

LAST BREATH
written by
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BLACK

The familiar sound of a moving train. We hear the breaks and it stops.

1 INT. TRAIN - DAY

1

A scared pair of eyes opens suddenly. It's KARLA, a woman in her mid 20s. She's an average looking girl, she looks like the type that could be beautiful if she didn't have dark circles under her eyes. She looks exhausted.

We move through the inside of the train. It's worn and vandalised:

Newspaper covers all the windows.

There's graffiti on the seats.

Rubbish covers the floor.

Passengers start walking in and we see Karla sigh. It was only a normal stop. The rest of the passengers are completely quiet, looking out the windows or at the floor with a neutral expression. Their clothes reflect their moods, dark and grey hues of suits and jumpers.

The passengers walking in take a seat, looking the same as everyone else: almost stoic.

2 EXT. STREET - DAY

2

It's early. Karla walks down an unkept and cold street. There's big SIGNS on the walls. We can see them more clearly than we could on the train.

The face of a man covered with a bandana reads: "WITHOUT DESTRUCTION THERE IS NO CONSTRUCTION".

There's graffities all over the walls: "BETTER WITH NO GOVERNMENT"

There are only a few people walking in different directions. Karla doesn't look around, as if she knew better.

She scans a generic office pass on a glass door and walks into the building.

3 INT. OFFICE - DAY

3

A grey, old-fashioned office is filled with cubicles. Most of them are unoccupied. Some with boxes on top: as if someone was meant to take them but forgot.

There's leaflets and papers scattered all over the floor.

Karla sits in hers, biting her nails. Next to her, some of the leaflets read: "JOIN THE REVOLUTION. WITH US OR AGAINST US."

Someone behind her slams a drawer and Karla jumps. She looks around to confirm everything is okay. She closes her eyes, takes a deep breath and opens them again.

She keeps working. She takes a sheet of paper from a bunch she has in front of her, writes the date and stamps it.

She does the same with the next one, and the next, and the next...

4 EXT. STREET - EVENING

4

Karla walks down the same street, towards the train. There's a deafening silence around her when a far off explosion goes off. Karla stops and looks behind her, terror in her eyes. She starts walking faster.

5 Omitted

5

6 INT. FLAT - EVENING

6

Karla walks into her flat. She throws her keys on a table in front of her, there's a PHOTO on it as well, the only colour in a grey world. It's her as a child with her parents. It's complete contrast with reality: **a memory of better times.**

The flat is nearly bare. One sofa, two tables and a cabinet. It's not somewhere that looks lived in. If it weren't for the photo, it would almost look abandoned.

She turns the RADIO on and goes towards the kitchen, we hear her movements: steps, opening and closing doors, glass on a table. Over that, the radio:

RADIO PRESENTER (V.O.)
 ... four bombings in the south area
 of the city today. After the
 government take-over, this seems to
 be an every day occurrence and
 there's no glimpse of it ending.
 The PM has not yet given a formal
 speech.

RADIO PRESENTER 2 (V.O.)
 The PM's press conference has been
 postponed for the last three weeks.
 In the meantime, the number of
 casualties is on the rise.

Karla is still listening. She's standing in the kitchen.
 Taking sips from a wine glass.

RADIO PRESENTER (V.O.)
 It's as though we're alone -

Karla downs her glass of wine and sets it on the counter.

7 INT. TRAIN - DAY

7

Karla sits on the same seat we saw her in the day before,
 biting her nails and moving her leg around. The train sops
 and passengers get on. Karla raises her eyes and sees
 CHRISTOPHER, a man in his mid 20s, sitting in front of her.
 She looks curiously, she's never seen him before. He's
 handsome in a typical way: chiseled jaw, brown eyes and a
 good haircut.

It helps that he seems less "off" than everyone else. His
 clothes are not completely grey and his face is not filled
 with fear, his hair is kept and his eyes are not fully tired.
 He's peculiar - different.

He looks at her and Karla, shy, looks down. When she looks up
 again, he's still watching her. Suddenly, the passenger next
 to him snores. Christopher jumps a little before letting out
 a quiet laugh. Karla looks at him with contained laughter.

When the passenger lies down on Christopher's shoulder, Karla
 has to cover her mouth in order to keep quiet. Christopher
 looks at her and laughs out loud. The rest of the people on
 the train turn to look at him. He covers his mouth,
 embarrassed, and stops his laugh.

Christopher turns to look at Karla, shaking his head, and
 Karla smiles.

8 EXT. STREET - DAY

8

Karla walks with no conscience of her surroundings, there's barely any people - definitely less than the day before.

Screams come from another street. Karla stops breathing, looking around her. She runs to her office building.

9 INT. FLAT - EVENING

9

Karla puts her keys down on the table.

10 INT. TRAIN - DAY

10

Karla is fully awake, her legs crossed and moving impatiently. The train stops and Karla looks anxiously at the doors. Christopher walks in and she visibly relaxes. He takes the same seat in front of her and they smile at each other, a type of human contact they barely see anymore.

He takes a NEWSPAPER from the floor and pretends to read it, looking at her discretely. The headlines of the newspaper read: "LAST DAY OF PARLIAMENT IS UP" and "IS THE PM TOO AFRAID TO SPEAK IN PUBLIC?"

Karla, feeling a little more confident, takes another newspaper from the floor and pretends to read it as well. Christopher puts his down when she stops looking at him and pretends to cough.

Karla's a little surprised. She puts her newspaper down as well and coughs back. He raises his eyebrows at her and she lifts her head up slightly, as if asking him what he wants.

Christopher shrugs and takes his paper again. Karla shakes her head and smiles to herself.

We hear radio interference as we CUT TO:

11 INT. FLAT - EVENING

11

Karla opens a drawer full of framed photos.

RADIO PRESENTER (V.O.)
-unemployment rate is at 85% and it only seems to be rising. These numbers had never been seen before. At the moment, there is no way to know if these rebels will ever stop.

She takes the photos out and starts putting them around the flat, decorating the empty spaces: on a table, next to the radio, on a cabinet.

The place starts looking like a home.

RADIO PRESENTER 2 (V.O.)
 There's no official numbers of people within the terrorist group. That's what they are. Rebels who have become terrorists. It is know they are recruiting more people every day under the mission of overthrowing the system.

RADIO PRESENTER (V.O.)
 Their propaganda is certainly effective, but that's what it is. It's propaganda. They've turned into the violent oppressors they swore to destroy.

RADIO PRESENTER 2 (V.O.)
 Maybe there is no other way out. Maybe the only way out is violence.

RADIO PRESENTER (V.O.)
 Historically, that has never been true. There's always another option.

RADIO PRESENTER 2 (V.O.)
 You may be right, but the world has never seen anything quite like this before. Nobody knows where it's going to end.

RADIO PRESENTER (V.O.)
 We tired to get hold of some government officials. So far there's been no response. We don't know if they've fled.

RADIO PRESENTER 2 (V.O.)
 Feels like the end of the world out there.

The voice fades out. Karla isn't listening, she's distracted by the photos. She looks around the flat, admiring her work.

Karla is sitting on her regular spot.

The metro stops and Karla stares at the doors. Christopher walks in and sits in front of her again.

Karla mouths without making any sound, "hello".

Christopher smiles, stands up and sits next to her. Even though he's right there, he still mouths the word "hello". She laughs quietly. He takes his SCARF off and sets it next to him on the seat. Even his scarf has more colour than the rest of the people wear, it's an effort nobody seems willing to make. He takes a newspaper and starts reading it.

Karla puts her foot next to his and gives it a tap. Christopher looks down and gives her foot a tap back. The rest of the passengers don't seem to notice, all lost in their thoughts.

They stay with their feet touching until there's a stop. Christopher realises, surprised, that it's his. He stands up and leaves, leaving his scarf behind.

Karla opens her mouth to tell him but it's too late. She takes the scarf and holds on tight.

13 EXT. STREET - DAY 13

Karla walks with her scarf in hand when she sees one of the signs in front of an office building. "ACTIVITIES SHUT DOWN". It's not hers. She breathes, relieved.

She puts on Christopher's scarf, as if it protected her, and walks into her building.

14 INT. OFFICE - DAY 14

The office is even emptier.

Karla is stamping papers. She stops and looks at the revolution leaflets next to her. She rumples them and throws them in the bin. She keeps on dating and stamping papers.

15 INT. FLAT - EVENING 15

Karla walks in and carefully places her keys on the table, stopping to look at the photo on it. She takes the scarf off and places it next to the door.

CUT TO:

16 INT. FLAT - DAY 16

Karla is leaving her flat - her clothes are slightly more colourful. She takes the scarf and puts it on. She grabs her keys and leaves.

17 OMITTED 17

18 INT. TRAIN - DAY 18

Karla stands in front of the doors, waiting impatiently. Compared to everyone else - she is like a distant memory of better times. She takes her scarf off and holds it in her hands.

The train stops and she smiles in anticipation. Very few people walk in. Christopher is not there. She looks through the station: not there. People walk past her. The train moves on. Her face falls and she sits back in her place, looking at Christopher's empty seat.

She looks hopeless.

19 EXT. STREET - DAY 19

Karla looks around at the empty, unkept street. It looks greyer than usual.

RADIO PRESENTER (V.O.)

We have one last warning. There's threats tomorrow north of the city. Do not leave your house. I repeat, do not leave your house.

Karla has an expression that combines sadness and melancholia. She looks at the signs on the walls, covers her face with her hands and keeps on walking.

20 INT. FLAT - EVENING 20

Karla walks in. She slams the door and throws the keys on the table.

RADIO PRESENTER (V.O.)

Today is our last day. Thank you for listening. Best of luck and keep hope alive.

RADIO PRESENTER 2 (V.O.)
 There's not much else we can do for
 you. If there's anyone still
 listening, take care and -

Broadcast is cut off. White noise.

21 INT. FLAT - DAY 21

Karla walks towards the door. She takes the scarf and puts it on. She breaths in deep and leaves.

22 INT. TRAIN - DAY 22

The train is nearly completely empty. There's a homeless man asleep at the end and Karla sits on her usual seat. The train stops and she looks down, scared to lift her eyes. The doors close and she looks up.

Christopher is standing there. Karla gets up and, as if they'd known each other for years, they hug. She puts the scarf on him.

KARLA
 This is yours.

Karla doesn't let go of the scarf as she looks up at him. He smiles at her and she lets go. She holds her hand out.

KARLA
 Karla.

CHRISTOPHER
 (laughing)
 Christopher.

They both smile at each other and the sudden silliness of the situation.

KARLA
 You are the only person I know that
 hasn't been killed, Christopher.

CHRISTOPHER
 (sarcastic)
 What an honour. Life really is
 beautiful.

KARLA
 Hey. Maybe there's still some hope
 out there.

CHRISTOPHER

If there wasn't, we'd already be dead.

KARLA

Hope is alive as long as we are, huh?

He lifts his eyebrows and shrugs. He looks down the train and sees the homeless man. He points and Karla laughs. Christopher holds her hand.

The lights start flickering and the train stops. Karla stops breathing with it, scared. Christopher closes his eyes and tightens his hold on her hand.

The lights come on and off.

They can hear shoes running, getting closer. Karla starts to scream when Christopher covers her mouth. People with guns come in running.

Karla takes Christopher's arm and pulls him behind some seats.

MAN 1

Everyone come out!

Christopher and Karla stay quiet.

MAN 1

We can make this easy or difficult. You decide.

A couple of people have come out.

MAN 2

Get on the ground!

Karla can see through the seats. People are kneeling, the men holding their heads. The men are dressed in all black, boots on and beanies cover their heads. Their faces out in the open.

Their guns are imposing, they look like army guns. They are pointing them everywhere, around the train and at the heads of the now hostages.

Another man pulls people by their arm from somewhere else in the train and makes them kneel. The guns pointed at them.

Karla closes her eyes.

MAN 1
Is that everyone?

MAN 2
Yes.

Karla lets out a small sigh. They might make it. Suddenly, the homeless man snores and, when the group gets distracted by it, one of the hostages attempts to attack. Sirens can be heard from far away.

The rebels start shooting. Karla takes cover, the lights and an emergency alarm keep coming on and off.

Chrisopher squeezes her hand.

Sirens start getting closer.

MAN 1
Let's go! Leave them there, we have to go!

MAN 2
Back to camp everyone!

The men run away and Karla opens her eyes, she can see bodies on the floor. She sits up higher, still holding Christopher's hand. She sighs and closes her eyes again.

KARLA
We're okay. We're okay. We're safe.

Like a mantra. She opens her eyes and turns to look at Christopher. He's leaning back, on the seat. Bright red blood stains his white shirt. More and more. His eyes are open, lifeless. Karla screams, desperately.

KARLA
Christopher! No. No. Christopher!

She starts hitting the seats, crying. She touches the scarf, still around his neck.

23 INT. FLAT - DAY

23

Karla puts on a grey jumper. Colour is gone from her clothes again. Her expression is serious. She takes a coat from the hanger, revealing Christopher's scarf under it. She looks at it for a beat before putting her coat on and leaving the flat.

CUT TO BLACK.