

The story is told partly as a narrative voiceover. The voice is an adult. She is recalling memories. As she tells the story, people appear, reappear and disappear. Scene's change, decor, position, time. We are in the mind of the narrator.

1. Recall (**studio setting**)

There are people sitting at a table. The people are all grown-ups except one girl. On the table are some snacks, there is water and wine. Some of the grown up's are holding a glass in their hand, others are drinking coffee. They are talking inaudible and having a good time. It looks like the end of a dinner party.

VO

At first I remembered that my mom told this story twice. Now I don't remember it at all anymore.

The girl is standing next to her mom. She speaks curiously but softly into her mom's ear;

KID

Did I ever do something really weird?

CUT

The room is empty except for the girl and her mom. The girl is standing next to her mom. The woman speaks towards the emptiness as if addressing a group of people.

WOMAN

Oh I was so ashamed that you [referring to the girl] could say that. There was such a big line of people ahead of us.

CUT back to the dinner table.

WOMAN

I have no idea where you picked up on such a thing.

Simultaneously:

VO

I've probably seen it on TV.

WOMAN

You've probably seen it on TV somewhere.

2. Constructing

2. Ext. Gas station

An archetypical gas station appears. It looks like a scale-model.

VO

We were standing in line of a gas station.

3. Int. Gas station

We cut to the inside. There are people standing in line for the cash register. At the end of the line the woman and child are standing. The woman has her hand on the back of the child's neck.

VO

I was probably like 5 years old?

CUT

The scene remains the same. The only thing that has changes is that the woman is now standing to an even younger child. She is holding the kid's hand. You see the kid turning to her mom.

KID

Please mommy, not the knife mommy. I promise I will be sweet.

A man in front of the line turns around and looks at the two before turning back. The woman looks around and then back to the child.

4. Studio Setting.

We cut back to the **studio setting**.

We are at an empty table again. The girl looks up at her mother. They remain silent.

WOMAN (in audio)

I was so ashamed, I stumbled and could only say:

5. Int. Gas Station

The woman looks angry at the little girl. She pulls the kid closer to her and softly but strictly talks to her.

WOMAN

Don't make such silly jokes. What are you talking about?

VO

I remember telling this story to someone with children. He said it was normal; "I probably whined about something. It must be. I didn't get my way and tried to blackmail my mom."

6. Int. Gas Station

The kid is asking her mom something. The woman moves her head to make clear she is not getting whatever she is asking for. (inaudible) The woman grabs the kid's elbow, slightly pushing her forward in line. The kid wriggles her elbow out of the woman's hand as she turns to her.

KID

Please mommy, not the knife mommy. I promise I will be sweet.

CUT back to the white space.

KID

Mom you always exaggerate so much when you tell a story!

The woman keeps being faced to the emptiness.

WOMAN

I was so ashamed. I couldn't imagine why you would do that. [in the child's voice]
"No mommy please, not the knife mommy. I'll do anything you say."

VO

I don't remember any of this. The more I think about it the more the construction changes.

CUT

KID (crying)

Please mom.. Please not the knife tonight.

WORK IN PROGRESS