

THE ACT OF WAITING

Written, directed and choreographed by Hugo Brument Scuderi

LOGLINE

After losing her Broadway debut role to a Hollywood star, Mia is ready to give up on her career — until her closest friend, Eleonore, stages a fake audition to lift her up, a loving lie that turns into control.

V7

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1. INT - APARTMENT - DAY/NIGHT (Theatrical Sequence)

MIA (35) – a theater performer – is visiting an unfurnished apartment.

She's holding her phone – up in the air – expecting a call.

She takes a loud inhale and holds her breath.

Her story is narrated by her close friend, CAROLINE

CAROLINE (V.O.)

The real problem with Mia –
is that she couldn't breathe.

Mia's phone rings. She answers.

Pause.

Then she exhales loudly.

MIA

They offered me a role !

ELEONORE (37) – another performer friend of Mia – enters the frame, smiling.

ELEONORE

We are gonna be on Broadway together.

The two friends burst into joy.

The sequence turns into Mia, Eleonore and Caroline decorating the apartment with plants, books, candles, etc.

CAROLINE (to the camera)

The only time she could feel a bit of peace
was exclusively through career achievement.

Their movements are slowly switching to choreography.

CAROLINE (Cont'd)

Cast as a lead role in a Broadway production
called DEPENDING ON THE MUSIC—

The two friends are now pacing the living room with excitement.

MIA

– and the fact that we are gonna share this experience together...
it's ... wow.

CAROLINE (to the camera)

– Mia could finally breathe as she felt her life shape into a story.
A story that convinces her —

MIA & CAROLINE

– it was all meant to be.

A PLAYBILL (theater magazine) comes into focus.

The headline: “*DEPENDING ON THE MUSIC TRANSFERS TO BROADWAY.*”

A bottle of champagnes pops.

The apartment suddenly becomes a party.

A lot of Mia’s friends are dancing around her as she stands still. Taking deep breaths.

The living room bursts into a shared, joyful choreography.

Then, Mia drops onto the couch, breathless, smiling. Caroline re-enters the frame.

CAROLINE (to the camera)

A HUNDRED BUTTERFLY
CRUSHED BY THE WIND.
STILL TRY TO FEEL COMPLETE.

The mood changes. Mia lies on the couch. Empty.

Voices drift around her, overlapping.

VOICE 1 (O.S.)

I got it, yeah.

VOICE 2 (O.S.)

Yep. You?

VOICE 3 (O.S.)

They will send it to you, of course !

Eleonore enter the frame.

ELEONORE

Yes, I just got the contract this morning.
Breathe, you’ll receive it too.

As we focus on Mia, more voices overlap, all variations of the same conversation—contracts signed, offers received, Broadway confirmed.

Mia is staring at her phone, waiting, refreshing.

The voices pile up, blending into a dense soundscape. Excitement curdles into noise. Chaos.

Then we see Mia facing KEVIN (45), a casting director.

CAROLINE (V.O.)

The real problem with Kevin –
is that he wants to be a casting director and a friend...

Kevin enters the frame and seats next to Mia.

KEVIN

Aria Storm wants to join the cast.

For a split second, ARIA STORM—a Hollywood actress—appears in the living room, impeccably dressed, hair blowing as if caught in the wind.

KEVIN (Cont'd)

The producers gave her your role.
A Hollywood name sells tickets—you know how it is.
Times are rough.

Kevin disappears. The apartment is empty. Unfurnished.

A real estate broker standing awkwardly by the door.

BROKER

– I'm sorry, but without proof of employment,
I can't approve your application.

2. INT - RESTAURANT - DAY (or anytime)

Mia is robotically swiping the restaurant floor.

Eleonore and Caroline observe her from the entrance. They feel helpless as they watch their friend lose her joy for life.

CUT TO

Mia's taking the order of a table. Lifeless.

CUT TO

A restaurant owner is showing Mia napkins and silverware, and makes her understand that she needs to make roll ups (*folding napkins with cutlery inside*).

Eleonore and Caroline join her to help her. They are trying to learn the technique from Mia.

Mia's roll ups are nice and thighs but Eleonore's and Caroline's are falling apart.

ELEONORE

How do you make them so skinny !
You are so good at this.

MIA

(dark tone) Yes, at least I'm good at one thing.

Eleonore tries to comfort Mia but the restaurant owner comes to them, pointing at the entrance.

RESTAURANT OWNER

(passive aggressive) Do you think you should go seat those clients ?
Or do you prefer waiting until they go eat at another restaurant ?

Mia doesn't react and stands up towards the entrance.

Kevin is there waiting to be seated. He sees Mia approaching.

KEVIN

(enthusiastic) I didn't know you worked here !

MIA

(cold) I got to pay my bills somehow.

Mia seats him at a table. She gives him a menu and serves him water.

KEVIN

–by the way – are you excited !

Mia looks at him, confused.

Eleonore joins them and hugs Kevin.

KEVIN

(to Eleonore) She doesn't know yet ?

ELEONORE

I was about to tell her !

KEVIN

There's a new show opening on Broadway next month.
One of the lead got injured, they need a last minute replacement

ELEONORE

– and I'm the associated-choreographer- I was gonna tell you but–

MIA

(passive aggressive) – you didn't want me to feel like even more of a failure.

Eleonore feels stupid. Kevin tries to turn the conversation around.

KEVIN

They are having a very private audition,
And your name is high on the list !

MIA

Thank you Kevin, but I can't go through this again
I'm saving up a bit of money here and I'm leaving the city.

A CLIENT at the table next to them is trying to grab Mia's attention.

CLIENT

Excuse-me ma'm ?

Mia signs them that she'll be here in a minute.

Eleonore keeps talking.

ELEONORE

– come on... one audition isn't gonna kill you.

KEVIN

(to Eleonore) –well if she needs time off it's completely okay.

MIA

It's more than time off. I'm moving out.
I want to spend time with my friends, and family.
I'm going home.

Kevin grabs her hand.

KEVIN

(supportive) I totally understand.

ELEONORE

(to Mia) – you always tell me it's not about the end,
– it's about enjoying the artistic journey.

MIA

(cold) Yes. I'm not enjoying it.

Caroline has been observing the scene from afar, still making messy roll ups.

CAROLINE (to the camera.)

It was clear.
For the first time, Mia was breathing regularly.
Inhale, exhale.
At peace.

The client grabs fully the attention of Mia. It's actually a teenager having lunch with her mom.

CLIENT (THE TEENAGER)

Sorry to bother you. You probably don't remember me.
A few years ago, you taught a summer intensive at my dance studio.

Mia searches her memory.

CLIENT (THE TEENAGER) (CONT'D)

Watching you move made me fall in love with dance even more.
You just looked so free. So unique.

CLIENT (THE MOM)

She talked about you for months afterwards.

The teenager smiles.

CLIENT (THE TEENAGER)

When I finish school, I'm moving to New York.
I want to be a dancer like you.

Mia looks at the teenager. Quiet for a moment, something softens.

She inhales –

3. INT. AUDITION STUDIO – DAY

A large audition complex with multiple studios.

Caroline staples Mia's headshot to her résumé.

She moves through the studio, looking for Mia. As she passes by the elevator, she overhears Eleonore and Kevin, whispering intensely in a corner.

It catches her attention but she finally spots Mia in a corner—stretching, headphones on, getting ready for the audition.

Caroline hands her the résumé.

She turns toward the exit—then slows.

She notices whispers. People watching Mia from afar. Quiet, conspiratorial.

Back to the elevators, Caroline decides to duck behind a corner, listening to Kevin and Eleonore.

KEVIN

— I don't feel comfortable being involved in this —

ELEONORE

— you agreed to help me —