

SCENE 1 - INT. DINNER TABLE

Shot of someone handling silverware. Shot of Milla's face, looking ahead, then down, to the plate. Shot of father, swallows, gesticulates while speaking -- Voices muted. Camera turns, shows guests right (cam's view) of father, one, two, three, then the one in front of him, asking something. Looks around. Shot of Milla, turning to her right while chewing. Then person besides her, father again, then Milla again. She looks, rather serious, listening. Shots of forks, knives, again. Camera goes up to father's face. Then cut to Milla, attentively.

FATHER

Look, I am no racist, of course, but
I just think (sounds going mute)
those protes-- (mute)

Milla look serious. Irritated.

TEXT ON SCREEN

Blacground black, lettering white. Like old silent movies,
when a new act is announced.

"STRIKE 2"

Same layout, new text:

"STRIKE 2

When daughters finds father elieves
she must not put herself in peril if
peril comes to defend rights of
others.

SCENE 2 - EXT. NIGHT

Milla walks with 3 or 4 friends, holding backpack, on the
sidewalk.

FRIEND 1

So all set for tomorrow?

MILLA

Sure, ya'll comingo?

FRIEND 1

Yeah I think we

FRIEND 2

Meet up at Joe's?

FRIEND 3

No can do, I'll head wherever you are
right after work

FRIEND 2

Oh fuck right yeah

FRIEND 1
Hey, Dana's class dues like some
before 2, meet up at History &
Social?

All agreeing.

MILLA
Here's me.

FRIEND 3
(looking up) Nice.

MILLA
You never been here? Get out, how
about year's end parté??

FRIEND 2

Off with folks, upstate.

MILLA

Damn yeah. Well, see yall tomorrow
then. 2 pm. Dana's building.

SCENE 3 - INT APARTMENT

Shot of keys, door. Lamps lighting up in corridor. Shot of
keys, another door. Shot of backpack thrown on sofa. Milla
walks to kitchen. From her side, watch fridge been open.
Stereos goes on. She's taking notes on sofa. Keeps on when gets
phone and dials.

Waits.

FATHER

(hard to listen)

MILLA

Hey pops. Mils. How you been doing?
All you, course.

FATHER

(unlistenable)

MILLA

Nah, just cool it, she'll get to it.
She needs to.

FATHER

(yeah, can't hear it still)

MILLA

I have one morning class. Then lunch,
maybe at the U. Have the rally
tomorrow.

FATHER

(asdasdasdasdasd)

MILLA

Glad you see that. Thus the rally.
The online activism. All that.

FATHER

MILLA

I don't want to stick to that. Want
more, you know. Being there. Flesh.
Bone. Cardbox painted and all.

FATHER

(unhearable til raises voice) They
will hurt you! Possibly. Arrest you.
You know.

MILLA

well, more the reason to be there.
And see what happens. The more the
better.

FATHER

(unhearable then loud) You just
can't!

MILLA

Dad...

FATHER

(,,,))

MILLA

(rolls eyes) I can't be that
selfish.

FATHER

00000000

MILLA

What, am I BETTER than others, then?

FATHER

asdasdassdasdasd

MILLA

I'm off, Pizza is here.

She gets the phone on the handle. Looks around, disappointed.
Gets up heads of the living room.

TEXT ON SCREEN

Same: white on black.

"STRIKE 3"

SCENE 4 - INT. HOUSE

Milla hits the bell. Door opens, mother, happily. Kisses
exchanged with fast but strong hug.

MILLA

So good to see you, mother!

MOTHER

you too, darling. you're good to see!
(pauses, smileful) Father's in the
kitchen, been getting all ready for
dinner, just-for-you.

MILLA

Nice! I starved myself all day for
this.

Muted voices. Milla ets into kitchen. Hugs father. Turns
around, smiling, arms wide open, hugs, brother. Cut to brother
going off, waving goodbye. Cut to room with sofas, TV, wine in
Milla's and Mother's hands, father drinks water. At some
momento, father raises head while speaking, directed to
mother. Cut to Milla, saying something, serious/hardened
facial expression.

FATHER

Why shouldn't I talk that way to her?

MILLA

Do I have to explain?

FATHER

Oh, come on. She knows me.

MILLA

She stands you, that's your
justification for the misogynist
attitude?

FATHER

Oh, god, she's my wife, for christ's
sake!

MILLA

Don't get Christ into this. And if
you take the possessive pronome so
serious, then you reallly should

5

reevaluate the way you talk to her,
or anyone else, for that matter.

MOTHER

And the use of Christ as well, I'll
add.

FATHER

Shut the babber!

Mother looks left, to daughter. She looks right, to mother.

SCENE 5 - EXT STREET

House on fire. Car taking off. Credits up.