

# *Hora Azul*

*un filme de  
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OVER BLACK:

We open on a COURTYARD and reveal the space reflected on a mirrored wall: brick walls, wooden beams, french doors, a statue of an angel, greenery, mosaic bistro chair sets. We land on AURORA (20s), jet black hair with red streaks, piercing eyes, expressionless and focused on her reading.

Aurora sits on a table to the far right of the courtyard, we follow her hair down through her countenance, to her neck where we see a necklace with a FLOWER PENDANT. Trailing her arms we reach her hands as she flips the pages of a BOOK.

We continue to reveal the space passing by the angel again and land on a SKETCHBOOK, revealing a working PORTRAIT of Aurora. The hands of the artist stained with charcoal.

Following his arms, shoulders, and neck, we arrive at a closeup of his side profile. It's SANTIAGO (20s), shaggy brown hair, languish, scruffy half-beard, and overall dishiveled. His eyes darting up and down as he studies the portrait and her face.

A cloudy sky is blocked by a blooming cherry blossom. We land back on her spot, she's not sitting down anymore. Her hand closes the book and takes it away.

ZOOM OUT TO WIDE: For the first time, everything previously shown as well as both Santiago and Aurora share the same frame.

She begins to walk away when Santiago stands up abruptly. She stops and turns, he struggles to keep his balance, she smiles. They look at each other in silence.

CUT TO BLACK

In Santiago's studio we see CANVASES, EASELS, PAINT, A VARIETY OF ART SUPPLIES, a TIFFANY FLOOR LAMP, a MATTRESS on the floor in one corner of the and a glorious artist's mess. He is finishing a PAINTING the size of a door: it's the courtyard.

He finishes the painting and signs it in the bottom right corner of the canvas. He takes the large canvas off the easel and sets it in a far corner of the studio. Santiago then rearranges the space in preparation for the muse.

Santiago pulls Aurora from her hand into the center of the studio, guiding her to a STOOL. She sits down, he nearly kisses her, smelling her hair.

He sets a new canvas on the easel, then prepares painting supplies: mixes TURPENTINE and LINESEED OIL, takes our OIL PAINTS, mixes colors, then begins a SKETCH on the canvas.

Santiago finishes the portrait and studies it in discontent, despite it being close to perfect. After a deep breath he takes it and tosses it on the floor.

Aurora sees this in the corner of her eye.

4 INT. STUDIO - MOMENTS LATER 4

START MONTAGE:

Santiago grabs a BLANK CANVAS and starts again.

Aurora plays with her hair, Santiago approaches her to lift her chin with his finger, she leaves her hair alone.

He continues painting. Having finished, he doesn't like it either, and tosses it with the previous one.

Santiago paints her portrait multiple times. With each time, her image grows more and more distorted.

END MONTAGE.

5 INT. STUDIO - MOMENTS LATER 5

Aurora approaches him and tries to make him take a break. She entices him and tries to kiss him but he resists. She tries harder, holding his face between her hands.

SANTIAGO

Enough!

She halts. They hold eye contact, frozen.

She leaves, he takes a long blink, holding his head and facing down.

6 INT. STUDIO - MOMENTS LATER 6

Aurora comes back with a BOWL OF WATER. She looks him in the eye, sets the bowl on a table, and rips off a piece of his shirt. She wets the rag in the bowl and begins to clean his paint-stained hands.

He leans his forehead against hers, then takes her hand and turns her around.

Santiago sets a RECORD on a VICTROLA and they dance, and laugh.

CUT TO BLACK.

7 INT. STUDIO - NIGHT 7

The record ends. Aurora is gone.

He goes back to the easel and stands in front of another unfinished portrait of her. He grabs a bottle of TURPENTINE and pours it over the canvas, dissolving her.

Santiago takes off his shirt and wipes the canvas, later tossing it with the rest, when he sees all the failed attempts.

Angry, he begins to destroy everything in the studio.

Aurora watches this from behind a curtain. Moments later, she rushes to try to stop him but he resists and continues to destroy everything in his path.

She tries to stop him, holding his arms as he accidentally slaps her. A faint CUT shows on her lip, he doesn't realize.

She cleans a drop of blood from her lip, then looks up in disbelief as she hears a loud BANG.

CUT TO BLACK

8 EXT. COURTYARD - BLUE HOUR 8

CU on the statue of an angel. Santiago lays on the ground, his eyes closed.

A FLOWER matching the one on Aurora's necklace rests on one of the tables. The rest of the flowers and greenery are covered with WHITE BLANKETS.

He stands up, paralyzed, and looks around him. He is confused.

He tries to open the door at the back of the courtyard but it is locked. He paces around trying to think of a way out. Through the mirrored wall we see him try to open the door, but it is also locked. He tries running off to the left side of the frame only to reappear through the right side. He tries again running faster but the same thing happens.

He looks up holding his head in frustration and running his hands down his face, letting out a SILENT SCREAM (MUNCH).

9 INT. STUDIO - NIGHT 9

The large courtyard painting lays face down on the ground. Aurora flips it over and runs her finger tracing a long vertical TEAR down the middle.

10 EXT. COURTYARD - BLUE HOUR 10

He paces left through right multiple times. He rubs his face and head and mumbles senseless words. His steps get shorter and shorter until he shrinks in a corner and puts his head between his knees trying to take a deep breath but failing.

11 INT. STUDIO - NIGHT 11

Aurora continues to run her fingers through a tear, reaching Santiago's figure newly painted in, and covered with turpentine, dissolving him. On the floor, she sees the knocked over bottle of turpentine over which the painting

had fallen over.

12 EXT. COURTYARD - BLUE HOUR 12

Santiago stands up and looks to the sky. Then he sees the flower and reaches over to hold it between his hands. He cries.

CU on his eyes, he looks at the camera.

13 INT. STUDIO - NIGHT 13

Aurora runs her fingers through her unfinished portraits. Then through his art supplies. She finds his shirt and brings it up to her face, holding back tears.

The turpentine reaches Santiago.

14 EXT. COURTYARD - BLUE HOUR 14

Santiago screams:

SANTIAGO

Aurora!

His echo responds.

SANTIAGO

(louder)

Aurora!

15 INT. STUDIO - NIGHT 15

Aurora hears her name being called and turns to the canvas.

Then she turns to Santiago's art supplies and walks to them.

16 EXT. COURTYARD - BLUE HOUR 16

Santiago coughs and begins to lose his balance.

SANTIAGO

(screaming)

Aurora! Aurora donde estas!? Donde  
estas! Me escuchas? Dime que si!  
Dime que si aunque sea mentira!

Aurora! Aurora where are  
you? Where are you? Can  
you hear me? Say yes even  
if you're lying!

For a long pause he waits for an answer, but no one replies.

SANTIAGO

(quietly)

Aurora... perdoname. Aurora... forgive me.

He looks down, the flower has withered completely.

He shrinks next to the angel statue and lays under it.

17 INT. STUDIO - NIGHT 17

ECU: Aurora paints on the courtyard painting.

18 EXT. COURTYARD - MOMENTS LATER 18

CU on the angel.

Aurora stands with her eyes closed, moments later she opens them.

Aurora stands in a corner opposite an old man. She approaches him and takes the old man into her arms cradling him (MUNCH).

CUT TO BLACK.

THE END.