

BELÉN

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Based on the book "Somos Belén"
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1

INT. CAR. NIGHT.

Over black we hear an engine, wheezes of pain and the voice of an adult woman trying to calm another.

OPEN FROM BLACK.

We are inside a car; MABEL (45) stops and gets out, while her daughter, JULIETA (24) stays inside the car. JULIETA can barely move. Through the windshield, she sees her mother, who approaches her door to help her get out.

MABEL

Come on, let's go...

MABEL pulls her arm. JULIETA starts to get out. The camera leaves the car with JULIETA.

2

EXT. ALBERDI HOSPITAL.

THE SEQUENCE SHOT CONTINUES. We follow the two women as they approach the emergency room of a fairly rundown hospital on the outskirts of Tucumán. It's early morning and there's barely any movement: at the door, two policemen dressed to go to war, someone smoking, two ambulance drivers talking to each other, a security guard who doesn't even look at them. No one offers to help. MABEL and JULIETA enter the emergency room.

3

INT. ALBERDI HOSPITAL. NIGHT

THE SEQUENCE SHOT CONTINUES. MABEL and JULIETA walk down a small hallway where there are a few people waiting. MABEL arrives at a counter, where an ADMISSIONS NURSE, engaged in a conversation, ignores them for some time.

MABEL

Ma'am... ma'am... Doctor...
please...

Upon hearing the word "doctor," the ADMISSIONS NURSE turns around and looks at them. She approaches with the same indifference and hands over a form.

ADMISSIONS NURSE

Fill in the details, those of the
patient who will be seen as soon as
possible...

MABEL

She's in really bad pain, here near
the groin... she can't wait...
please...

MABEL pleads in desperation. JULIETA is resting her head on the counter. She lets out a muted scream.

ADMISSIONS NURSE
When did the pain start?

MABEL
I don't know exactly.

ADMISSIONS NURSE
Minutes, hours, days...

MABEL
Hours... I was at work. When I came back, she was in pain...

JULIETA lets out another moan and, before she falls to the floor, the ADMISSIONS NURSE extends her arm to hold her up. She moves to the other side next to her.

ADMISSIONS NURSE
You stay here, Mom. Fill out all the personal information, medical history... I'll get a doctor...

The ADMISSIONS NURSE takes JULIETA to the ER SHOCK ROOM.

We see MABEL getting smaller in the frame while JULIETA obeys the orders of the uncouth nurse. They enter the shock room by pushing the swinging door.

4

INT. ALBERDI HOSPITAL - SHOCK ROOM - NIGHT

THE SEQUENCE SHOT CONTINUES. Here there are some doctors treating other patients, some distracted nurses, calm and tension mixed in equal measure. The ADMISSIONS NURSE leaves JULIETA sitting on a gurney.

ADMISSIONS NURSE
Wait for me here...

JULIETA doesn't move. We follow the NURSE who intercepts an on-call DOCTOR (65) leaving the office.

ADMISSIONS NURSE
Doctor... I have a female with pain in the lower abdomen...

DR. ROJAS DIMENT
Injured?

ADMISSIONS NURSE
No.

DR. ROJAS DIMENT
Did you check her over?

ADMISSIONS NURSE
No.

Both return to where JULIETA is lying on the gurney, writhing in pain.

DR. ROJAS DIMENT
Let's see, lie down flat...

JULIETA doesn't move, or she moves very slowly. She's having a hard time processing their orders.

DR. ROJAS DIMENT
(To the nurse)
Help her... Did she come alone?

ADMISSIONS NURSE
No, with her mother.

The ADMISSIONS NURSE helps JULIETA.

DR. ROJAS DIMENT
Face up.

JULIETA turns. She looks at the ceiling. The pain is getting worse.

DR. ROJAS DIMENT
Lift up your shirt... unzip your
pants...

JULIETA obeys, but DR. ROJAS DIMENT is impatient. So he helps her. He unbuttons her pants. And he pulls them down with a clumsy pull that leaves the pubis bare.

DR. ROJAS DIMENT
How long have you been like this?

JULIETA
Since this afternoon.

DR. ROJAS DIMENT
Are you pregnant?

JULIETA shakes her head.

DR. ROJAS DIMENT
Did you eat something? What did you
have for dinner?

JULIETA
A fruit salad.

DR. ROJAS DIMENT
And before? For lunch?

JULIETA
A Milanese... with tomato...

DR. ROJAS DIMENT
Have you had appendicitis?

The NURSE pulls down her pants even more and reveals a scar that, at first glance, is relatively fresh. DR. ROJAS DIMENT and the NURSE look at each other.

DR. ROJAS DIMENT

(To the nurse)

Get her on an IV with an antiemetic,
and a painkiller... get her to drink
a lot of water and give her back to
Mom as soon as she feels better...

DR. ROJAS DIMENT considers his work to be done. The NURSE approaches a counter and begins to prepare what the doctor ordered. JULIETA gets up with difficulty. The NURSE returns.

ADMISSIONS NURSE

Where are you going?

JULIETA

I need to go to the bathroom.

ADMISSIONS NURSE

Wait for me to help you...

JULIETA

I can do it by myself...

JULIETA walks as best she can out of the shock room where there is a hallway with a large bathroom. We stay on the point of view of the NURSE who sees her shuffling away, toward the bathroom in the hallway. The NURSE continues to prepare the IV. She looks toward where JULIETA went and she hasn't come back. She brings the serum, fills it with the medication, places it on the foot of the bed. JULIETA hasn't come back. The NURSE leaves the shock room, walks down the hallway and enters the bathroom. The camera stays outside. An empty shot. Something is happening. A few seconds later we see the NURSE reappear, accompanied by JULIETA, who now has her pants stained with blood. They return to the shock room. The NURSE, now nervous, approaches DR. ROJAS DIMENT.

ADMISSIONS NURSE

Doctor. It seems like something
else. She lost a lot of blood.

DR. ROJAS DIMENT

(Somewhat angry)

Didn't you tell me she wasn't
pregnant?

ADMISSIONS NURSE

She didn't report it.

The two of them go to where JULIETA is, who is still losing blood. DR. ROJAS DIMENT barely checks her over and states:

DR. ROJAS DIMENT

Take her to gynecology, because she
needs an emergency curettage...

Another NURSE joins. They put her on a gurney. DR. ROJAS DIMENT accompanies them. Once outside, MABEL intercepts him, sees the bloodstains on the gurney. She looks desperate.

MABEL

What happened? Where are you taking her?

DR. ROJAS DIMENT

She's having an abortion, now it's going to be completed...

MABEL

Abortion? What do you mean an abortion?

DR. ROJAS DIMENT

Yes, ma'am...

MABEL

It can't be...

DR. ROJAS DIMENT

You didn't know your daughter was pregnant?

MABEL, completely baffled, looks at where the gurney went. She is unable to react. DR. ROJAS DIMENT does not wait for an answer and continues on his way.

THE SEQUENCE SHOT CONTINUES, BUT THIS IS WHERE THERE WILL BE AN ELLIPSIS.

From the hallway that connects to the other wing of the hospital, we can hear footsteps and murmurs that begin to get closer and closer. A somewhat agitated POLICEWOMAN appears, accompanied by a CORPORAL. She crosses paths with DR. ROJAS DIMENT and asks him something that cannot be deciphered. DR. ROJAS DIMENT points behind him.

The POLICEWOMAN and the CORPORAL go to the admissions desk. The ADMISSIONS NURSE is there once again.

POLICEWOMAN

I need the information about the patient who had an abortion...

ADMISSIONS NURSE

What patient? What abortion?

POLICEWOMAN

The one in gynecology. Come on...

The ADMISSIONS NURSE hesitates and then gives her a number of papers. The POLICEWOMAN and the CORPORAL join up with one of the POLICE officers who were at the entrance, and all three of them go to the gynecology operating room. We follow them from behind as they move through the hallways. At the door of the gynecology operating room, the police try to enter, but a NURSE stops them.

GYNECOLOGY NURSE

What's going on? We're in the middle of a procedure...

POLICEWOMAN
 (Looking at the papers)
 On Julieta Gómez?
 An illegal abortion. I have to
 notify the precinct...
 (To the accompanying CORPORAL)
 Go on then...

The POLICEWOMAN, together with another policeman, enter the operating room.

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INT. GYNECOLOGY OPERATING ROOM. NIGHT

SEQUENCE SHOT CONTINUES. The GYNECOLOGY NURSE points them to where JULIETA is. Through a curtain she sees a new doctor, BAGGIO (35) working on the curettage. JULIETA is half asleep. The GYNECOLOGY NURSE goes to the operating room. He stands beside BAGGIO. He whispers to him.

GYNECOLOGY NURSE
 Hey, it looks like this is an
 induced abortion. I have the police
 at the door. What do we do?

BAGGIO looks at him surprised.

BAGGIO
 Says who?

GYNECOLOGY NURSE
 They say there was a fetus...

BAGGIO
 Who saw it?

The NURSE doesn't respond. BAGGIO finishes his work. He takes off his gloves. He disinfects his hands. He's very serious. He goes over to where the cops are. We stay on JULIETA who is still under the effects of anesthesia. BAGGIO talks to the police, who inform him of the situation in detail: the fetus in the toilet, the illegal abortion, that the patient is going to be arrested for murder. JULIETA begins to open her eyes.

BAGGIO
 (Off screen)
 She's very weak; she can't go
 anywhere.

POLICEWOMAN
 She has to be kept in custody.
 Until she can be moved.

The POLICE OFFICERS move to where JULIETA is, who is now starting to react. One of the POLICE OFFICERS handcuffs her to the bed. The others look at her crotch as if it were the scene of a murder. A knock on the door. The GYNECOLOGY NURSE approaches.

Two more OFFICERS enter, including CORPORAL CANDELA. They

have the medical records and the admissions form. They all look at her. They study her.

When JULIETA opens her eyes, she realizes that she is in handcuffs and doesn't understand the number of cops around her. She despairs and screams.

JULIETA

Where's my mom? Where is she?

CORPORAL CANDELA

Relax.

She holds her hand to calm her down. Upon hearing JULIETA's voice, the others come closer.

POLICEWOMAN

Julieta Gómez?

She doesn't respond.

POLICEWOMAN

You're going to be transferred to the prison hospital...

JULIETA

What do you mean? What is going on?...

POLICEWOMAN

What you did is very serious.

The POLICEWOMAN looks at the accompanying CORPORAL, who seems to understand her with just a look. The CORPORAL hands a small box to the POLICEWOMAN. She shows its contents to JULIETA.

POLICEWOMAN

You see this? This was your son.

JULIETA looks at him and still doesn't understand. Now she cries inconsolably.

JULIETA

What son?... I don't have kids...
Call my mom please... she'll tell
you...

The POLICE OFFICERS leave the operating room without listening to JULIETA's pleas, who has been left in the custody of CORPORAL CANDELA. Once alone, JULIETA turns to her.

JULIETA

I didn't do anything. I swear.

CORPORAL CANDELA grabs her hand.

CORPORAL CANDELA

Relax. Don't worry... everything's
going to become clear.

JULIETA

What am I accused of?... I don't understand...

Call my mom, please...

CORPORAL CANDELA peeks out the door and re-enters, this time accompanied by MABEL, her mother, who is also tearful and embraces her daughter. The POLICEWOMAN addresses the other POLICEMAN.

POLICEWOMAN

Give me the medical records.

The POLICEMAN obeys. The POLICEWOMAN looks over the papers. At the end of the medical record where it says, "spontaneous abortion," she crosses it out and writes: HOMICIDE.

2 YEARS LATER:

6

INT. SCHOOL. DAY.

SOLEDAD DEZA (45) is participating in a meeting of 6th grade parents at a private Catholic school in Tucumán. She is sitting there, checking her cellphone. In the background, we can hear the other parents talking while waiting for the arrival of the PRINCIPAL to begin the meeting. SOLEDAD is lost in her thoughts.

MOTHER 1

Another thing that worries me about the graduation trip is the excursions, because that downhill descent is not for everyone.

Upon hearing the famous "downhill descent," several are shocked.

MOTHER 2

Mati, for example, is not very good on a bike. I mean, he can ride, but a very steep descent...

FATHER 1

It is virtually unthinkable today to make them go down that slope. It would be suicide.

The PRINCIPAL enters. A lady who is very close to retiring, with a tough look and little patience. Some parents go silent.

THE PRINCIPAL

Sorry for the delay. First of all, I recommend that you set up committees, which is how they do it every year. What are the committees? Decoration Committee, Food Committee, Drinks and Ice Committee, Raffle Committee... among others...

A mother raises her hand to ask a question. THE PRINCIPAL gets her to put her hand down with a look. SOLEDAD writes text messages on her phone.

THE PRINCIPAL

On Fridays, everything sold at the kiosk is profit, and that is also coordinated by the Kiosk Committee.

A father raises his hand, the PRINCIPAL gets him to put it down with a look. And she keeps talking...

THE PRINCIPAL

And an important topic that brings me problems every year is THE VIDEO; have you decided who is going to take charge?

Those with their hands up lower their hands at the same time when they hear the question.

7

EXT. CAR. DAY

SOLEDAD is in a hurry as she drives through the center of San Miguel de Tucumán. There is more traffic than usual.

SOLEDAD

Come on, brother. Come on!

She sends an audio message on her cellphone.

SOLEDAD

I'm going to be late. Go in and start. You're authorized.

SOLEDAD's car is moving at full speed.

8

INT. COURTHOUSE HALLWAY. DAY

SOLEDAD runs down a hallway at the Courthouse. It is a wide hallway with several doors that seem to lead to different courts. When she is about to reach the last door of the hallway, she begins to slow down. She goes through that last door and walks past two young women who are leaning against the wall. They are LUPE (28) with a one-year-old BABY and BAMBI (25). They catch her attention and she looks at them. She excuses herself to go past them and enters court.

9

INT. COURTS. DAY

Upon entering court, SOLEDAD notices that there are three more girls there. There being so many girls of that age catches her attention again. She leans on the counter. She is approached by a MALE COURT CLERK

SOLEDAD

I have a hearing at 12, I already know I'm late. My associate is already inside.

MALE COURT CLERK
Let me go find out.

SOLEDAD
Marotto and Wesner, alimony.

MALE COURT CLERK goes inside and SOLEDAD observes that, at the other end of the long counter, a woman is showing a pair of jeans to another court employee. There she recognizes that the woman is being escorted by the same girls she saw in the hallway. The woman is MABEL, who speaks to a FEMALE COURT CLERK. And LUPE is by her side.

MABEL
This is what she arrived in. How could she have been eight months pregnant?

FEMALE COURT CLERK arranges some files from the counter.

LUPE
(To the court clerk)
Can you look at her? She's trying to show you something.

FEMALE COURT CLERK hears MABEL in discomfort. She tries to cut off the conversation.

FEMALE COURT CLERK
I understand, ma'am, but you have to go to Sarmiento Avenue, I can't do anything, this is a civil matter... Talk it over with your lawyer...

SOLEDAD reviews the notes for her hearing. She underlines something, writes on it, makes some final corrections, but she can't stop what is happening at the other end of the counter from catching her attention. She looks up. She sees how MABEL looks down with resignation.

MABEL
You don't understand that the police were looking for someone and they took my daughter... I was there.

FEMALE COURT CLERK
(monotonously)
Your lawyer will figure it out...

LUPE
But the trial is in three days and the lawyer hasn't done anything...

FEMALE COURT CLERK
I don't know what else to tell you...

LUPE
You haven't said anything...

At that moment, MALE COURT CLERK reappears and speaks to SOLEDAD, who was distracted trying to hear MABEL.

MALE COURT CLERK
(To Soledad)
They're waiting for you.

SOLEDAD goes to the hearing. The camera follows her away from the courthouse reception and moves toward the office where the hearing will take place. In the background, you can hear MABEL sobbing, she keeps talking to the FEMALE COURT CLERK.

10

INT. OFFICE COURTROOM. DAY

SEQUENCE SHOT CONTINUES. SOLEDAD enters the office arranged as if it were a courtroom: a desk where the judge will be, a chair next to him with a secretary, 4 chairs for the lawyers. In one of them is BÁRBARA, her associate, who is talking to WESNER.

BÁRBARA
Hi, Solé.
(Back to the secretary)
Here you go, you see... it was
two minutes.
(To the SECRETARY) Go on, let the
judge know that we're ready...

SOLEDAD greets BÁRBARA and WESNER. The SECRETARY goes out to look for the judge.

SOLEDAD
Sorry, Wesner.
(To BÁRBARA)
What's up with all those girls in
the hallways?

BÁRBARA
Where?

SOLEDAD
You didn't see them?

SOLEDAD starts to get her things out, but she does so very slowly, like someone who has her head somewhere else. When the JUDGE enters. SOLEDAD stands up.

SOLEDAD
(To BÁRBARA)
I'll be right back...

BÁRBARA
What?

SOLEDAD
I'll be right back, Your Honor... I
have a urinary tract infection...

The JUDGE gives her a strange look. The SECRETARY is outraged.

SECRETARY

Counselor. Please. Where are you going?

We don't work for you!

The camera leaves again with SOLEDAD gathering momentum up to almost a run, and clears the path to the door, then the hallway, and arrives again at the reception desk where MABEL and LUPE are. She approaches them.

SOLEDAD

Sorry, ma'am... I couldn't help but overhear, what happened to your daughter?

MABEL is too overwhelmed to answer. LUPE shouts so that they can hear her.

LUPE

Nothing. She didn't do anything and they put her in jail. We don't have anyone to talk to because her lawyer doesn't want us.

SOLEDAD

What? That's not the point. What is her name?

MABEL

My daughter's name is Julieta. Julieta Gómez.

SOLEDAD

No, your lawyer, what's her name?

MABEL

Norma CAMAÑO.

SOLEDAD hears that name and fixes her eyes on the ceiling.

SOLEDAD

Norma CAMAÑO... I know her... I'm also a lawyer.

LUPE

They told us that she could get life. Is that true?

SOLEDAD

What is she accused of?

MABEL

She had a miscarriage.

SOLEDAD is paralyzed. The COURT SECRETARY reappears visibly tense.

SECRETARY

Deeeeza! What are you doing? Can you come right now for the hearing...?

SOLEDAD
(to MABEL and LUPE)
Wait for me here. Don't leave.
(To the Secretary)
Sorry... my bad...

11 **SOLEDAD drags her feet back toward the secretary. She turns around to look at MABEL again.**

SOLEDAD
(Shouting)
I'll be right back with my
associate. Don't go anywhere.

MABEL and LUPE nod in the distance. The SECRETARY closely follows SOLEDAD, almost as if she were a prisoner having to be escorted into the office.

12 **INT. HALLWAY/COURTHOUSE. MIDDAY.**

It's still midday. From an aerial view, SOLEDAD and BÁRBARA are seen talking to MABEL, LUPE and the other girls. We can't hear anything they say.

13 **INT. BAR. DAY**

SOLEDAD and BÁRBARA seated at Bar Defensa, near the Courthouse. BÁRBARA speaks non-stop.

BÁRBARA
Norma CAMAÑO... How great she was!!
And to think that now every time I
come across her in the Courthouse I
apply my protection technique. Do
you remember my theory?

SOLEDAD doesn't seem to be paying attention.

BÁRBARA
My theory of denying what you don't
want to see. It would be something
like what you don't see doesn't
exist.

SOLEDAD is still out of it, BÁRBARA runs her hand over her face to get her to look at her.

BÁRBARA
Every time I see her I turn around,
remember?

The waiter interrupts the theory.

WAITER
What can I get you two today?

BÁRBARA

Oh, I didn't eat breakfast. Juan Carlos, can I get a 4pomelo, three thin tortillas and a grilled cheese and beef sandwich? (looking at Soledad) I put breakfast and lunch together and I forget about it.

SOLEDAD

May God have you in his glory, make you happy and not deliver you into the hands of your enemies. Because you won't go hungry!

BÁRBARA

(Not paying much attention and looking at the clock)
Will Camaño stand us up?

SOLEDAD

She's always late, ever since we studied together in Buenos Aires. I can't stand people who are always late.

On the phone, I noticed she was being very defensive.

BÁRBARA

Obviously! Public defender on the defensive.
(laughs at her own joke).

SOLEDAD

Didn't you have an exchange of fluids with her?

BÁRBARA

You do have a selective memory. Is that what you remember? Incredible! I was part of her experimentation phase, then she left me for a penis. Typical.

At that moment, NORMA CAMAÑO enters, 47 years old, but by her attitude she seems much older. Conservatively dressed. She carries a folder in her hand and her purse.

NORMA CAMAÑO

Ladies... Long time...

SOLEDAD

Norma!

NORMA CAMAÑO sits down at the table and grabs the menu.

NORMA CAMAÑO

Oh, you guys are still doing this... like in college... (with a certain melancholy)
We had a good time back then, didn't we?

SOLEDAD sees how uncomfortable BÁRBARA is.

BÁRBARA

We can get started if you want,
because we have a lot to do and we
don't want to take a lot of time
away from you.

NORMA CAMAÑO

Whenever you want, I just wanted to
order something...

NORMA CAMAÑO looks at the menu, undecided. SOLEDAD is
starting to get impatient.

NORMA CAMAÑO

You had kids, didn't you?

SOLEDAD

Yes, I have two.

NORMA CAMAÑO

Mine is just finishing high school
at María Auxiliadora. She's going
into law too...
I pray she changes her mind, I
swear. (To Bárbara) Do you have kids
too?

BÁRBARA says no with her finger. JUAN CARLOS arrives with
the order. And he places it in front of BÁRBARA.

SOLEDAD

I'll tell you what we've been
thinking can help from what we've
worked on in the office.

SOLEDAD notices that NORMA CAMAÑO keeps looking at the menu.

NORMA CAMAÑO

Oh, yes, yes of course.

SOLEDAD

We spoke to the mother. She told us
several details about how she was
admitted to the hospital that day.

NORMA CAMAÑO

I had a hard time talking to her.
She gets a little aggressive.

SOLEDAD

She's very worried. She's afraid her
daughter will get life.

NORMA CAMAÑO

And... let's hope not.

SOLEDAD and BÁRBARA look at each other. NORMA speaks, almost

as if she were not the defense attorney.

SOLEDAD

I think that the violation of professional secrecy should be argued.

The policewoman bursts into a doctor's office and, apparently, a doctor decides to give her the patient's medical record...

NORMA CAMAÑO

Something very serious had happened.

SOLEDAD

Something very serious that deserved a lawsuit.

NORMA CAMAÑO

There is cause, it's called Homicide and here we are.

SOLEDAD

To me, it seems that a culprit was sought inside the hospital long before the cause existed, Norma.

NORMA CAMAÑO

(angry) Let's see... Did you summon me here to explain the case to me? A girl very advanced in her pregnancy comes in and a dead fetus appears in the bathroom, Deza.

SOLEDAD

The mother says she wasn't showing. And according to her, no one at the hospital suspected that she might be pregnant.

BÁRBARA

They thought it was peritonitis.

NORMA CAMAÑO

Well, there are thousands of inconsistencies.

SOLEDAD

We think the same.

NORMA CAMAÑO

I promise you that I will do everything I can to help her, but it won't be easy for the girl. I can't perform miracles...

NORMA CAMAÑO gets up, annoyed, and staring at BÁRBARA, grabs the last tortilla and leaves.

14

INT. COURTROOM. DAY

SOLEDAD and BÁRBARA are sitting in the courtroom. SOLEDAD looks around the room.

She sees that MABEL, BAMBI, LUPE and all the girls who were in court the day before are there. Their expressions are tense.

The door opens and JULIETA enters, carried arm in arm by two POLICE OFFICERS. The room is completely silent. All eyes fall on her as she walks. JULIETA is very serious. But very calm. LUPE stands up when she sees her, as if trying to get closer. BAMBI sits her down with a tug on her arm.

SOLEDAD and BÁRBARA look at each other.

The POLICE OFFICERS and JULIETA finally arrive at the table with two empty chairs. The handcuffs are removed and JULIETA sits down. JULIETA observes everything. She looks at the witnesses. At the judges. She turns around and looks at her mother.

JUDGE FARIÑA looks into the courtroom, as if willing to begin, but sees JULIETA alone.

BÁRBARA

And Camaño?

The JUDGE looks at his watch, PROSECUTOR RITONDO shakes his head. There is some murmuring in the room. Only then does NORMA CAMAÑO, her defense counselor, arrive at a rapid pace. SOLEDAD follows her with her eyes. She sits in the chair next to JULIETA, without greeting her.

NORMA CAMAÑO

Sorry. We can start now.

SOLEDAD and BÁRBARA look at each other, stunned. SOLEDAD, underneath her breath: "I can't believe it."

FARIÑA

Today, August 13, 2016, we begin the oral trial for the case that accuses Julieta Estefanía Gómez, National ID 34.226.930, of the crime of aggravated homicide by bond, case number 12941/2014... During this process, and as part of the evidence, testimony will be taken from witnesses involved in the case. For their part, the Public Defender's Office and the Public Prosecutor's Office will make each make their arguments, and then there will be room for the defendant's final words.

ELLIPSIS

The NURSE who gave her the painkiller the night of the incident is testifying.

NURSE

This is not the first time something like this has happened.

JUDGE FARIÑA

Answer the question, please.

NURSE

Yes, she went to the restroom... I asked her if she needed help and she said no, but she was bent over in pain. I thought it was strange.

RITONDO

How long was the defendant in the bathroom?

NURSE

It must have taken her... fifteen minutes.

Plenty of time.

JULIETA looks at the nurse. The nurse doesn't look at her.
SOLEDA is attentive.

ELLIPSIS

BAGGIO, the young doctor, is answering questions.

RITONDO

When the police barged into your office, were you finished with the procedure?

BAGGIO

I was finishing up, yes.

RITONDO

Did you know what was going on?

BAGGIO

No, it was the police who informed me that the patient had performed an illegal procedure. I went down to do my rounds and that's where I found all of this.

ELLIPSIS

The POLICEWOMAN (30), in uniform and with a firm expression, testifies.

POLICEWOMAN

... she had all the signs of having induced an abortion.

RITONDO

Were you able to see the body?

POLICEWOMAN

Affirmative.

RITONDO

Was it male? Were you able to see it
up close?

POLICEWOMAN

Affirmative. I had it in my hands.

JULIETA looks at the POLICEWOMAN, and the POLICEWOMAN holds
her gaze. JULIETA takes a deep breath and looks to the side
and crosses a glance with SOLEDAD.

RITONDO

Were you the person who found it?

POLICEWOMAN

No.

RITONDO

Who found it?

ELLIPSIS

A young POLICE WITNESS is in the chair to testify, but he
doesn't speak.

RITONDO

Take your time.

THE POLICE WITNESS offers a size with his hands.
He immediately takes it back and offers another size with
his hands in the air.

POLICEMAN WITNESS

Like this... No, a little smaller.

JULIETA is still petrified. NORMA CAMAÑO takes notes. SOLEDAD
AND BÁRBARA can't believe the trial's lack of seriousness.

15

INT. SOLEDAD'S HOUSE. NIGHT

SOLEDAD and FLORA (13) do her history homework. FLORA reads
the text of a manual to her and SOLEDAD is visibly
distracted. SARA, the family dog, hovers around them. In the
background, we see DIEGO (47), with his back to camera,
stirring a sauce over the stove.

FLORA

... The General Constituent Congress
of the United Provinces in South
America... joins forces with Buenos
Aires to reach an agreement of
supremacy.

SOLEDAD

It can't be supremacy.

FLORA
Supre... sovereignty

SOLEDAD
See how you're making it up?

MANUEL (11) appears in the kitchen in his underwear and grabs a yogurt from the fridge.

SOLEDAD
Never forget to put something on
your feet to open the fridge, and
it's not time for yogurt because
we're about to have dinner. Look,
Dad's cooking.

MANUEL leaves the yogurt in the fridge and sits down at his mother's side. SOLEDAD ends up with MANUEL and SARA on her lap.

FLORA
Who was involved in the Declaration
of Independence?

FLORA covers the sheet and looks defiantly at SOLEDAD.

SOLEDAD
What are you doing?

FLORA
Answer! Who?

SOLEDAD
The representatives of all the
provinces.

FLORA
Let's see... How many were there?

SOLEDAD
I don't know, I suppose one per
province. Twenty-four.

FLORA
Wrong. That's not right. There were
twenty-nine.

SOLEDAD
Okay...

DIEGO approaches and lays out some plates on the table.

DIEGO
Okay, come on, get up, it's getting
cold.

FLORA
You should know that as a lawyer.

They look at each other, measuring each other up.

SOLEDAD
Write it down and get it done.

DIEGO

Okay, okay... let's eat.

They are ready to eat.

16

INT. COURTROOM. DAY

Second day of the trial.

It's a new day. SOLEDAD and BÁRBARA are seated further ahead, in the third row. Both are watching prosecutor RITONDO closely, in the midst of his arguments.

RITONDO

There were several brutal actions by this mother. First, she hid her pregnancy. She was admitted to the hospital where she lied to the medical staff. Not allowing them to accompany her, she locked herself in a bathroom with the intention of ridding herself of her child and then returning to the gurney as if nothing had happened, and since this dramatic episode, she has done nothing but deny her participation in the event.

The air is thick with tension. All reactions express displeasure. RITONDO dramatically takes advantage of this silence.

SOLEDAD and BÁRBARA look intently at RITONDO.

ELLIPSIS

It is now NORMA CAMAÑO who is making her arguments. She stands in front of the microphone in silence for a few seconds.

NORMA CAMAÑO

Confirmed by psychiatric experts, we know that Julieta Gómez was in shock, and as a public defender, I was NOT allowed to get a medical board to prove it. A conviction such as the one the prosecutor is asking for does not take into consideration the puerperal state of my patient, nor the natural emotions that result from a birth.

NORMA CAMAÑO sits down again. SOLEDAD and BÁRBARA look at each other.

BÁRBARA

She's not going to say anything we told her.

Now, NORMA CAMAÑO sits down. JULIETA is tense. Almost

petrified, NORMA CAMAÑO puts her hand on her back. And JULIETA shifts violently, as if she had received an electric shock.

17

EXT. JAIL. DAY

JULIETA is in her cell alone, with the lights turned off. She suffers from migraines and feels a little relief in the dark. In the distance, she begins to hear footsteps approaching. The footsteps are mixed with the sound of rain. It's PRISON GUARD PAOLA.

PRISON GUARD PAOLA

How do you feel? Your lawyer came to see you.

JULIETA

Huh? Now she remembers she's my lawyer? Tell her to go away. That I don't feel well.

PRISON GUARD PAOLA

It must be something from the trial, go on, she's waiting for you.

JULIETA

I don't want to see her!

18

INT. JAIL. DAY

The rain is getting heavier and heavier, rumbling against the roof. Footsteps can be heard in the distance. Slowly approaching the visitation room is JULIETA, with her jacket hood up. She looks reticent and apprehensive, accompanied by PRISON GUARD PAOLA.

PRISON GUARD PAOLA

Sorry for the delay, Counselor. She's not feeling well.

JULIETA is surprised to see that it is not NORMA CAMAÑO waiting for her, but rather, SOLEDAD DEZA. PRISON GUARD PAOLA backs away.

SOLEDAD

I had to lie to get them to let me in. Hello, Julieta. My name is Soledad Deza and I am a lawyer.

JULIETA

Yes, I know, my mom told me.

SOLEDAD smokes. She pauses. They don't know what to say.

SOLEDAD

I brought you this book that I wrote. It's about a case I worked on. A girl who went through the same thing that's happening to you.

JULIETA grabs the book.

JULIETA

(Reading, almost whispering)
María Magdalena...

SOLEDAD

They opened a case for her losing a pregnancy. You had it worse, especially with the defender you got stuck with.

JULIETA

I hate her. The one time she came, she did it out of pity; she never believed me. And now because of her, I might get life...

SOLEDAD

Forget about the life sentence. What's going to happen is that they're going to convict you and then I'm going to get you out. That's what's going to happen.

JULIETA can't help but be mistrusting: WHERE DID THIS PERSON WHO THINKS SHE IS HER NEW SAVIOR COME FROM? An alarm sounds to mark the end of the visit.

SOLEDAD

Tuesday is the sentencing. I'll be back on Monday to help you prepare what you're going to say.

JULIETA nods.

JULIETA

Thanks...

SOLEDAD embraces JULIETA who lets herself be hugged.

19

INT. SOLEDAD'S HOUSE. DAY

ALFONSO, SOLEDAD's father, is short but muscular, has a good face and does everything with great dedication. He is finishing preparing the sauce to accompany some ravioli boiling in the water while talking to DIEGO, who serves him a glass of wine. SOLEDAD is distracted, cutting bread. It's the ravioli dish that they have every Sunday. In the background, we see FLORA and MANUEL playing soccer with an empty bottle. They're trying to get it out. They laugh and fall to the floor. SARA, the little dog, is with them.

ALFONSO

I'm so proud...

DIEGO

Me too...

SOLEDAD

What are you talking about?

DIEGO

About you, my love. Your father and I know what you get like when you have something on your mind.

ALFONSO

The apple doesn't fall too far from
the tree...

SOLEDAD

Don't say anything because I haven't
taken the case yet...

ALFONSO

But you're going to take it, I know
you.

SOLEDAD

It'll depend on what happens on
Tuesday...

DIEGO

Didn't you used to work in that
hospital?

ALFONSO

Yes, I worked in that hospital...
Some doctors think they're gods and
police officers have more power than
doctors. It's all a shame...

DIEGO

I remember your horror stories.

ALFONSO

(Self-absorbed)

Poor people are taken advantage of
and mistreated...
So many years living in this
hypocritical and shameless city,
it's intolerable.

DIEGO

(To the children)

Dinner's ready!

ALFONSO continues in a raised tone as he pours the ravioli
into the strainer and then puts them into a bowl.

ALFONSO

It's obvious that they screwed up
and they don't mind ruining a girl's
life. Scoundrels, cowards!

ALFONSO angrily puts the sauce on the ravioli, almost
splashing DIEGO. DIEGO and SOLEDAD, a bit surprised, look at
each other.

SOLEDAD

Relax, Dad...

ALFONSO
(Quietly)
You show them, honey, give 'em hell.

MANUEL and FLORA enter.

MANUEL
Who's going to hell?

20 **INT. SOLEDAD'S HOUSE. BEDROOM. NIGHT**

SOLEDAD is in the dark in bed with her eyes open. DIEGO, with his back turned, sleeps next to her. Suddenly she hears a sound. She sits up in bed. It's FLORA shining her cellphone flashlight

FLORA
Mom...

SOLEDAD
What is it, honey? Don't do that to me.

FLORA
The power went out. I got scared and I can't sleep. Can you come to my room?

SOLEDAD
I'll be right there... but don't wake anyone up.

The light disappears. SOLEDAD sits up and leaves the bed.

21 **INT. SOLEDAD'S HOUSE. FLORA'S BEDROOM. NIGHT**

SOLEDAD is in FLORA's room and she's now sleeping in bed with her. SARA, the little dog, is with them. SOLEDAD is still unable to sleep.

22 **INT. PRISON. NIGHT**

The power goes out in the prison. In the middle of the night you can hear screams and, in the dark, a somewhat violent wing search begins. The prison guards seem to be looking for a gun. There is mistreatment and confusion. We can hear the sounds of banging against the bars. We see JULIETA, who wakes up and covers her face from the flashlight that dazzles her. A hand makes her move out of bed. All the inmates are up against the wall.

BAD PRISON GUARD (V.O.)
Who has it? Take off your clothes.
Who has it?

Illuminated by several flashlights, the inmates begin to undress.

23

INT. PRISON. DAY

SOLEDAD goes to the prison. She walks down the same hallways and shows her document. Once inside, she is stopped by BAD PRISON GUARD.

SOLEDAD

I'm here to see Julieta Gómez.

BAD PRISON GUARD

No, Counselor. There was a wing search and some unrest. No chance to see the inmates today.

SOLEDAD

It's very important that I see her. Her sentencing is tomorrow.

BAD PRISON GUARD

Visits are not authorized today, Counselor.

SOLEDAD

Where is your superior?

SOLEDAD receives no response. She can't believe it.

24

INT. COURTROOM. DAY

SOLEDAD and BÁRBARA are seated in the middle of the room. SOLEDAD is visibly distressed because she couldn't see Julieta.

SOLEDAD

Did they tell her that I went?

JULIETA stands in her place. Next to her, her lawyer, NORMA CAMAÑO. JULIETA holds in her hands the book about María Magdalena that SOLEDAD gave her when they met for the first time. SOLEDAD can see that the book is all marked up. JULIETA looks up and looks at SOLEDAD. Then, she sets her sights on the JUDGES. After a few long seconds, she finally speaks:

JULIETA

My name is Julieta Gómez, I had peritonitis a few months ago... when I arrived at the hospital with my mom, we thought I had some complications. The doctor I saw also believed that, otherwise they would not have given me an IV to treat me. They didn't even examine me, nothing. The pain was so bad that it made me want to go to the bathroom. In the bathroom, I didn't understand what was happening to me. I had a hard time standing up because of the pain. When I returned to the shock room, I collapsed on the gurney, and when I woke up, I was surrounded by police.

(she pauses)
 They were looking at me. A police officer told me, "look what you did," and showed me a box where there was something that I couldn't tell what it was.

JULIETA pauses.

JULIETA
 I didn't give birth to a baby. I was wearing the jacket that I have on now. I arrived at the hospital with this jacket. I couldn't have been eight months pregnant and wear this jacket.

JULIETA looks at her mother and LUPE. LUPE holds back tears.

JULIETA
 I didn't kill anyone in any bathroom. I went to the hospital for help and ended up in prison. After having found out that I had miscarried, I couldn't even grieve. I don't know why this happened to me, I just know that I don't deserve it.

The room is quiet. SOLEDAD is completely gripped by what is happening.

25

EXT. COURTROOM. DAY

SOLEDAD smokes outside the Courthouse. NORMA CAMAÑO approaches and lights up a cigarette.

NORMA CAMAÑO
 You look very committed, Deza.

SOLEDAD
 I don't know if I can say the same about you.

NORMA CAMAÑO
 You're still just as difficult. You haven't changed.

SOLEDAD
 There are people who never change...

SOLEDAD looks at her watch and puts out the cigarette.

SOLEDAD
 If I were you, I'd go back in because being late for the conviction would be the final straw.

SOLEDAD goes in. NORMA CAMAÑO is left chewing her anger.

26

INT. COURTROOM. DAY

In an almost empty room, SOLEDAD and BÁRBARA are sitting just behind JULIETA. Both are on the edge of their seat: JUDGE FARIÑA is reading the verdict.

MABEL and LUPE hold hands. Two of Belén and LUPE's friends, BAMBI and CAROLINA, are hugging each other. JULIETA doesn't move a muscle.

JUDGE FARIÑA

... We have found ourselves obliged to consider the value of the life of the unnamed person which, since his brief existence, has been crying out for justice.

... the Court unanimously decides: And to sentence Julieta Estefanía Gómez, whose other personal information is listed in the file, as the perpetrator of the crime of criminally negligent homicide, to 8 years' imprisonment. Let it be entered into the record

MABEL's wail echoes through the courtroom. JULIETA wants to die.

NORMA CAMAÑO starts to gather her things. JULIETA can't take it anymore and hits the table. CAMAÑO is scared and hurries up. LUPE approaches and rebukes CAMAÑO.

LUPE

Now yes, get out of here!! You don't give a shit.

JULIETA grabs hold of the table, not getting any air. LUPE begins to shout at the defense lawyer who, frightened, speeds up to leave. A POLICE OFFICER comes to intervene, taking her arm. JULIETA is reluctant to be taken. They have to grab her tightly, until she finally gets carried away. While leaving, JULIETA walks by NORMA CAMAÑO's side and looks at her with hatred.

SOLEDAD and BÁRBARA approach NORMA CAMAÑO.

NORMA CAMAÑO

She should be happy...

SOLEDAD

(in a low tone) Don't say anything... Hand it over, Camaño. That's it. You're free.

NORMA CAMAÑO

Here's the scan.

She passes her a folder with very few sheets.

SOLEDAD

You tried to defend her with this?
No wonder...

BÁRBARA takes SOLEDAD out of the room because she notices that her tone of voice is already rising.

27 **INT. PRISON. DAY**

Julieta is in front of her bed in the prison. She opens the zipper of a small blue bag and takes out some clothes and some sneakers that she places under the bed. She sets down her books as well. She sits on the bed and puts her hands on her head. A cat comes out from under the bed and startles her.

28 **INT. PRISON. YARD. DAY**

Julieta is in the prison yard. She goes into the garden and picks some tomatoes. Some of them are rotten. Some cats walk nearby.

29 **INT. PRISON. KITCHEN. DAY**

JULIETA is absorbed, stirring tomato sauce in a large pot. There are several women working in the kitchen. PRISON GUARD PAOLA is with them. JUANA passes by with some water bottles.

JUANA

You're back, crybaby.

JULIETA keeps stirring and doesn't respond. JUANA accommodates the bottles and gives the cats some water. PRISON GUARD PAOLA pats her on the back.

PRISON GUARD PAOLA

You're going to go soon, you'll see.

JULIETA keeps stirring without looking at her.

30 **INT. PRISON. WING. DAY**

JULIETA is sitting to one side, lost in her thoughts. PACO (45), a trans man and MARCELA (35) play dice nearby. The sound of the dice is intense; every time the cup hits the table the sound rumbles as if it were amplified.

PACO

(to Marcela)

You're so lucky.

MARCELA

I rolled a six, you see...

PACO begins to roll again. He seems to have no luck. JULIETA is upset; she doesn't hear the conversation.

MARCELA

What do I cross out for you?

PACO

The Full.

MARCELA notices that JULIETA is very serious.

MARCELA

(to JULIETA) What's up, queen?

PACO

What a stupid question!

MARCELA

But I want to know if it's something else...

PACO

And what else is it going to be?
That she has to see your face every morning.

MARCELA laughs.

MARCELA

My face is one of the cutest things around here, isn't it? With this new style...

JULIETA looks at her and, for the first time, connects with what's happening around her. MARCELA has bangs that are not so even. Poorly cut.

PACO

It looks like a cannibal came and tore off your bangs with his teeth.

MARCELA

If they give me blunt scissors, I can't do it properly.

PACO

Be thankful that they lent you some scissors, I wouldn't give you any... no way!

MARCELA

Oh...

They laugh as BAD PRISON GUARD approaches.

BAD PRISON GUARD

Gómez, you have visitors.

JULIETA gets up and leaves the wing.

31

INT. PRISON. VISITATION ROOM. DAY

SOLEDAD is seated at a table with a chair on each side. JULIETA enters and stands next to the table. SOLEDAD stands. They look at each other closely.

SOLEDAD

Hi.

Look how tall you are.

JULIETA

To me you seem rather short.

JULIETA smiles as best she can.

SOLEDAD

Maybe.

Let's take a seat.

They both sit on each side of the table. SOLEDAD puts down some folders and her bag.

SOLEDAD offers a cigarette to JULIETA while lighting one. JULIETA accepts out of habit.

SOLEDAD

How are you doing?

JULIETA

I feel nothing. Only hate.

SOLEDAD

We are going to request the trial be annulled and for you to be able to wait outside of here.

JULIETA looks down.

SOLEDAD

What is it?

JULIETA

Don't promise me anything.

SOLEDAD

Of course I promise you...

JULIETA

I just don't know if I can.

SOLEDAD

What?

JULIETA

Going through all the questions again, retelling everything I DON'T remember, I don't have any more to give.

SOLEDAD

You don't have to retell anything.
Here they did everything wrong. They
violated professional secrecy,
blamed you without proof, changed
the case right there, without
investigation. You're just a victim,
that's the first time they've told
you that.

JULIETA

Yes.

SOLEDAD

Okay... Start to believe it.
(Lowers her voice)
The problem with these places is
that they make you believe that you
are guilty very quickly.

JULIETA lashes out with a thought that mortifies her.

JULIETA

If you start coming, it's important
for me that nobody outside these
walls knows anything. My mom could
lose her job and so could my dad. I
need this to stay between us.

SOLEDAD

It stays between us.

JULIETA

Promise me.

SOLEDAD

I promise.

32

INT. ACTIVIST GARAGE. DAY

It's an activist garage, full of pamphlets, books and
hanging posters. SOLEDAD, BÁRBARA, COCA (30) and PERLA (70)
are all around a table, analyzing the case file given to her
by CAMAÑO. PAULINA (40) is standing on a chair, drilling a
hole in the wall. The conversation is interrupted every now
and then by the sound of a drill.

SOLEDAD

There's no medical record!!!

BÁRBARA

What?

PAULINA

(Turning around with the
drill in her hand)
So until we have the file, we have
nothing to hold on to.

BÁRBARA

We have nothing! If we are depending on what she selected for the defense, we're screwed.

COCA

The thing is that Julieta remembers almost nothing.

PERLA

Should we look for new witnesses? Maybe another nurse?

The doorbell rings.

BÁRBARA

Who is missing?

SOLEDAD opens the door and JULIETA's sister, LUPE, enters with her baby and two friends, BAMBI and CAROLINA.

SOLEDAD

(to All) This is LUPE, Julieta's sister.

LUPE

How is it going? (To Bambi and Carolina) These are my sister's friends.

BAMBI and CAROLINA greet them.

LUPE

I can come every day if necessary.

PERLA

Let's do it. Come in.

BÁRBARA

(quietly to SOLEDAD) Is she going to come with the little one every day?

LUPE, who heard BÁRBARA's comment.

LUPE

My mom is sensitive, and sometimes she can't even get out of bed. Where do you want me to leave him? If you want, I'll give him away...

BÁRBARA

No, no, I was just saying. I like that attitude...

PAULINA finishes hanging a picture with the logo of her group WOMEN 4 WOMEN. Everyone applauds.

33

INT. COURTS. DAY

SOLEDAD is waiting to be received in court. A MALE COURT CLERK writes on the computer and doesn't even look at her.

SOLEDAD

Hi.

MALE COURT CLERK returns the greeting without looking up from the screen.

SOLEDAD

I'm here to collect GÓMEZ's file,
Julieta (reads a paper) file
12941/2014.

MALE COURT CLERK

(not even looking at her) Give me a
second.

SOLEDAD gets a little impatient. MALE COURT CLERK is still on the computer, motionless.

MALE COURT CLERK

From the prosecution?

SOLEDAD

No. I'm the defense attorney.
Soledad Deza.

MALE COURT CLERK, with a tired gait, gets up from his chair and approaches a bookcase where there are files. He searches among several of them. He grabs one, opens it and reads something. It is clear that this is the file that SOLEDAD needs. He closes it again and places it in another stack of files, higher up. He approaches SOLEDAD.

MALE COURT CLERK

The file isn't ready.

SOLEDAD

But why?

MALE COURT CLERK

I couldn't tell you, Counselor.

SOLEDAD

But when will they be able to
deliver it to me?

MALE COURT CLERK

Try next week.

SOLEDAD sighs and leaves the desk.

34 **EXT. JULIETA'S HOUSE. DAY.**

It is a solid house, precarious. SOLEDAD rings the doorbell and while waiting, she notices that, in the front yard, there is a shrine where she can see a Virgin Mary in plaster, worn out over time. MARIO, JULIETA's father, opens the door.

35 **INT. JULIETA'S HOUSE. DAY.**

SOLEDAD walks through the small living room. MARIO, from the kitchen, tells her..

MARIO
Mabel must be on her way...

MARIO returns from the kitchen with tea for SOLEDAD. He notices that SOLEDAD is looking at the bedrooms.

SOLEDAD
Do you mind if I go in?

MARIO
No, not at all.

SOLEDAD enters the bedroom. Between the two single beds, there are posters, photos of groups of friends and there is a small crib. SOLEDAD stops at a photo of JULIETA, who is visibly happy. MARIO, from the door frame, uncomfortable.

MARIO
Counselor, I have to go and Lupe,
who is with Mabel in the treatment,
isn't answering me. It's common for
them to take a while to see them,
but today I can't stay, I'm sorry...

SOLEDAD
Don't worry, I'll rearrange for
another time.

SOLEDAD notices MARIO's discomfort and his tone of sadness.

36 **INT. EMERGENCY ROOM. ALBERDI HOSPITAL. AFTERNOON**

A nervous NURSE 1, sitting in a generic emergency room. SOLEDAD and BÁRBARA are in front of her.

NURSE 1
A lot of girls come in here.

SOLEDAD grabs Julieta's photo and shows it to her.

SOLEDAD
Do you remember now?

NURSE 1 looks at the photo. She recognizes her.

NURSE 1

Oh yes, the one who threw the baby
in the toilet.

SOLEDAD

So you remember the case?

NURSE 1

Yes, but over there, Alejandra,
remembers more. Can you wait around
a bit?

SOLEDAD

Yes, of course.

37

INT. EMERGENCY ROOM. ALBERDI HOSPITAL. AFTERNOON

SOLEDAD and BÁRBARA are having a conversation with ALEJANDRA,
another nurse.

ALEJANDRA

Counselor, I've already been called
to testify. I already said
everything I had to say.

BÁRBARA

Just one more thing, do you remember
which doctor was treating Julieta?

ALEJANDRA

All I saw was that the girl went to
the bathroom and came back with
bloody legs.

SOLEDAD

Oh yes, but do you remember anything
else?

ALEJANDRA

Yes. That she came back as if
nothing had happened.

BÁRBARA

What do you mean "as if nothing had
happened"?

ALEJANDRA

As if she hadn't done the awful
thing she did. Anything else?

SOLEDAD and BÁRBARA look at each other.

38

INT. EMERGENCY ROOM. ALBERDI HOSPITAL. AFTERNOON

SOLEDAD and BÁRBARA are now walking down a very long
hallway. A policeman looks at them.

BÁRBARA

Hey, we can't keep questioning
people without authorization...

SOLEDAD is staring at a CLEANING LADY. She approaches her.

SOLEDAD
Can I ask you a question? What time
do you switch shifts?

CLEANING LADY
At 8 pm, ma'am.

SOLEDAD
Thank you.

BÁRBARA
Uh, "ma'am," they nailed you.

SOLEDAD
Shut up.

SOLEDAD and BÁRBARA leave the hospital.

39

INT. SOLEDAD'S HOUSE. NIGHT

SOLEDAD is brushing FLORA's hair. FLORA is wearing a school uniform. They are preparing for an outing.

SOLEDAD
Diego, get Manuel out of the
bathroom. We're going to be late.

DIEGO passes by while putting on a shirt.

DIEGO
Come on, Manuel, it's late.

FLORA
Oww, my tummy hurts.

SOLEDAD
It's just nerves. It's normal.

FLORA
Manuel, can you free up the bathroom
for me?

MANUEL leaves the bathroom, ready to go. He's wearing a dress shirt and his hair is combed. FLORA goes into the bathroom.

DIEGO
(To Manuel) Look at you!

SOLEDAD, while finishing styling her hair, approaches DIEGO.

SOLEDAD
I have to ask you for a favor.

40

INT. CAR. NIGHT

DIEGO and SOLEDAD are in the car, MANUEL and FLORA are in the back. DIEGO is driving, a little serious. SOLEDAD looks at him. A hand runs around his neck.

SOLEDAD
(Quietly, to DIEGO) I promise you
that I will be quick.

FLORA
Promise me!

SOLEDAD
I promise, my love!

DIEGO
Don't you want us to wait for you?

SOLEDAD
No, go and get a good spot.

SOLEDAD gets out of the car and we see the ALBERDI HOSPITAL in the background.

41

EXT. ALBERDI HOSPITAL. NIGHT

SOLEDAD stands in front of the big white building. At the door, there are two guards with shotguns. SOLEDAD closes her bag and goes inside. She passes by the two guards.

POLICE OFFICER
Ma'am?

SOLEDAD
I'm here to see my dad.

The POLICE OFFICER lets her pass.

SOLEDAD starts walking down the hallways of the hospital until she reaches the ER. It is even more hostile at night. SOLEDAD sees people sitting there who seem to have been there for hours. She reaches the ER waiting room and sits on a bench. She looks at a very skinny mother who is breastfeeding her baby. Another mother has a boy, about seven years old, asleep on her lap. And more people who are not being seen by anyone.

CLEANING LADY 2 passes by and SOLEDAD approaches her.

SOLEDAD
Excuse me. The bathroom?

CLEANING LADY 2 shows her a hallway.

CLEANING LADY 2
Take that hallway and the bathroom
is right in front of one of the
rooms.

SOLEDAD

Thank you.

SOLEDAD begins to walk to the bathroom. The hallway is longer than she thought. When she finally arrives, the bathroom is half open and the floor is wet. She is about to enter and a MAINTENANCE staff member, who is drying it, stops her.

MAINTENANCE

Sorry, you can't go in. It's flooded. Do you know where the other bathroom is?

SOLEDAD

Uh... No.

The MAINTENANCE staff member comes out of the bathroom and points her to it.

MAINTENANCE

Did you come this way?

SOLEDAD

Yes.

MAINTENANCE

Take this entire hallway again, all the way to the entrance. You have to take the hallway that goes to the other wing. Go past pediatrics and turn right.

The words: "to the other wing" resound in SOLEDAD's head.

SOLEDAD follows the path indicated by the Maintenance staff member. She goes through admissions again, keeps walking, goes past pediatrics and indeed she is now on the other side of the hospital; the journey seems to be never-ending. Her footsteps can be heard down the long hallway.

Finally, she reaches another bathroom and goes inside.

42

INT. BATHROOM 2. HOSPITAL NIGHT

SOLEDAD enters the bathroom. She looks in the mirror, something catches her attention in the reflection: One of the cubicle doors is filled with messages written with pen and marker. She gets closer and reads. The biggest of them all says: "03/21/2014 May God keep you in His Glory." Around it are other messages: "Virgin Mary, take him into your motherly embrace." "Receive his soul in heaven, comfort us," etc...

SOLEDAD takes a picture with her cellphone and leaves.

43 **INT. CHILDREN'S ORCHESTRA HALL. NIGHT**

SOLEDAD enters the hall. She hears the last chords of a song and then the final applause. The concert is over. FLORA looks at her with disappointment from the stage.

44 **INT. CHILDREN'S ORCHESTRA. NIGHT**

While the school performance setting is being taken down. SOLEDAD walks among people, looking for a place where she can talk quietly. There are children greeting their parents and some people with drinks in their hands.

45 **INT. ORCHESTRA HALL BATHROOM. NIGHT**

SOLEDAD is sitting on the toilet.

SOLEDAD
(on the phone)
They're two different bathrooms!
The body was found in the other
one! It's not the one Julieta used,
it's another... look at the photo I
sent you.

BÁRBARA, on the other side of the line, interrupts her.

SOLEDAD
All the testimonies say that she was
gone for fifteen minutes, right?
Well, it took me ages to get to that
bathroom. It's impossible to go that
far, give birth to a baby and kill
it in that time!

SOLEDAD comes out of the bathroom. An ELDERLY LADY, who was washing her hands, looks at SOLEDAD as if she were a monster. SOLEDAD grins at her with an obviously fake smile. Outraged, the ELDERLY LADY leaves the bathroom.

SOLEDAD
The question is why, if the body
showed up at the other end of the
hospital... did they say it was
Julieta's?

46 **INT. CAR. DAY**

SOLEDAD is very sleepy in the car. MANUEL is sitting in the front and FLORA in the back. The atmosphere is tense. They park outside the school gate.

SOLEDAD

Honey, I said I was sorry.
Enough. It was important for the
case. Come on, talk to me.

FLORA

I would like to be a "case" one day.

SOLEDAD

Don't even say that as a joke!! Do
you hear me? (She gets it)

FLORA

Oh, mom... Stop... The raffles!

SOLEDAD

Oh, the raffles... (Soledad takes
out a checkbook from her purse and
gives it to her)

FLORA and MANUEL start getting out.

SOLEDAD

A kiss before you go!

MANUEL kisses her. FLORA doesn't. SOLEDAD's cellphone rings.

SOLEDAD

Early bird.

BÁRBARA (V.O.)

Have you seen it yet?

SOLEDAD

What?

BÁRBARA (V.O.)

The Times! Buy it right now.

SOLEDAD

What happened?

BÁRBARA (V.O.)

Read it and call me.

SOLEDAD sees that the school's doorman has THE TIMES sitting
on his entrance table. She gets out of the car and
approaches.

47

EXT. SCHOOL GATE. DAY.

SOLEDAD

José... I'll give it right back.

Soledad walks away from the school gate. She leans back on
the car and opens the newspaper. The newspaper has the
headline that reads, "THE ALBERDI KILLER."

SOLEDAD looks down and reads part of the article: *"According to Judge Darlo Fariña, cases such as that of Julieta Gómez, the recently convicted woman, now defended by Soledad Deza, accused of drowning her newborn baby in a toilet at the ALBERDI HOSPITAL, are an avoidable tragedy"*

SOLEDAD turns around and looks at the school gate. She instantly notices some uncomfortable looks. Even the doorman, whose newspaper she just took, talks to a warden and they both try to disguise their conversation about her.

48

INT. PRISON KITCHEN. DAY

JULIETA is chopping onions and, suddenly, a hand throws a newspaper on the counter. She stops cutting and stares hard at the paper. The hand that threw the paper is the hand of BAD PRISON GUARD.

BAD PRISON GUARD
You're famous now. See how I always
find out. Two years all quiet...

JULIETA is petrified. BAD PRISON GUARD surrounds her.

BAD PRISON GUARD
And so, on top of that, you're a bad
mom. You're one of those...

JULIETA is still silent. She doesn't know what to say.

BAD PRISON GUARD
Look, I love how they want you here,
so let's keep it up. Don't you think
so? Look at me.

JULIETA looks at her.

BAD PRISON GUARD
Let's just say that nothing has
changed. It's our little secret. I
really like secrets. And your
sauces. Maybe I'll ask you for some
to take home.

49

INT. CAR. DAY

SOLEDAD drives hurriedly to the prison. She seems tense. She smokes while driving at high speed. She looks at her hand, trembling.

50

INT. PRISON. VISITATION ROOM. DAY

SOLEDAD is in front of JULIETA and LUPE. All three of them are very serious. None of them speak. There is a tense atmosphere.

SOLEDAD

They did it on purpose. I can only report them.
I already submitted the letter so that they can get the note off the Internet so that no one can use your name again. What they did is illegal.

JULIETA

Oh, look. It's illegal.

SOLEDAD

They want to save time by siding with public opinion.

JULIETA

If they know who I am, my mom is going to lose her job. And so is my dad.

JULIETA hands SOLEDAD a piece of paper with some numbers written down.

JULIETA

Oh and they're making me pay for this. You have to deposit what it says here every month because, otherwise, they will tell the others what they are accusing me of.

LUPE

Who was it?

SOLEDAD

(looking at the paper) I'll take care of it. But they can't squeeze you like that, it's bribery.

JULIETA

Stop saying that they can't because they've been doing what they want with me for two years. (she becomes enraged)

LUPE

Calm down a little, Julieta.

JULIETA

You promised me two things: that I would wait for the annulment of the trial outside of this place and that no one would ever know my name... You didn't manage either one of those things. Don't talk to me any more about what can or can't be done.

There is an uncomfortable silence.

SOLEDAD

You're right. But to get you out of here, I need people to know what they did to you. We need to get the word out.

JULIETA

So I can be hanged in Independence Square.

SOLEDAD

So that many of us come out to defend you.

JULIETA

I don't want my name to appear.

SOLEDAD

That's what you've done until now, and all you've achieved is that no one knows that you are here. And if no one knows, you don't exist. Do you understand what I'm saying?

JULIETA

It's just that my name isn't just my name. It's my dad, my mom, my sister.

JULIETA looks at LUPE.

LUPE

I don't care about anything anymore.

JULIETA

Lupe, they're going to fire you.

LUPE

Let them fire me.

SOLEDAD

Let's make up a name. Another identity to make your case known.

JULIETA

Make up a name?

SOLEDAD

Yes, we need to be able to start telling our version. But for that I need your authorization.

JULIETA

I don't know...

MABEL and BAMBI enter the visitation room. They have a cake in their hand and a soda with glasses. SOLEDAD looks at the cake and looks at JULIETA

SOLEDAD

Is it your birthday?

JULIETA nods. SOLEDAD puts her hands on her head. BAD PRISON GUARD approaches the table. JULIETA is uncomfortable seeing her. SOLEDAD perceives it.

BAD PRISON GUARD
Counselor, this is more visitors
than she is allowed. You have to
leave.

SOLEDAD
Can't you see it's her birthday?

BAD PRISON GUARD
I don't set the rules.

SOLEDAD grabs her purse. She tries to talk to MABEL.

SOLEDAD
Mabel, I'm dealing with what
happened...

MABEL interrupts her.

MABEL
Let's not talk about that today.
Today is a special day.

MABEL looks at JULIETA.

MABEL
Dad sends his love. He couldn't
come.

JULIETA is visibly affected by the news. SOLEDAD perceives all of it. She's sad and uncomfortable.

SOLEDAD
(To Julieta) I need you to let me
move forward. Can I count on that?

JULIETA doesn't know what to answer. LUPE answers for her.

LUPE
Yes.

MABEL begins to open some packages she brought with food.

SOLEDAD
Happy birthday.

SOLEDAD leaves and JULIETA is left with MABEL, LUPE, her baby and BAMBI.

INT. ACTIVIST GARAGE. DAY

SOLEDAD is typing on her computer. She seems to be very focused. PAULINA and COCA work at the table. BÁRBARA is holding the phone, waiting to be answered, and she is holding LUPE's baby in her other arm.

SOLEDAD
 (without stopping typing) Who is on
 the list for the press conference?
 I'll take care of Women of the Latin
 American Motherland and Catholics
 for the Right to Decide.

PAULINA
 I already spoke to Pan y Rosas.
 They're coming tomorrow. And I left
 a message to Marcelita about Not One
 Less.

SOLEDAD
 Coca, were you able to talk to Dora?

COCA
 Yes, she's going to call Martha from
 the National Campaign.

PERLA and LUPE enter the garage.

SOLEDAD
 So?

PERLA
 They didn't give it to us. That
 Reptilian left us for half an hour
 at the counter and no sign of the
 file.

LUPE
 It's true, he's reptilian!

BÁRBARA
 Yes. His face is green.

SOLEDAD
 But what did he tell you?

LUPE
 That it's missing a signature.

PERLA
 Fariña's.

COCA
 Well, at least they gave them an
 excuse. I didn't get one.

SOLEDAD
 Neither did I.

BÁRBARA
 Neither did I. (To LUPE) Take the
 kid, please, because they're about
 to answer me.
 (they answer BÁRBARA on the phone)
 Hello. Oh, okay, yes, I'll wait,
 don't worry..

SOLEDAD gets up from the computer.

SOLEDAD
I'm finished with the statement.
Check it out. (To Paulina)

PAULINA sits down and reads.

PAULINA
Amnesty?

SOLEDAD
Yes.

PAULINA
Belén... (she pauses) Belén? (looks
at SOLEDAD, SOLEDAD nods) Belén is
27 years old and is deprived of...

BÁRBARA has her cellphone to her ear while on hold and
interrupts.

BÁRBARA
Stop, stop... Belén?

SOLEDAD
Yes.

BÁRBARA
You called her Belén?

SOLEDAD
Yes, what's wrong with that?

BÁRBARA
Don't you want to go with Virgin
Mary? Or Luján? Or the Holy Trinity?
That would be nice. Wouldn't it?

SOLEDAD
Belén is perfect. It's short.

BÁRBARA
And by the way, that's where the
little boy Jesus was born, and
that's the important thing. How
pious you are...

SOLEDAD
Shut up, jackass. Paulina, check
that the data is correct and we have
it.

Finally, they answer BÁRBARA.

BÁRBARA
Hello, yes (...) Of course... I
understand... maybe it's time to
start discussing these things on the
show, right? Of course. Yes, I
understand. Well, Romina, I
appreciate you trying. Bye (Hangs
up) "Tarde Piaste" is out.

SOLEDAD

She said no? She owes me a million favors that bitch. I did her father's estate for free.

COCA

I spoke with Martín Salvador and he told me the same thing. They don't dare put you on the air.

SOLEDAD

And "Viva la mañana"?

PERLA

They told me they didn't have a spot for a month. A lie, obviously.

BÁRBARA

I'm afraid, Solé, you'll have to turn to we know who...

SOLEDAD

Huh? Who?

BÁRBARA

CHELO! He's the only one who's going to say yes to us.

SOLEDAD

No, no. But I haven't spoken to him in ages.

There is silence, no one understands, BÁRBARA pipes up.

BÁRBARA

(Pointing to SOLEDAD) Mrs. Deza's first time was with CHELO Bolaño.

Everyone laughs. They can't believe it.

PERLA

What?!

COCA

No, no, no, CHELO, no!!

PAULINA

CHELO Bolano? That's too much!

SOLEDAD

That's enough!!! You just love to gossip, Barba!

BÁRBARA

Oh, sorry that I touched on something you obviously haven't gotten over yet.

SOLEDAD

Stop talking nonsense, I have an important call to make. (Being mysterious) (To Coca) Get me CHELO's

phone number, Coca.

Everyone looks at each other and laughs.

52 **INT. SOLEDAD'S HOUSE. NIGHT.**

SOLEDAD and DIEGO are ready to go to sleep. Lying in bed, they talk.

DIEGO
Are you nervous?

SOLEDAD
Huh?

DIEGO
For the reunion, I mean..

SOLEDAD laughs.

DIEGO
I'm a little scared... that he'll
move the bookcase for you...

SOLEDAD
Cut it out. I don't like going on
TV. I'm not good at stuff like that.

DIEGO gets closer and begins to massage her neck. He kisses her. She relaxes a bit.

DIEGO
It's going to be all right.

SOLEDAD
I hope so...

DIEGO
And don't let that CHELO get smart
with you...

SOLEDAD
Enoughhhh...

53 **INT. TELEVISION STUDIO. DAY**

SOLEDAD is sitting behind the cameras of a large television studio. They're putting makeup on her. CHELO comes to greet her.

CHELO
Solé...

SOLEDAD
Hello, CHELO.

They hug.

CHELO
It's so nice to have you here!

SOLEDAD

Thank you for the opportunity.
Really. It's not easy to talk about
this in our dear Tucumán.

CHELO

Any excuse to see you is a good one.

SOLEDAD blushes.

CHELO

We'll speak on air in a little
while.

54

INT. TELEVISION STUDIO. DAY.

SOLEDAD is still waiting off-camera. The show is on air. You can see the set where the hosts, CHELO and Cris, are seated at a large table in front of the camera. Everything happens from SOLEDAD's POV, who keeps looking at her hand that is trembling slightly.

CHELO

Last leg of the campaign for the
presidential elections in the United
States, Cris. Donald Trump and
Hillary Clinton intensify their
speeches to convince voters...

CRIS

Yes, and the one that really raised
the heat of the campaign was none
other than Madonna, CHELO, listen to
this: she promised oral sex as a
reward for men who vote for
Democratic candidate Hillary
Clinton.

A production assistant approaches Soledad to look for her; he takes her to sit at the end of the table and a chair is arranged for her while Cris is still talking.

CRIS

Always controversial, provocative,
disruptive.

SOLEDAD, who is now in the chair on the end of the host's side, is still outside the television frame. CHELO, smiles at her.

CHELO

Great, now let's turn to another
topic. We're here with Soledad Deza,
someone we have known for many
years, right, Soledad? How are you
doing? Thank you for coming.

The television frame opens, and CHELO and SOLEDAD can be seen.

SOLEDAD

Very well, thank you.

CHELO

Soledad is the defense lawyer for Belén, a young woman accused and convicted of murdering her newborn baby at the ALBERDI HOSPITAL. Tell us your version of the events, Soledad, because I know you well (smiles) and know that you are a good person. If you took on this case, you must have something to say or reveal to us...

SOLEDAD

Thank you for the opportunity, CHELO. I like to do this exercise: Imagine arriving at a hospital with a stomachache and ending up in prison. Or that this could happen to your daughters or sisters... Well, that's what happened to Belén. She has been imprisoned for a miscarriage for two years...

CHELO

Sure, very striking.

SOLEDAD

Striking wouldn't be my choice of word, CHELO. What is happening with Belén is a huge injustice...

CHELO

(Smiling and in a pleasant tone)

I'm telling you, Soledad always liked to argue about everything with me.

SOLEDAD

Today, I am not here to argue. What we want is for people to know this story as it really was. And also to ask Judge Fariña to hand over the file, because without it, we can't appeal.

CHELO looks off camera and we see that another person is settling into the chair opposite him, next to Cris.

CHELO

Let's hope so, Soledad. If we can help to bring justice, we welcome it. Judge Fariña, then?

SOLEDAD nods. CHELO looks off camera; his assistants are making gestures and showing him signs.

CHELO

We are now going to try to dig a little deeper into this topic, don't go anywhere, Soledad. Cris, over to you.

CRIS

Of course, CHELO, we have invited Daniel Huterino, lawyer for the group "Bonded for Life" and friend of the show. How are you, Daniel?

The television frame opens, and we now see the 4 participants at the table: SOLEDAD, CHELO, CRIS, and HUTERINO.

HUTERINO

I always like to start by pointing out that from week six of conception to week fourteen, a baby's little heart beats more than... (looks at Cris and they say it together):

CRIS AND HUTERINO

Thirteen million times...

HUTERINO

Yes, thirteen million. And then I think it's wise to point out that the legalization of abortion is a trend spread around the world...

SOLEDAD interrupts.

SOLEDAD

Excuse me. Huterino, isn't it?

HUTERINO

Yes, with an H. Huterino.

SOLEDAD

Well, excuse me sir, you cannot call a struggle, that has been going on for decades-which I would say centuries-of fighting for the right to decide over our bodies, a mere trend...

HUTERINO, interrupting:

HUTERINO

Allow me to finish. Every year around the world, 50 million abortions are performed. It's a silent and cruel Holocaust...

SOLEDAD

First a trend, now a Holocaust? No, no.

HUTERINO

Let me finish...

SOLEDAD

You can't say that...

HUTERINO

I don't understand all the fuss.
There hasn't been a single woman
prosecuted for this cause since
1943.

SOLEDAD interrupts.

SOLEDAD

Belén has been imprisoned for more
than two years for a miscarriage.

HUTERINO

Let's be open about it: she is in
prison for homicide, not for a
miscarriage.

SOLEDAD

In order to speak you should know
the case. I can tell you right now.

CRIS

If I can offer my opinion...

55

INT. ACTIVIST GARAGE/TELEVISION STUDIO. DAY.

BÁRBARA, PAULINA, COCA, PERLA, BAMBI and LUPE are watching
SOLEDAD on television. BÁRBARA is talking to the screen.

BÁRBARA

Oh no. Let's see what this idiot has
to say.

The voices of SOLEDAD and HUTERINO are silenced for a moment
to give way to CRIS, who expresses himself.

CRIS

Surely many of you have pets...

From the GARAGE they look at her without understanding.

CRIS

What happens when a dog gets
pregnant? We don't take her to the
vet for an abortion. We feel sorry
and immediately go out looking for
someone to give the puppies to.

BÁRBARA

(From the garage)

Is this a joke? I can't believe
it...

We return to the TELEVISION STUDIO.

SOLEDAD

Is this a joke? I can't believe it!

CRIS is left in the dark not knowing what to respond. SOLEDAD and HUTERINO are once again butting heads in the discussion.

HUTERINO

I was saying that there are no women imprisoned due to an abortion...

SOLEDAD

More than 200 women prosecuted in recent years right here in Tucumán, Huterino. You lose a pregnancy and gain a criminal record, it's crazy!

HUTERINO

But none of them are in prison, Counselor.

SOLEDAD

Let me say again, right now, in our city, there is a 27-year-old girl in prison for having been admitted to a hospital with a miscarriage...

HUTERINO

Would you let me finish? You had your time with CHELO, now let me give my opinion.

SOLEDAD

I had three minutes to talk about the case and I have to listen to this idiocy of yours, and the lady's puppies...

SOLEDAD grows impatient, raising the tone of voice.

56

INT. PRISON. WING. DAY

JULIETA enters the wing with PRISON GUARD PAOLA and sees that PACO, MARCELA, TOLA and JUANA are watching the TV with CHELO. JULIETA recognizes SOLEDAD on TV. She slowly begins to approach the table and sits down. They watch the scene on television.

HUTERINO

Don't talk to us like that! It's useless, they're all cut from the same cloth...

SOLEDAD

It is useless arguing with someone with two hairy balls about what it is to be pregnant. But since they like to be in control everything...

Turning to CHELO.

And you, CHELO?... What an idiot,
for the love of God.
You too, Cristina!
(getting out of the chair) You're a
disgrace!!

SOLEDAD leaves the set.

PACO, MARCELA, TOLA, JUANA and PRISON GUARD PAOLA from
prison, laugh at SOLEDAD's outburst. JULIETA doesn't know
how to disguise it.

TOLA
Isn't that your lawyer?

JULIETA nods shyly.

57

INT. ACTIVIST GARAGE. NIGHT

BÁRBARA, PAULINA, PERLA and COCA are drinking whiskey and
reading the repercussions of CHELO's TV program. SOLEDAD is
distracted, watching the trembling of her hand get worse.

PERLA
Battle royale with CHELO. How crazy
is that lawyer?

PAULINA
CHELO's jaw was on the floor, the
bum. She really stood her ground.

BÁRBARA
A good one. Listen to this, Solé: I
can give that one what she's
missing.

PERLA
Are you saying he has the file?

COCA
Maybe, right?

BÁRBARA
People are awful... "Poor girl, with
that lawyer she isn't getting out
for a hundred years."

You hear a glass smash against the wall. It is SOLEDAD, who
had gotten up from the table and became violent when she
heard that. BÁRBARA feels like an idiot for having read it.

BÁRBARA
What am I doing reading this shit?

58

INT. COURTS. DAY

SOLEDAD in front of the COURT CLERK (The "Reptilian"). They look at each other intently, without speaking, almost like a scene from a western duel.

SOLEDAD

The file...

COURTHOUSE EMPLOYEE shakes his head, almost with pleasure.

COURTHOUSE EMPLOYEE

It's not here. What's it like being on TV?

They stare each other down. SOLEDAD wants to kill him.

SOLEDAD

I'll be back tomorrow.

59

INT. SCHOOL. DAY

All the children are seated and the teacher is talking about the importance of democracy. It's a Civic Education class.

TEACHER

The importance of civic education is that you know what your responsibilities and duties are, but above all, the rights you need to know in order to enforce them. Could you name some of those rights?

Some raise their hands.

TEACHER

Let's see, Tomás?

TOMÁS

Right to education, for example...

TEACHER

Right to education, very good. What else?

SABRINA

Right to health.

TEACHER

To health, what else does a citizen have a right to? Let's see, Flora?

FLORA

To a home. To protest...

FLORA looks to her right and GASTÓN, a classmate, says quietly:

GASTÓN

The right to murder and to be defended, like your mother does with that murderer.

FLORA raises her voice.

FLORA

My mom isn't defending a murderer. She's defending a girl who was blamed because she was poor and had no one to defend her. That's why she's in prison.

GASTÓN

My mom says she's defending a murderer.

FLORA

Your mom is lying to you. And don't ever talk like that about my mom again, you hear me? Idiot.

TEACHER

Let's calm down, please. Gastón, come here immediately.

FLORA gets up very angrily to leave class. The TEACHER intercepts her.

TEACHER

Flora...

FLORA stops. She's all red and about to cry. THE TEACHER puts her hands on her shoulders.

TEACHER

You were very brave to defend your mom like that. Go wash your face.

FLORA nods anxiously and heads out to the bathroom.

60

EXT. SCHOOL GATE. AFTERNOON.

SOLEDAD and LUPE are waiting for FLORA and MANUEL at the school gate. There are several parent conversations at the same time, but no one seems to speak to SOLEDAD. It is clear that the conversation revolves around the graduation party.

MOTHER 2

Soledad, you're on the ice commission, aren't you?

SOLEDAD nods.

MOTHER 2

Can you answer the chat? We're looking at drinks disposal.

SOLEDAD nods again.

FLORA comes out. SOLEDAD holds her by the shoulders.

SOLEDAD

How was school?

FLORA

Fine.

SOLEDAD

And your sweatshirt?

FLORA

It's in my backpack. I don't forget things, stop asking me. I'm old enough now, mom.

MANUEL comes out.

MANUEL

Mom, can I go to Benja's for milk and cookies?

SOLEDAD and LUPE notice BENJA'S MOM's face and do not have a good feeling about it at all. BENJA'S MOTHER looks away.

SOLEDAD

Mm... It seems like Benja's mom doesn't really want to, Manu.

LUPE

Her cookies must be awful. We'll get you a cookie.

SOLEDAD

Come on, let's go eat something.

61

EXT. ACTIVIST GARAGE. AFTERNOON

SOLEDAD's car, with LUPE in the passenger seat brakes with a screech, right in front of the activist garage. FLORA and MANUEL are behind them. On the sidewalk are BÁRBARA, PAULINA, COCA and PERLA, all worked up. Organizing some boxes on the sidewalk. From one of the boxes, the W4W painting that had been hung in the garage appears.

BÁRBARA brings it closer. They talk through the window.

BÁRBARA

How's it going? They terminated our contract.

SOLEDAD

On what basis?

BÁRBARA
They found a buyer.

SOLEDAD
How unfair. Just like that. How much
time did they give us?

She talks to Bárbara without getting out of the car. While
the others are still carrying things.

BÁRBARA
They already changed the locks.

SOLEDAD
Ah. Right.

BÁRBARA
Quick and painless.

SOLEDAD
Well, do you want to come to our
house?

BÁRBARA
Take the afternoon. We'll talk
later.

SOLEDAD
(To LUPE) I'll take you home.

LUPE
No, I'll stick with the girls.

LUPE gets out of the car. BÁRBARA passes the W4W painting
through the window and they place it on the passenger seat.
SOLEDAD starts the car. The group greets her. PERLA gives
the thumbs down gesture. PAULINA blows kisses to FLORA and
MANUEL. They leave.

62 **INT. PRISON. DAY.**

Sequence.

JULIETA cuts vegetables with a knife and throws them into a
huge pot that is on the stove.

JULIETA eats in prison in silence. At her side are PACO and
MARCELA.

JULIETA looks at the ceiling while lying on the bed. A cat
passes over her face. She continues with her eyes fixed as
if she weren't there.

JULIETA is in line to wash her clothes. She doesn't talk to
anyone.

JULIETA bathing with a t-shirt on.

JULIETA, in her bed, wakes up from a nightmare. It's nighttime.

63

INT. JOCKEY CLUB PARTY. NIGHT

We see a hall with several tables. It's the Jockey Club's anniversary dinner. ALFONSO arrives and several people greet him. A bolero band is playing. People are very elegantly dressed. ALFONSO talks to another doctor when JUDGE FARIÑA taps him on the shoulder.

FARIÑA

Dr. Deza.

ALFONSO is surprised.

ALFONSO

How are you, Fariña? I haven't seen you around the club in a while.

FARIÑA

I stopped playing tennis for a while. The clay was wreaking havoc with my knees.

ALFONSO

You have to be careful.

FARIÑA

The one who should be more careful is your daughter. She mentioned me on TV. I don't know what's up with her. She must want to turn all of Tucumán against her.

ALFONSO

I don't think so. Rather, I don't understand why they are not handing her the file so that she can do her job.

FARIÑA

The file is signed, sheets are added to it, you know what it's like...

ALFONSO

No. I don't know what it's like. Not all doctors do the same thing.

FARIÑA

(Smiles) No, no, I'm sure of that. You are one of the ones who can save someone's life.

ALFONSO

You too could save someone's life, Fariña.

FARIÑA stares fixedly at ALFONSO.

FARIÑA
Have a good end to the night, man.

ALFONSO
You too.

ALFONSO is still looking at the band, somewhat disengaged.

64

EXT. SOLEDAD'S HOUSE, STREET. AFTERNOON

MANUEL walks the streets of his neighborhood with his friend LAUTI in his soccer uniform. LAUTI stops at a house a few yards from SOLEDAD's house. MANUEL continues walking alone. Suddenly, a voice calls out to him:

NEIGHBOR
Psst. Come here.

A NEIGHBOR (60) hands him a piece of paper with something written on it, which MANUEL doesn't look at.

NEIGHBOR
This is for your mom.

MANUEL looks at him suspiciously and tries to keep walking.

NEIGHBOR
Your mom is Soledad Deza, right?

MANUEL slows down and nods.

NEIGHBOR
Here. Give her this.

MANUEL looks at it, takes the envelope and then goes on his way.

65

INT. SOLEDAD'S HOUSE. AFTERNOON

SOLEDAD comes home with posters and a cardboard box full of papers. MANUEL sees her enter the house and hugs her.

MANUEL
Did you see the envelope? It's for you.

On the table by the entrance is an envelope. SOLEDAD picks it up and opens it. Inside the envelope, written, it says: "AN EYE FOR AN EYE / A CHILD FOR A CHILD."

SOLEDAD
Where did you get this from?

MANUEL
... a man gave it to me...

SOLEDAD bends down, looks into his eyes.

SOLEDAD

Manuel... don't talk to strangers on the street...

MANUEL

I didn't talk to him!

SOLEDAD

You shouldn't be out on your own.

MANUEL

I came back with Lauti, I wasn't alone...

SOLEDAD

Come and let me give you a kiss, you are so special!

MANUEL leaves. SOLEDAD stares at the paper worriedly.

66

INT. SOLEDAD'S HOUSE, DIVINE. AFTERNOON.

SOLEDAD and MANUEL play cards and eat french fries. FLORA plays the clarinet nearby.

MANUEL

I win!

SOLEDAD

But honey... How?! You're winning every time! Are you shuffling them well?

MANUEL

(very serious)

I'm no cheater!

In the background, through the living room window, a motorcycle appears and stops in front of the house. Without SOLEDAD or MANUEL realizing it, the person sitting on the back gets off and throws a stone that falls right in the middle of the window, causing the glass to burst into a thousand pieces, with a sound similar to that of a bomb. MANUEL and FLORA scream. SOLEDAD doesn't understand what's happening.

FLORA

What happened?

SOLEDAD stops and begins to approach the door to the street.

SOLEDAD

Don't walk barefoot!

MANUEL puts his feet up on the chair.

SOLEDAD

(to FLORA)

Put on your shoes, stay with your brother.

SOLEDAD, upset, runs to the door and leaves the house...

67 **EXT. SOLEDAD'S HOUSE, STREET. AFTERNOON.**

SOLEDAD runs halfway down the street, looking around. In the distance, she sees a motorcycle turn at full speed around the corner and disappear.

68 **INT. SOLEDAD'S HOUSE, LIVING ROOM. NIGHT**

SOLEDAD is on the phone, leaning against the wall. DIEGO removes a splinter from MANUEL's foot with tweezers. MANUEL moans. FLORA is lying on the couch and leaves audio messages to her friends. A POLICE OFFICER (55) walks around SOLEDAD's living room. He looks reluctantly at the damage.

SOLEDAD

It was a motorcycle. I'm sure of it... I think two people, yes. Don't come, we're fine.
(Soledad notices that a call is coming in; she sees who it is)
Barba, I've got to go, my old man is calling me.

SOLEDAD

(To the police officer, to get him to go) That's everything from our side. Hello...

ALFONSO (V.O.)

Honey, how are you doing?

SOLEDAD

Okay, dad. You can relax.

ALFONSO (V.O.)

I was very worried.

SOLEDAD

Relax. Nothing's going to happen.

FLORA passes in front of her, leaving an audio message.

FLORA

Hi Carlu, tomorrow I'm not going to school, they threw a stone through our window...

SOLEDAD

(To FLORA, interrupting the conversation with her father) Delete that audio right now. And don't think for a second you're not going to school tomorrow.

ALFONSO (V.O.)

I should have warned you...

SOLEDAD

What?

ALFONSO

That these people are tiresome. Stay out of it, sweetheart, I think we should take this as a warning. Do you want me to come?

SOLEDAD

You don't have to. Love you, dad. Don't be scared. We're fine.

SOLEDAD hangs up. She's left worried. She sits on the sofa with DIEGO. They both look at the police officer. They want him to go. The POLICE OFFICER looks at the hole in the window.

POLICE OFFICER

At least it isn't winter.

SOLEDAD stares at him with hatred. DIEGO makes a gesture to calm her down.

DIEGO

Let me walk you out.

69

INT. SOLEDAD'S HOUSE. BEDROOM. NIGHT.

FLORA, MANUEL and SARA, the dog, are spread-eagled and asleep between their parents. DIEGO is lying on his back with his eyes wide open, and so is SOLEDAD. They look at each other. DIEGO caresses SOLEDAD's face.

SOLEDAD

Why don't you go out to the house in the country for a few days?

DIEGO

No. There's no way we're leaving.

SOLEDAD

But aren't you afraid of what happened?

DIEGO

I'm scared to leave you here alone. If they want to scare you, we need them to know that you are not alone. If they're getting like this, it's because you're doing things right. And I want to be here with you.

SOLEDAD gets emotional, they hug.

(Changing the subject)

Do you know what I was thinking? That to dance Gangnam Style, it would be good if all the parents were wearing the same wig as the guy in the video...

SOLEDAD

I think it's a good idea, like all

your ideas.

It starts to rain and the sound of rain muffles the conversation.

70

INT. BAR DEFENSA. AFTERNOON.

BÁRBARA arrives at the bar and goes to the table they usually sit at, but SOLEDAD isn't there. She looks around the tables. She sees SOLEDAD at a small table next to the bathroom with her back to the street. She's wearing dark sunglasses. BÁRBARA approaches.

BÁRBARA

Why are you over here?

SOLEDAD

I don't want to be at the window.

BÁRBARA

Huh? Because of yesterday?

BÁRBARA laughs.

SOLEDAD

What are you laughing at?

BÁRBARA

Nothing, nothing.

SOLEDAD

They broke my window.
These people are crazy.

BÁRBARA

I know. I understand...

SOLEDAD

This was my limit. I can't expose my children. Did you bring me the clonazepam?

BÁRBARA

Here it is, you have to put it under your tongue and the effect is immediate. (Taking out a blister pack from her purse). It's not right for them to see that we're afraid.

SOLEDAD

But we are scared of them!

SOLEDAD removes a pill from the blister pack and puts it under her tongue.

BÁRBARA

But we're in too deep. In these tense moments, it helps me to think about the theory of the good and the bad.

SOLEDAD

I don't know if I'm ready for one of your theories.

BÁRBARA

Hey weirdo, pay attention. Seriously, I think that, in the world, there are as many bad people as there are good...

SOLEDAD

Uh-huh... And how old are you? 5?

BÁRBARA

Come on! Focus! What's happening right now is that many of the good people are still unaware of what's going on with Belén. Not that we're failing at that, but it takes time. For now, more assholes than good people know about it. You get it?

SOLEDAD

And in the meantime..

BÁRBARA

In the meantime, we're fucked. We have it rough. They threaten us. We take clonazepam. It should already be taking effect.

SOLEDAD

(with some surprise) Yes.

BÁRBARA

Well, let's go to the other table because here, next to the bathroom, it smells like ass.

SOLEDAD

Yes. I can't take it anymore.

They get up and change tables to the one next to the window.

71

EXT. JAIL. DAY.

SOLEDAD and JULIETA say goodbye. JULIETA strokes a cat. SOLEDAD is overly anxious; her hand trembles. She lights a cigarette with one she just finished.

SOLEDAD

Tomorrow we have a meeting with several organizations that are already aware. The idea is to start getting more people. That's what we need most. We are not doing enough. And basically they won't give us the file, so we can't ask for a hearing. But hey...

SOLEDAD is distracted upon seeing a priest enter, who is

greeted with enthusiasm by some inmates.

JULIETA

It's confession day.

SOLEDAD

Uh, I haven't confessed in a long time...

JULIETA

(Lowers her voice) After your screams on TV, you should.

SOLEDAD laughs.

SOLEDAD

Shut up.

JULIETA

I thought you were good. For the first time I see that something is happening, and it's because of you.

SOLEDAD

No, it's not me.

JULIETA

No, really. I believe in you.

They look at each other intensely. SOLEDAD lets her guard down a bit.

SOLEDAD

Thank you. I was scared this week. It got heavy. I need to get you out of here, now.

JULIETA

You're going to get me out of here. You told me that when I met you and that's how it's going to be.

SOLEDAD

Okay. Let's do it. Come on...

JULIETA leaves. SOLEDAD, when she is left alone, lets out a sigh trying not to cry, but the emotion overcomes her.

EXT. SOLEDAD'S HOUSE, STREET. AFTERNOON.

SOLEDAD is watering her front garden with a hose. ALFONSO arrives on a bicycle looking like a detective. ALFONSO approaches, looks around, getting her attention, without getting off the bike...

ALFONSO
Are you alone?

SOLEDAD
Yes.

ALFONSO, before speaking, makes sure that no one is listening.

ALFONSO
Tomorrow is Bartolini's daughter's baptism. Are you going?

SOLEDAD
Huh? Diego was invited, but why would I go? To get lynched?

ALFONSO
You should go...

SOLEDAD
Oh, you want them to lynch me...

ALFONSO
Fariña is going to be there. He's the godfather.

SOLEDAD looks at him. Her father gives her a kiss and rides off on the bike with a paranoid attitude.

73

INT. SAN MIGUEL CATHEDRAL. DAY

Baptism ceremony in the main Cathedral attended by the who's who of Tucumán. —

It's very hot and everyone is suffering from the heat. They sweat and fan themselves. SOLEDAD, accompanied by DIEGO, enters and sits in a pew. She looks around. Suddenly she begins to recognize, in the sea of faces of Tucumán high society, RITONDO, the PROSECUTOR, with his family, NORMA CAMAÑO and her husband, FLORA'S TEACHER, CHELO, the host of "Tarde Caliente" and, at the front, JUDGE FARIÑA together with MRS. FARIÑA.

SOLEDAD looks at JUDGE FARIÑA, who smiles at his goddaughter and is completely dedicated to this family occasion.

74

EXT. SAN MIGUEL CATHEDRAL. DAY.

PEOPLE are leaving the cathedral. JUDGE FARIÑA and MRS. FARIÑA walk down the stairs of the Cathedral, greeting some family members. SOLEDAD rushes and makes her way through the crowd to get to JUDGE FARIÑA.

SOLEDAD
How's it going, Fariña?

FARIÑA half smiles and nods his head in what might be a greeting. He keeps walking. SOLEDAD walks beside him.

SOLEDAD

You have something that I need.

JUDGE FARIÑA looks at her out of the corner of his eye.

SOLEDAD

The file.

JUDGE FARIÑA continues to walk as if SOLEDAD didn't exist.

SOLEDAD

Look, tomorrow I have to go to the Courthouse. I can pick up the file that you are going to authorize, or I can go and initiate a summons for having revealed the identity of my defendant. Do you remember the article in the newspaper?

FARIÑA, for the first time, stops. FARIÑA and SOLEDAD look defiantly at each other.

JUDGE FARIÑA

Go ahead and take it, but you're going to have to wait for me to come back from my well-deserved vacation and then the legal funfair can begin. You've waited so long that I don't think two more months will change much for you. Have a nice day...

SOLEDAD wants to kill him, but DIEGO intercepts her as they watch FARIÑA walk away.

75

EXT. SCHOOLYARD. DAY.

DIEGO has a tripod and a camera; he is leading a group of parents from the school. In the background, we can hear the song "Gangnam Style," and parents, including SOLEDAD, dance to it with black wigs. The image becomes bizarre and, among the people dancing to the song, there are the faces of JUDGE FARIÑA, NORMA CAMAÑO, RITONDO, THE NURSE, CHELO, CRIS and other characters that we have seen throughout the film. It's all turned into a nightmare.

DIEGO

Right!

Everyone turns their body to the right.

DIEGO

Left!

Everyone, without much synchronization or grace, turns sideways and dances the chorus.

DIEGO
Gallop! Gallop!

76

EXT. COURTHOUSE DOOR. DAY.

SOLEDAD and BÁRBARA are inside the car parked outside the Courthouse door. BÁRBARA is trying on a wig that SOLEDAD will later wear for the school video.

SOLEDAD
I think it's completely insane. What do you want? To get our licenses revoked? What does Belén do if we're disbarred?

BÁRBARA
I promise you that if it doesn't go smoothly, we'll leave. At some point this reptilian has to go and eat.

SOLEDAD
What if he brought food?

BÁRBARA
I'm telling you, no. I crossed paths with him in La Alemana. And he greeted Silvia by name. He must go there every day.

SOLEDAD
I don't know. To me, it looks like his mom still makes his food for him.

BÁRBARA
To me it looks like he killed her and he has her embalmed.

At that time, they see the COURT CLERK come out. They look at each other. They can't believe it. They get out of the car and climb the Courthouse stairs quickly.

77

INT. COURTS. DAY.

SOLEDAD and BÁRBARA are leaning against the court counter. In the background, we can hear the sound of someone arranging boxes.

BÁRBARA
Hellooo...

BÁRBARA claps to be attended to.

A YOUNG MAN that we have not seen before appears from the background. He's obviously someone inexperienced in the position.

BÁRBARA
They told you I was coming, didn't they?

YOUNG MAN

Uhh... No, it's just that Raúl went out to eat.

BÁRBARA

Yes, we saw Raúl and he told us to ask you for the file.

YOUNG MAN

Ah... But he didn't say anything to me.

Wait a second and I'll call him.

SOLEDAD and BÁRBARA turn pale. YOUNG MAN calls on his cellphone. It is tense until a cellphone starts ringing on the back desk.

YOUNG MAN

Oh, he left his phone here. You're going to have to wait for him.

BÁRBARA

Look, Raúl told me you were going to give it to me. If you don't want to do your job, I'm going to have to get the other secretary.

BÁRBARA pretends to make a call and turns her back to the YOUNG MAN.

SOLEDAD

(in a pleasant tone with the young man)
It's on that shelf, look. Save yourself a problem. She gets really mad...

YOUNG MAN

(To Bárbara) Okay, okay.
I'll look for them now.

BÁRBARA pretends to hang up.

YOUNG MAN

But there are several here.

SOLEDAD

Bring them. I'll tell you which one it is. That will be faster.

The YOUNG MAN pulls the stack of files from the shelf where the file had previously been placed by RAUL. He puts them on the counter.

SOLEDAD

It's Gómez.

YOUNG MAN quietly reads aloud the surnames on the folder covers. He has the accent of someone from Córdoba.

YOUNG MAN

Mazitelli, Alonso, Guerrero...

BÁRBARA
Where are you from?

YOUNG MAN
From Córdoba.

BÁRBARA
Oh, did you come to live here?

YOUNG MAN
Yes, my uncle is a judge and he got
me a gig here, so I'm going to
finish my degree here...

BÁRBARA
How nice...

YOUNG MAN
Urtibarrea, Gómez...

SOLEDAD
That one. Gómez.

SOLEDAD grabs the file quickly.

BÁRBARA
How nice of your uncle. What is his
name?

YOUNG MAN
Jorge Fariña.

BÁRBARA
Oh, send him my regards.

They start walking toward the door.

YOUNG MAN
On whose behalf?

BÁRBARA
Norma. Norma CAMAÑO.

78

INT. BAR DEFENSA. MIDDAY.

PAULINA, COCA and PERLA are at their usual table. SOLEDAD
and BÁRBARA enter.

SOLEDAD
We're going to my place.

COCA
Why?

BÁRBARA
We got the file.

BÁRBARA reveals a peek of the file from inside her cleavage.

PAULINA
What? How? Did they give it to you?

BÁRBARA

Shh. Quiet. Pay the bill and let's go.

They all stand up at once, euphoric, holding back their excitement.

79

INT. SOLEDAD'S HOUSE, LIVING ROOM. DAY.

SOLEDAD, BÁRBARA, COCA, PAULINA, and PERLA are reviewing papers from the file. They all talk at the same time until COCA brings order.

COCA

Wait, wait. Listen to this: Autopsy of an unnamed male fetus, and in the external examination it says, female fetus approximately 32 MONTHS of gestation...

SOLEDAD

32 months? First it is male and then it turns out it is female? They are animals.

PERLA

And in this other record it says, fetus at 20 weeks, after 26 weeks, after 40 weeks... they make it grow as the pages go on. At some point soon he'll be an engineer.

PAULINA

It says up here that the body was missing.

SOLEDAD

That's why there's no DNA test. There is no DNA because there was no body to do it.

They're all quiet.

COCA

No wonder they didn't want to give us the file...

SOLEDAD and BÁRBARA look at each other.

PERLA

Now with all this, let's get a hearing now.

BÁRBARA

Well, let's get through these files first and then go about getting a hearing.

FLORA enters the living room.

FLORA
Ma, don't forget that it's my turn
on kiosk today.

SOLEDAD
Uh! The mini pizzas!

80

INT. SOLEDAD'S HOUSE, LIVING ROOM. DAY.

SOLEDAD smokes a cigarette while looking out the kitchen window that overlooks a garden. In the background we can hear a testimonial being for a commercial being recorded.

AMALIA (V.O.)
Belén arrived with severe abdominal
pain at the ALBERDI HOSPITAL in
Tucumán on March 21, 2014...

SOLEDAD takes some mini pizzas out of the oven. She follows the commercial in the background and you can hear DIEGO directing. SOLEDAD goes out into the hallway.

SEQUENCE SHOT CONTINUES.

SOLEDAD continues to listen to the commercial as she walks into the living room.

DIEGO (V.O.)
Cut! Perfect. Are you next, Coca?

You can hear FLORA's clarinet.

SOLEDAD
FLORA! We're filming!!!

FLORA's clarinet stops.

COCA (V.O.)
All health professionals violated
her rights, accused her, reported
her...

SOLEDAD is still walking down the hallway. She picks up a pair of Manuel's sneakers from the floor.

SEQUENCE SHOT CONTINUES.

DIEGO
Action, Bambi!

SOLEDAD enters the bathroom to pee. As she closes the door, Bambi's speech sounds even more distant.

BAMBI (V.O.)
They accused her without evidence
and now Belén has been in prison for
more than two years. We Are All
Belén, so that no woman is afraid to
go to the hospital. Freedom for

Belén now.

SOLEDAD stops peeing. She runs the water. She washes her hands and walks down the hallway until she reaches where they are filming. PERLA is smoking. She goes in front of the camera. SOLEDAD looks through the camera. At her side is DIEGO.

SEQUENCE SHOT CONTINUES

SOLEDAD
Lose the cigarette.

PERLA hands the cigarette to PAULINA. She gets ready and interrupts again.

PERLA
Wait!

She leaves the frame and goes to her purse. She grabs the handkerchief from the national campaign for the legalization of abortion and puts it on.

PERLA
We are marching next Tuesday at 4 pm
in every square in the country.

SOLEDAD
Cut!

81 **EXT. SAN MIGUEL DE TUCUMAN SQUARE. AFTERNOON.**

FIRST MARCH FOR BELÉN.

SOLEDAD, BÁRBARA, COCA, PAULINA, PERLA, LUPE, MABEL, FLORA, MANUEL, DIEGO and OTHER FRIENDS of Belén hand out flyers in the square. There are other women who approach spontaneously. There aren't many people, but a bit of enthusiasm is notable.

SOLEDAD is talking to WOMAN 1 and WOMAN 2

WOMAN 1
I had a very similar situation at
ALBERDI. I don't know if I can give
my name. I am an elementary school
teacher...

WOMAN 2
Same for me. I work in the City
Hall... I can't give my name but
count on me for whatever you need.

FLORA, who is distracted, sees the TEACHER arrive at the demonstration, who spoke to her after the problem with her classmate. She smiles and approaches her.

FLORA
Teacher!

The TEACHER hugs her.

INT. SOLEDAD'S HOUSE, DIVINE. NIGHT.

SOLEDAD, BÁRBARA, COCA, PAULINA and LUPE with her BABY are there in the house eating mini pizzas. MANUEL and LAUTI run around the house. They are both wearing a superhero mask. MANUEL is Spider-Man and LAUTI is SCREAM.

COCA
Every Tuesday?

SOLEDAD
We meet every Tuesday in the square.
How do we get them to come? Lupe,
what's going on with Belén's
friends?

LUPE
They're going to start coming but
they're afraid their work will find
out. That someone will see them.

MANUEL and LAUTI run at full speed near the table.

SOLEDAD
Right now that is our biggest
problem. We have several women who
want to talk but don't want to be
identified.

LUPE
In the commercial we can have their
backs turned.

BÁRBARA
Having your back turned takes away
your strength.
As if there were something to be
ashamed of, I'm not convinced...

SOLEDAD
Even beyond that, we need them to go
to the demonstrations.

LAUTI goes back so sharply by the table that he takes out several stacked papers. SOLEDAD gets upset and follows him with her eyes

SOLEDAD
Manuel, don't run in socks because
you might slip! It's dangerous!

LAUTI takes off his SCREAM mask and leaves it on the table.

LAUTI
I'm not Manuel (he laughs with his
missing teeth).

SOLEDAD looks at him seriously. As if absorbed. BÁRBARA notices.

BÁRBARA
What's up with you?

SOLEDAD stares at BÁRBARA but doesn't say a word. She looks closely at the mask.

83 **INT. PRISON. WING. DAY**

JULIETA has her back to the television, running a rag across the floor of the wing, and begins to hear the commercials that play on the television. She turns around and watches them covertly. Women are testifying with their faces covered with WHITE MASKS. Several female prisoners watch silently. PACO, while eating, looks up and watches. They smile covertly. JULIETA looks at the time on the clock that is hanging on the wall of the wing.

84 **EXT. MARCH. AFTERNOON**

SECOND MARCH FOR BELÉN.

We see a woman wearing a mask again, who is accompanied by several women who are also masked. It is the second march for Belén. One of them removes their mask. It's SOLEDAD. She grabs her cellphone and dials a number.

SOLEDAD
Hi. We are here, twice as many
today.

85 **INT. PRISON. TELEPHONE ROOM. AFTERNOON**

JULIETA is paralyzed when she hears people murmuring. She hangs up and walks down a hallway to her wing. In the hallway, an inmate looks at her and crosses herself as if she saw the devil. JULIETA notices and keeps going.

86 **EXT. SOLEDAD'S HOUSE, STREET. AFTERNOON.**

There is a demonstration outside SOLEDAD's house.

Indecipherable insults and screams, one over the other. A group of PEOPLE protesting against it. They have signs that read "We Value Life" and "Belén is a killer."

We see two ACTIVISTS acting as guards at the door of the house.

SOLEDAD smokes, leaning at the window that has now been repaired, watching the demonstration. She approaches the work table where COCA, PAULINA, PERLA and BÁRBARA are. There are also several activists designing a poster. The house is the usual chaos: some talk on the phone, others type on the computer, others discuss logistics issues.

In the kitchen, the table is full of people. ACTIVISTS, JOURNALISTS, LUPE with her BABY, MABEL. SOLEDAD walks around the house and looks for DIEGO.

SOLEDAD
(to DIEGO)
Did you make the food for FLORA? She
doesn't eat until night otherwise.

DIEGO puts a stack of independent newspapers and magazines on the table.

DIEGO
I'll do it now. Look, all this
print.

SOLEDAD goes to the counter and starts making a sandwich.
The house's landline is ringing.

PAULINA
The commercials already have 300,000
interactions around the world.

PERLA
What does that mean?

COCA
(smiling)
That they went viral, dummy.

PERLA
I'm from the 1900s, girl.

PAULINA
They were even shared by the UN
Committee against Torture.

SOLEDAD listens while still preparing the meal.

DIEGO
(on the phone)
Yes, thank you. I'll let her know.
(to SOLEDAD)
Victoria Meliman saw the ads we
released. She wants to interview you
live on her show this Friday.

PAULINA
Meliman saw the ads?

SOLEDAD leaves the sandwich on the counter.

SOLEDAD
I'm not going.

Everyone looks at her, surprised.

SOLEDAD
Didn't you see how it went last
time?
(screams outside)
Flora!

DIEGO

No, stop. She is worth it. They are sending a mobile unit from Mexico.

SOLEDAD

I'm going to the Courthouse on Friday.
We have to get a date for the hearing. I can't cancel that to go on TV.

PAULINA

Any of us can go to the Courthouse. You have to go on TV.

MANUEL, worried, enters the kitchen.

MANUEL

FLORA's not here.

DIEGO and SOLEDAD look at each other, surprised.

87 **INT. FLORA'S BEDROOM. SOLEDAD'S HOUSE. AFTERNOON**

SOLEDAD opens the bedroom door. No one is there.

88 **INT. SOLEDAD'S HOUSE. AFTERNOON.**

SOLEDAD opens doors around the house.

SOLEDAD

Flora!

She has a phone to her ear, but no one answers. SOLEDAD and DIEGO leave the house and walk through the group of demonstrators outside the house. They separate.

SOLEDAD

Go see if she's at dad's.

SOLEDAD gets in the car and DIEGO runs down the street.

89 **INT. CAR. AFTERNOON.**

SOLEDAD drives her car. She prays and smokes while driving.

SOLEDAD

(whispering) Guardian angel, sweet company, don't forsake her either night or day until she rests in the arms of Jesus, Mary and Joseph...

Her cellphone rings. She picks up.

SOLEDAD

Oh, no? Go to Cata's house to see if she's there.

She drops the phone on her lap and keeps driving. She's visibly worried. She feels the trembling in her hand and loses attention while driving, the car drifts and, before it hits the sidewalk, she swerves to the opposite side, crossing the road. No car was coming the other way, otherwise it would have been fatal. She stops the car on the side of the road away from danger to breathe and calm down. She takes out a Clonazepam tablet from her purse and takes it. Her cellphone rings to brings her out of her shock. She picks up.

90 **EXT. SOLEDAD'S HOUSE. AFTERNOON.**

SOLEDAD parks her car and gets out. From inside the house, FLORA, who is visibly sorry, runs out to meet her. They hug each other.

FLORA

Sorry mommy, I went to clear my head
a bit and when I came back everyone
was looking for me. Sorry if I
scared you.

91 **INT. WING, JULIETA'S CELL. NIGHT.**

JULIETA sleeps in her bed. We see hands that bring several figures of the Virgin Mary closer to the bars of her cell. And also a baby Jesus in his iconic straw manger. That same hand begins to light a lot of candles. JULIETA, in the dark, is still sleeping without noticing that the set of burning candles start to burn everything around her. The hands that lit them disappear.

92 **INT. WING, JULIETA'S CELL. NIGHT.**

JULIETA wakes up in the middle of the night because of the fire that started to engulf her bedspread, creating a wall of smoke that doesn't allow her to breathe. Her expression is one of panic. JULIETA starts to scream. She can't see through the wall of smoke. PACO hears her and calls PRISON GUARD PAOLA. When they start trying to put out the fire, we see JULIETA pass out.

93 **INT. ALBERDI HOSPITAL. NIGHT**

As if it were a nightmare, JULIETA is back in the ALBERDI HOSPITAL again. Now, in a wheelchair, handcuffed and accompanied by PRISON GUARD PAOLA. SOLEDAD also walks by her side. JULIETA has an oxygen mask on her face.

ADMISSIONS NURSE

The inmate's information, please...

PRISON GUARD PAOLA

Wing 25. Unit number 4. She inhaled
smoke and fainted.

ADMISSIONS NURSE

How long did she lose consciousness for?

PRISON GUARD PAOLA

Fifteen minutes, more or less.

ADMISSIONS NURSE

(Looking at Julieta) Is she docile?

JULIETA interrupts.

JULIETA

I'm right here. And here I am a patient, not a prisoner.

SOLEDAD, proud of JULIETA's reaction, looks at the nurse.

ADMISSIONS NURSE

Wait here, please.

PRISON GUARD PAOLA runs the wheelchair where JULIETA is transported to the row of the seats in the ER.

SOLEDAD sits next to JULIETA in one of those chairs.

SOLEDAD

Do you know who it was?

JULIETA shakes her head.

SOLEDAD

Are you still dizzy?

JULIETA nods her head.

94

INT. EMERGENCY ROOM. NIGHT.

JULIETA is on the gurney with her eyes open, still wearing the oxygen mask. SOLEDAD is standing next to the bed. Sitting in a chair, PRISON GUARD PAOLA looks at her phone.

SOLEDAD

Well, you're going to spend the night here.
I'll be back early tomorrow. Yeah?

JULIETA nods. She removes the mask from her face.

SOLEDAD

Are you better?

JULIETA

I need to go to the bathroom.

SOLEDAD looks at PRISON GUARD PAOLA.

SOLEDAD

I can accompany her.

PRISON GUARD PAOLA
I have to go with her, Counselor.

SOLEDAD
Okay, that's fine.
I'm leaving, anyway.

JULIETA stands up, her handcuffs are opened. JULIETA leaves, walking slowly, accompanied by SOLEDAD and by PRISON GUARD PAOLA.

95

INT. ALBERDI HOSPITAL, HALLWAY. NIGHT

JULIETA walks slowly, no longer wearing a mask on her face. SOLEDAD walks next to her and a little further behind is PRISON GUARD PAOLA.

The hallway is desolate and all three of them walk to the bathroom.

Suddenly, we hear the voice of someone coming from the opposite end of the hallway talking on a cellphone. JULIETA looks up and looks at the person coming toward her. She slows down. SOLEDAD notices that something is happening. The voice is that of DR. ROJAS DIMENT who is talking on the phone and goes by them without paying them much attention. JULIETA turns around and follows him with her eyes. She looks at SOLEDAD in shock. SOLEDAD understands that something is going on but doesn't understand exactly what.

SOLEDAD
What is it?

JULIETA doesn't talk and looks at her.

96

INT. SOLEDAD'S HOUSE, LIVING ROOM. DAY

SOLEDAD, COCA, PAULINA, PERLA, LUPE and BAMBI are there.

The doorbell rings. IT'S BÁRBARA. She has a bakery box in her hand and a 4pomelo.

BÁRBARA
What are you all doing so early?

SOLEDAD
I left you a thousand messages. The first Doctor who treated Julieta appeared.

BÁRBARA
What do you mean the first doctor?

SOLEDAD
Yes. She was first treated by a doctor who was never called to testify.

LUPE

Juli recognized him at the hospital.
His name is Diment. Ernesto Rojas
Diment.

FLORA

I know him, ma. He's Facundo's dad,
a boy from my school. He was at the
performance.

They all look at her.

FLORA

Sometimes we make out.

SOLEDAD

Sometimes you what?!

BÁRBARA

Do you know where his house is?

FLORA

Where do you think we make out?

SOLEDAD looks at BÁRBARA.

97

EXT. ROJAS DIMENT'S HOUSE, FRONT DOOR. DAY.

SOLEDAD and BÁRBARA get out of the car, in front of a two-story villa.

SOLEDAD

Will making out for her be with
tongue?

BÁRBARA

I think so. What do we do?
Ring the doorbell?

They ring the doorbell. The housekeeper opens.

BÁRBARA

Hello, good day. We wanted to see
Dr. Rojas Diment, if you could be so
kind...

HOUSEKEEPER

The doctor is not here right now.

Behind them, a man's voice can be heard coming toward the door.

ROJAS DIMENT

Is there a girls' meeting at my
house?

Soledad and Bárbara turn around, and they find themselves in front of him. He arrives dressed in his tennis gear, with a sheathed racket.

ROJAS DIMENT

Ahh if it isn't the very star of the television debate..
How are you, Soledad? How is my colleague Alfonso? I haven't seen him in a long time, what a character your old man was...

BÁRBARA hurries to speak, anticipating any answer that SOLEDAD might give.

BÁRBARA

How are you, doctor? If you have a moment, we would like to ask you a question...

ROJAS DIMENT

And you are...?

BÁRBARA

I'm Bárbara Guindal. We are working on the Belén case. We understand that you attended to her that morning, and your testimony would be very valuable to us. Whatever you can tell us, and that you remember...

ROJAS DIMENT

(As he shakes off the brick dust from his shorts)
I won't be able to help you, because I can't remember every case. I have been in this profession for 40 years, so you can imagine the number of patients I have seen come and go...

BÁRBARA

Yet she does remember that you were the first to attend to her.

Since you were not summoned in the trial, perhaps there is something you can tell us that will be useful for the new hearing...

Soledad smokes while looking the other way, trying not to lose her cool.

ROJAS DIMENT

Look Bárbara, you should know, because you surely gave birth to a child...

BÁRBARA

No, I don't have children.

ROJAS DIMENT

Well, you'll have them, don't worry.
But let me tell you that the
puerperium period is a difficult
thing. Hormonally. It gives rise to
a lot of confusion... this girl must
be confused...

SOLEDAD has lost her patience.

SOLEDAD

Look, Doctor, the confusion seems to
be yours. You should know that if
you were the one who told the police
that night that Belén had an
abortion (and we know it was you),
you committed a crime. Because
violating a patient's medical
secrecy is classified as a CRIME.
You know that, don't you? Article
156 of the Criminal Code. And
article II of National Law 17.132,
which regulates the practice of
Medicine. And National Patient
Rights Act 26.529: Right to Privacy,
Right to Confidentiality. Ring any
bells, Doctor? Well, don't give us
the go-around, collaborate with what
we're asking you.

ROJAS DIMENT wipes the brick dust off his sneakers, like
someone who is about to enter his house.

ROJAS DIMENT

Ma'am, you should also know that
abortion, in our country, is
illegal. And we have an obligation
to report it...

SOLEDAD

(interrupting)

What did I just tell you?...

ROJAS DIMENT

(facing the door to enter
his house)

Ladies, nice to meet you, this
doctor has to go and rest because
he's been playing tennis all
morning, and he's no longer a kid.
Good luck with the case.

Rojas Diment tries to close the door. Bárbara prevents him
from doing so, holding it with one hand.

BÁRBARA

You know, Doctor, I have a theory:
sooner or later, in this country,
abortion is going to be legal. What
will never ever be legal, neither
here nor anywhere in the world, is
for a doctor to be an executioner.

ROJAS DIMENT slams the door shut. SOLEDAD looks at BÁRBARA.

SOLEDAD

I like that theory, my friend...

98

INT. JAIL. DAY

JULIETA is in the yard reading "The Country of Women" by Gioconda Belli. She makes notes. PRISON GUARD PAOLA is drinking mate while looking at her.

PRISON GUARD PAOLA

Julieta, come. Over here.

JULIETA stands up and approaches.

PRISON GUARD PAOLA

It's your turn to take out the
garbage.

JULIETA looks at her without understanding.

PRISON GUARD PAOLA

Come on. Follow me.

PRISON GUARD PAOLA crosses the yard with a large trash bin with wheels. JULIETA follows her behind. They arrive at a gate where the street can be seen on the other side. PRISON GUARD PAOLA opens the gate wide open. She leaves the garbage by the gate, but on the inside.

PRISON GUARD PAOLA

All yours. I've got things to do.

PRISON GUARD PAOLA turns around and leaves.

JULIETA is petrified. She goes out into the street. She looks both ways. A breeze ruffles her hair. For a moment she is free.

She crosses and takes the garbage out of the garbage can and throws it into a dumpster on the street. She crosses again with an empty garbage can. A cat's meow distracts her. She goes back across looking for the cat. It's a very old cat. JULIETA picks it up with one hand and, with the other, she takes the trash in. She crosses the hallway that leads back to the prison yard.

PRISON GUARD PAOLA continues to drink mate there.

JULIETA

Done. I left the gate open.

PRISON GUARD PAULA

Hey!

JULIETA stops and looks at her.

PRISON GUARD PAULA

What are you doing? What if next time I'm not here to put out the fire?

JULIETA

I'm not going to run away. I'm going out the other door. The one at the front.

JULIETA leaves the yard with the old cat in her arms.

PRISON GUARD PAULA stares at her. Something in JULIETA changed.

99

INT. JAIL, VISITING ROOM. AFTERNOON

SOLEDAD is showing JULIETA an excerpt of the interview that VICTORIA MELLMAN did with her from her cellphone.

MELLMAN

This is definitely a legal scandal. From now on, our support is to Belén and to the entire movement of women who are fighting for their freedom. People, Freedom for Belén. Now!

SOLEDAD stops the video of the interview.

SOLEDAD

I didn't want to go, but she's a boss. (Still excited) And you don't know how many people saw it. I think the march is going to be a big one after this. A lot of people are going to go on the other side too. They're walking around town with a giant baby.

JULIETA

A giant baby?

SOLEDAD

Yes, it's unusual. Ah, another thing: There is a radio station run by the girls at Not One Less that wants to interview you. I already told them that I think it's a little complicated, but I had an idea.

JULIETA

What?

SOLEDAD

Your sister.

JULIETA

Lupe, on the radio? She's going to say no.

100

INT. RADIO STUDIO. DAY

LUPE, with mask on, waits for the light to go down. Once the light is dim, she takes off the mask and puts the headphones on, in front of a microphone. She's nervous. She looks at the paper in her hand. She unfolds it and starts reading.

LUPE

I had a sister I shared everything with: my friends, clothes, music, outings. She was always quiet, but if you made her laugh, her laugh was the most contagious. She was cheerful, bright, always ready to help. And the nicest person I know. On March 21, 2014, she felt sick, went to the emergency room and was taken prisoner. Now, my sister, is Belén. Since Belén has been in prison, my friends say that we have to go everywhere we went with her to never forget that we are missing her. That we're missing someone. She was missing for the birth of my son.

LUPE and JULIETA look at LUPE's newborn baby.

Someone is missing when we sit and talk in the square until dawn.

JULIETA, LUPE, BAMBI AND CAROLINA, sitting in a square, looking at the moon.

Someone is missing when we leave the pizzeria.

THEY ALL eat pizza together.

Someone is missing when one of us
cries and we have to hug them.
Someone is missing when we have a
laughing fit and can't stop.

JULIETA and her friends are tempted to laugh and end up
crying.

One of us is missing, all the time.
And if one of us is missing, it's
like we're all missing. For Belén
and for all of us. See you on the
streets! We are no longer afraid.

101 **EXT. STREETS OF SAN MIGUEL. DAY.**

Images of Tucumán.

A man putting up a sign at his shop that says, "Freedom for
Belén."

The arrival of many women to a protest: groups of friends, a
girl with a painted body, women arriving alone, a woman
arriving with her children.

102 **EXT. COURTHOUSE, MARCH. DAY.**

THIRD MARCH FOR BELÉN.

Rows of POLICE OFFICERS leave the trucks and form a line in
front of the march.

103 **EXT. COURTHOUSE, MARCH. DAY.**

SOLEDAD, MABEL, BÁRBARA, PAULINA, COCA, PERLA, LUPE,
CAROLINA and BAMBI marvel at the march without stopping.

Plus-sized LADIES walking around with difficulty, excited.
One is pregnant.

An OLD WOMAN from the top of her window looks very seriously
and closes the blinds.

Suddenly, screams are heard. A smoke bomb falls, then
another. When the smoke clears we can see tall police
fences. Then, the POLICE begin to push the demonstration
away from the Courthouse.

The demonstration tries to get closer, but the POLICE push
them further and further away.

Television cameras and JOURNALISTS record the confrontation.

104 **INT. PRISON. DAY.**

JULIETA, PACO, MARCELA and a few other inmates watch TV while sitting at the table. On television, different media release live images. On the carousel of news programs and afternoon programs: RIOTS IN TUCUMÁN.

PACO

Look at what they're doing for you.

JULIETA watches the riots on TV.

105 **EXT. COURTHOUSE, MARCH. DAY.**

MOST OF THE DEMONSTRATORS are calm. The "riots" take place next to the Courthouse building itself, which the police are trying to evict.

SOLEDAD, PAULINA, COCA, PERLA, LUPE, CAROLINA, MABEL and BÁRBARA are just 100 yards away. SOLEDAD and BÁRBARA are on a city bench, trying to get a better look at what's happening. SOLEDAD answers her phone.

SOLEDAD

Hello...

BLANCO

(on the phone)

Soledad Deza?

SOLEDAD covers one ear and has to shout because of the noise. BÁRBARA grabs her so she doesn't fall.

SOLEDAD

YES!

BLANCO

(on the phone)

Vilma Blanco, from the Public Defender's Office of the Nation, is on the other end.

(she pauses)

Are you in San Miguel now?

SOLEDAD looks at BÁRBARA with a strange face.

SOLEDAD

YES!

BLANCO

(on the phone)

Far from the Courthouse?

SOLEDAD looks up: behind the DEMONSTRATORS and the POLICE cordon, is the Courthouse building.

SOLEDAD

No.

BLANCO
 (on the phone)
 Come now and talk to Gustavo
 BRUÑETI, who will give you a hearing
 date. But don't waste time, he'll be
 waiting for you.

SOLEDAD hangs up the phone. BÁRBARA questions her with her eyes.

SOLEDAD
 They're going to give us a hearing
 date!!

SOLEDAD embraces BÁRBARA and they celebrate.

CUT TO:

SOLEDAD, BÁRBARA, PAULINA, COCA, PERLA, CAROLINA, BAMBI, LUPE and MABEL are trying to make headway among the DEMONSTRATORS. It's hard work, since the people who are moving are going in the opposite direction.

LUPE puffs out her chest and begins to break through. MABEL does the same.

They cross the peaceful zone and reach the area with the gas and the police officers. SOLEDAD sees that a few yards away, the police cordon has a small space where you can pass through, protected by two FEMALE POLICE OFFICERS. She makes a gesture to her FRIENDS so that they don't keep moving forward, and that she'll go alone.

SOLEDAD reaches the small space in the police cordon. She takes out her lawyer's license and shows it.

While SOLEDAD goes by, FEMALE POLICE OFFICER 1 doesn't take her eyes off her.

106

INT. COURTHOUSE OFFICE. AFTERNOON.

A SECRETARY opens the office door and lets SOLEDAD in, who is trying to tidy herself up.

The OFFICE is on the first floor, and it's completely impersonal. There is a window that looks directly onto the demonstration. GUSTAVO BRUÑETI, wearing a white shirt and tie, sitting at his desk. On his table, there is a typical set of silver balls that make noise to the rhythm of street drums.

SOLEDAD
 I'm Soledad De---

A loud noise makes everything in the office rumble. BRUÑETI shoots her a look.

BRUÑETI

Yes, I know. And I should have been
home half an hour ago.
But hey, BLANCO's things came up.
Did you need a date for the hearing?

SOLEDAD nods. BRUÑETI looks on his computer.

BRUÑETI

Thursday at 5:00 p.m.

SOLEDAD

What?

BRUÑETI

The hearing.

SOLEDAD

Thursday?!

BRUÑETI is enjoying it.

BRUÑETI

Too soon? Let's see...

BRUÑETI looks at his computer again.

BRUÑETI

Then it will have to be next year.

SOLEDAD

Next year? When?

BRUÑETI

July 24th?

BRUÑETI maintains his poker face. A louder sound causes the
metal balls to start bumping into each other, but neither
SOLEDAD nor BRUÑETI flinch.

SOLEDAD

My defendant can't wait until July.

BRUÑETI

This Thursday or July 24. You
decide.

They look at each other and hear a third sound.

107

EXT. COURTHOUSE, MARCH. DAY.

SOLEDAD returns to where BÁRBARA, PAULINA, COCA, PERLA,
MABEL, LUPE, CAROLINA and BAMBI are waiting for her. She
moves with the phone to her ear in front of them, without
stopping

SOLEDAD

Come on, we've got work to do.

They all look at each other and walk behind SOLEDAD.

108 **EXT. STREETS OF SAN MIGUEL. DAWN.**

IT'S THE THURSDAY OF THE HEARING.

Dawn in San Miguel de Tucumán. Blinds are being lifted, signs are taken out onto the street, people are waiting for the bus. The gray Tucumán is beginning to be tinged with a warm light.

109 **EXT. COURTHOUSE DAWN.**

PUBLIC EMPLOYEES are entering the building and see, incredulously, how DEMONSTRATORS are arriving wearing masks, signs and banners, lining themselves up on one side. On the other side, other COUNTER-PROTESTERS. Chaos is imminent.

The mobile units are ready: REPORTERS speaking Spanish, English and Portuguese are lined up in front of the Courthouse.

110 **INT. SOLEDAD'S HOUSE, LIVING ROOM. DAWN.**

SOLEDAD is sitting on the sofa ready to go out. She has her purse and jacket on.

FLORA turns on the TV.

 SOLEDAD
No more TV, please, it makes me
nervous. Enough TV.

FLORA turns up the volume and looks at SOLEDAD with a smile. On the news, a voice speaks in English that is dubbed into Spanish live.

 NEWSCASTER
...after yesterday's riots, the UN
and Amnesty announced that they are
joining the international call for
the Liberation of Belén.

SOLEDAD is stunned.

 FLORA
The whole world's going to be
watching you, ma.

SOLEDAD watches the television, petrified.

111 **EXT. SOLEDAD'S HOUSE, STREET. DAY.**

SOLEDAD leaves the house, accompanied by DIEGO AND FLORA. ALFONSO and MANUEL go out to say goodbye to them. MANUEL has a white mask as a headband. Suddenly, FLORA notices the car.

 FLORA
We can't go in that...

ALFONSO
(looking at the car) Picasso has
nothing on this artist...

MANUEL
(reading) Motherfu...

ALFONSO covers his mouth before he finishes the word.

SOLEDAD then discovers that her car is completely painted
with graffiti: insults, threats and, mainly, penises.

SOLEDAD
You know what? We're going in that.

SOLEDAD puts on her sunglasses and gets in the car.

SOLEDAD
What are you waiting for? Let's go!

FLORA AND DIEGO get in the car.

112 **EXT. SOLEDAD'S NEIGHBORHOOD. DAY.**

The car full of obscenities rolls through the streets of
SOLEDAD's neighborhood. The NEIGHBORS watch it go by.

113 **EXT. SAN MIGUEL CATHEDRAL. DAY.**

The car passes by the cathedral. There are already people
wearing masks going to the Courthouse.

114 **EXT. COURTHOUSE STREETS. DAY.**

In front of the Courthouse there is a crowd. The graffitied
car stops. Around them is an enthusiastic tide of women
holding signs of support. SOLEDAD gets out of the car, with
black glasses on, sure of herself. She meets BÁRBARA, COCA,
PERLA and PAULINA and they go through the protest.

115 **INT. COURTHOUSE HALLWAYS. DAY.**

A POLICE OFFICER takes JULIETA down the hallway. She's
handcuffed. She has her head held high.

116 **INT. COURTROOM. DAY**

SOLEDAD and BÁRBARA enter the room. JULIETA is already
seated at a table, handcuffed. SOLEDAD and JULIETA look at
each other intensely; they are nervous.

SOLEDAD and BÁRBARA sit down. They wait a few seconds in
silence.

Through the back door, the three JUSTICES of the Supreme
Court of Tucumán enter. All three are men over 70 years old.

The room is burdened with suffocating tension.

CUT TO:

There is absolute silence. SOLEDAD has already started her arguments. The JUDGES listen to her without even blinking an eye. Their expression is indecipherable. Throughout the first part of the arguments, we see images of Tucumán transformed by the marches and the women's movement. Also the hospital, the prison and places we visited throughout the film.

SOLEDAD

On March 21, 2014, Julieta Gómez was returning from work and had severe stomach pain. She went to the ALBERDI HOSPITAL emergency room with her mother. At 3:50 am she was admitted.

(she pauses)

What she didn't know was that at 2:50 am, an hour before her admission, someone had found a fetus in the bathroom on the other side of the hospital. And that, at that very moment when she was being treated, the police were going around the hospital, asking all the doctors if anyone had an abortion. That's when Dr. Ernesto Rojas Diment, who first believed she had peritonitis and gave her painkillers, violating doctor-patient confidentiality, brought them to Julieta. A second doctor, Gonzalo Baggio, had written: "miscarriage without complications" in his medical record.

(she pauses)

But the police took the medical record, crossed out "miscarriage" and wrote: HOMICIDE. Yes, the police!

(she pauses)

By the time Julieta had woken up in pain, she was handcuffed to the bed while police officers examined her vagina...

Silence. Distressed, MABEL, LUPE and BAMBI clasp their hands. The JUDGES remain immutable. SOLEDAD, trying to decipher their expressions, gets nervous.

She takes a deep breath. She looks at JULIETA, who holds her gaze, giving her courage.

SOLEDAD

According to the conviction, that night, Julieta Gómez gave birth and killed her baby at the ALBERDI HOSPITAL...

(she pauses)

But, if someone had read the file at least once, they would have noticed that they convicted her of "aggravated homicide by bond," without even taking the time to prove that bond. They did not present either a DNA test or an autopsy. Without evidence, one would expect greater attention to detail, Your Honors, but still no one noticed that the fetus appeared on the other side of the hospital, making it impossible for Julieta to arrive and commit the crime at the declared time. Even worse is that, in the report, they describe different gestation times: some mention 18 weeks, others 32. Some claim it was male and others claim it was female. The fetus changes from record to record. The times change. Soon after, the hospital came out to apologize: they had lost the fetus.

(she pauses)

None of the documents presented are truly evidentiary, but even so, for the system, there was never any room for doubt.

(she pauses)

Julieta waited for her trial in prison. And two years later, this was the justice she got.

SOLEDAD pauses.

SOLEDAD

There is no mercy for the weak in San Miguel de Tucumán. In 2014, in a full democracy, Julieta was accused, arrested, tortured and convicted on the same night.

SOLEDAD

(off screen)

Her doctors acted as police officers, the police officers acted as doctors and... and the judges and those who had to defend her... didn't even read her file. Nobody cared about that girl's life. Nobody cared about her, or the violence she suffered, much less about justice. They had already decided that she was guilty,

(looking around)

Why are we here, then?

What is the Law for?
If it doesn't serve to protect
someone like Julieta... Who does it
protect?

The JUDGES don't even blink. The courtroom is in suspense.

117 **INT. HALLWAY COURTHOUSE ROOM. DAY**

JULIETA, in handcuffs, is being taken to the Courthouse Room. She's anxious. PRISON GUARD PAOLA opens the door, but SOLEDAD runs a little and stops her.

 SOLEDAD
I'll call you as soon as we hear
news.

JULIETA nods. SOLEDAD gives her a big hug. JULIETA sinks into her hair.

 PRISON GUARD PAOLA
The mobile unit is coming.

 SOLEDAD
They're going to make you wait in
prison.

118 **EXT. COURTHOUSE DAY.**

JULIETA leaves the Courthouse with her face covered. The scream is enormous. We hear: "Who is Belén? I am Belén!" PRISON GUARD PAOLA puts her on the bus that takes her to the prison. Once on the bus, PRISON GUARD PAOLA speaks to her.

 PRISON GUARD PAOLA
Look, look. Take that off. They
can't see you anymore.

JULIETA uncovers her face.

 PRISON GUARD PAOLA
All these people are here for you.

JULIETA sees, for the first time, all those women with signs that say, "Freedom for Belén." The bus leaves at full speed. In JULIETA's eyes, we see the reflection of the crowd asking for justice for her.

119 **INT. BAR DEFENSA. AFTERNOON.**

Total silence. SOLEDAD and BÁRBARA are sitting in the pizzeria. Around them are ACTIVISTS taking over the place, and the murmur is very loud. COCA, PAULINA, PERLA and LUPE with the BABY, MABEL AND BAMBI are also in nervous silence, moving their legs or hands.

On the table in front of SOLEDAD is her phone. SOLEDAD and

BÁRBARA look at it all the time.

BÁRBARA

Can I order you a 4pomelo?

Suddenly, a cellphone rings. SOLEDAD answers nervously.

SOLEDAD

Hello, yes?

120 **121. INT. JULIETA'S CELL. AFTERNOON.**

JULIETA is sitting on her bed, waiting. Suddenly a voice is heard:

PRISON GUARD

Phone call for Belén!

JULIETA closes her eyes.

121 **INT. PRISON WARDEN'S OFFICE. AFTERNOON.**

JULIETA enters and coldly picks up the phone. PRISON GUARD PAOLA, PACO, MARCELA and a couple of other inmates peek through the door.

Someone says something to JULIETA on the phone. She nods coldly and... cries inconsolably, like we've never seen her before.

The inmates are shocked. Some have a defeated expression. They look at each other with sorrow. Finally, when JULIETA manages to calm down a little, she speaks.

JULIETA

(with a broken voice)

I'm leaving.

The inmates celebrate with cheers.

122 **INT. PRISON HALLWAYS. DAY.**

As JULIETA walks down the hallway with her bag on her shoulder, accompanied by her inmate friends, the inmates who see her go by are encouraging her; first with small cries of encouragement and then with blows on tables and walls. It seems that the whole prison is cheering for her. JULIETA blushes, smiles.

123 **INT. PRISON VISITATION ROOM. DAY.**

JULIETA in the visitation room, alone. From the inside, you can hear the madness of the people outside.

A voice breaks the silence in the room. It's SOLEDAD.

SOLEDAD

Who's leaving here today?

JULIETA sees SOLEDAD and runs to hug her. The hug is long and tight. Behind SOLEDAD, LUPE enters.

The sisters look at each other.

LUPE

I didn't tell you, you're going to start sleeping in the top bunk.

JULIETA

Look at her. You never wanted to switch with me and now you're sending me to the top bunk.

LUPE

And how do you want me to breastfeed from up there?

JULIETA

Oh, I don't know...

They hug each other. MABEL, PAULINA, PERLA, BAMBI, CAROLINA, BÁRBARA and COCA join in. They form a group hug in silence. COCA and PAULINA begin to hand out the white masks.

124

EXT. PRISON STREETS. DAY.

JULIETA, FRIENDS, LAWYERS and FAMILY MEMBERS come out of prison with each other's arms behind their backs, forming a common front. From the front, they are like an advancing line of soldiers: they are all MASKED with the white masks they used in the ads and marches.

BÁRBARA

Where are we celebrating today?

SOLEDAD

(Looking at JULIETA)

Today we're celebrating at my house.

JULIETA nods.

The media, crowding at the exit, don't know who to take pictures of. A PHOTOGRAPHER grabs SOLEDAD's arm.

JOURNALIST

Belén?

SOLEDAD continues. The PHOTOGRAPHER continues to take pictures of any of the masked women.

The crowd howls the song: "Who is Belén? I am Belén!" over and over again, like a war cry.

JULIETA sees everything through the slits of her mask. She hears all the sounds, shouts and flashes as if they were far away, while her breathing sounds loud, agitated.

We recognize the whole group of people we saw come help who passed through Soledad's house: ACTIVISTS, DIEGO and FLORA form two rows, chaining their arms, like a hallway, so that JULIETA and the rest of the group can move forward. Journalists are left behind the chain of hands. When people start to open up, JULIETA, emotional, sees that MARIO, her FATHER, is in the first row. She makes room among the masked women and moves toward him. When she is in front of him, she embraces him and speaks in his ear.

JULIETA

Dad, it's me.

Her FATHER shakes. The chain breaks and we see the sea of MASKED WOMEN shouting and chanting, but we no longer know which one of them is Julieta. It's a sea of faceless bodies.

125 **EXT. PRISON STREETS. DAY.**

JULIETA, wearing a mask, moves away from the crowd. She walks at a quick pace. When she manages to get out of the crowd, she takes off her mask. She takes a deep breath looking into the distance at the demonstration. Her expression is one of relief. She is free.

126 **EXT. SOLEDAD'S HOUSE. NIGHT.**

From the outside and through the repaired window of SOLEDAD's house, you can see that all the activist women are toasting, exploding with joy. Belén appears from the back. They all celebrate the Victory.

127 **INT. BELÉN'S HOUSE. DAY.**

A title card states: 6 months later.

The sound of keys opening a door. The old cat that Belén rescued from the street meows, welcoming its owner. The door opens, the cat gets entangled in JULIETA's legs but we don't get to see her face. She walks to a coffee table, throwing today's newspaper on it, and the headline announces the acquittal of BELÉN.

JULIETA

Come on, old man. I'll feed you.

CUT TO BLACK:

SEQUENCE OF PHOTOS AND VIDEOS OF THE REAL PEOPLE AND MARCHES.

PHOTO OF SOLEDAD DEZA IN THE MIDDLE OF THE MARCH FOR FREEDOM FOR BELÉN:

TODAY, SOLEDAD DEZA HEADS THE WOMEN 4 WOMEN FOUNDATION IN THE PROVINCE OF TUCUMÁN, WHO ACCOMPANY, ADVISE AND TAKE IN MORE THAN EIGHT HUNDRED WOMEN A YEAR WHO, EVEN THOUGH ABORTION IS LEGAL, ARE AFRAID TO BE TREATED IN A PUBLIC HOSPITAL.

PHOTO OF WOMEN'S MOVEMENTS AT THE FREEDOM FOR BELÉN MARCHES:

SINCE DECEMBER 30, 2020, ABORTION HAS BEEN LEGAL IN ARGENTINA. THE HISTORIC STRUGGLE OF WOMEN'S MOVEMENTS WAS ESSENTIAL TO OBTAIN THE APPROVAL OF THE LAW ON VOLUNTARY TERMINATION OF PREGNANCY, WHICH SIGNIFICANTLY REDUCED MATERNAL MORTALITY AND PREGNANCIES AMONG GIRLS AND ADOLESCENTS IN THE COUNTRY.

ARCHIVE PHOTOS OR VIDEOS OF THE REAL ADS, OF THE MEDIA COVERAGE OF THE CASE, ETC.:

END .