

Spent, how many years?

CLARISSA

You know how difficult it is.

PAULETTE

Tell us about what it is only.



CLARISSA

It is difficult to explain, let's say that is about a woman that leaves her life to the others and forgets to live her own life.

RICHARD

What is the name of the character?

CLARISSA

Diane.

PAULETTE

Very well, I hope we can read it soon.

Diane yawns.

DIANE

I will go to bed.

PETER

Yes, me too; do you come?

All raise the stairs except Clarissa and Paulette.

PAULETTE

Don't you have sleep?

CLARISSA

Not yet, at night it's when more I'm inspired.

PAULETTE

And doesn't inspire you that gentleman?

CLARISSA

He bothers me, he wants to marry with me.

PAULETTE

Don't you love him?

CLARISSA

I don't know there is something that attracts me, and I must concentrate in writing now.

Paulette is looking at Clarissa that continues writing with the light of a candle.

CLARISSA

Could you turn off the light?

PAULETTE

Sure. Don't remain too late.

She turns off the light and continues looking at her from the stairs.

INT. BAR - EVENING - WEEKS LATER

Clarissa is talking with Paul. The Group observes them from the stairs.

PAUL

This way when my father died, he left everything to me.

CLARISSA

It really is importing to you that he has left you the heredity? Paulette enters running.

PAUL

I believe that...

PAULETTE

(to Clarissa)(excited)  
Come with me, meeting.

Clarissa gets up of the chair and approaches hoping to listen what happen. The Group approaches.

PAULETTE

Don't get angry with me, I know that is against the rules but yesterday evening... She takes the hand to Clarissa.

PAULETTE (CONT'D)

I read something so extraordinary that I thought that it must be published.

CLARISSA

What did you do with my book?

PAULETTE

They want to publish it, they are fascinated.

Clarissa smiles surprised without knowing what to say.

CLARISSA

But I don't know if it was finished.

The whole Group approaches to embrace her and congratulate.

PAULETTE

But the printing doesn't have the funds necessary to do it. They are going to close.

PETER

We knew that someday it was going to happen.

CLARISSA

That's why we mustn't get excited without knowing that everything is fine.

DIANE

Don't say that. What we save to create our own printer's neither is enough for the ink. They feel disappointed.

EDGAR

We will resolve it with time.

Clarissa looks at Paul seated waiting for her to keep on talking. Clarissa approaches to him.

CLARISSA

I do.

PAUL

What?

CLARISSA

I want to marry with you.

The Group looks at her very surprised. Clarissa extends her hand to Paul which he kisses it.

EXT. BAR - MIDDAY - 1906

Clarissa is inside a carriage speaking with Paulette stopped on the path.

CLARISSA

Take it.

She gives her a lot of money.

PAULETTE

You are sure of doing this.

CLARISSA

Use the money to do the printer's, you know how to do it, is something that you wanted from before I came.

PAULETTE

Will you come?

CLARISSA

All the times that I could, Paul takes me to so many meetings that I look like a marionette.

PAULETTE

Are you happy?

CLARISSA

Of course, we still know each other.

INT. HEALEY'S HOUSE - AFTERNOON

Clarissa enters to her house, a big two-story house. Paul receives giving her a kiss in the cheek, since Clarissa avoids it.

PAUL

Don't forget the party of this night.

CLARISSA

Does another client marry?

PAUL

No, we go to the mansion of Mrs. Cloutier; she will do a dinner for her friends.

CLARISSA

What considered of her to call us her friends.

PAUL

Come on, don't become difficult.

CLARISSA

I spend more time in the carriage that writing.

PAUL

I gave you the money for the printer's and I leave that express your ideas; what do you want more? Clarissa sits down in the couch.

CLARISSA

All right, we go. How I must act?

INT. BAR - ROOM - EVENING

Mary Anne, Diane and Paulette help Clarissa, who is dressing herself.

MARY ANNE

Try to not say anything critical.

DIANE

About anything.

PAULETTE

The woman is only the adornment of the husband. She shows with him, but she never expresses what she feels or think.

CLARISSA

Fantastic. How do I look?

DIANE

Beautiful.

PAULETTE

Listen to me, this is important, you must always smile, don't speak very much.

CLARISSA

How is that you know so much?

MARY ANNE

Of the books.

INT. MRS. CLOUTIER'S MANSION - NIGHT

Clarissa enters of Paul's arm. MRS. CLOUTIER receives them.

CLARISSA

How are you madam?

PAUL

A pleasure, like always madam.

Clarissa releases of Paul's arm and she goes for her own account to greet the other guests. Paul observes her offended and Mrs. Cloutier remains surprised by the act.

INT. DINING ROOM - NIGHT

All the guests are seated in the table. Clarissa observes them feeling lost. Mrs. Cloutier raises her glass.

MRS. CLOUTIER

I'm grateful for coming this night, welcome to all, and specially I give the welcome to Mrs. Healey, it is so important to be with the right claimant.

Paul takes the hand to Clarissa and both smile at Mrs. Cloutier. They all do a toast. To the moment Clarissa gets up and seizes a glass.

CLARISSA

I appreciate your welcome and I must add that it seems to me that every woman should marry with the men she loves, no with who is convenient for her.

All the guests look at her dismayed. Paul feels ashamed.

INT. HEALEY'S HOUSE - ROOM - MIDNIGHT

Clarissa undresses while Paul with a brandy glass in the hand observes her.

PAUL

Why did you do that?

CLARISSA

I stay in silence the most possible time.

PAUL

Fine, let's not discuss with the time you will get accustomed.

(pause)

When will we do it?

CLARISSA

I already said to you that I don't want to have a child.

PAUL

But I want, so you should reflect on that.

Clarissa sits down to write in her diary in the commode while Paul goes to bed and turns off the light.

INT. HEALEY'S HOUSE - LIVING - NIGHT OF CHRISTMAS

Clarissa together with the whole Group of friendly writers celebrates the night of Christmas. It is raining out side.

PAULETTE  
Where is Paul?

CLARISSA  
He had to work and I wanted to be  
with you in spite of everything.

All smile. Surprisingly Paul brings in all wetted by the rain and sees all the guests.

CLARISSA  
(falsely)  
Darling, you could come after  
all.

PAUL  
I thought that you were going to  
be alone, and, I was wrong.

CLARISSA  
Go to change and I present you to  
my friends.

PAUL  
I have already seen them all the  
days that I was going to win your  
heart.

CLARISSA  
(falsely)  
And you did it.

Paul raises the stairs and closes the DOOR of the room with a blow.

CLARISSA  
Forgive him, he is very tired.

They all keep on speaking between them while Clarissa is going to serve a drink to herself. Paulette goes behind her.

PAULETTE  
Everything good?

CLARISSA  
Yes.

PAULETTE  
Sure?

CLARISSA

He insists on having a son and, I  
don't want to.

She spills a small tear only and cleans herself quickly  
with a napkin.

CLARISSA

We are fine, don't worry. (pause)  
Tell me how is going to the  
printer's.

PAULETTE

Your book is ready for being  
published.

CLARISSA

Seriously. Do you need more  
money?

PAULETTE

No, we are fine. Do you keep on  
writing?

CLARISSA

What a question? They sit down in  
a couch.

CLARISSA

Whenever I can I go to my special  
room, to write a little but am  
from a party to party. I say to  
you that the rich ones are bored,  
empty people.

PETER

Are you one of them?

Clarissa looks at him surprised by the question.

CLARISSA

No, I'm never going to forget  
from which I came or of you.

PETER

If you say so.

PAULETTE

Go to sit down, you are very  
drunk. Peter moves away.

PAULETTE (CONT'D)

What is about this book?



CLARISSA

Of how is one caught in a place  
in which don't want to be nor  
even belong.

EXT. COURTYARD - AFTERNOON - 1908

Clarissa is sited under a tree writing to machine. We can't see her face. Paul approaches to her and speaks to her while she writes.

PAUL

Would you come tomorrow?

CLARISSA

I said already to you that I  
would like to see something of  
the factories that I read.

PAUL

Perhaps we can go to eat then.

CLARISSA

Yes, I'd love to.

PAUL

Why don't you look at me when I  
speak to you?

Clarissa turns around and her face is all painted with ground. On having seen her, Paul surprised.

PAUL

What are you doing?

CLARISSA

Feeling the character.

Paul smiles at her without comprising her and moves away. Clarissa keeps on writing. Paul stops without turning around.

PAUL

I believe that we should speak  
some things.

CLARISSA

Will you return late?

PAUL

I don't know.

Clarissa gets up.

CLARISSA

Can I ask you something? Paul  
looks at her.

CLARISSA

Do you sleep with some  
prostitute?

PAUL

What class of a question is this?

CLARISSA

Only answer.

PAUL

No.

CLARISSA

I believe you.

Paul goes away and Clarissa returns to writing.

EXT. WHARF - AFTERNOON

Clarissa walks along the cold and almost dark street since  
the big factories conceal the light of the day. She sees in  
the corner a group of poor people stand up around  
a bonfire.

PAUL (O.S)

Clarissa!

He calls her shouting, since she passed the factory.  
Clarissa turns around and sees him.

EXT. SHIPYARD - AFTERNOON

Clarissa comes and greets with a kiss to Paul.

PAUL

You passed.

CLARISSA

Yes, forgive me, I am slightly  
absent-minded.

PAUL

Come in.

INT. SHIPYARD - AFTERNOON

Clarissa enters and looks as they are welding a ship.

PAUL  
What do you think?

CLARISSA  
Are they the whole day doing  
this?

PAUL  
Certainly, this ships transport,  
do what is the commerce of this  
country.

CLARISSA  
The factory that you told to me  
is close?

PAUL  
Here nearby.

INT. FACTORY - AFTERNOON

Clarissa tours a shoes factory together with Paul guided by a FOREMAN. Clarissa observes terrified like most of the workers are of minor age exploited children. While she observes them a CHILD (12), who takes a box, stumbles over her dress on having passed.

PAUL  
Look out!

CLARISSA  
It's okay.

The Foreman with his stick gives a strike in the back to the Child, who gets up gathering the shoes of the box.

CHILD  
Forgive me, lady.

CLARISSA  
It is fine.

FOREMAN  
How dare you to speak.

He beats him once again and the Child tries to avoid the strike.

FOREMAN  
Forgive me, a moment.

He grabs hard of the arm to the Child dragging him. Clarissa suffers a big powerlessness on having seen this.

PAUL  
This doesn't learn anymore.

CLARISSA

He is a monster.

PAUL

Don't worry with one day without meal he will be corrected. They are lucky that they are very small and weak to be employed at the shipyard.

CLARISSA

You are saying to me that it is fine that...

She observes the firm position that Paul has.

CLARISSA (CONT'D)

I'm hungry, let's go out.

She seizes the arm of Paul with the intention of going out of this place while she listens to the screams of the Foremen, who ill-treat the children. On having come to the door, sees the Child washing his hands in dirty water cleaning the wounds. The Foreman appears behind the Child and beats him once again.

FOREMAN

Don't be late too much, you have things to deliver.

He bits to the Child several times with a stick. To every blow Clarissa reacts closing the hands more and more loudly and spills a tear.

INT. HEALEY'S HOUSE - DINING ROOM - MIDNIGHT

Clarissa seated on the table writes in her diary.

CLARISSA (V.O)

Spend a while since I wasn't crying, I have discovered something very strange in me, my happiness is different since my mother died, it is different, is empty. I must see this child, save him, give him happiness.

EXT. WHARF - MIDDAY

Clarissa walks hurried looking that no one sees her.

Takes in her hand a packet. Looks backwards and on having turned around sees to go out running to the Child with a box. Clarissa whistles him. The Child looks and on having seen her, he approaches.

CLARISSA

How are you?

The Child doesn't answer her only looks at her.

CLARISSA

You could speak with me, I won't hurt you.

CHILD

What do you want lady? I'm late to the delivery these shoes.

CLARISSA

I see. What's your name?

CHILD

Number twenty-eight.

CLARISSA

Don't you have a name? The Child denies.

CLARISSA

It is impossible we all have a name.

CHILD

I'm orphaned; and they always identified me with numbers.

CLARISSA

Very well, would you like to call Oliver?

CHILD

Why?

CLARISSA

It is a pretty name, and also he is a character who I adore very much, and you will be someday like him.

The Child looks at her without understanding, try to go out running since he is late.

CLARISSA

Very well, it doesn't matter, I invite you to eat.

CHILD

I am grateful Miss, but I must deliver these shoes and return.

CLARISSA

Let's do a thing we take the shoes where belongs, and then we will go to eat.

INT. CARRIAGE - AFTERNOON

Clarissa is sitting together with the Child "Oliver" who observes London very moved.

CLARISSA

You remember the excuse that you have to say.

CHILD

Yes, do I will see you again?

CLARISSA

If you want.

CHILD

Yes, I like as a friend.

He smiles and Clarissa smiles at him very moved.

EXT. CARRIAGE - EVENING

The Child goes down the carriage at the corner of the factory and Clarissa observes him worried without knowing that in the other side is Paul observing her, he recognized the carriage.

DRIVER

Lady.

Clarissa extracts the head to see what the Driver wants.

CLARISSA

What's wrong?

From the other side Paul rises to the carriage. Clarissa looks at him feeling much pressure thinking which it will be her excuse.

INT. HEALEY'S HOUSE - DINING ROOM

Clarissa is eating while behind her Paul walks very nervously shouting her.

PAUL

How could you do something like that?

Clarissa keeps on eating as if nothing was happening. Paul grabs her face.

PAUL

Look at me when I'm speaking to you.

CLARISSA

It is an abuse what they are doing to these children.

PAUL

How could you, a woman, who doesn't do anything more than write, to decide what is the right for the society?

Clarissa gets up of the chair.

CLARISSA

I don't do anything, if it bothers you what I do, why you married me?

Paul strikes a PLATE of the table throwing it to the floor.

PAUL

I was tired of being the only single men in the parties. I needed a partner.

CLARISSA

You never loved me.

PAUL

I believed in the beginning, but...

CLARISSA

Let's do a thing from this day on; we will be only two strangers who live in the same house.

PAUL

Why don't you go?

CLARISSA

It will be not good for you. She leaves the napkin and goes away.

PAUL

Excuse me, I didn't mean... Clarissa raises the stairs.

INT. BAR - MIDDAY

Clarissa together with Edgar, Mary Anne, Paulette and Peter are doing a toast.

EDGAR  
Congratulations for the success  
of the sales.

Clarissa smiles.

PETER  
Have you read the reviews?

CLARISSA  
No, I'm not interested in that.

DIANE  
Well, the majority of the people  
like your way of writing.

CLARISSA  
Mary Anne, did you edit your  
book?

MARY ANNE  
Yes, they will publish it next  
week.

EDGAR  
Do you remain to lunch?

CLARISSA  
I can't.

PETER  
Another social lunch.

CLARISSA  
No, fortunately. I'm going to  
visit a friend.

PAULETTE  
Is he pretty?

CLARISSA  
It is very young for you.

INT. RESTAURANT - MIDDAY

Clarissa sits observes how "Oliver" eats desperately in front of her.

CLARISSA  
Eat more slowly.



CHILD  
I trouble you.

CLARISSA  
No.

She observes around how the other local clients look at them in a repulsive way.

CLARISSA  
Don't worry for them.

CHILD  
I am not interested in; they could say what they want.

CLARISSA  
You are so clever. I will do all the possible to extract you of that place, I promise.

CHILD  
You allowed me to be me for a few hours, that mean a lot to me.

CLARISSA  
I would like to write about you, can you give me your permission?

The Child agrees and returns to the meal while Clarissa looks as a GENTLEMAN looks at them despising the child. Clarissa seizes bread and throws it to him in the head when he is absent-minded. The Child begins to laugh extremely. Clarissa enjoys that.

INT. HEALEY'S HOUSE - LIBRARY - AFTERNOON

Clarissa is writing to non-stop her new book. Looks the city from the window.

INT. HEALEY'S HOUSE - LIVING - MORNING - 1910

Clarissa is reading on the couch while Paul arranges his things to go out in a trip.

PAUL  
I finish packing.

Clarissa gets up and gives him a kiss in the cheek and goes away up. Paul observes her a few seconds, then he takes the suitcase and goes away.

INT. CORRIDOR OF THE 1st FLOOR AND STAIRS - MORNING

Clarissa stops in the corridor and listens to Paul's car that goes away. Turns and downs the stairs quickly. Sees that the BUTLER closes the door.

CLARISSA  
Did the Sir go away?

BUTLER  
Yes, you dismissed him.

CLARISSA  
Yes, but I want to take advice.

She lowers the stairs while the Butler approaches to her.

CLARISSA  
Could you find out of Oliver?

BUTLER  
No, lady. The only persons who answered me, said to me that it has been a few weeks since don't see him since you took him to the park.

CLARISSA  
Well, it seems that it wasn't a good secret place from the gossip people. Never mind, since the Sir doesn't find out.

Someone knocks the DOOR. The Butler looks at Clarissa.

CLARISSA  
Open the door.

The Butler attends while Clarissa sits down in the stairs thinking what could happen with Oliver.

CLARISSA  
(to herself)  
It is rare.

BUTLER  
Mrs.

Clarissa looks at him while this one reaches a letter. Clarissa seizes it, opens and reads it.

EXT. EVENSHAW'S HOUSE - MORNING

Clarissa dressed all in black knocks the DOOR. MAX (30) opens the door.

MAX

Good morning; are you Mrs.  
Healey?

CLARISSA

Yes.

MAX

Come in.

INT. EVENSHAW'S HOUSE - LIVING - MORNING

Clarissa sees like a few men are accommodating furniture  
that isn't those of her uncles.

CLARISSA

What happen with the furniture?

MAX

The previous proprietors, your  
uncles, leave said in the  
testament that all their  
positions would be auction and  
donate the collect to children of  
the hospital.

CLARISSA

And my things?

MAX

Since the notary will have said  
to you in the letter is the only  
thing for that they asked that  
returned to you, your  
proprietary.

CLARISSA

I can't believe that they have  
died. (pause) So you are the new  
proprietor of the house.

MAX

My parents.

Clarissa walks along the room observing. She looks at the  
doors that give to the courtyard.

CLARISSA

Would you bother if I go a little  
to the courtyard? I need a little  
air.

MAX

No, while I will look for your  
things, or you want to look for  
them.

CLARISSA

Emm, I will go to the courtyard..

MAX

Good.

CLARISSA (CONT'D)

And then I will go to say goodbye to my room; well, it wasn't my room.

MAX

You can remain the time that you need.

CLARISSA

Thank you, you're very kind, there will be only a few minutes. She goes out to the courtyard.

EXT. COURTYARD - MORNING

Clarissa walks along the courtyard quite different to as it was earlier: the plants are left and someone dries. Clarissa walks towards her bench. She touches it and smiles. Puts a foot on this one and stands up. Looks at the street. The bar is closed and desert. She bends down and looks to see if someone in the house is looking at her. On having seen to nobody, she treads on the ground. Puts kneels down and with her hands begins to digging up desperately up to find the tin with the ashes of her mother. She seizes it and takes it to her breast. Max appears behind.

MAX

Some treasure that you had buried as a girl?

Clarissa turns around and looks at him surprised. She gets up.

CLARISSA

Forgive me for having destroyed your garden.

MAX

It doesn't matter later I arrange it. It must be something very important what you have in this tin.

CLARISSA

I will go to my older room, I don't want to bother you.

MAX

Not at all, I don't meet anybody  
of my age with who I could speak.

INT. ROOM - MORNING

Clarissa looks at the empty room. Sees the marks on the walls of the notes that she had stuck. Puts her hand on one of them.

MAX

The walls are quite spoiling.

Clarissa without turning before the presence of these one smiles for the insistent that he is.

MAX

Sorry for the interruption again,  
but I notice that your dress got  
dirty with ground and...

Clarissa turns around and sees that Max has the dresses that her uncles had bought her in the hand.

CLARISSA

It doesn't matter, I already  
knew.

She takes her possessions with the hands spotted with ground and with the tin in one of the hands without being able to keep it.

CLARISSA

Can I ask you for a favour?

MAX

Tell me.

INT. CAR - MIDDAY

Clarissa travels with Max, none of the two speak to themselves. The car stops opposite to the printer's.

CLARISSA

I will take these dresses to a  
friend and I come.

She gets down taking the dresses in one hand.

INT. PRINTER'S - MIDDAY

Clarissa enters looking. Paulette approaches.

PAULETTE

Hey, how are you? Spend a while since you weren't coming.

CLARISSA

Yes, today I realized that I left forgotten many things, and I don't know why. (pause) How do the things go?

PAULETTE

Peter has been taking charge. I am with my girl that I cannot make her a minute alone.

CLARISSA

I would like to remain, but I am with a man who bought the house of my uncles.

PAULETTE

Yes, I found out in the newspaper.

CLARISSA

I brought to you these dresses when your daughter if she like, can use them.

PAULETTE

Thanks.

CLARISSA

Very soon I will pass, and we talk. She goes out.

EXT. CAR - MIDDAY

Clarissa walks looking at Max that waits for her without showing mad for the delay. She gets in.

INT. CAR - MIDDAY

CLARISSA

Do you accompany me to visit a small friend, and I already make you free?

MAX

Please, I like to be your companion.

CLARISSA

The good thing is that this time  
I don't have to worry if my  
husband sees me.

MAX

Are you going to see a lover?  
Clarissa laughs.

CLARISSA

No, a child who I help.

EXT. FACTORY - MIDDAY

Clarissa knocks the DOOR. Max nearby her observes the place  
a little scared. The Foreman attends.

CLARISSA

Good morning.

FOREMAN

Lady, again.

CLARISSA

Yes, I wanted to know how is... I  
wanted to show the place to a  
friend.

FOREMAN

Come in.

Clarissa enters.

INT. FACTORY - AFTERNOON

Clarissa walks observing every child in search of "Oliver"  
while Max listens attentively to the Foreman, who teaches  
him the factory. Clarissa stops incidentally hoping that  
both men should go forward. On having seen that they move  
away, she approaches to one of the children bending.

CLARISSA

(low voice)

Hey, how are you?

CHILD

You were the friend of twenty  
eight. Clarissa agrees smiling.

CHILD

He has told me so much of you,  
when we could speak.

CLARISSA

Do you know where he is? I would like...

CHILD

Twenty-eight died of pest.

Clarissa remains astonished. She stands up and takes her paunch. Her hands are trembling. She faints. The Child supports her as he can.

INT. CAR - AFTERNOON

The car parks in front to Clarissa's house. Max observes Clarissa, who is rested supporting her head in the shoulder of this one. She wakes up and sees Max. She embraces him and this contains her, suddenly Clarissa gives him a kiss in the mouth. Max thinly covers her.

CLARISSA

Excuse me.

MAX

It's okay.

Clarissa grabs the tin and gets down. Max observes he is worrying.

INT. HEALEY'S HOUSE - ROOM - AFTERNOON

Clarissa is in the bed crying holding to the marionette.

CLARISSA

I forgot you.

She has the notes of her mother spread by the bed. Someone knocks the DOOR.

CLARISSA (CONT'D)

Come in.

The Butler enters.

BUTLER

Mrs, a gentleman came to visit you.

CLARISSA

Now I go.

INT. LIVING - AFTERNOON

Clarissa and Max speak drinking tea.



CLARISSA  
...since then I wanted to help him.

MAX  
I don't what to say.

CLARISSA  
I devoted myself to write so much  
that I forgot the real world.

MAX  
Don't say that, only... we cannot  
control everything. You continued  
with your passion that's it.

CLARISSA  
At a very high price.

MAX  
I have read your book, and I say  
to you that it worth read it.

Clarissa tries to smile but she is very upset.

EXT. FACTORY - AFTERNOON - 1911

Clarissa standing on a wooden box is observing for a window  
to the children of the factory. Next to her is the Butler.

BUTLER  
Lady, I don't think that this is  
correct.

CLARISSA  
You write down what I say to you,  
I did a promise.

INT. HEALEY'S HOUSE - OFFICE - MIDDAY

Clarissa is writing very passionately reading her notes.  
Paul brings and approaches her.

PAUL  
Will you come to eat?

CLARISSA  
I will eat later, I'm busy.

PAUL  
When I will be able to see you?

CLARISSA  
Perhaps you don't see me now.

Paul gets angry and with his hand throws to the floor the typewriter that was to a side of the desk. On having listened to the noise, Clarissa reacts, but she doesn't look, continues writing in her notes. Paul goes away of the room giving a bang, in this moment Clarissa turns and looks at the typewriter thrown with the ink roller bulging. She takes it and accommodates it.

INT. PRINTER'S - EVENING

Clarissa is writing next to the printing presses.

Mary Anne approaches.

MARY ANNE

Excuse me that interrupts you,  
but wouldn't you be more  
comfortable in the bar?

CLARISSA

Here I'm fine; in my house it is  
difficult to concentrate.

MARY ANNE

How it is going?

CLARISSA

I believe that in a pair of  
months I will finish it.

MARY ANNE

Are you okay?

CLARISSA

Yes, it is the character.

INT. HEALEY'S HOUSE - LIVING - MORNING

Clarissa with a pile of papers in her hand prepares to go out. On having opened the door, she meets with Max and JULIE. Clarissa is surprised on having seen him.

CLARISSA

Hello, how are you?

MAX

Fine, are you going out?

CLARISSA

I must go to the printer's I have  
just finished my book.

JULIE

You didn't say to me that she was  
a writer.

MAX

I forgot.

Clarissa observes Julie without knowing who she is.

CLARISSA

She is?

MAX

My fiancée Julie.

Clarissa smiles surprised and simultaneously disappointed.

MAX (CONT'D)

I wanted to present her to you.

CLARISSA

Only we speak twice.

MAX

But...

CLARISSA

I don't want to look like a bad-mannered Person, but I must go away.

MAX

Well I will be brief, we will go away to live to France so if you want to visit the house, my parents let you.

CLARISSA

Well, thank you. She looks at both.

CLARISSA

Well, congratulations and I will see you soon.

JULIE

Of course, when you want you will be welcome to our house. Clarissa smiles to them.

CLARISSA

Very well, goodbye.

She extends her hand and greets both then she rises to the car. Max and Julie are surprised for Clarissa's attitude.

INT. CAR - MORNING

Clarissa makes herself comfortable. Her face says everything.

INT. PRINTER'S - NIGHT - 1914

Clarissa is alone waiting. Someone knocks the DOOR. She gets up and opens. Peter and Edgar enter very happy.

EDGAR

They have put on sale our three books.

PETER

We will see to who go well. The three laugh.

CLARISSA

Do we wake up the others to celebrate?

PETER

Spend a while since we don't do this.

CLARISSA

I know, let's go.

The three shout calling to the rest of the group that wake up. Clarissa, Peter and Edgar raise the stairs.

PETER

Don't forget to give me the manuscript.

CLARISSA

No, tomorrow we will go to my house to look for it.

INT. 1st FLOOR OF THE PRINTER'S - MINUTES LATER

Sited in the floor Clarissa, Peter, Edgar, Diane, Mary Anne and Richard are reading passages of "Wuthering Heights" while smoke marijuana cigarettes that share between them. They all are almost semi nudes, supported some against others, as if there were a group of lovers.

INT. HEALEY'S HOUSE - LIVING - MIDDAY

Clarissa enters laughing together with Peter. Clarissa closes the door.

CLARISSA

I have to look where I left it.

On having turned around, she sees that Peter looks fixedly at Paul, who is stopped in the last step of the stairs with a purse.

CLARISSA

Do you go away back to the shipyard?

PAUL

No, they need me in the war.

CLARISSA

That's ridiculous.

PAUL

We have the best ships. Also this way I will leave the house to you for a while since that you don't have to escape every day to the printer's.

Clarissa approaches to him worried.

CLARISSA

Don't say that.

PAUL

I must go away.

CLARISSA

It is necessary that you risk this way?

PAUL

It is the first time since we are together, that you are really worried for me.

CLARISSA

Please, you know that I try hard in loving you (pause) we decide to pretend that we are fine although, we don't love each other.

PAUL

I do love you, if you really love me when I return we are going to have a son.

Paul gives her a kiss by force, then takes the purse and goes away. Clarissa looks for Peter, who is not in the room. She sees that the doors of the courtyard are opened.

EXT. COURTYARD - MIDDAY

Clarissa goes out to look for Peter. She finds him seated in the fountain.

CLARISSA

I believed that you had gone away.

PETER

No.

He gets up and approaches to Clarissa very seriously.

PETER

I don't expect this; I didn't know, the situation between you. I believed that you were trusting in us.

CLARISSA

Sure I do, but I didn't want to say it, I don't know why. I think that I wanted that this happened.

PETER

That he goes away?

CLARISSA

That my marriage will finish.  
(pause) Come we have to look at the manuscript.

PETER

I enrol for the war.

CLARISSA

You too? Why?

PETER

Yeah, is not the right moment to say it to you, but I believe that I had to warn you, I leave tomorrow.

CLARISSA

That's why you did want the manuscript with so much hurry?

PETER

Yes, I believe that is the time to change and with this war maybe it will happen.

CLARISSA

Very well, I will look at the book for you. I believe that it will be fine to me to be alone for a while.

PETER

Are you angered with me?

CLARISSA  
I don't understand this thing of  
the war.

Both enter. Clarissa pretends that doesn't matter.

EXT. STAFFORD'S HOUSE - AFTERNOON - 1915

It's snowing. Clarissa is standing in front to the door of the house in her hands has the tin with the ashes of her mother. She approaches to the window and sees that the house is empty. Sits down on the snow. She sees one of her friends of infancy game, asking for alms. This disconcerts her. She looks at the clothes that she wears.

CLARISSA (V.O)  
In the moments in which I had to  
be alone I always had someone who  
was accompanying me... She gets up  
and opens the tin.

CLARISSA (V.O) (CONT'D)  
...is the first time that I am  
really alone.

She throws the ashes in the door of the house.

EXT. AMBULANT FAIR - EVENING

Clarissa is standing in the place where she used to work with her mother. Looks how is now the area, fills of persons who work of what they could to be able to survive. She does a few steps and rises to the car.

INT. HEALEY'S HOUSE - DINING ROOM - NIGHT

Clarissa is having dinner together with her SERVANT and the Butler.

CLARISSA  
All has changed.

BUTLER  
I know what you mean.

CLARISSA  
I need that you accompany me to a  
place tomorrow.

EXT. CEMETERY - MORNING

Clarissa gets down of the car. Looks for the grave of "Oliver" walking carefully since it is a deserted cemetery.

She finds a fixed wood vertically that says "Nº 28". Clarissa approaches and extracts of her pocket a book and puts it in the grave in front of the wood. We can see that it is the book "Oliver Twist".

INT. WHITFIELD'S HOUSE - DANCE ROOM - NIGHT

There is a big party. Clarissa is standing and the entire local persons surround her with their elegantly dresses.

CLARISSA

Thanks for this honour. They all applaud her.

CLARISSA

I hope that my next book should be received as well like this one... and I will invite you to my house to have dinner very soon. Thanks.

PAULETTE (O.S)

Ask her, she invited us.

Clarissa recognizes Paulette's voice and approaches to the door. MRS. WHITFIELD (68) the host and owner of the house, is fighting with Paulette.

CLARISSA

What happen?

MRS. WHITFIELD

There are a few persons who say to have been invited by you.

CLARISSA

Yes, that's right.

MRS. WHITFIELD

They can't enter here, they are all slovenly.

Paulette looks at Clarissa waiting for an answer. While behind her the guests join to listen what happen.

CLARISSA

They are my friends and I wouldn't be a writer if it wasn't for them.

MRS. WHITFIELD

Here they won't enter. Paulette spits in the floor.

MRS. WHITFIELD

Get out immediately.



PAULETTE

Let's go.

Clarissa looks at the people that are looking and whispering behind her.

CLARISSA

I can't, they buy my books.

Paulette goes away offended. Clarissa feels bad for the events.

INT. HEALEY'S HOUSE - LIBRARY - AFTERNOON

Clarissa is writing very concentrated. She smokes a cigarette very nervously.

CLARISSA (V.O)

She doesn't want to get marry with nobody; she won't accept what the society says. Perhaps she loved him but...

Someone knocks the DOOR.

CLARISSA

Come in.

The Butler enters.

BUTLER

It is all ready, Mrs.

CLARISSA

How can be that they force her to do something like that, she doesn't love him.

BUTLER

Mrs?

Clarissa gets up a little hysterical.

CLARISSA

My character.

The Butler doesn't understand her.

CLARISSA

It's okay. Thanks.

The Butler moves back. Clarissa rests against to the window smoking. She sees her friends dressed of gala enter in the house. Smiles.

INT. LIVING - NIGHT

Clarissa is greeting her friends that at all dress elegantly between other persons unknown that were in the other party.

CLARISSA

Forgive me for about the other night, but I have to be false to keep on selling.

PAULETTE

We understand you, we are here now.

CLARISSA

Try to have fun. Where are Edgar and Diane?

MARY ANNE

She remained to take care of him because he was with fever.

CLARISSA

Shame. I will go to greet.

She walks greeting to the rest of the guests.

INT. LIVING - ONE HOUR LATER

Clarissa keeps on greeting.

CLARISSA

How are you?

WOMAN

Did you begin to write your next book?

CLARISSA

Yes.

MAN

Of what it is about?

CLARISSA

How the words lose is meaning of so much saying them. The person's don't understand her.

CLARISSA

Forgive me.

She walks towards the kitchen.

INT. KITCHEN - MINUTES LATER

Clarissa is seated on the stipend with her dress all wrapped having a drink with the Servant.

CLARISSA  
I don't know how support this  
kind of people.

SERVANT  
Your friends are in there too.

CLARISSA  
Yes, thank god. The Butler  
enters.

BUTLER  
Mrs, there is a woman in the door  
who wants to speak with you.

Clarissa leaves the glass and goes out worried.

EXT. HEALEY'S HOUSE - NIGHT

Clarissa opens the door and sees at Diane.

CLARISSA  
What are you doing here?  
Something happens with Edgar?

DIANE  
No.

She bends the head.

CLARISSA  
What?

DIANE  
Peter returned. Clarissa smiles.

CLARISSA  
Is he in the printer's?

DIANE  
He was bad injured. The smile  
erases of Clarissa's face.

CLARISSA  
Wait for me that I will go to see  
him.

She enters to the house.

INT. BEDROOM - NIGHT

Clarissa changes quickly. Someone knocks the DOOR.

CLARISSA

Come in.

The Butler brings in and closes the door.

CLARISSA

Is the car ready?

BUTLER

Mrs...

CLARISSA

Reunited to my friends, you know who they are and raise them to the car. The Butler grows sad.

CLARISSA

Don't say to me that the car doesn't work.

BUTLER

The Sir is dead, they just have called.

Clarissa bends the head.

BUTLER

I'm sorry.

CLARISSA

Thanks. (pause) Could you drive?

BUTLER

Mrs?

CLARISSA

I must go to see my friend. Say to Susy that she should communicate to the guests the sad news, and that they excuse me.

INT. HEALEY'S HOUSE - CORRIDOR OF THE 1st FLOOR - MORNING

Clarissa is waiting impatiently. A DOCTOR goes out of her room. This one gets up.

CLARISSA

How is he?

DOCTOR

He has deep wounds, but with rest he will be able to ill.

CLARISSA

Thanks.

INT. ROOM - MIDDAY

Clarissa enters. Peter is sleeping with his leg and right arm bandaged, plus his head. Clarissa sits down in a chair next to this one and observes him.

INT. ROOM - AFTERNOON

Clarissa is sleeping in the chair. Someone knocks the DOOR and she wakes up. The Butler enters.

BUTLER

Forgive Mrs, they had called asking what to do with the body of the Sir.

Clarissa gets up and they speak close to the door.

CLARISSA

Say to them that they should cremate him and should intersperse the ashes for the shipyards where he was working and... nothing else.

The Butler moves back. Clarissa sits down again in the chair.

PETER

I'm sorry.

Clarissa looks at him.

CLARISSA

I don't feel (nervous laugh) don't feel anything. It is horrible.

PETER

You didn't assume yet it, that's all.

CLARISSA

No, it is not that. I never love him; I tried at first but it didn't work and we decide to pretend that we were happy.

Very aggrieved Peter doesn't know what to say.

PETER

I don't want to bother you.

CLARISSA

It bothers me that you don't look after. Now you must rest.

INT. LIBRARY - AFTERNOON

Clarissa is sitting in front to the typewriter with the fingers prepared to write, but she doesn't do it. Already recover Peter enters.

PETER

I go away.

CLARISSA

Very well, I will see you tomorrow in the printer's.

PETER

What will you do now?

CLARISSA

I will spend my years writing, doing parties for the rich ones to do publicity.

PETER

Why you don't sell the house and come with us?

CLARISSA

I have thought it, but I can't.

INT. BRITISH MUSEUM - EVENING

Clarissa walks observing the sculptures. Mrs. Cloutier approaches looking down at her.

MRS. CLOUTIER

You should be bereavement.

CLARISSA

I am.

MRS. CLOUTIER

It doesn't seem to me, in addition to being dressed like that.

CLARISSA

You are going to say to me how I must feel for the death of my husband. Listen to me well, move away from me, and don't come with your speeches of good manners of the society.

MRS. CLOUTIER

Don't forget that I am of big influence for the upper class.

CLARISSA

Are you threatening me? If you are so intelligent, how is that you are a widow and the only thing that you do is give parties and criticizes to the others?

She moves away. Mrs. Cloutier remains amazed.

CLARISSA

(shouting)

Do not be bad-mannered and say good day on having initiated a conversation.

EXT. PRINTER'S - MIDDAY - 1930

Clarissa bends of her carriage and sees going out of the printer's to Charlie, her father, very old together with a YOUNG WOMAN. Clarissa observes them a few seconds, and then she crosses the street to greet him. She puts in front to them.

CLARISSA

How are you Sir?

CHARLIE

(to the woman)

Who is she, child?

YOUNG WOMAN

I don't know.

CLARISSA

I'm the daughter of a friend of his wife.

YOUNG WOMAN

My mother died five years ago, and she didn't have friends of your class, you must be wrong.

CLARISSA

Yes, I'm sorry. She enters to the printer's.

INT. PRINTER'S - MIDDAY

Clarissa is very upset, closes her eyes to contain her tears and not cry.

RICHARD  
Are you okay?

He brings over her looking at her worried.

CLARISSA  
Is the air of the carriage.

RICHARD  
Only you can sell the car to pay  
the mortgage of the printer's.

CLARISSA  
I did many sacrifices so that we  
have this place, and I will do  
the necessary to keep it. Both  
walk towards the impression room.

INT. IMPRESSION ROOM - AFTERNOON

Clarissa is writing while Peter approaches behind.

PETER  
Thank you.

Clarissa looks at him.

CLARISSA  
Why?

PETER  
For continuing with our dream.

CLARISSA  
This crisis will kill us.

PETER  
A war will do it perhaps, we will  
survive this. What are you  
writing?

CLARISSA  
A few short stories, nobody buys  
novels now.

PETER  
How are the tenants?

CLARISSA  
Fine, a little noisy is the  
family, but I had to support the  
house.



INT. HEALEY'S HOUSE - LIVING - AFTERNOON

Clarissa enters together with Paulette.

CLARISSA

We should go to my room.

Paulette observes how the house is quite untidy.

INT. LIBRARY - AFTERNOON

Clarissa closes the door while Paulette looks at the bed that is next to the desk.

CLARISSA

I moved here, it is more comfortable for me.

PAULETTE

I cannot believe it, that I have to do sacrifices for the children it is a thing but you.

CLARISSA

Don't say that, you make me feel bad. I'm fine and while the money lasts, I will support the house. They listen to CHILDREN playing.

CLARISSA

And the house is full of life with those of the first floor. She walks towards the library.

CLARISSA

Come, sit in the bed.

Paulette sighs her being missed of that she is comfortable between the whole disorders of papers and books.

CLARISSA

Max has sent to me a letter, he invited me to spend a time with his family.

PAULETTE

What you will do?

CLARISSA

I don't know I have still to finish a few short stories.

PAULETTE

Why don't you go, you go out and relax, inspired. You need to move away from this house.

CLARISSA

I'm fine.

Paulette looks at the notes of Clarissa's mother strikes in the wall and approaches for read them.

PAULETTE

Did you write these notes?

CLARISSA

No, my mother.

PAULETTE

There are wonderful phrases.

CLARISSA

Yes, she always wanted to be a writer.

PAULETTE

What happened to her?

CLARISSA

She lost her life devoting herself to me.

She lowers the head. Paulette observes her.

PAULETTE

Speaking about family, my children are spending it more or less in North America.

CLARISSA

The crisis has affected to all of us. (pause) You're right, I need to go out of this place, the tenants can take care of the house, I will go to France to visit Max.

INT. FRANCE - THEATER - NIGHT - 1939

Clarissa is sited next to Max and Julie seeing a play. She looks distracted how Max caresses the hand to Julie.

All the public stand up to applaud.

INT. FRANCE - HOTEL - NIGHT

Clarissa looks to the window at the Eiffel Tower.

EXT. ARCH OF TRIUNF - MIDDAY

Clarissa walks together with Max and Julie.

CLARISSA

I believe that it is time to return. I would like publishing the short stories that I wrote.

MAX

You are welcome when you want.

CLARISSA

Thanks. Now that we are here, you never met or saw a woman who reads the future.

JULIE

No, we don't like these things.

CLARISSA

Sure. Once when I was here I saw one and take a decision that day. I believe that I am going to do a change.

JULIE

I admire you so much.

Clarissa looks her without understanding.

JULIE

You are a woman with the soul of a girl and we all should be like that.

INT. STAFFORD'S HOUSE - MORNING - 1940

Clarissa is seated on a chair covered by a sheet. The house is almost empty. We listen to the radio.

ANNOUNCER

The invasion of Germany worries to the government of France.

Clarissa approaches to the radio to listen worried.

EXT. PRINTER'S - MORNING

Peter is speaking from the door.

PETER

I will go to help Clarissa with  
the change.

He closes the door and goes out walking. When Peter is a half a block, we see to pass a YOUNG MAN dressed with the uniform Nazi, who throws a bottle lit against the printer's while Peter walks.

YOUNG MAN

(shouting)

Live to the Führer.

On having listened to the scream, Peter turns around and the printer's exploits in pieces. Peter runs at once to help.

INT. HOSPITAL - AFTERNOON

The DOCTORS are running of a side to another. Clarissa and Peter walk along the corridors of the hospital much distressed on having seen several injured men for the German bomb. They walk up to a big room full of stretchers. They approach to the stretcher where Edgar is lying with scratches in his face and only one arm. They listen to the sirens of the firemen and ambulances.

CLARISSA

How are you?

EDGAR

We lost.

PETER

Don't say that.

EDGAR

How are the others?

CLARISSA

They are being attended.

Peter looks fixedly at Clarissa. Edgar shouts of the pain. Clarissa moves away and rests against a column hiding her face. Peter looks at her.

PETER

I will take her out.

EXT. HOSPITAL - AFTERNOON

Clarissa is sited together with Peter. One notice that both were crying. Clarissa observes how the doctors work bringing in the injured men.

PETER

What do we do now?

CLARISSA

I don't know. Pray so he could survive and say goodbye to our friends.

PETER

How much hate is in the persons.

CLARISSA

I believe that nobody will ever be able to describe the madness that exists in the humanity.

PETER

We must remain here to shelter us.

Clarissa nods and tries to get up, but it costs to her.

PETER

Let me help you. He gives her a hand and Clarissa get up.

CLARISSA

Happened me a few days that I find hard to get up. She observes the injured men.

CLARISSA

I have an idea to spend the time.

INT. HOSPITAL - CHILDREN'S ROOM - AFTERNOON

Clarissa and Peter do a play of marionettes for the children.

CLARISSA (O.S)

No, don't do that. I will shout.

The marionettes kiss. The Children laugh and applaud. Clarissa and Peter go out of behind the small stage to greet.

PETER

I will go to the bath.

CLARISSA  
Go, while I will do a number by  
myself.

She makes comfortable again to handle the marionette and  
sings a song.

INT. HOSPITAL - CHILDREN'S ROOM - MINUTES LATER

Peter returns and sees to the marionette that dances while  
Clarissa moves it, suddenly the marionette begins to  
tremble and one of the threads breaks. Clarissa gets up.

CLARISSA  
We will take a break. Peter  
approaches to her.

PETER  
Are you nervous?

CLARISSA  
No, why?

PETER  
You were trembling.

CLARISSA  
I didn't notice.

INT. STAFFORD'S HOUSE - KITCHEN - AFTERNOON

Clarissa is drying the silverware. One it falls down. She  
bends down and seizes it. Then seizes a plate to dry and  
also falls down.

CLARISSA  
Fool.

INT. DINING ROOM - EVENING

Clarissa sits down in front to the typewriter. She supports  
her fingers on the keys, and they begin to tremble in  
themselves. On having seen this, she removes them. Tries to  
relax. She puts her fingers again and begins to write  
suddenly her hands begin to tremble without be able to stop  
them. Frustrated throws the typewriter to the floor.  
Someone knocks the DOOR and she

tries to get up to open, but she can't. Feels a pain in the  
back. Tries once again, but she doesn't make it.

CLARISSA  
(shouting)  
Come in.

Peter enters very sadly. Looks at her. She is very tense.

CLARISSA  
What happen?

PETER  
Edgar died.

Clarissa supports her hands on the table. Clarissa thinks what to say while Peter observes that her hands are trembling. Sees the machine thrown in the floor.

CLARISSA  
To think that we had the buyer  
for the printer's. Everything has  
disappeared.

PETER  
Are you okay?

He shows with his look the machine.

CLARISSA  
I'm very nervous; I begin to  
tremble, the things fall me down.

PETER  
You should go to a doctor perhaps  
all this is affecting you.

CLARISSA  
No, I don't believe that I need..

She tries to get up, but it costs her. Peter helps.

CLARISSA  
Will you accompany me?

INT. DOCTOR OFFICE - MORNING

Clarissa is waiting that the DOCTOR should speak to her, after that he finishes seeing the examinations. Peter is seated next to her.

DOCTOR  
You have Parkinson. If you have  
time I'll explain you.

CLARISSA  
I had heard of it.

DOCTOR  
There is no remedy yet, only a  
treatment to relieve to the  
patient.

CLARISSA

I prefer to not do anything, if there is no remedy. Peter is surprised for her answer.

DOCTOR

It's your decision.

She is very firm in front to the situation.

DOCTOR

I know that this is difficult, being a writer.

CLARISSA

What do you mean?

DOCTOR

You said to me that you know the illness. Every day will cost you more and more be able to write until one day no more tries.

Clarissa's eyes fill with tears. Peter puts his hand on her shoulder, but Clarissa tries to stay in firm.

PETER

I will help you. Clarissa looks at him.

CLARISSA

You have to entrust you of the printer's. (pause) I don't know what I say already. I mean we need to obtain funds to recover the printer's.

EXT. DOCTOR OFFICE - MORNING

Clarissa and Peter go out.

CLARISSA

I need that you help me to accommodate the house.

INT. STAFFORD'S HOUSE - DINING ROOM - AFTERNOON

Peter accommodates the furniture as Clarissa indicates him. The furniture is like when Clarissa was a girl.

PETER

Ready.



CLARISSA

Thanks. I need that you let me alone now.

Peter observes her worried.

CLARISSA

I won't commit suicide.

Peter embraces her spontaneously. Clarissa smiles. Peter release and goes away. Clarissa waits that he closes the door then approaches to the library and seizes the bag of cloth of her mother. Sits down in bed. Extracts the marionette and embraces it. Seizes the novel and smiles. Extracts the notes and keeps the novel inside the bag.

She spread the notes for the bed and begins to read it. Seizes a note; she reads and on having finished it, this falls down to the floor. Clarissa covers the face frustrated by the awkwardness. On having uncovered, she sees that the note in the floor has small letters on the other side. She picks up and read. Says "HAPPINESS". Looks the paper to the other side and in the end of the sentence that her mother wrote there is a number, "8". Looks the other notes, all have a number in the end of the sentence.

She arranges them for the number of minor to major and turns around forming the phrase. "LIVE EVERY MOMENT, THE HAPPINESS IS SO EPHEMERAL". Clarissa supports her hand on the notes trembling.

INT. KITCHEN - NIGHT

Clarissa and Peter are having dinner. Clarissa gets up to take her plate to the stipend.

CLARISSA

I have an idea to be able to return to...

She stops.

PETER

What's wrong?

CLARISSA

Nothing, am a little tired. She keeps on walking.

CLARISSA (CONT'D)

...like recovering the printer's.

PETER

Later you say to me, go to rest. I clean.

Clarissa sits down.

CLARISSA

You have turned into my lackey.  
(pause) I told you that where you  
are going to sleep, a witch lived  
a time ago. She was my friend. I  
believe that she knew that this  
was going to happen.

INT. DINING ROOM - AFTERNOON

Clarissa is sitting.

CLARISSA

Judy!

JUDY, a woman who takes care of her goes out of the kitchen  
and stands in front of her.

CLARISSA

Try to come more quickly.

JUDY

What do you wish, Mrs?

CLARISSA

Reach me the notebook and the  
pen.

Judy does it. Clarissa tries to make herself comfortable.

CLARISSA

Thank you, you can go.

She seizes the pen. Sees that her hand trembles. Supports  
it on the papers and keeps on trembling. Takes a deep  
breath and begins to write trembling to every moment.

CLARISSA (V.O)

All my being moves without my  
permission. I can neither write  
nor think my sentences; the  
breaks that I have to do are  
unbearable.

Peter enters interrupting. Clarissa looks at him.

CLARISSA

Could you speak with someone?

PETER

No.

CLARISSA

Don't worry already I said to you, I have something thought. Before I lose the memory I ask you to seize that bag of cloth that you see in the library. Peter seizes it.

CLARISSA (CONT'D)

When you should feel that it is necessary, publish it. Use the money to reconstruct the printer's. (pause) If someone asks you I am writing, that's why I don't go out.

PETER

Do you won't to go out again?

CLARISSA

No, I have my servant.

PETER

Treat her well.

CLARISSA

This illness is being to touch all myself, I pass to be an old grumpy person. Step by step, I am losing all my senses. Peter looks at the bag.

PETER

This novel, when did you write it?

CLARISSA

Spent a time since I have it kept it. She is going to save me. She fulfilled her promise of always take care of me.

PETER

What are you talking about?

CLARISSA

Don't pay me attention, tell Judy that prepared the bath for me.

INT. STAFFORD'S HOUSE - DINING ROOM - MIDDAY - 1945

Clarissa is lying in bed watching the television where the news brings the end of the war. Her aspect has changed very much, looks at more skinny and her face doesn't have any expression. Peter enters with a salver with the meal.

PETER  
Time to eat.

CLARISSA  
(low voice)  
It's over.

PETER  
Yes, we have lost more than what  
we won.

CLARISSA  
These wars had taken everything  
from me.

Peter puts the salver on Clarissa's skirt. He sits down nearby and begins to feed her. Clarissa almost doesn't move her mouth and slobber a lot.

CLARISSA  
I can't, nothing works with me.

PETER  
Then I do a few massages to you.

He tries to continue feeding her but Clarissa pushes him back.

CLARISSA  
Take off this.

Peter seizes the salver and goes to the kitchen while Clarissa with a lot of effort gets up. She walks up to the library and seizes a pen. Peter returns.

PETER  
What are you doing?

CLARISSA  
I want to try it again.

PETER  
You could say to me.

Clarissa looks at him and tries to smile. Peter looks at her and listens that she is doing pee. He looks at the floor and sees wetted. Clarissa looks.

CLARISSA  
I'm sorry.

PETER  
Don't worry.  
(shouting)  
Judy.

Clarissa gives the pen to Peter. Judy brings in and helps to Clarissa.

INT. DINING ROOM - NIGHT - 1948

Clarissa is lying in bed with the eyes closed. Peter is seated reading with a candle close to her.

CLARISSA  
No more tries.

On having listened to her speak, Peter approaches with the chair.

PETER  
I don't understand you.

CLARISSA  
I won't write again.

PETER  
Don't be so pessimistic.

CLARISSA  
Look.

She shows him her hand stretched on the bed trembling.

CLARISSA (CONT'D)  
We have already tried everything,  
if I dictate you there goes out  
more saliva than words, and if I  
write, I tremble although I don't  
have to speak.

PETER  
Perhaps will be a remedy, now  
that the war end they all were  
concentrating on the important  
things.

Clarissa smiles ironically and looks at him.

CLARISSA  
Thanks.

PETER  
For being so optimistic?

CLARISSA  
No, for being always with me. I  
never forget that you saved me  
and guided me to my dream.

Peter caresses her hand and tries to seize it so that it doesn't tremble.

CLARISSA (CONT'D)

I love you.

Peter smiles.

CLARISSA

I always wanted to have a son.

PETER

But if you always refused with...

CLARISSA

I always was afraid that my son suffers what I suffered; I wouldn't support to lose him.

PETER

But...

CLARISSA

A few years ago I had a child, a friend and I lost him, I believed that I could save him, and I came late.

PETER

We cannot control everything.

CLARISSA

But my friends made me an aunt, and I hope that they should take care of the printer's.

PETER

Go to sleep.

CLARISSA

Tomorrow you tell me how the sales go to reconstruct the printer's.

PETER

I will go out early to return and tell you.

CLARISSA

If they offer to do a movie, you accept what it takes to recover the printer's and to help the writers.

Peter blows up the candle.

INT. DINING ROOM - MIDDAY

Clarissa sat is holding to the marionette and to a paper with the closed eyes. Peter enters very happy.

PETER

The sales are a success; soon we will be able to begin the construction.

On having seen that she doesn't answer him, Peter approaches and touches her front. Clarissa is dead. He gives a kiss in the forehead.

PETER (CONT'D)

I love you too.

He looks at the paper that Clarissa embraces. He seizes it and reads it. Says: "THE JOURNEY OF THE DREAMS BY DIANE STAFFORD" and under "I MADE YOUR DREAM COME TRUE".

THE END