

## 1 INTERIOR-DAYTIME-LIVING ROOM LUCIA'S APARTMENT

We see a rather small but nicely decorated apartment. Some artistic photographs as well as several Latin American handcrafts and an impressive number of books stand out. French background music is heard. We walk slowly towards the hallway to a room fixed up as an office.

CUT TO:

## 2 INTERIOR- OFFICE LUCIA'S APARTMENT

We see a computer that is turned on, a telephone, stacks of books on shelves and piles of papers are scattered on the floor. Pictures of LUCIA with ANA are noticeable in different places. LUCIA is sitting. She is small, thin, and dark-skinned and wearing modern European-style eyeglasses. She is around 40 years old and is dressed in a close-fitting sports outfit.

LUCIA (talking on the phone)

Martin Chiriboga... My father... Don't give me any nonsense. Who ordered that his pension be reduced? I don't care if everyone has to have this! Do you know how mucho I spend each month on medicine?.. How can you think that I'll put him in a public hospital! Don't be an idiot... Hello, hello?

We see Lucia hang up the phone angrily. She looks at a photo of MARTIN and begins to cry. Suddenly, the phone rings again. Lucia quickly dries her tears and answers.

Hello... this is she...Excuse me, I can't hear; there is a lot of noise.  
What are you saying? Ana... My God; what happened?

CUT TO:

### 3 INTERIOR- NIGHTTIME- POLICE STATION

Lucia is sitting almost motionless in the waiting room. She is wearing the same sports outfit but covered with a long jacket. Around her people are moving about just as in any police station. A door opens and we see ANA leaving. She is around 18 years old, has a punk style haircut, is of average height, dark-skinned, thin, with several earrings on her earlobes and one on her nose. She is wearing a dark blouson with a picture of Che Guevara on the back, dirty jeans and military boots. A police OFFICER is with her, The Officer hands Lucia a paper after she signs it. Gradually the noise in the station becomes deafening. Patrol car sirens, shouting from the cells, doors slammed shut and other noises in rising decibels. We see the officer leave and Ana and Lucia are left alone. Lucia sees Ana rises from her seat and suddenly slaps her.

CUT TO:

### 4 INTERIOR/EXTERIOR- NIGHTTIME- LUCIA'S CAR

We see Lucia and Ana in the car. Lucia is driving and looking at Ana's reflected image on her window. There is an almost deadly silence between them, which is broken only by the noise in the street. Suddenly, Ana takes out a cigarette and lights it.

LUCIA (pulling the cigarette from Ana's mouth)

¿Put out that shit!

We see Lucia throwing the cigarette out the window. Ana looks at her with disdain and, without much ado, pulls another cigarette from her jacket, lights it and blows the smoke and then puts out the cigarette on the dash board.

CUT TO:

5 INTERIOR - NIGHTTIME - LUCIA'S APARTMENT

We see the door opening. Ana enters first, walks towards her room, and a few seconds later we hear the noise of a door slamming. Lucia is left behind. She is still taking off her jacket. She rubs her hands trying to warm them. She remains still for an instant and then looks fixedly at her hands.

CUT TO:

6 INTERIOR-DAYTIME -MARTIN'S ROOM-LUCIA'S APARTMENT

We see MARTIN sitting in the corner of a sparsely decorated room. He is old, grey haired, wears pajamas and is covered with a blanket. We hear a radio playing boleros. An antique metal bed stands out. Martin sits still on the chair. We see the door opening and Lucia entering. She is carrying a bowl of soup.

LUCIA (feeding him with a spoon)

Open your mouth... You have to eat it all. You're increasingly thin; if mother saw you like this she would have a fit.

Martin refuses to open his mouth. He keeps it so tightly closed that a few drops of blood fall from the corners of his mouth.

LUCIA

I'm not in the mood for these tricks father, I'm telling you to open your mouth.

We see Lucia insist more forcefully than before, but to no avail. Suddenly, we see Martin jump up from the chair and lunge against Lucia with all his strength. Knocked down by the

blow Lucia falls to the ground, while Martin finds refuge in a corner, in a fetal posture, convulsively scratching his hands, repeatedly saying the word “soup.” Lucia gets up and rushes out of the room.

CUT TO:

#### 7 INTERIOR-DAYTIME- KITCHEN - LUCIA’S APARTMENT

We see Lucia enter the kitchen abruptly. A lamp hanging from the roof and some kitchen adornments on the walls stand out. Lucia’s clothes are stained with soup. She turns on the tap and cleans herself with some care. Her interest falters when she sees that the stain is irremovable. She throws the cloth on the ground angrily and disconsolately begins to cry. Lucia manages to control herself and opens a shelf from which she takes out a cigarette. She lights it and begins to smoke nervously. While she smokes, she looks attentively at the refrigerator where there is a card with the logo HOUSTON PETROLEUM.

CUT TO:

#### 8-INTERIOR - NIGHTTIME- LIVING ROOM LUCIA’S APARTMENT

We see an elegantly dressed Lucia. She looks at her watch impatiently and tries to divert her attention by glancing at a book, taking a quick look at some papers and checking the time again. She takes out her cell phone, makes a call but there is no answer. She looks at her watch and calls again without an answer. She goes to the door of Martin’s room, opens it and sees him sleeping. She walks to a shelf, opens it and takes out several pills and a rope, drinks a glass of water and goes into Martin’s room. After a minute, we see her leave and shut the door. She again looks at her watch. Finally, she picks up her handbag and leaves the apartment. We see the door lock behind her.

CUT TO:

## 9- EXTERIOR- NIGHTTIME- RESTAURANT

We see Lucia and an Anglo-Saxon looking FOREIGN EXECUTIVE sitting in a terrace that overlooks a square. They drink wine and eat while having a lively conversation in English.

FOREIGN EXECUTIVE

You did a great job at the Petroleum and Energy Fair. You are just the kind of person we are looking for.

LUCIA:

You are very kind. This is all so sudden....

FOREIGN EXECUTIVE (interrupting)

Well, you don't have to rush in, if you feel that this is not right. I will understand if you don't want the job.

LUCIA (with a catch in her voice)

Of course I want the job... I just have certain worries...

FOREIGN EXECUTIVE (interrupting)

Your father!

FOREIGN EXECUTIVE

You shouldn't. Your daughter will do fine. Schools are great in Houston. Our company puts a lot of emphasis on family values. You won't be alone. I insist, you'll do great there. There is a lot of room for growth.

LUCIA

You think? I am not very good at office work.

FOREIGN EXECUTIVE

Not to worry. You will be traveling a lot to other countries in South America. For instance, Venezuela is quite important for us. I called Houston in the morning and they are ready for you.

LUCIA:

I want to make a good impression.

FOREIGN EXECUTIVE (raising a glass of wine)

You will...You knocked my boots off. They will fall for you, trust me...  
This is for new beginnings...Cheers!

LUCIA

Cheers!

Behind them we see a MAN and two GIRLS getting up from the table. Their attire shows that they are executives. They look cheerful and pleased. They have just finished paying the check.

CUT TO:

10-EXTERIOR-NIGHTTIME-CONCERT

We see Ana wearing the same apparel as in the previous scenes. She is accompanied by PIRANHA, who is short, long haired, wears thick, round, eyeglasses and has no front teeth. The place is full of long-haired people dressed in black. Deafening punk music fills the space. We see groups of youths crowding together everywhere and dancing uninhibitedly. Piranha and Ana are hugging.

PIRANHA: (trying to kiss Ana on the mouth)

Come-on, give me a peck...

ANA: (pushing him away)

¡You stink!

PIRANHA:

Go to hell... You're a tight ass. You're just like your ball-breaking old lady.

¡A fucking bourgeoisie!

ANA:

You're an imbecile.

PIRANHA: (grabbing her by the neck)

What did you say? Repeat it...

ANA. (waving her arms in desperation)

Let me go you ass hole!

PIRANHA:

I told you to repeat it.

ANA: (hitting him on the face)

I said ass hole... That's what I said.

We see Piranha's lip bleeding. Between them, for an instant, there is nothing more than the enveloping sound of the music. They look at each other intently. We see Piranha approach her and take hold of her head. He draws close and forcefully kisses her on the mouth. Ana tries to move away and hits him again on the face. Piranha pulls away, but this time Ana throws herself at him and kisses him passionately. While they kiss, the frantic dancing around them becomes the rhythmic choreography of a punk ballet. The furtive encounter of the two lovers, as well as the ballet, is unexpectedly interrupted by the arrival of

CAIAPHAS. He is large, fat, with a scar on his face. His hair is long but tied into a ponytail and he wears a black leather jacket.

CAIAPHAS: (pointing to Piranha's lip)

Who busted your kisser? Like that I can't even invite you to do a job.

PIRANHA: (interrupting him)

I'm always ready for anything. What are you planning?

CAIAPHAS (raising his shirt)

A shooter I borrowed from my uncle the army man.

It is automatic and no one can resist this beauty.

CAIAPHAS, with some pride, shows an automatic gun he keeps under his belt. Ana looks attentively and does not hide her interest. We hear the ringing of a cell phone. Ana takes it out of her pocket, looks at it and turns it off.

CUT TO:

11 INTERIOR/EXTERIOR – NIGHTTIME - CAR-MAN

We see a Man and two Girls in a comfortable sports car. They are having a lively chat while the Man drives. We see the car stop outside an apartment building. The two girls say goodbye and leave the car. The man watches them as they enter the building, and then he drives off. We see the man turn on the radio and tune in a station. He stops at a traffic light and hums a song. He looks at the door locks which are open and presses the control on his key ring to lock them. Suddenly, the right front seat and both back seat doors open. We

see Piranha, CAIAPHAS and Ana abruptly get into the car. We see the extremely nervous Man.

MAN:

Don't harm me...I'll give you whatever you want...!

PIRANHA (sitting in the right front seat)

SHUT UP YOU SON OF A BITCH! You'll do what we tell you. (picking up a lipstick from the floor). It would be great if your girl could see you shitting in your pants. You fag!

We hear Ana and Caiaphas laughing nervously. Ana is sitting behind the Man and pointing a gun at his neck. Caiaphas looks nervous. The Man discretely takes his cell phone from a pocket and tries to dial, but Caiaphas sees it.

CAIAPHAS (talking to Piranha)

This son of a bitch is doing something weird. I told you that a cab driver would be better.

PIRANHA (angrily)

THAT'S IT DAM YOU! What's the matter; are you chickening out? Stop fucking around.

CAIAPHAS:

I'm out of here.

We see Caiaphas jump out of the car and break into a run. Piranha cannot control his anger and suddenly hits the Man on the face.

PIRANHA:

Shut the door (he says to Ana). And you drive (he says to the Man).

CUT TO:

12 INTERIOR/EXTERIOR CAR- MAN

We see the car stop near an automated teller machine. The Man is visibly nervous and beaten. Ana continues to point the gun at the Man's neck. She stares steadily and is almost breathless. The tension is evident in her arms and hands. A few drops of sweat begin to show on her face.

PIRANHA:

This is quite simple; get out and take out the money. The girl will go with you (pointing with his finger at the man's neck to indicate a penknife). If you make a mistake, you know what'll happen. Just keep calm. One or two more visits like this and you'll be rid of us.

Behind the car we see an approaching police patrol car. It turns on the siren. This makes Ana even more nervous and she cannot mask her fear

PIRANHA:

Just keep calm and if they ask you'll say that we are your sister and a friend going out for drinks. Your girl left you and that's why you are like this. (talking to Ana). And you, you ass hole, hold down the gun.

Ana is increasingly nervous. Her hands are obviously shaking.

I told you, godammit; to hold that shit down (stretching out his hand towards Ana) PUT IT DOWN FUCK YOU.

Suddenly the Man opens the car door and tries to get away but, unexpectedly, Ana fires the gun. For Ana there is total silence, for she only sees Piranha's movements while he pushes the Man's body out of the car and starts the engine.

CUT TO:

13 INTERIOR/EXTERIOR- NIGHTTIME –CAR/CHASE

We see Piranha driving the car at full speed. Gradually Ana, who still has the gun in her hand, feels the silence inside her head comes to an end, and we begin to hear Piranha's voice. Ana is still sitting in the back seat.

PIRANHA (visibly agitated)

YOU FUCKED UP... YOU FUCKED UP...TAKE THE GUN AND  
SHOOT THOSE SONS OF BITCHES...

Ana doesn't react for she is petrified. Piranha turns around and quickly tries to take hold of the gun, when unexpectedly the car crashes.

CUT TO:

14 EXTERIOR- NIGHTTIME –INTERSECTION

We see the Man's car crashed against a wall. Close by we see a motorcycle lying on the ground and the MOTORCYCLE DRIVER writhing and crying in pain. We hear the distant sound of sirens and next see patrolmen nearing towards the scene. We see a door open and Ana emerging with the gun still in her hand. Her head is bleeding and she looks stunned. She looks around and breaks into a run. We see Piranha unconscious and bleeding inside the car.

15 INTERIOR –NIGHTTIME- LIVING ROOM LUCIA'S APARTMENT

We see the door open. Lucia enters. She is wearing the same clothes as in the restaurant. She is visibly pleased and calls Ana. We see Lucia walk from the foyer to the living room while she continues to call Ana. In the living room she finds a disturbing sight. Martin is naked, covered with faeces. A piece of torn rope hangs from his ankle. On the floor there is shit as well as urine. Most of the books are scattered on the floor, destroyed and stained with shit. Martin lies motionless on the floor in a cataleptic state. The air is fetid and makes Lucia gag. She tries to get up and covers Martin with her jacket.

CUT TO:

16 INTERIOR- NIGHTTIME – LUCIA’S APARTMENT

We see the door open and Ana enter. She is covering the wound on her head with a blood-spattered cloth. She is out of breath and looks very tired. She hides the gun under her belt. She sits in the first corner she finds and we see Lucia walking towards her. Lucia is wearing pajamas and her eyes are red from crying. She finds Ana on the floor and begins to kick her angrily. Ana tries to protect herself in vain. In the face of the attack and the circumstances, Ana starts to cry inconsolably. Lucia stops and, for a few seconds, just stands there watching her. Finally, she sits beside her, hugs her and softly touches the wound on Ana’s head. We focus on Ana’s look. Her eyes are brimming with tears

CUT TO:

17 EXTERIOR-DAYTIME BEACH HOUSE

We see the eyes of ANA as a CHILD. She is sitting and looking at the sea. From the beach we see a beach house. It is a small and lonely house. The wind blows softly on Ana’s face. She shuts her eyes and then opens them. She is now in the company of YOUNG MARTIN, who has thick sideburns and is dressed in the sixties style. He smiles at her and she smiles back. Child Ana gazes at the horizon. Young Martin gives her a large sea shell and tells her that each time she puts it over her ear she will hear the sea. The sound of the waves

surrounds us rhythmically and steadily.

#### 18 INTERIOR- ANA'S ROOM

The sudden fall of the gun wakes up ANA. Startled, she moves clumsily and accidentally pushes the sea shell from her night table to the floor. Ana picks up the gun, looks at it for a few seconds and concentrates on the gun, trying to hide it under the mattress. We see a room adorned with various signs and punk group posters. It is a chaotic and disorderly place. She gets up and looks at herself in the dressing table mirror. She looks carefully at the head wound and takes off the bandage. It is a profuse wound that has stopped bleeding. We hear loud noise coming from the outside.

To muffle the noise Ana turns on the TV set. We see an ANCHOR speaking. He is reporting on the annulment of retirement pensions. The presenter comments on the latest governmental decision to reduce pension benefits to a minimum. The report is mingled with heart-rending statements of pensioners who loudly demand justice and the reinstatement of their pensions. Once the news story has ended we see the Anchor again telling about a carjacking that ended in a terrible accident. The victim died and a carjacker and a motorcyclist were seriously injured. We see photos of the Man as well as images of the Man's crashed car, of Piranha being taken in an ambulance and of the motorcyclist writhing in pain. Ana abruptly turns off the television set when Lucia enters. Lucia is carrying two suitcases

LUCIA (throwing both suitcases on the floor)

Put everything in here... You're going to your father's!

CUT TO:

#### 19 HALL- PSYCHIATRIC HOSPITAL

We see Lucia walking while she accompanies Martin who is sitting in a wheelchair. A MALE NURSE pushes the wheelchair. They walk down a somber hall with very little traffic. Martin has an empty look and is immobile. He is well dressed and covered with a blanket. Only the sound of some doors opening and closing is heard in the background. They walk slowly towards a door. The Male nurse knocks on the door but there is no answer. He knocks again and smiles shyly at Lucia. She cuts off visual contact and looks away. The door opens and we see a YOUNG NURSE who greets them. She is accompanied by CASTRO. He is a man in his sixties, thin, with thick grey hair and extremely phlegmatic in his gestures as well as in his manner of speaking. They sign some documents and the Male Nurse and the Female Nurse leave with Martin. Lucia and Castro are left behind.

CASTRO

You have made the best decision by having him admitted

LUCIA

How do you know that?

CASTRO

DR. CASTRO: (interrupting her)

Thirty years of research validate the care we can give to your father in this institution.

LUCIA:

What worries me is that my father might suffer.

DR, CASTRO: (interrupting her)

Your father no longer knows what suffering is. He has been gone for a very long time.

We see that Lucia is shaken for a moment.

I am asking you to control yourself. Your father was a great physician. In fact I have a debt of honor with him. As you know, he provided medical care to my father in the last part of his life. We were colleagues for a long time.

Suddenly, we hear the sound of a beeper interrupting him. He picks up the phone and reads something on the screen.

CASTRO

You'll have to excuse me but I can't continue. Don't hesitate to call me if you have any doubts.

We see Dr. Castro leave without further ado and with a distant handshake. Lucia is left alone in the hallway accompanied by the mournful silence of the place. She opens her handbag and lights a cigarette. She smokes it slowly, opens her handbag again and takes out an airline ticket. She looks at it attentively.

CUT TO

20-INTERIOR-DAYTIME- AIRPORT CAFETERIA

We see and hear the usual hustle and bustle in an airport terminal. We see Lucia sitting and drinking coffee in the airport cafeteria. She is wearing sun glasses. She looks carefully at her airline ticket and then looks out of the window. The scene is similar to that of any other airport. We spot an OLD MAN in a wheelchair in the distance. Lucia stares at him and thinks she is seeing Martin. She takes off her sun glasses and looks attentively. Her concentration is broken when she hears the loudspeaker calling the passengers to board the

plane to Houston. Her eyes redden for a moment. She puts on her glasses again, gets up and walks away.

## 21 EXTERIOR-NIGHTTIME BEACH HOUSE

We see Ana as a Child. She looks frightened. Around her there is unusual excitement. We see many of the VILLAGERS surrounding Young Martin. A VILLAGE CHILD is lying on the floor; he is bleeding and unconscious. Young Martin kneeling on the floor is trying to resuscitate him. The child's MOTHER is disconsolate. Other VILLAGERS are talking and commenting. Some are lamenting that there is no hospital nearby; others ask that he be taken to the nearest town. Young Martin is stained with blood. He looks stunned.

YOUNG MARTIN:

Why didn't you take him to a hospital earlier?

VILLAGER 1:

There is nothing like that here.

YOUNG MARTIN:

And the health station?

VILLAGER 2:

We haven't seen a doctor for three years... The place is abandoned. You are the only one here who can help.

YOUNG MARTIN (taking the child's temperature)

Bring a pick-up truck. He's going to die! He is in a cold sweat!

All of a sudden the blood spurts out uncontrollably. The Village Child is completely covered with blood. The frightened Child Ana looks at them.

CUT TO

realize

22 INTERIOR-NIGHTTIME ROOM IN JORGE'S HOUSE

We see Ana wake up abruptly. She is sweating and her hair is wet. She looks around the room and tries to recognize where she is. We see Ana lying in a luxurious room of a modern house. The room is tastefully decorated. We see Ana's suitcases on the floor with their jumbled contents. We barely hear people talking in the distance. She gets up and walks clumsily. We see her open the door.

CUT TO

23 INTERIOR-NIGHTTIME-LIVING ROOM JORGE'S HOUSE

We see Ana walking around the house. The place is decorated with special care. Paintings in the modern art style and a number of ornaments stand out. The noise made by the party-goers increases by the minute. We see JORGE with several GUESTS. He is a good looking man, around 50 years old, stout, with a moustache and a large belly. They are cheerfully eating and drinking. Jorge sees Ana approaching and tries to introduce her to the guests.

JORGE (gesturing for Ana to come)

Well, look who's here! The Sleeping Beauty! Come and say hello to our guests.

Ana glances at the guest with disinterest and leaves without a greeting or interaction with them.

24 INTERIOR-NIGHTTIME-KITCHEN JORGE'S HOUSE

We see Ana entering the kitchen. It is a spacious area in total harmony with the rest of the house. We see a few EMPLOYEES working and cooking. Ana approaches the refrigerator, opens it and looks inside. She pulls out a bottle of milk, holds it and shuts the refrigerator door. Jorge appears behind the door. He forcefully takes Ana's arm and makes her drop the milk bottle on the floor.

JORGE

See here your snotty piece of shit, you're going to get dressed and come to greet each one of my guests.

Ana struggles to loosen his grip, but Jorge is stronger.

JORGE

You'd better be clear about who is the boss here. These people enable me to have this house and everything you see here. So, get a hold of yourself.

We see Jorge take off and leave Ana alone.

## 25 INTERIOR-NIGHTTIME-JORGE'S LIVING ROOM

We see the guests engaging in lively conversations. They are talking about Jorge and his pharmaceutical drug sales. We see Ana sitting there. She looks downcast and absolutely disinterested, and is covertly playing with a cigarette lighter. The conversation continues around her while she pays no attention. We see a BEAUTIFUL WOMAN enter the living room and sit next to Ana. She carries a handbag which she opens to take out a lipstick. She adds some color to her lips and puts the lipstick back in her handbag. She places the open handbag on the floor and talks with a woman who is beside her. Ana continues to play, but the cigarette lighter falls on the floor and she finds a car key.

CUT TO:

26 EXTERIOR-NIGHTTIME JORGE'S HOUSE

We see Ana walking down the street outside of Jorge's house. The street is full of cars, most of which are luxury cars. She is carrying the key ring and compulsively tests the alarm blocker of all the cars. Finally, the door of one car opens and Ana gets in.

CUT TO:

27 INTERIOR/EXTERIOR GUEST'S CAR

We see Ana start the engine and take off. She drives very fast through half-empty streets. She lights a cigarette and opens the window while she turns on the radio.

CUT TO:

28 NIGHTTIME - HALL PUBLIC HOSPITAL

We see Ana enter a public hospital where need is coupled with poverty. We see people sitting on the floor and stretchers lining the hall with patients who wait for care. In the distance, she sees a FAT NURSE approaching with quick steps. Ana goes to the FAT NURSE and walks with her.

ANA

Lady, lady!

FAT NURSE

What is it?

ANA

I was looking for Joffre Vasconcelos.

FAT NURSE:

Give me the room number. Here we know them by the room number and not by the name.

ANA:

He came because of a traffic accident.

FAT NURSE:

On this floor, the only one who came due to a traffic accident is at the end of the hall, on the left where the policeman is.

We see Ana walk away while the Fat Nurse continues her frantic walk.

CUT TO:

29 INTERIOR-DAYTIME PUBLIC HOSPITAL ROOM

We see ANA approaching the room. The door has a small glass window through which one can look inside. There we see Piranha. He is connected to a number of medical machines whose sounds engulf the room. A POLICEMAN is sitting beside the door. He is small, fattish and has a moustache. He is reading a sports paper with very little interest. Ana sort of gestures hello and looks intently at her friend. He is an almost inert body.

POLICEMAN: (approaching her)

Girlfriend?

ANA:  
Cousin.

POLICEMAN:

His aunt was here a moment ago. She is devastated... The doctors say that it's complicated. Besides, if he makes it, he'll go to jail.

While the policeman is talking, we see Ana looking fixedly through the window.

POLICEMAN

At the beginning, they all come to visit. Afterwards, they forget the patient. He would be better off dead.

We see Ana leaving without saying goodbye to the Policeman, who resumes his reading without paying much attention to his surroundings.

CUT TO:

30 INTERIOR/EXTERIOR GUEST'S CAR

We see Ana driving wildly around the city. Her eyes redden and she begins to cry. The more she cries the faster she drives. The city and its night lights are silent witnesses of her pain.

CUT TO

31 INTERIOR-NIGHTTIME ROOM IN JORGE'S HOUSE

We see Ana enter the room. The place is gloomy. She quickly picks up her clothes from the floor and begins to carelessly pack her suitcases. Suddenly, she feels that she is being forcefully grabbed by the neck. It is Jorge who is trying to strangle her.

JORGE

You damned bitch! Your foolishness almost cost me my business. To whom do you think the car you took belongs? Fortunately she was the mistress of the Minister of Health and not his wife... Otherwise, the entire police force would be after you... Do you think that you are dealing with your mommy? I warned her that one more foolish act and you would have to leave.

We see Jorge get up and pull himself together. He looks at the large sea shell on the floor and looks back at Ana. Finally he stomps on the shell and destroys it. He straightens his shirt and walks out; Ana is left lying on the floor. .

CUT TO:

32 INTERIOR-DAYTIME HALL PSYCHIATRIC HOSPITAL

We see the young Nurse walking fast down a deserted hall. No loud sounds are heard and we see only one PATIENT IN A WHITE HOSPITAL GOWN who is sitting on a chair in the corridor. He is an older man who touches his head compulsively while emitting high-pitched guttural sounds. The young nurse walks past him without paying much attention. We see her go through a door

CUT TO:

33 INTERIOR- DAYTIME CONFINEMENT BOX

We see Martin strapped into a straightjacket and wearing a muzzle. He is inside a cell the size of a box where he can only lie down. There is only room for his body. The place is damp and lugubrious. Martin's breathing is agitated. His face is covered with sweat. Suddenly an inspection window opens and we see a person's eyes

CUT TO:

34 INTERIOR-DAYTIME-HALL PSYCHIATRIC HOSPITAL

We see Dr. Castro looking through the inspection window. He walks away. We see the Young Nurse enter. She looks agitated.

CASTRO:

How long has he been like this?

YOUNG NURSE

Around five hours. We have tried the medication that you prescribed but it wasn't effective.

CASTRO

Why didn't you tell me?

YOUNG NURSE

We thought that the effect of the new medication would be immediate but it appears that it didn't work. We increased it to 25 mg of Leponex.

CASTRO (interrupting)

Neuronex... It's called Neuronex... and I'm the one who decides it is appropriate or not. Increase the dose by 10 mg and let me know of any change.

We see Castro leave abruptly and the Young Nurse is left behind.

CUT TO:

35 INTERIOR-DAYTIME DR. CASTRO'S OFFICE

We see Castro taking off his white coat and hang it in a locker. The door suddenly opens and we see the Young Nurse enter.

YOUNG NURSE:

May I come in Dr. Castro?

CASTRO (without hiding his disinterest)

Who gave you permission to enter?

YOUNG NURSE

I am worried about the state of patient Chiriboga. The drug you prescribed hasn't been effective at all.

CASTRO (interrupting and in an unpleasant tone)

I didn't know you had graduated as a psychiatrist.

YOUNG NURSE

You are getting too personal and this is not personal.

CASTRO

Of course it is! It has always been. Ever since you came you have done nothing more than cause trouble. If it were up to me, you would have left a long time ago. Your shitty labor union is your salvation, but in medical matters you are not going to tell me what to do.

YOUNG NURSE

This is a matter of humanity. The patient is not responding and his condition is deteriorating.

CASTRO

I had forgotten that I am talking with a top level neurologist. The dementia of the patient is irreversible and there are few alternatives. This is the best alternative and that's it. This discussion is over

We see Castro leave hurriedly, while the Young Nurse stays there.

CUT TO:

36 INTERIOR-NIGHTTIME -ITALIAN RESTAURANT

We see Doctor Castro with two EXECUTIVES in the company of Jorge and an ANGLO-SAXON EXECUTIVE. They are in a luxurious and fashionable restaurant drinking wine and celebrating.

ANGLO-SAXON EXECUTIVE (with a foreign accent)

A toast, Doctor Castro...

While he is making the toast, his cell phone rings. He looks at the phone attentively.

ANGLO-SAXON EXECUTIVE

Please excuse me but it is an urgent call that I was expecting from Germany.

Sorry...

We see the Anglo-Saxon executive get up and walk away take the call.  
Castro and Jorge stay at the table.

CASTRO: (visibly nervous)

Well now, does he know what he is doing? You know how public institutions are. The slightest presumption and I'm done for.

JORGE (signaling him to lower his voice)

Where did you get that? This is absolutely legal. Your hospital needs the drug for psychiatric treatments and we have it.

CASTRO:

Don't mess with me. You known damned well that shit hasn't even been tested enough for use. And the clinical trials are in no way valid, even less so since the trials are your own.

JORGE:

Calm down old boy. Once you have your 50 thousand dollars, all of this will be nothing more than a memory. All we have to do is to wait for the Ministry's call for bids. Then you have to get smart and insist... I hope you have already tried the NEURONEX samples I gave him. It would be a pity if one of your loonies died and fucked up the deal.

We see Jorge raise his glass and toast with Castro

CASTRO:

You'll never believe on whom I tried it. With your former father-in-law!

JORGE (choking on his drink)

Goddamn it... Shit, didn't you have someone better...How could you do such a stupid thing?

CASTRO (drinking from his glass)

That's how I have you by the balls just as you have me... Besides, this man was a shit when he was in the contract committees. He made himself out to be an honest man, the son of a bitch. He loused up several deals for me

Jorge (grabbing Castro by the lapels)

And is that my fault? Do you realize what you are doing?

CASTRO (breaking loose)

Nothing! Your Neuronex is supposed to be a marvel, so there is no harm done.

JORGE

If they find out that the clinical trials were being done by you on my father-in-law there will be hell to pay.

CASTRO

No one will ever know, just as no one will know about my role in this invitation to bid...Cheers!

We see the Anglo-Saxon Executive come and join them. The conversation takes another turn.

CUT TO:

37 INTERIOR-NIGHTTIME-PSYCHIATRIC HOSPITAL ROOM

We see Martin sitting on a chair gazing into the distance. He is wearing pajamas and is covered with a blanket. He looks completely sedated. We see the door opening. The Young Nurse enters with a tray of drugs. She puts the drugs aside and prepares the patient to take his vital signs.

YOUNG NURSE

I am going to take your pressure... I don't want any trouble, so don't move.

We suddenly see Martin vomiting blood. The Young Nurse's uniform is splattered with very dark colored blood. She cannot hide her disgust.

38 NIGHTTIME-ROOM JORGE'S HOUSE

We see Jorge sleeping in a large bed. He is with his WIFE. The room is ample and in the modern style, in keeping with the rest of the house. We hear the ringing of a telephone. A sleepy Jorge answers.

JORGE (yawning)

Hello... Who is calling? ... This is hardly the time to call! What? Dam it and what do you want me to do; what happened?

CUT TO:

39 INTERIOR-NIGHTTIME CASTRO'S OFFICE

We see Castro in his office lit by only one lamp. We see him talking on the phone.

CASTRO (visibly agitated)

That the old shit is almost dead thanks to your drug... He has a bleeding hernia thanks to you... Look, listen to me, I don't know how you're going to

deal with this, but you had better do so if you don't want me on the other side.

We see Castro abruptly hang up; turn off the light and leave.

CUT TO:

40 NIGHTTIME JORGE'S HOUSE

We see Jorge on the telephone.

JORGE

And what do you want me to do? Hello! Hello° Answer dammed it.

We see a visibly annoyed Jorge hang up

CUT TO:

41 INTERIOR-NIGHTTIME-JORGE'S HOUSE

We see Ana listening to the conversation from the phone in her room. She puts her hand over the speaker. Carefully hangs up.

CUT TO:

42 -INTERIOR-DAYTIME- PSYCHIATRIC HOSPITAL HALL

CUT TO:

We see Ana sitting in the hall of the hospital. She is angrily chewing gum. She is wearing headphones and the music is strident and throbbing. It contrasts with the visual

surroundings of a peaceful and almost solitary place. We only see the very same Patient in his hospital gown sitting and making the same compulsive gestures. We see Jorge coming from the far end of the hall. From Ana's view we see them talk. It appears that Jorge is trying to calm down Castro. Castro is visibly nervous. He sees Ana in the distance and looks at her with mistrust. The music continues to beat its frantic rhythm mixed with the clicking noises of Ana's gum chewing. We see Jorge approaching while the music's rhythm increases. We see the Young Nurse coming from the far end of the hall with a slow gait, while her pace contrasts with the almost deafening rhythm of the music. Jorge comes near and begins to speak. The music suddenly stops when Ana takes off the headphones.

JORGE (angrily)

Hurry up and let's go. We'll be late for the visa appointment. Did you bring the documents your mother sent?

Ana nods her head.

JORGE

What are you waiting for? Get up and let's go.

Jorge's angry words are suddenly interrupted by the same musical rhythm that was heard before. The Young Nurse who remains there looks at Ana attentively.

CUT TO:

43 EXTERIOR-DAYTIME- HOSPITAL YARD - PSYCHIATRIC HOSPITAL

We see Ana walking down the hospital yard toward the main door of the building. Jorge is walking ahead of her. The courtyard is surrounded by nondescript hospital buildings. Ana's strident music continues while she walks. She looks up at the sky where a pigeon overflies the few trees adorning the small yard; it flies around and Ana follows it with attention. The pigeon's flight is strangely mingled with the music she is listening to. Suddenly, she feels a

blow. The music stops when her I-Pod falls to the floor. Ana takes off her headphones and looks around. We see the Young Nurse beside her. Ana bends down to pick up her I-Pod but a helpful hand gets it first; it's the Young Nurse who picks it up and gives it to her.

ANA (taking the I-Pod and turning it on again)

Thank you.

YOUNG NURSE

I'm sorry; I didn't see you. Are you Martin Chiriboga's granddaughter?

ANA (putting on her earphones)

Yes

YOUNG NURSE

Does the blow still hurt?

ANA (trying to turn on the I-Pod)

A little.

YOUNG NURSE (handing her a piece of paper)

Why don't you try this drug?

ANA (wrestling with the I-Pod and paying little attention to the paper)

Sure!

YOUNG NURSE

It's the same they are using on your grandfather for the pain. You understand me!

From that distance we hear Jorge calling Ana. We see him get into a car. The Young Nurse leaves and we see Ana walking towards Jorge.

CUT TO

44 INTERIOR-DAYTIME- OFFICE JORGE'S HOUSE

We see Ana sitting in front of a computer. She is checking her e-mails; playing an on-line game. She looks rather bored and uninterested. She pulls some cigarettes from her jacket and finds the paper that the Young Nurse gave her. We see the name of the NEURONEX drug written there. Ana lights a cigarette look carefully at the paper and then crushes it and throws it into the wastebasket. While she is surfing, the phone rings. She doesn't answer and lets the answering machine record the call. We hear Castro leave a message.

CASTRO

I have good news for you. The bidding conditions were approved. No changes were made; they are as we planned. Let's hope that we win the lottery with your NEURONEX. We'll talk later.

Ana continues to surf monotonously until she decides to look at the paper again. She writes down the name of the drug and comes across a number of findings in the Internet

CUT TO:

45 NIGHTTIME-OFFICE JORGE'S HOUSE

We see Ana still sitting in front of the computer. A number of cigarettes have passed through her hands. Her lack of interest has turned into a sort of furious activity. She scans through pages seeking information and printing. While she is on the computer, we hear voices. They are evidences of what Ana is reading on the screen. Dissimilar voices of men and women, of young and old people. All agree on what they have to say: NEURONEX is

an extremely dangerous drug. The voices intermingle to complete sentences of the heart-rending testimony.

CUT TO:

46 EXTERIOR-DAYTIME-HALL DR. CASTRO'S OFFICE

We see Dr. Castro discussing with Ana in the hall. Behind them we see the Young Nurse walking towards the other end of the hall. She looks intently at Ana. Ana is carrying a bunch of papers.

ANA: (giving the papers to Doctor Castro)

I want to talk to you.

DOCTOR CASTRO: (taking the papers and reading them)

Tell me, what's going on?

ANA:

NEURONEX is a drug that hasn't passed the required tests.

DOCTOR CASTRO (returning the papers to Ana)

And what does this have to do with me? ...

ANA: (interrupting him)

That you, son of a bitch, are giving that drug to my grandfather.

CASTRO: (interrupting her)

Young woman, show some respect. You shouldn't believe all the rubbish you find on the Internet and that's no way to talk to your elders.

ANA (holding him back)

I know what you and that son a bitch who is my father are doing, using my grandfather as a guinea pig. I heard you!

CASTRO (trying to go)

Well, that's some way to refer to your father!

ANA (visibly upset)

I don't give a shit about that son of a bitch and you. I want to see my grandfather right now.

CASTRO (trying to keep his composure)

I have been conducting outstanding medical research and practice for many years. You think that by coming to me with this rubbish we are speaking on the same terms. Goodbye!

We see Doctor Castro try to enter his office, but Ana holds him back.

ANA: (annoyed)

You damned bastard. You caused my grandfather's bleeding. Neuronex should not be administered to diabetics that use insulin... The drug manufacturer himself has included this in the contraindications. .. You weren't even able to read what the drug manufacturer specifies on the box, you imbecile!

DOCTOR CASTRO: (grabbing hold of Ana's lapels)

Look you snotty-nosed piece of shit... Your grandfather is not only a diabetic, he is demented... Do you understand, DEMENTED. Once you stop wearing diapers come and talk with me... And if you continue to piss me off

I'll ban you from entering... UNDERSTAND? (pushing Ana). Now, shove off.

We see Dr. Castro go into his office and slam the door shut. Ana is left outside.

CUT TO:

47 DAYTIME-ROOM IN JORGE'S HOUSE

We see Ana go into her room in a hurry. She is looking for something in her suitcases. Suddenly she feels a push. Jorge throws her down on the floor. Jorge has lost control. He bends down, pulls her up by the jacket and pushes her to the floor again. He kicks and threatens her. Ana manages to reach a suitcase and pulls out Caiaphas' gun. She takes the gun and points it at Jorge. We see the bruises on Ana's face.

JORGE (gasping)

You damned bitch. How dare you to do this to me? Who the hell do you think you are?

We see Ana tremble while she points the gun. Tension is evident in her face and body.

JORGE

I told you to give it to me! Give me that gun this minute. Let's calm down. Perhaps I reacted badly.

We see Jorge approaching Ana while he reaches out with his hand.

JORGE

Why don't you give me the gun and we'll forget this?

Suddenly, Ana shoots. The bullet hits Jorge's hand. We see him writhing in pain. Ana remains motionless and keeps the gun pointed at him. She is trembling. Ana reaches Jorge and begins to look in his pockets. She pulls out a wallet and car keys. We see Ana leaving.

CUT TO:

48 INTERIOR- NIGHTTIME- HALL PSYCHIATRIC HOSPITAL

We see Ana opening a door. She is sweaty and her face is bruised. She sticks her head out and looks at both sides of the hall. It is empty, and only the sound of a badly tuned radio coming from the nurses' station is heard. The rest is silent. We see Ana leaving with Martin. She is taking him away covered with a blanket in a wheelchair. She walks hurriedly while pushing the wheelchair. She opens the exit door and we see them leaving. The Young Nurse sees her shut the exit door,

CUT TO:

49 INTERIOR- DAYTIME- LIVING ROOM LUCIA'S APARTMENT

We see Lucia's completely empty apartment. We see a sleeping Ana lying on the floor. Martin, who is still sitting in his wheelchair, is at her side. He is motionless and totally sedated. Ana wakes up, stretches and tries to pull herself together. She looks at Martin who continues seated and immobile without any gestures. She closes her eyes and opens them again; looks in the direction of Martin and sees a puddle of urine on the floor.

50 INTERIOR-DAYTIME- DOCTOR CASTRO'S OFFICE

We see a cigarette being put out on an ashtray. We see Castro leaning over a desk. He is talking to the PROSECUTOR, a short man who is wearing a suit and a wide-brimmed hat.

PROSECUTOR: (lighting a cigarette)

Forgive me Doctor, but my vice is stronger than my health concerns.

CASTRO:

You should take care of yourself.

PROSECUTOR: (smoking)

If these don't kill me before. Doctor, you tell me that this Nurse is a problem.

CASTRO:

That is so. I'm certain that she is behind everything.

PROSECUTOR: (smoking)

I suppose that you already arranged this (showing with his fingers that it is money).

CASTRO:

They offered to send me someone who is trustworthy

We hear knocking on the door. We see Castro open the door and invite the Young Nurse to come in.

CASTRO:

Come in... Take a seat.

YOUNG NURSE:

I prefer to remain standing.

PROSECUTOR (putting out the cigarette)

Very well, but your legs will tire. This is going to take some time.

CASTRO:

This gentleman is from the Prosecutor's Office. He has come to investigate the disappearance of the patient Martin Chiriboga.

YOUNG NURSE: (annoyed)

I had nothing to do with that.

PROSECUTOR:

You were on duty the night he disappeared.

YOUNG NURSE

I was in the critical patients ward. Just ask they can attest to that.

DOCTOR CASTRO:

Don't get upset... This is a routine procedure.

YOUNG NURSE:

You want to make me responsible by accusing me of his disappearance.

DOCTOR CASTRO:

This is not a witch hunt. A patient has disappeared and under the law any psychiatric patient who disappears becomes a public menace.

PROSECUTOR:

Besides, you were the nurse on duty and this makes you legally liable.

YOUNG NURSE:

Had I known there was going to be an interrogation, I would have talked with union first of all.

PROSECUTOR: (interrupting her while he lights another cigarette)

The union has been duly notified... And to tell the truth, they want this to be clarified as soon as possible.

YOUNG NURSE:

You want me to force me to take a leave of absence in order to remove me from the hospital.

PROSECUTOR: (smoking)

The leave will only cover part of your salary, that is to say 70 dollars a month. I don't think anyone can live on that amount of money.

YOUNG NURSE: (heading for the door)

I won't be a part of this... If you want to accuse me, do so. I had nothing to do with it, but I won't stand for being treated as a criminal.

We see the Young Nurse leave the office in a huff, slamming the door.

PROSECUTOR: (speaking out loud)

We'll just have to see whether or not principles can prevail over hunger.

CUT TO:

51 INTERIOR-DAYTIME-OFFICE LATIN EXECUTIVE

We are in the typical office of a transnational company. Some family photos, university degrees, corporate slogans, etc. are noticeable. Seated in front of a large and showy desk we see Jorge. He is writing with one hand on a portable computer; the other hand is bandaged. The phone rings. Without stopping his writing he turns on the speaker. The caller is Castro. Jorge decides to pick up the phone.

JORGE:

What happened?

CASTRO: (sounding upset)

This is a shit... I don't think the nurse knows anything.

JORGE:

If the dammed brat goes crazy, we're done for.

CASTRO:

You have to solve this. You're not going to drag me down because of your daughter.

Castro hangs up and we see a troubled Jorge who dials a number. We hear that they answer..

JORGE:

Torres! Jorge Hidalgo... Okay, everything is okay...I need a favor.

CUT TO:

52 INTERIOR-DAYTIME-LUCIA'S APARTMENT

We see the door of Lucia's apartment. We hear loud banging until the door is finally forced open. We see TORRES entering. He is small, plump and has a moustache. He enters with PATIROJO, who is thin and sour-faced. They look around and find nothing. They walk around slowly and we catch sight of guns under their belts. Patirojo approaches the puddle of urine left by Martin. He looks at it, tastes it and calls Torres to take a look. Torres looks intently at it.

#### 53 INTERIOR-DAYTIME – HOUSE CAIAPHAS

We see a small totally disordered house. There are piles of clothes on an old couch, dirty plates everywhere, empty and half-empty glasses and cigarette butts. The walls are decorated with posters of naked women, old automobile advertisements and some kitschy objects. We hear the doorbell ringing repeatedly until Caiaphas finally opens the door. We see Ana and Martin.

#### 54 INTERIOR-DAYTIME-KITCHEN CAIAPHA'S HOUSE

We see Ana sitting in the kitchen, which is as chaotic as the rest. She is in the company of Martin who is sitting next to her. They are there together with Caiaphas and some PUNK FRIENDS. These punk friends stand out due to their peculiar hairstyles and strange outfits. It is a surrealist scene where all are seated according to Da Vinci's The Last Supper, with Martin as Jesus and the others as punk apostles. They are having a lively conversation while drinking beer.

CAIAPHAS.

And your old lady left for Miami?

ANA:

No, you jerk. Houston!

CAIAPHAS:

It's all the same, you creep. You're all alone. And your grandfather here, what does he have to say?

PUNK FRIEND 1 (offering him a glass of beer)

How about some brew?

ANA:

Don't bother. He can't hear or understand anything. He's totally sedated.

Martin's unresponsiveness suddenly comes to an end when he yanks the glass from Punk Friend 1 and drinks beer in one swig accompanied by a long and noisy burp, which makes the entire group laugh.

PUNK FRIEND 2: (pouring another glass of beer)

You see granddaddy that your granddaughter doesn't give you all the credit you deserve. Have some more.

PUNK FRIEND 3: (interrupting)

Dam it, it smells like shit. Someone just shat.

PUNK FRIEND 1: (with a mocking smile)

It was you... You haven't learned to control your sphincters, you jerk!

CAIAPHAS:

Keep quiet you ass holes. It's the grandfather who broke wind.

ANA: (looking at the floor)

CUT TO:

#### 55 INTERIOR-DAYTIME-BATHROOM CAIAPHAS' HOUSE

We see Martin standing motionless in the bathtub. Ana is cleaning him rather clumsily and carelessly. The Punk friends are helping her. The shower water is falling all over the floor. We see Ana suddenly slip and fall on the floor. Martin continues in his immobile position looking straight ahead. All of a sudden and without any warning he starts to pee on top of Ana.

CUT TO:

#### 56 INTERIOR-DAYTIME-ROOM CAIAPHAS' HOUSE

We see a completely naked Martin standing still. Ana, the Punk Friends and Caiaphas alternately try a number of different loincloths on Martin, ranging from improvised adaptations of plastic bags to pieces of cloth tied in the Tarzan style.

CUT TO:

#### 57 INTERIOR-DAYTIME-KITCHEN CAIAPHAS' HOUSE

We see Punk Friend 3 trying to feed instant soup to Martin. He tries to give it to Martin, but he does not respond. Martin opens his mouth and takes a sip. They all congratulate him, but the joy is short-lived. Unexpectedly Martin spits all the soup at Ana's face. The others cannot keep from laughing.

CUT TO:

#### 58 INTERIOR-NIGHTTIME-LIVING ROOM CAIAPHAS' HOUSE

We see the whole gang sitting and watching a soap opera called “Monica” on an old decrepit TV set. It is the heart-rending episode where Monica discovers that her mother is not her mother but her aunt, who jealous of her sister’s marriage to the aunt’s beloved, ran away with baby Monica. During the commercial break there is a news flash. A photo of Ana is shown on the screen with the request that whoever knows of her whereabouts should call a telephone number to provide information for a reward. All those in the room look at each other disconcerted.

CUT TO:

59 EXTERIOR-NIGHTTIME TERRACE CAIAPHA’S HOUSE

We see Ana viewing the city from the terrace. Martin is sitting next to her with his empty look. The night lights on the streets and on the cars mark the landscape. She is accompanied by the Punk Friends and Caiaphas. They play punk music on al old electric guitar.

CAIAPHAS:

You know screwball that you can count on us, but after watching the TV things are getting bad.

ANA:

Don’t be such an ass hole!

CAIAPHAS:

Hold it. You had to be an ass hole to get into what you did with Piranha.

PUNK FRIEND 1:

That was a dumbass thing to do. You see how the guy ended up. He’s nothing more than a vegetable!

Suddenly, Ana lunges at Punk Friend 1 and tries to hit him. There is a clash until they are finally separated.

CAIAPHAS: (agitated)

You're just too much; you nut; always causing trouble. All it takes is for a neighbor to report us and we'll all be in a mess. Here, we want to be at peace.

They calm down and Ana sits next to Martin. Ana lights a cigarette, takes a few puffs and puts it into Martin's mouth. Martin holds it in his mouth for a few seconds and then it falls to the floor. We see the cigarette butt fall slowly on the floor. A few minutes later, we see drops of blood fall near the cigarette but.

#### 60 INTERIOR-DAYTIME-HOUSTON CONFERENCE CENTER

We see Lucia very fashionably dressed and accompanied by the Foreign Executive. She is wearing earphones. She is listening to sentences in Spanish and translating them into English for the Foreign Executive during an international conference. All of a sudden, Lucia receives a text message in her cell phone. She reads it attentively and whispers to the foreign executive. She gets up and leaves the conference room.

CUT TO:

#### 61 INTERIOR-DAYTIME- HALL HOUSTON CONFERENCE CENTER

We see Lucia walking down the hall. We see some posters on the wall which read OIL AND GAS CONFERENCE HOUSTON 2010. There are people all around her. Lucia hurriedly turns on her cell phone and dials a number while she looks for a less crowded place where she can be more comfortable

LUCIA: (toying with her hair)

Hello! Ana, tell me what happened... And what did they say in the hospital?

What? Blood, what? I can't hear you, I'll call you back.

We see Lucia turn off the phone. She looks at it intently and tries to dial, but suddenly stops. She looks at the cell phone again and snaps it close. She looks at it again, opens it again; dials again but stops once more. She takes a deep breath and turns it off; looks at it again circumspectly. From her view the posters are seen at a distance. She takes the cell phone, turns it off and puts it in her pocket. She gets up and slowly walks back to the conference room.

CUT TO:

62 INTERIOR- DAYTIME- LIVING ROOM HOUSE CAIAPHAS

We see Martin lying on the floor, accompanied by Ana who covers him with a blanket. Martin is trembling and soaked in blood. Caiaphas tries to calm him down by stroking his hair. Ana has the cell phone in her hand. She clasps it tightly, almost compulsively. She dials several times but the telephone she is calling is turned off. Suddenly we see Martin vomit a great deal of blood. Ana is visibly frightened and so are the Punk Friends and Caiaphas

CUT TO:

63 INTERIOR-NIGHTTIME- CAIAPHAS' HOUSE

We hear very loud knocking on the door. The knocks are increasingly loud and repetitive second by second. Finally, we see Caiaphas open the door. Torres and Patirojo are present.

TORRES: (chewing gum)

Good evening, we are looking for Ana Hidalgo.

CAIAPHAS:

There is no Ana here only anuses.

TORRES

So big and with such ass-hole jokes. Why don't you let us in and we'll talk more calmly.

CAIAPHAS:

For what reason should I let you in?

TORRES

For the reason that the person we're looking for is inside.

CAIAPHAS: (slamming the door in his face)

Go to hell you bastards.

A few seconds later we see that Torres and Patirojo open the door with a strong kick. Caiaphas tries to stop them but is hit on the face.

CUT TO:

64 INTERIOR/EXTERIOR NIGHTTIME- JORGE'S CAR

Ana is driving fast along the city streets. The street lights shine on Martin's face sequentially. We see his absent and empty gaze. Ana tries to keep herself from crying but finally a few tears drop from her eyes.

CUT TO:

65 EXTERIOR/INTERIOR –NIGHTTIME- PUBLIC HOSPITAL EMERGENCY ROOM

We see Ana drag Martin while holding him in her arms. He is covered with a blanket. Outside of the emergency room there is a mob. On the window next to the door we see some placards and posters supporting the health worker's strike and complaining against the forfeiture of their retirement pensions. Ana tries to make her way and enter but the security GUARD won't let her. After a brief struggle, Ana manages to enter.

CUT TO:

66 INTERIOR-DAYTIME –PUBLIC HOSPITAL EMERGENCY ROOM

We see Ana enter holding Martin in her arms. The place is almost empty. Only a group of three NURSES are seen to be sitting in the waiting room chatting and laughing. We see ana approaching.

ANA

I need help.

NURSE 1 (annoyed)

And how did you get in? ... We are on strike. Please leave.

.

ANA

You fat pig, my grandfather is dying and you are unwilling to help.

NURSE 2

This strike is nonstop. We won't even be handling emergencies.

ANA (angrily)

Do something, fuck you!

NURSE 3

Even if we weren't on strike, we couldn't help you. We don't even have gauze.

ANA (sobbing)

He is going to die and you are not willing to do something about it.

NURSE 3 (pointing to the door)

Go to a private hospital.

CUT TO:

67 DAYTIME- HALL SAN IGNACIO CLINIC

We see Ana sitting in an empty hall of the clinic. Voices on the loudspeaker calling different doctors can be heard. A drowsy Ana is reclining against the wall. We see a SECRETARY in a corporate uniform approaching. She is carrying a pink voucher and a ball-point pen.

SECRETARY: (in a kind tone)

Miss, I need your credit card so that you can sign this voucher.

ANA: (waking up)

I don't have a credit card.

SECRETARY:

Then I will need a blank check.

ANA: I don't have a checkbook either.

SECRETARY:

Then we are in trouble... We won't be able to provide care for your grandfather if you don't give us a payment guarantee.

ANA:

I don't understand.

SECRETARY (annoyed)

That is the management's order. If there is no guarantee, there is no care.  
Please see to this as soon as possible.

We see the secretary walk away on her high-heeled shoes, just as nimbly as she did when she came.

CUT TO:

68 EXTERIOR-NIGHTTIME-ENTRANCE DOOR PSYCHIATRIC HOSPITAL

We see the Young Nurse leave the hospital wearing blue jeans and a jacket. She is carrying a bag. She says goodbye to some coworkers. We see her walking when suddenly a car stops abruptly next to her. We see a door open and Ana driving the car. Martin who looks unwell is sitting next to her.

ANA:

Get in!

YOUNG NURSE (surprised)

What are you doing here? They, the prosecutor's office, are looking for you with the police. If they see you, they'll get me in trouble.

ANA:

My grandfather is dying.

YOUNG NURSE:

Take him back.

ANA:

You gave me the name of the drug and now you are telling me to take him back.

YOUNG NURSE: (rather upset)

I never told you to take him out of the hospital. You've made this up. The best thing you can do is to calm down and take him back.

We see Ana pulling out of the pocket of her leather jacket Caiaphas' gun. She points the gun at the Young Nurse.

ANA: (upset)

You god dam hypocrite... You talk shit about the system, but you're just one more worm. Get in.

The Young Nurse feels forced to get in.

CUT TO:

69 INTERIOR/EXTERIOR NIGHTTIME JORGE'S CAR

We see Ana driving while the Young Nurse looks after to Martin. He is awake but does not move or react.

YOUNG NURSE:

The pulse is weak; he's lost a lot of blood... It could be a severe stomach hemorrhage.

ANA: (with the gun on her lap)

How can you tell?

YOUNG NURSE:

By the color of the blood. Certainly the NEURONEX caused chronic stomach hernia. He must be taken to a hospital immediately.

ANA:

So they'll finish him off.

YOUNG NURSE:

You'll have to do it. Or he will die here.

ANA:

He's not leaving the car.

YOUNG NURSE:

And what are you going to do? We need serum, Omeprazole in ampoules, gauze and syringes.

We see Ana unlocking the safety latch on the gun. She looks steadily ahead while driving fast along the city streets.

## 70 INTERIOR-DAYTIME-NEWSCAST

We see the TV anchor giving a newsflash.

ANCHOR: (while we see a photo of the young nurse)

Nurse Griselda Narcisa Bohorquez is missing. She was last seen leaving the Santa Monica Psychiatric Hospital. Witnesses state that they saw a black car come near her last night

We now see images taken by the safety cameras, in which Ana is holding up a drugstore with a gun.

ANCHOR:

And crime is attacking the city. Yesterday the Cruz Blanca Pharmacy was a robbed by a young woman holding a gun. Strangely enough, the robber only took medical drugs and no cash. Some witnesses affirm to have seen the same black car involved in the disappearance of Nurse Griselda Narcisa Bohorquez.

CUT TO:

## 71 INTERIOR-DAYTIME-JORGE'S OFFICE

We see Castro turn off the television set. Jorge, whose hand is still bandaged, is with him.

CASTRO:

Where could they be?

JORGE:

I haven't the slightest goddam idea. That little shit was always a problem, and now this...

CASTRO:

You're now in deep shit.

JORGE:

We are... dear friend.

CASTRO:

So let me handle this my way. Yours has been a fiasco.

JORGE: (annoyed)

Who was the imbecile that tried to test the drug with my ex father in law?

With all the nuts you have on the loose there; people whose death wouldn't matter to anyone.

CASTRO:

I wasn't going to be stuck with the deceased all by myself.

JORGE:

Alone? You bastard we were thinking of making you Minister of Health, and you say all by yourself!

CASTRO: (surprised)

Minister?

JORGE:

Yes, you son of a bitch... minister. We want to expand the business, so that even the grimmest health station will have NEURONEX.

CASTRO:

So then, this has to be resolved as soon as possible.

JORGE:

And what do you think I am doing, jackass. Tell me something that I can use with regard to the goddam Nurse, who seems to be Mother Teresa.

CASTRO:

The only thing that matters to that wretched girl is her work and her family.

JORGE: (pensively)

And the family, where is her family?

CUT TO:

72 INTERIOR- DAYTIME-HACIENDA- BEACH

We see a hand with a bullet. It places the bullet in the magazine of a gun and points it towards the crowd. They are villagers who are accompanied by Young Martin. Young Martin is wearing a blood-stained shirt. The people are protesting irately about the death of a Village Child. There is tension between the Villagers and the GUARDS. In the back we see a metal door with the sign EXPOFRUIT. They are pushing each other. The mother is complaining angrily against a GUARD who is holding a gun. The GUARD is dressed in the eighties fashion and looks nervous while he clutches the gun in tension. He pushes the Mother, who falls on the ground. There is utter chaos. The GUARD aims the gun at the Mother. We see the arrival of a SUPERVISOR, who shoves the GUARD. He wrenches the gun from the Guard's hand and aims at the mother. He is ready to shoot.

YOUNG MARTIN (standing between the Supervisor and the Mother)

Only cowards use bullets instead of ideas.

SUPERVISOR: (annoyed)

Stand aside doctor, unless you want me to shoot you.

YOUNG MARTIN:

So, you'll have to shoot me first.

SUPERVISOR:

Then, I'll have to shoot that brat there. I won't be afraid to do that.

YOUNG MARTIN (in a sarcastic tone)

Just because he ate a few bananas!

SUPERVISOR:

You mean, for stealing... This is private property. This fruit is for export and not for these nonentities.

YOUNG MARTIN:

You disgusting people... You weren't willing to give him medical care.

SUPERVISOR:

The doctor is for the workers and not for these rats. I told them to go.

We see the Supervisor cock the gun with absolute assurance. The Supervisor points the gun at Martin's head, but Martin isn't fazed. He puts down the gun, but we suddenly hear a shot being fired. We see Ana shooting Martin.

CUT TO:

73 EXTERIOR- DAYTIME- GASOLINE STATION

We see Ana asleep in the car and then wake up abruptly. She is dreaming. She looks around and gets out of the car. They are at a gasoline station in a distant place in the mountains. We see the Young Nurse exit the gasoline station carrying a newspaper and a pack of cigarettes. She walks towards Ana.

YOUNG NURSE: (giving the newspaper to Ana)

This is what you asked for... You're famous now!

In the newspaper we see a picture of Ana holding up the pharmacy, taken by the safety camera. The headline says "THEY DON'T WANT MONEY NOW, ONLY MEDICINE. Ana looks stunned while she reads the headline.

YOUNG NURSE

Perhaps you can hold up a restaurant because we're hungry here.

CUT TO:

74 INTERIOR/EXTERIOR- ROADSIDE RESTAURANT

We see Ana, the Young Nurse and Martin sitting at a table in a roadside restaurant. Martin seems to be a little better and is wearing clean clothes, but he does not speak. A WAITER brings some plates to the table, puts them down and leaves. A television set is turned on in the restaurant. In the next table there is a COUPLE with a YOUNG CHILD. The Young Child is playing with a large sea shell. He puts it over his ear and listens. Martin looks at him attentively. The silence is suddenly broken by Martin when he says.

MARTIN:

I want to see the sea!

Ana and the Young Nurse are taken by surprise. The Young Nurse gets up to assist Martin. All of a sudden a newsflash appears on the television set. We see the Newscaster reporting live from a very humble home. We see two CHILDREN who are with him.

ANCHOR:

Here we are reporting from the home of Nurse Griselda Narcisa Bohorquez, the woman who was mysteriously kidnapped the day before yesterday. As you can see dear viewers, this is a very humble home. Our channel is supportive of this poor family and asks for your collaboration. However, solidarity is quick to come. Here are two persons from public and private enterprise who are supporting us I this solidarity crusade.

CUT TO:

75: INTERIOR/EXTERIOR YOUNG NURSE'S HOUSE

We see the anchor talking with Jorge and Castro in the Young Nurse's house. Around them we see all the paraphernalia of a television channel: lights, cables and OPERATORS.

ANCHOR:

We are here with Jorge Hidalgo from the Interfarma company. Tell us Mister Hidalgo what is your company offering?

JORGE:

Well, thank you. Interfarma, responsive to the suffering of this humble family is solidary with them and especially with Nurse Bohorquez. We will supply new furniture and kitchen appliances to this family.

ANCHOR:

That's great. You can see friends how solidarity is present at this time of need and difficulty. We also have here with us doctor Julian Castro who also has good news for us.

CASTRO:

That is so. The executive and management staff of the Santa Monica Psychiatric Hospital where Nurse Bohorquez works have taken up a collection and we will give 2000 dollars as a collaboration for the family.

ANCHOR

Wonderful! How nice it is when people give support. Let's see what the children say. Dear child, what do you think?

CHILD 1

I'm very grateful.

ANCHOR:

Do you miss your mom?

CHILD:

Yes, very much!

ANCHOR:

This is how criminality destroys our families. We ask those who can help us to be supportive with these humble people.

JORGE: (interrupting)

May I take a minute? To Nurse Bohorquez wherever she may be, we wish to assure her that we will be looking after her family. If anyone has information on her whereabouts, do not hesitate to call us at 097331641, which is my cellular phone

number. Our company, together with the Santa Monica Hospital will give a reward for information on the whereabouts of the Nurse.

#### 76 INTERIOR/EXTERIOR JORGE'S CAR- RURAL ROAD

We see Ana driving with Martin at her side. The Young Nurse is in the back seat. They are on a rural road with little traffic. In the distance, a subtropical village is seen. The silence is absolute. It is broken by Martin.

MARTIN:

I want to see the sea!

Suddenly, we see Martin vomit blood again. Ana and the Young Nurse are nervous. Ana suddenly puts on the brakes. The Young Nurse gets out of the car and tries to assist him.

YOUNG NURSE: (visibly anguished)

We need the serum immediately... You stay here; I'm going to the village.

We see Ana stay with Martin, while the Young Nurse hurries away.

CUT TO:

#### 77 INTERIOR/DAYTIME- VILLAGE DRUGSTORE

We see the Young Nurse arrive and enter the drugstore. It is a small place with open doors and a window, a fan that is working, a television set and a public phone nearby. There is a poster with the catchphrase NEURONEX IS ALWAYS WITH YOU. The heat is unbearable. The television set is turned on but has no sound. We see the storekeeper looking at the street from the inside. We see the Young Nurse enter. She is sweating.

YOUNG NURSE:

A serum and ampoules of Omeprazole, please.

STOREKEEPER (speaking very slowly)

Here, only serum, lady.

YOUNG NURSE:

Whatever you have and syringes.

We see the storekeeper walking unhurriedly towards the storeroom. Meanwhile, we see that the same picture showing Jorge appears on the screen again. We only see the images of Jorge, accompanied by Castro, speaking with the anchor and patting the Children. The telephone number and the amount of the 2000 dollar reward appear in writing on the screen. We see the Young Nurse looking around her. The village street is deserted. She enters the drugstore again, looks at the telephone, looks at the television set and finally lifts the receiver. She dials a three digit number and waits.

YOUNG NURSE:

A collect call please... 097331641. Thank you... Hello! This is Griselda Bohorquez. Yes. If I tell you where we are, I want the reward. Write down this account number. The money comes first. I can only tell you that we are heading for the beach.

Suddenly, we see a hand hang up the phone. It is Ana. She stares at the Young Nurse in disbelief. We see the Storekeeper slowly coming with the serums. Ana grabs them and runs out of the drugstores. The Young Nurse is left behind.

#### 78 EXTERIOR-DAYTIME-ROAD

We see Ana and Martin on one side of the highway. The heat is stifling. A few cars drive by but not one stops despite Ana's efforts. Martin is sitting motionless looking fixedly at

the horizon. Ana is visibly frustrated. She lays down looking at the sky and regrets the moment when she decided to see the sea. She hears the regular and continuous honking of a truck horn, gets up and sees Martin standing in the middle of the road. A truck is coming towards him, but Martin remains immobile. Ana can't believe what she is seeing.

CUT TO:

79 INTERIOR/EXTERIOR- DAYTIME- TRUCK ON ROAD

The TRUCK DRIVER can only manage to beep the horn in desperation, but Martin is unhurt. The truck driver brakes abruptly. He jumps out in desperation to see what happened, but he finds nothing. He returns to his truck and finds Martin sitting next to the driver's seat.

CUT TO:

80 INTERIOR/EXTERIOR- TRUCK ON ROAD

We see Ana and Martin sitting in the cab of the truck and the Truck Driver grudgingly driving. A dejected Ana looks out the window, while Martin shows a faint smile.

CUT TO:

81 EXTERIOR-NIGHTTIME-ROADSIDE RESTAURANT

We see the Truck stop for a moment. It then goes on its way and Ana and Martin are left behind on the road. Nearby we see an outdoor restaurant. It is hot although it is night. Few tables are taken. It has a jukebox; some couples are dancing while others are eating. Martin walks helped by Ana.

CUT TO:

82 INTERIOR-NIGHTTIME- ROADSIDE RESTAURANT

They sit down and a WAITRESS appears. She half-heartedly comes to take their order and Ana, even more half-heartedly, orders some food. A bolero playing in the jukebox swallows up the atmosphere, and is intermingled with the whispering of some couples and the sound of dishes or pots. Everyone in the restaurant seems oppressed by the heat. The Waitress brings the food to Ana and Martin. She opens the bottles, puts down the dishes and slowly walks away. Martin is immobile and does not respond to Ana's prodding him to eat. Ana doesn't seem to care too much whether Martin eats or not, so she concentrates on her food. Martin suddenly gets up and begins to dance to the tune of a bolero, but as if it were a waltz. He moves around the restaurant with difficulty and dances alone. He looks for Ana and takes her hands. Ana is reluctant, at first, but when she sees the look of happiness on her grandfather's face she lets herself be led and enjoy the piece. We follow them closely at every turn and movement. The couples around them look with amazement and envy. Martin laughs very loudly; his eyes do not hide his happiness. Ana laughs with him. Finally, Martin collapses. Ana assists him.

MARTIN:

Let me see the sea!

CUT TO:

83 INTERIOR-DAYTIME-DOCTOR CASTRO'S OFFICE

We see Dr. Castro with the Prosecutor, and Jorge talking with the Young Nurse. The atmosphere is tense. Jorge's hand is bandaged.

PROSECUTOR:

You are covering up for her.

YOUNG NURSE:

I told you what I know, no more and no less.

PROSECUTOR:

You were an accessory to an assault. That has a five-year sentence.

YOUNG NURSE:

I was kidnapped. I have nothing to do with this.

We see Jorge and Castro get up and leave, while the Prosecutor continues to talk with the Young Nurse.

CUT TO:

84 INTERIOR- DAYTIME- HALL PSYCHIATRIC HOSPITAL

We see a bewildered Jorge lighting a cigarette. Castro helps him.

CASTRO: (lighting the cigarette)

I thought that your friend was much better... He seemed to be a stupid prick with that woman.

JORGE (smoking)

That woman doesn't know anything... And we are fucked up.

CASTRO:

You, more than anyone, should know where she is.

JORGE:

I was the absent father... I regret it, believe me! At least I would know where to catch that shitty brat.

CASTRO:

And what about the police?

JORGE:

Those useless fools know nothing. They found the abandoned car and there has been no trace since then. This country has more than ten thousand kilometers of beaches. I am going home; tomorrow is your great day.

We see Jorge leave and Castro return to his office.

CUT TO:

85 INTERIOR-NIGHTTIME- JORGE'S HOUSE

We see Jorge enter his house. The place is absolutely silent. He turns on some lights, takes off his jacket and goes to the kitchen. We hear when he opens the refrigerator, takes something out and leaves the kitchen. He is carrying a can of beer. He sits on a couch and takes a sip. He takes a newspaper that is near him and reads it. The front page shows the heading: JULIAN CASTRO; NEW MINISTER OF HEALTH. He tries to read but puts down the newspaper. He tries to settle down in the couch but quickly becomes restless. He gets up and walks around.

CUT TO:

86 INTERIOR- NIGHTTIME- ROOM JORGE'S HOUSE

We see Jorge entering the room where Ana slept. He turns on the light and looks around. On the floor he sees Ana's suitcases. He goes to a chest of drawers and takes out a box with old documents. He finds a folder with some old photos and some old newspaper clippings. He looks at the colorful clippings. Some emphasize Martin's scientific work; another shows an award, and others his community work with the people of san Miguel de Las Palmas on the coast. The article highlights a picture of Martin in his beach house. Jorge closes the folder and drinks the beer. He looks around, searches in Ana's suitcases and leaves. But he stops and goes back to the drawer. He opens it again and checks the article showing Martin on the beach.

CUT TO:

#### 87 EXTERIOR- DAYTIME- BEACH HOUSE

We see the beach house; the same house that appeared in the newspaper clipping. It has fallen into ruin. We approach the beach little by little and see Ana and Martin sitting and looking at the sea. Martin is completely naked. They are both silent, one beside the other. Martin's eyes are closed. The breeze softly touches his face. He has a faint smile, while a slight teardrop falls from one eye. Ana is looking at the sea attentively; she takes her grandfather's hand and holds it; she caresses it. Martin opens his eyes and looks at her. He holds out his hand to touch her face. Ana closes her eyes and opens them again. She now sees Young Martin greeting her in the distance, from the beach where Young Martin is playing, joking and laughing with the Village Child. Young Martin signals her to come and join them. Ana waves hello and smiles. The ebb and flow of the waves accompany the scene. Suddenly, loud noises coming from the house disturb this idyllic picture. The crashing sounds are heard at that distance.

CUT TO:

#### 88 INTERIOR- DAYTIME-BEACH HOUSE

We see the door of the house break abruptly. Jorge, together with Torres and Patirojo enter and find nothing more than Martin's blood-spattered clothes on the floor. Jorge looks out a window and is able to see Ana sheltering Martin with her arms.

CUT TO;

#### 88 EXTERIOR-DAYTIME HACIENDA- BEACH

We see the old door of the EXPOFRUIT HACIENDA. We see Ana running. She is carrying Martin. We see a somnolent Martin vomiting blood again. Ana reaches the door but it is locked tight. From afar, we hear Jorge calling Ana. Ana pulls out the gun from the belt and shoots at the door. She manages to open the door and enters.

CUT TO:

#### 90 EXTERIOR- DAYTIME- CLIFF HACIENDA-BEACH

We see an exhausted Ana running with Martin in her arms. She is holding the gun with one hand. There is a large cliff in front of her. The waves break against the shore. The view is a spectacular thin strip of land in the middle of the beach. Jorge, Torres and Patirojo are a few meters away. The last two aim their revolvers at Ana.

JORGE: (exhausted)

This is over Ana. Drop the gun and leave your grandfather.

We see Ana put Martin down on the ground. She points her gun at Jorge, Torres and Patirojo. She is nervous and drops of sweat slide down her face. She moves nervously.

JORGE:

Your grandfather is dying; let us help.

Martin opens his eyes for an instant and looks at Ana. Both share their gaze for a minute. Martin smiles wanly at Ana. Ana comes close and caresses him. They look intently at each other for an instant. Martin's gaze seems to overcome his stupor. Ana kisses him on each eye. She then caresses his forehead, cheeks and mouth. Ana takes the gun and shoots Martin on the forehead. Patirojo immediately fires against Ana. We see Ana fall on the floor. From Ana's view, we see Jorge desperately running to help her. Ana's eyes close. We see the sun gradually rise to its zenith, leaving the bodies of Martin and Ana without their shadow.

CUT TO:

THE END