



PRESENTS

# THE HOUSE OF THE MOON

## CHAPTER 001

*“During the waning moon  
it is better to get away from everything that hurts us...”*

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**FINAL VERSION**

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### **SYNOPSIS**

- Under the light of the waning moon we meet our protagonist Luz, who, being a successful bartender in a bar in L.A., confronts her last boyfriend who was married. Luz quits his job.
- Gaspar calls Luz to ask me to go to San Diego and take care of La Cantina for a while.
- Francisco visits Gaspar and asks him again to sell him “La Cantina”. Gaspar refuses,
- Manu, Luz's daughter rebels with her and asks her not to take root anywhere.
- Catalina assures Francisco that she can take care of getting Gaspar to sell “La Cantina” to complete the purchase of the lot where the company of Francisco plans an expensive construction.
- We know the tenants who inhabit “La Casa de la Luna” Benign, an attractive writer with TOC.
- Luz and Manu travel from L.A. to San Diego, to go to help Gaspar, when he unleashes a tremor.
- Oriana, she lives a torment with her husband Carlos, an extremely jealous and possessive San Diego cop.
- The tremor shakes all the tenants of “La Casa de la Luna” Beto, gets caught in the elevator with a student. Daniel discovers Susy, Francis' daughter with her foot bleeding and carrying her in her arms.
- Francisco arrives at the Casa de la Luna and a frenon causes light to collide with his “Rambo” and the

Fco SUV .

- There's a replica of the earthquake with all the neighbors out there. Benign takes Luz in his arms, who was arguing with Francis, but seeing that his book has dropped on the floor, he releases Luz, dropping it.

**ESC 1 EXT. STREET X**

**LATINO**

BARRITOR/NIGHT 1 WE SEE THE HAND OF A WOMAN HOLDING A SPRAY CAN THAT FINISHES WRITING A GRAFFITI ON THE WALL next to the image of a waning moon. THE CAMERA OPENS SO WE CAN READ GRAFFITI:

***"During the waning moon it is advisable to move away from everything that hurts us..."***

**DIRECT CUT TO:**

**ESC 2 INT BAR TWISTER L.A./ LIVING KITCHEN/**

**NIGHT 1**

WE'RE GOING TO THE IMAGE OF A WAXING MOON THAT FUNCTIONS LIKE A WATCH, AND JUST BELOW WE SEE **LIGHT GARCIA (35)** AND WE MAKE YOUR PRESENTATION OF BARWOMAN EXPERT WHO FINDS A PAIR OF COCKTAILS. WE ARE IN **THE TWISTER OF LOS** ANGELES, A SUPER MODERN FASHION LOCAL WITH LIVE MUSIC THERE'S A YOUNG COUPLE AT THE BAR. SMILING LIGHT BRINGS THEM THE DRINKS THEY ORDERED. THE ENVIED LOCAL, FULL OF PEOPLE, THE EVERY SCENE IS

LIGHT (DYNAMIC. EFFICIENT)

A Passion Fruit Caipiroska for the lady and a mojito for her man. Enjoy!

MISS BAR TWISTER 1

Thank you! Wait a minute, can you give us a recommendation from the menu?

LIGHT (JOY AND FAST)

With pleasure... the turkey in black mole and the michoacanas are to suck your fingers. (DETAILS THE COUPLE IN LOVE AND SMILES)

Although seeing them well with totopos and guacamole they have to spend tonight at all give.

THE COUPLE LOOKS AT EACH OTHER AND LAUGH, SHE LAUGHS WITH THEM.

WE SEE A WAITER COMING BACK TO THE KITCHEN WITH A PLATE FROM A TABLE THAT SOMEONE COMPLAINED ABOUT.

WAITER BAR TWISTER 1

Light! (BECKONS HIM TO GO WITH HIM)

LIGHT MOVES AWAY FROM THE COUPLE AND GOES TO THE ENTRANCE OF THE KITCHEN FOLLOWING HIS WAITER FRIEND.

LIGHT (FAST GOES TO THE KITCHEN)

What's up?

WAITER BAR TWISTER 1

The new dish on the menu does not like.

**INTERCUT TO KITCHEN IN BAR**

LIGHT ENTERS AND TAKES THE PLATE FROM THE HANDS OF THE WAITER AND BOTH WALK TOWARDS THE CHEF. QUICK LIGHT TAKE A FORK AND TRY A BITE TO TASTE THE FOOD AND UNDERSTAND THE PROBLEM

WAITER BAR TWISTER 1 (TO CHEF)  
This is the fourth time I've got my goat Birria back ...

THE YOUNG CHEF LOOKS AT HIM WORRIED.

LIGHT (STILL SAVORING)  
Mario, I think I know what's missing

THE DEFEATED CHEF BECKONS HIM TO COOK ON THE STOVE. QUICK LIGHT, WITHOUT THINKING IT, PUT THE MEAT OF THE REJECTED PLATE IN A FRYET, ADD A DRY CHIL FLAMES, QUICKLY SERVES IT AGAIN AND COMES OUT AGAIN.

LIGHT (RETURNING THE DISH TO THE WAITER)  
Let's see what you think now...

**DISSOLVENTICE: INT ROOM BAR TABLE**

The waiter approaching the indicated table and serving the dish of BIRRIA that retouched light. THE CHEF AT THE DISTANCE LOOKS WITH EXPECTANTS The customer looks at the dish dubious, but when you try the food, your face transforms.

CUSTOMER (FASCINATED CHEF RAISES HIS FINGERS)  
This is a delight! What a taste! Congratulations!

**DISSOLVENTICE: BAR**

THE CHEF LOOKING AT LIGHT. This one that smiles and walks away from the bar and fast in the bar we see it entertaining and juggling with a bottle before serving a glass. APPLAUSE. BACK TO HER HEAR A VOICE.

JULIAN (OFF)  
Can the coolest woman in L.A. serve me a tequila?

Luz knows perfectly well that this is her "boyfriend" **Julian**. WITHOUT LOOKING AT HIM YET, HE SERVES THE TEQUILA, AND NOW HE TURNS TO HIM AND SMILING HE PUTS IT IN FRONT OF HIM.

LIGHT  
100% agave, and with an ice to release its flavor...

JULIAN TAKE THE ARM AND TAKE IT UP TO HIM TO KISS ON THE LIPS. LIGHT IS LEFT WITHOUT STOPPING TO LOOK AT IT.

JULIAN

I never get tired of the taste of your lips... of your look...  
of your skin...

SURPRISE LIGHT IS RELEASED FROM JULIAN AND RINGS THE TIP BELL.  
CLIMBS ON THE BAR. ALSO WHISTLES LOUD

EVERYONE  
LOOKS AT HER.

LIG  
HT

Look here at Julián, the most beautiful man  
impossible, little gold, perfect smile and always smells  
like sandalwood, cedar and patchouli

**SFX.**  
**CRACKPOT.**

PEOPLE LAUGH, WHISTLE. JULIAN PLEASED WITH THE FLATTERY  
SMILES AND SAVOUR HIS TEQUILA

LIGHT

Those who come with their partner, and are  
drooling, I hope they know who they're with!

COUPLES LOOK AT EACH OTHER AND LAUGH.

LIGHT (GIVING A TOTAL TURN)

And it's not laughing, huh? Because I, an experienced  
woman, who thinks she knows them all, because I fell  
like an idiot.

NOW JULIAN THE SIGHTS IN TENSION.

LIGHT (DIRECT TO JULIÁN)

I got tired, Julian. I've been waiting for you to have the  
balls for days to tell me that you've been seeing my face  
for months, that you're married.

WHISPERS AMONG THOSE WHO LISTEN. JULIAN VERY AWKWARD.

LIGHT

So look at the great fake, beautiful, seductive, but  
inside he's another son of the scrub!

JULIAN DOESN'T KNOW WHERE TO GET IN. THE SHOW THAT MOUNTED  
LIGHT HAS ALREADY ATTRACTED THE ATTENTION OF MORE PEOPLE  
AND EVEN THE DINERS AT THE NEARBY TABLES.

LIGHT

I made you famous culero, look, you even have an  
audience!

**CAP 001**

**THE HOUSE OF THE**

PEOPLE LAUGHING. In the background we see that the owner of the bar who calls in annoying light looks out.

WHO OWNS BAR TWISTER  
Light! Come here!

LIGHT IS MOVING AWAY. PEOPLE WITHOUT STOPPING SEEING JULIAN.  
JULIAN AWKWARD

**DISSOLVENTICE A: NGULO IN BAR LESS COVERY.**

WHO OWNS BAR TWISTER  
What's wrong with you? Where do you think we are?  
Your behavior is unacceptable!

LIGHT  
What is unacceptable is for you to see your stupid face  
and keep quiet!

WHO OWNS BAR TWISTER  
And you're still offended? Is it serious? At least I know  
that I ended up running to the previous bartender!

LIGHT  
Oh, yeah? Quiet, skipper. Don't say it anymore. I'm  
going.

OWNER  
Wait!

LIGHT  
Who waits for the song! I quit...

AND JUST THROW HIS APRON IN HIS FACE.  
**CUT A:**

**ESC 3      EXT. FACADE BAR TWISTER L.A.      /NIGHT 1**

LIGHT LEAVING FROM THE LOCAL LOCKING YOUR CAR KEY IN YOUR  
BAG. WE SEE IT AFFECTED AND FRAGILE, DESPITE THE FACT THAT IN  
THE ESC. EARLIER APPEARED TO BE IRON. It starts to rain and she runs  
towards her car, **el Rambo** (a very simple car, years of use and even something  
punched. COULD BE A COROLLA), AND ONCE YOU CLOSE THE DOOR PUTS  
HIS FACE BACK AND SEE A TEARS LEAVE. THE RAIN COLLIDES WITH THE  
WINDSHIELD AND BETWEEN THE DROPS YOU SEE THE WANING MOON.  
Turn on the windscreen wipers and crying, see them move from one side to the  
other. HIS FACE MOVES SAYING NO.

LIGHT  
Yes, you always tell me the same Rambo, "don't"  
believe in men, and if they are handsome less!!!

LIGHT SEES JULIAN COMING OUT OF THE BAR, STANDS IN FRONT OF THE

FAÇADE OF THE PREMISES AND LIGHT UNTHINKINGLY STARTS  
TOWARDS HIM. WHEN LEAVING



FROM HIS STATION ANOTHER CAR ALMOST RAMMED HER, BOTH CARS BRAKE AND THE OTHER ONE HONKS HER HORN.

**SFX. FRENON AND  
HORN.**

LIGHT

Rambo! By little and we collide!

IMPATIENT WAITS FOR THE CAR TO PASS AND THEN STARTS AND PASSES IN FRONT OF JULIAN THROUGH A PUDDLE SOAKING IT COMPLETELY. **CUT A:**

<b><u>ESC 4 INT CASA LUZ L.A./ KITCHEN /</u></b>	<b><u>NIGHT</u></b>
<b><u>1ESC 5 INT. HIGH SHOOOL L.A./PASILLO-PATIO /</u></b>	<b><u>DAY</u></b>
<b><u>1 BY INTERCORTES</u></b>	

WE OPEN WITH **MANUELA GARCIA (16)** SEEING A PHOTOGRAPHY AWARD THAT GIVEN HIGH SCHOOL, WHICH IS ON A KITCHEN FURNITURE NEXT TO A PHOTO OF HER Watch the smiling prize at the time you wash the dishes. ON HIS **FACE F.B. TO DO: INT COLEGIO MANUELA** MANUELA WITH THE PRIZE IN HAND IN FRONT OF A TEACHER.

HIGH SCHOOL TEACHER L.A.

It's still like Manuela. With your good grades and extracurricular activities, I'm sure you'll get a full scholarship at the university.

#### **DISSOLVENTIVENESS TO PATIO HIGH S**

A COUPLE OF GIRLFRIENDS FROM MANUELA WHO CONGRATULATE HER ON THE AWARD.

AMIGA HIGH SCHOOL L.A. 1  
You go girl!!!

AMIGA HIGH SCHOOL L.A. 2  
Sooo dope!

THE MEMORY IS INTERRUPTED BY THE SOUND OF THE FRONT DOOR OF THE HOUSE THAT OPENS AND CLOSSES. **FIN FLASHBACK** MANUELA LOOKS DRY HANDS AND SEE HIS SANGED MOTHER.

MANUELA

And that? You here so early?

LIGHT IN CRISIS SAYS NOTHING. GOES STRAIGHT TO A BOTTLE OF TEQUILA AND PULLS OUT A LITTLE HORSE TO SERVE HIMSELF.

LIGHT (DISCHARGING)

The idiot Julian thought he could play with me, but I made it clear not to him. Months hanging out with him all messed up, until I cache him in the maroma...

MANUELA (FEELS SORRY FOR HER MOTHER)  
What happened ma?...

LIGHT IS SERVED AND DRUNK WITH A DRINK OF TEQUILA.

LIGHT  
What happens always Manu, all men are liars

MANUELA  
Well, what did he do?

LIGHT  
To omit a tiny detail, that he was married!!!

MANUELA (IT DOESN'T SURPRISE YOU TOO MUCH)  
I'm not getting it, didn't you have a turn on the Twister?  
Julian showed up there with his wife?

LIGHT  
Just that was missing! No! I already knew it! I was giving him a chance to tell me.

MANUELA (MOST SURPRISED)  
Did you already know that?

LIGHT (STILL IN HIS IDEA)  
I knew it recently, but I sang it all to him, and on the way out of the bar, I passed him next to him with the Rambo and we left him soaked!

MANUELA  
And did your boss let you take the night or what?

LIGHT  
I don't have a pattern in my life. I don't work there anymore, I quit.

MANUELA (TERRIFIED)  
No ma... if you were doing great!

LIGHT  
The chamba is not everything Manu, what is the point of earning money and being good at something, if you are not happy?

AND WITHOUT WANTING TO TALK MORE, ANOTHER TEQUILA IS SERVED.  
**DIRECT CUT TO:**

**CAP 001**

**THE HOUSE OF THE**

**ESC 7**

**INT. CASA LUZ L.A./TERRACE/**

**NIGHT 1**

**ESC 8 INT. LA CANTINA/KITCHEN - PATIO /**  
**BY INTERCORTES:****NIGHT 1**

IN HOT, MUSIC THAT LIGHT JUST PUT IN THE BACKGROUND, ENTERS MANUELA REVOLT. CLOSES AND FRIGHTENED SHE LIES OFF THE DOOR.

MANUELA (FOR HERSELF, SCARED)  
He takes me!

A wall covered with photographs of diverse landscapes, streets, faces, churches, bridges, as well as photos of Maria Félix, Frida Kalo and images of SOR Juana INES OF THE CROSS. NEXT TO YOUR BED, ON THE NIGHT TABLE, A ALTARCITO IN WHERE TWO TELIGHT HOLDERS LIGHT OTHER IMAGES OF FRIDA, LA FELIX AND SOR JUANA. MANUELA, startled, opens her closet and pulls out a folded sheet of paper out of a shoebox. When we extend it we see a large map of the United States with 8 locations marked with red circles. ARE THE PLACES WHERE SHE AND LIGHT HAVE LIVED IN THE LAST 17 YEARS. ON EACH PLACE, ALSO IN RED, WE SEE THE NAME OF THE OCCASIONAL COUPLE OF LIGHT AND THE CAUSE OF THE BREAK. **EXAMPLE: SAN ANTONIO: "MIGUEL. VAGO": SAN FRANCISCO: "RICHARD. WOMAN."** MANUELA TAKES HER RED MARKER AND, VERY AFFECTED, TRACKS A CIRCL

MANUELA (IN ACTION)  
I thought we were going to be better

here... and in the circle he writes, "**JULIAN, MARRIED.**"

MANUELA (IN THE ABOVE, RESENTFUL)  
But ma's "pioresnada" always ruin it!

ANGUISHED, HER HEROINES OF THE ALTARCITO ON HER BEDSIDE TABLE.

MANUELA  
You see what I'm telling you? Eight moves in seventeen years! That she doesn't think about me? (DEVOLTED) Pos, that is amueled. This time she's going to have to go alone.

**INTERCUT TO THE TERRACE IN CASA LUZ IN LA.**

Luz drinks more tequila while watching the moon and singing to him following the beat of the music that sounds

THAT'S WHERE HIS CELL PHONE RINGS.

**SFX. CELLULAR SOUND.**

SHE SEES WHO SHE IS AND SHE GETS WEIRD.

LIGHT (ON THE PHONE, MISSED)  
Well? Gaspar?

**INTERCUT TO THE BACK YARD OF LA CANTINA**

CAMERA TAKES THE KITCHEN OF LA CANTINA AND GASPAR KITCHEN ASPARE, **LUCAS CABRERA (30)** A little complicated with the orders, the two young waiters, **Freddy Ramos (28)** and **Jenny Cordoba (26)** impatient wait for each one a plate, **Gaspar Martinez (60)** speaks WITH THE PHONE ON THE NECK AND GIVES EVERYONE YOUR PLATE AND THEN SEE HE COMES OUT TO THE YARD AND LOOKING AT THE SAME MOON Talk to her on cell phone with a certain worried air. **Follow Intercortes.**

GASPAR (TO THE PHONE AND PREVIOUS ACTION)  
How are you, Luz? We haven't talked in a while

LIGHT (WITH PLEASURE)  
Oops, my Gaspar, it's rained! And that miracle?

GASPAR (WIPING HIS HANDS. TIRED)  
Pos... I wanted to ask you if you'd be interested in coming and champing with me here in San Diego.

**INTERCUT TO HAB. MANU.**

MANUELA WITH THE IMAGE OF MARIA FELIX.

MANUELA  
I was right when I said that life is a war, doña... but why did you touch me with my boss?

LIGHT (SURPRISED AND INTERESTED)  
Go back to San Diego?

GASPAR  
To my restaurant. I have a personal emergency, and I thought you could give me a hand.

LIGHT (SOMETHING RESTLESS)  
Emergency like what or what... what happened to you?

GASPAR  
A health earring. They have to operate on me and... pos, here comes the sweet challenge...

WE GO WITH LIGHT LISTENING INTRIGUED AND SOMEWHAT TENSE.

GASPAR (FILTERED)  
*... so I'm going to have surgery in Mexico... I just have to be there for a while. And I don't know who to trust "La Cantina"... just you who are like a daughter to me.*

ABOUT WORRIED LIGHT, FEELING THERE'S SOMETHING ELSE. THE CAMERA CLOSES ON THE WANING MOON FOR TRANSITION TO NEW DAY.  
**CUT A:**

## STABLISHING SAN DIEGO DAY.

**ESC 9      EXT. THE CANTIN/FACADE      /DAY**

**2 OPENS** WITH THE APPROACH OF THE HINDI SIGN "OM SHANTI" MEANS "INSIDE PEACE". THE CAMERA STARTS TO ZOOM BACK TO SEE THAT THE SIGN IS CAPTURED ON THE BETO VAN WHICH ALSO HAS OTHER SIGNS SUCH AS THE MOON IN ITS FOUR PHASES, THE SIGN OF "INFINITY", AND THE TYPICAL SIGN OF "PEACE AND LOVE". Despite the fact that they are several printed motifs, they are worn harmoniously and the "van" looks very cute. When the camera ends zooming back, we see the luxurious black SUV of FRANCISCO passing, which is parked a little later, in front of the main door of the building "LA CASA DE LA MOON". We approach him, who turns off the engine, and he stays for a second with his hands recharged on the steering wheel, as if he had a hard time flipping to see the building. GET OUT OF THE CAR AND IN COMPLETE CONTRAPICADO, NOW IS FRANCISCO LOOKS AT THE HOUSE OF THE MOON, CLOSE YOUR EYES FOR A MINUTE, AND THEN, IN A DECIDED MOVEMENT, WALKS TO THE CANTINA  
**DIRECT CUT TO:**

**ESC 10 INT. THE CANTINA/ BAR /      DAY**

**2 WHEN** WE HEAR THE VOICE OF GASPAR, WHO IS IN THE BACK WITH YOUR SON **MARTÍNEZ (20 YEARS)** AND SOME BOXES OF VEGELES ON THE BAR, THE CAMERA DOES A TOUR OF THE PLACE THAT IS VERY NICE. THERE ARE VARIOUS TABLE AND IN THE BAR (WHERE GASPAR AND MARTIN ARE) AND SOME BAR TABLE. THERE'S THE DOOR TO THE KITCHEN, AND YOU SEE THE ENTRY TO A Hallway THAT WE DON 'T SEE, BUT A SIGN THAT THERE ARE THE BATHROOM. FREDDY AND JENNY, THE TWO WATERS OF THE PLACE, ARE PITTING TABLE TO OPEN THE PUBIC AND LUCAS THE KITCHEN ASPARE WITH GASPAR RECEIVING INDITIONS WITH MARTIN.

GASPAR (F OF C)

... and put the lettuce in water to make it cool. The avocados in this box are for guacamole and the others, larger, for salads. Abused and don't mix them...

WE SEE THAT THE TWO WATERS FRONT AT THE ENTRY AND WITH HEAD LET, AND JENNY WITH A little respectful smile greets **Francisco Palacios (48)** who also greets with his head and continues to arrive with Gaspar.

GASPAR (F OF C OFF TO ON)

... and peel the potatoes and chop the... (GO TO FRANCISCO)... onion... (A MARTIN) Go, go. (To FRANCISCO) Good Francis.

MARTIN (BY WAY OF GREETING)  
Mr. Palacios...

FRANCISCO  
Hello Martin.

MARTIN TAKES ONE OF THE BOXES WITH VEGETABLES AND GOES TO THE KITCHEN WITH LUCAS. GASPAR TELLS FRANCIS TO SIT DOWN AND HE GOES TO THE OTHER SIDE OF THE BAR AND WITHOUT ASKING WHAT TO DRINK, HE STARTS PREPARING A BLOODY MARY.

GASPAR  
I didn't expect to see you here today, Francisco. (GIVES HER HIS DRINK) Take, "the usual", to lift your spirits.

FRANCISCO (SEE THE BLOODY MARY)  
You and your good memory... (TAKE THE CELERY AND BITES IT) The first thing Raquel ever did was bite the celery...

GASPAR (EMOTIONAL)  
Today is two years that we are without her. I can imagine how hard it is for you. If it is for me, I can still hear her laugh!

FRANCISCO (UNCOMFORTABLE)  
I didn't come here to talk about my wife, but about the sale of the place. Gaspar, I don't take no. You have to sell me this place.

GASPAR  
Francisco, we've known each other for many years, since my father opened "La Cantina" and you know how much love I have for my changarro. Besides, here we eat my wife, my son and, uh, that 's the inheritance I'm going to leave to Martin. Raquel knew what this meant to me, and The Moon House was to her part of her life, I...

FRANCISCO (CUTS IT)  
I said I didn't come here to talk about Raquel. This area of San Diego is growing, modernizing. I need your place to be the full owner of the building.

GASPAR  
To demolish it and build something else, I know.

LOOK AT EACH OTHER  
IN TENSION.

**CUT A:**

<u>ESC 11</u>	INT. CASA LUZ L.A./KITCHEN	DAY 2
<u>ESC 12</u>	<u>EXT. CASA LUZ L.A/FACADE/</u>	<u>DAY 2</u>



**BY INTERCORTES:**

MANUELA, READY TO GO, FINISH EAT A QUESADILLA WHEN YOU PUT CUP AND PLATE IN THE SINK. TAKE HER BACKPACK AND WHEN HE'S GOING TO GO, LIGHT ARRIVES

MANUELA (FOR LEAVING, EVASIVE)  
I left quesadillas on the table, Ma.

LIGHT (HOLDS IT)  
Last night, Gaspar called me. He's sick and needs help. He wants me to go and chambel with him at his restaurant in San Diego.

MANUELA TENSES AND LOOKS AT HER WITH OBVIOUS REJECTION. BUT LIGHT DOES NOT GIVE YOU TIME TO REACT.

LIGHT (IN THE ABOVE, ENTHUSIASTIC)  
See, mija? One door closes and another...!

MANUELA  
What a door or anything, Ma! I know where you're coming from, but last night I decided: don't count on me! I'm not leaving Los Angeles until I finish high school! (LEAVING) It's late and I have an exam.

MANUELA COMES OUT AND LIGHT GOES AFTER HER.

LIGHT  
Manu...

**INTERCUT TO THE FACADE CASA LUZ L.A.**

WITH MANUELA COMING OUT AND LIGHT BEHIND IT.

LIGHT  
You don't send yourself, daughter. As long as you're under age, I decide for you.

MANUELA  
I'm already 17 years old

**SHOT A:** From a parked car the owner of the "Twister" gets off.

WHO OWNS BAR TWISTER  
Light!

THEY LOOK AT HIM STRANGELY.

LIGHT  
And what did you miss here, skipper?

WHO OWNS BAR TWISTER

I want you to go back to your chamba.

LIGHT

And that? If you ran me out.

WHO OWNS BAR TWISTER

I didn't kick you, you quit... as soon as you left the customers asked about you, even the chef needs you. Come back...

LIGHT AND MANUELA LOOK AT EACH  
OTHER IN ASTONISHMENT.

MANUELA (IN LIGHT)

There you go. The door is still open. You who believe in the moon... don't you hear what she's saying to you?

LIGHT

The moon doesn't talk about day. ( IN HIS THIRTEEN) And we are on the waning moon! (TO THE GUY)" It's good to get away from what hurts us."

MANUELA LOOKS AT THE SKY AND GOES AWAY WITH HER HEAD.

OWNER BAR TWISTER (LIGHT, EXPECTANT)

Don't beg Luz, are you coming tonight?

ABOUT CONFLICTED AND UNDECIDED LIGHT.

**CUT A:**

**ESC 13 INT. THE CANTINA/ BAR /** **DAY**  
2GASPAR AND FRANCISCO TA FRANCISCO 'S DRINK IS HALF. Despite the situation, they are affectionate.

FRANCISCO

With the new offer I bring you, you're going to be able to put another restaurant where you want to.

GASPAR (TIRED OF PRESSURE)

Oh, Francis, I'm a superstitious challenge in that. If I change the place to La Cantina, who knows if I'm going well.

FRANCISCO

He who is a good rooster, where he wants to sing, Gaspar. And besides, if you accept my offer, you guarantee your son 's inheritance.

GASPAR

That's where we don't agree. Heredity is not money...  
it's life made in this place, blood, sweat,

family, tradition... this place is the story of my family,  
that's what I want to leave to my son...

GASPAR STARTS TO FEEL DIZZY AND GRABS THE BAR. IT'S JUST A  
MOMENT. FRANCISCO NOTICES IT.

FRANCISCO  
Are you all right?

GASPAR  
Yeah, it's just tiredness. (RECOMES) Martín is young,  
and if he gets a lot of wool at once, and he turns me  
crazy, he spends it quickly and runs out of nothing.  
Instead , if I leave him the restaurant, that's where  
things change.

FRANCISCO  
At least look at the offer I'm making you.

FRANCIS TAKES OUT A ROLE HE WANTS TO SHOW GASPAR, BUT  
GASPAR DENIES BECAUSE HE DOESN'T WANT TO SEE HIM.

GASPAR  
No, no. I don't want to see anything.

FRANCISCO (THINKING HE WILL WIN)  
Are you afraid of falling into temptation?

THE PAPER STAYS ON THE BAR. GASPAR DOESN'T EVEN SEE IT.

GASPAR (DECIDED)  
I'm not going to sell. I already gave you my reasons.

FRANCISCO  
Gaspar, I'm offering you the chance to fulfill your  
dream of going back to Mexico, retiring with your wife  
and live peacefully, without pressure.

GASPAR  
I'll be able to do that when my son is ready to run the  
business himself. But for now, I don't sell.

WITH FRANCISCO FRUSTRATED AND FOOLISH GASPAR.

**CUT A:**

**ESC 14** **INT. CASA LIGHT L.A./ROOM** **/DAY**  
2 LIGHT WALKS IN THE HOUSE, PENSATIVE, PRESSED AND CONFIDED.  
ABOUT HIM VOICE OVER.

**MANUELA (V.O. ESC 11 OF THIS CAP)**  
***Don't count on me! I'm not leaving Los Angeles***  
***until I finish high school!***

ON THAT THE LIGHT PHONE RINGS

**SFX. CELLULAR SOUND.**

WE SEE THAT IT IS JULIAN WHO CALLS. SHE DOESN'T TAKE CARE OF THE TFNO.

LIGHT EXHALES DECOMPOSED AND REMOVES THE MESSAGE. LEAVES YOUR PHONE SIDE AND RETURN, WHEN YOU DO IT, SEE YOUR IMAGE MIRROR. She comes up and looks removed and confused.

LIGHT (IN THE ABOVE MIRROR)

The logical thing... the normal thing... is for you to stay. What if you don't have a boyfriend who loves you and is faithful to you? So that's your story... or am I not going to be able to be happy or settle anywhere until I find someone as abnormal as me?

WITH HER REMOVED...

**CUT A:**

**ESC 15 EXT. THE CANTINA/ FACADE /**

**DAY**

2 THE TAKE OPENS WITH THE FEET OF **BENIGNO FLORES (37)** THAT COMES FROM THE CORNER OF THE STOCK WALKING ON THE sidewalk OF THE FACADE OF THE HOUSE OF THE MOON. TRY NOT TO STEP ON THE STREAKS OF THE FLOOR. This originates that you don't see people coming in the opposite direction and people have to deviate, stumble and almost fall.

BENIGN (ON OFF)

I'm sorry...

ANOTHER COMES TALKING ON A CELL PHONE AND AVOIDING COLLIDING WITH MEDIUM BENIGN HITS HIM UNINTENTIONALLY AND DROPS HIS CELL PHONE.

BENIGN (ON OFF)

I'm sorry...

WHEN FOR THE SAME REASON IT CAUSES SOMEONE WHO HAS BEEN UPLOADING SEVERAL BOOKS TO MAKE A FALSE MOVE AND DROP EVERYTHING. WHEN THE CAMERA GOES UP AND WE'RE SURPRISED TO SEE AN EXTREMELY HANDSOME MAN, ALMOST PERFECT.

BENIGN (HELPING AS YOU CAN)

I didn 't mean to, excuse me... who would come up with the great idea of putting stripes on the sidewalks?  
( SOLD OUT) Half of my life is going to this...

BENIGN WHO IS DRESSED IN THE SAME COLOR THROUGHOUT THE CLOTHING (EVERY TIME HE IS DRESSED WILL BE IN A SINGLE COLOR, WHITE OR BLUE, ETC — LESS BLACK) BENIGN CONTINUES IN HIS OBSESSION. WHEN BENIGN SEES FRANCISCO'S BLACK SUV IN FRONT OF THE CANTEEN.

BENIGN (WITH DISGUST)  
Black!

WE SEE HIS REPULSION TO THAT COLOR AND HE MOVES AWAY FROM THE VAN TERRIFIED TOWARDS THE ENTRANCE OF THE CANTEEN STUMBLING ON HIS BACK OVER FRANCISCO COMING OUT OF ARGUING WITH GASPAR.

FRANCISCO (MOODY. STUMBLING)

Now you're walking on your back, Benigno? Another obsession?

BENIGN (FRIGHTENED BY COLOR)

Good morning, Don Francisco. Didn't you think about changing the color of your van?

FRANCISCO (WITHOUT SEEING HIM. GOING TO THE CAR)

And you haven't thought to stop being so obsessive about the stripes on the floor and the colors?

WE SEE THAT FRANCIS RIDES HIS SUV AND LEAVES.

BENIGN (WHILE FRANCISCO GOES TO THE CAR)

Black is "absence" of color... (WITH TERROR)

Nothing... so it's not that easy...

BENIGN TO SEE HIM LEAVE BREATHES CALMLY BECAUSE THE BLACK MAN DISAPPEARED FROM HIS SIGHT.

BENIGN (GOING TO THE ENTRANCE OF THE BUILDING)

There are people who are born lucky and others with compulsive obsessions (SCREAMS) Why did I get the second thing?!

BENIGN COVERS HIS MOUTH FROM GRIEF LOOKS AT THE SIDES, SOME PEOPLE LOOK AT HIM AND THEN QUICKLY ENTERS THE BUILDING.

**CUT A:**

**ESC 16 INT. DEPT. BENIGNO/ ROOM/ DAY 2**

**ESC 17 INT. LITERARY EDITORY/ OFNA/ DAY**

**2 BY INTERCORTES:**

TAKE OF THE ENTRANCE DOOR OF THE BENIGN DEPA THAT OPENS AND BENIGN IS THE ONE THAT ENTERS WITHOUT STEPPING ON THE STRIP THAT DIVIDES THE DEPA OF THE CORRIDOR. THEN CLOSE THE DOOR AND LOCK AND OPEN THE LOCK THREE TIMES.

LEAVE THE DOOR LOCKED. THEN HE GOES TO HIS BATHROOM DOWN THE HALL.

IN THE BATHROOM AND CAREFULLY ROLL UP THE SHIRT IN BOTH ARMS. HE TAKES OFF THE WRIST WATCH HE HAS AND PUTS IT IN A CONTAINER

WHERE HE WILL CLEAN IT LATER.

THEN OPEN THE HOT WATER KEY AND SEE HOW SMOKE BEGINS TO  
COME OUT OF THE WATER WHEN IT FALLS INTO THE SINK. OPEN THE  
SHELF ABOVE YOUR SINK AND SEE HOW IT IS FULL OF



Dozens of small soaps in their boxes, all the same. TAKE ONE, TAKE IT OUT OF HIS BOX, BOOT THE BOX IN THE TRASH (WE SEE FULL OF EMPTY BOXES AND LOOSE SOAPS) AND WASHES HANDS WITH VERY HOT WATER.

WHEN YOU FINISH WASHING YOUR HANDS THROW THE SOAP IN THE TRASH BIN NEXT TO THE OTHERS WE ALREADY SAW.

WE FOLLOW HIM TO HIS BEDROOM WHERE HE TAKES OFF THE SACK HE HANGS IT IN THE CLOSET WHERE WE SEE PERFECTLY ORDERED TWENTY MORE BAGS OF THE SAME CUT AND STYLE, BUT IN DIFFERENT COLORS (WE WILL NEVER SEE SOMETHING BLACK) THEN HE DOES AND HAPPENS THE SAME WITH THE SHIRT AND TROUSERS.

WE SEE BENIGNO IN BOXERS AND WE DISCOVER THAT HE HAS AN ADMORABLE PHYSICIAN AS HE HAS BEEN EXSESSIVE WITH HIS FEEDING AND EXERCISES

PUT ON A FLANNEL AND COMFORTABLE SPORTS TROUSERS.

Everything has been rigorously ordered  
when we follow you to the room where a typewriter with a blank paper awaits you.

SITS IN FRONT OF HER, ON HER LEFT THERE IS A REAM OF WHITE LEAVES AND ON HER RIGHT A PENCIL, A NOTEBOOK AND A SHARPENER. ON A TRAY A MOUNTAIN OF THE PENCIL "SHARVES". In the background a closed laptop on which we see several copies of your last book "**Start over**". STAY A SECONDS LOOK AT THE BLANK LEAF.  
THE PHONE RINGS.

**SFX. PHONE SOUND.**

BENIGNO REACTS SPARED. HE SEES THE PHONE, HEARS HIM TO RING THREE TIMES, AND THE THIRD HE PICKS UP.

BENIGN  
Hello.

### **Intercourt Editorial Office**

PINK (CHEERFUL. ANIMATED)  
Good morning! How is our star writer?

BENIGN (NERVOUS, BUT DISGUISES)  
Rosa... I... well... as always, different... I mean, "normal"...

PINK (STILL VERY FRIENDLY AND SORDIAL)  
You told me to give you another week to review the end of your novel... you're already two months late , Beni. We can't wait any longer, and we should be recovering the advance on the payment we gave you...

BENIGN (SEEING THE BLANK SHEET)  
It's just... I...

PINK

Send us what you have. I'm your editor, I'll check it out and give you my corrections.

BENIGN TERRIFIED SEES THE BLANK SHEET WITH THE ONLY LINE HE HAS WRITTEN AND NEXT TO IT THE REAM OF BLANK LEAVES.

BENIGN /CREEP. UNSAFE)

I... Rosa... give me one more week?

PINK (CHANGE THE TONE)

Impossible. The editorial is already pressuring me. You signed a contract, Beni. They're going to sue you!

WITH HIS FACE IN CRISIS OF BENIGN. WHO TAKES THE PENCIL AND BEGINS TO COMPULSIVELY PULL ITS TIP OVER THE HUGE MOUNTAIN THAT ALREADY HAS SHAVINGS.

**CUT A:**

**ESC 18 INT. CASA LIGHT IN L.A.**

**/DAY**

2 LIGHT CLOSING WITH TIRRO BOXES. He's decided to go to San Diego and advanced packing his things and Manuela's. You have almost everything ready. In that comes Manuela de Classes and paralyzes when she sees everything picked up and comes to light sealing boxes.

MANUELA (ANNOYING)

I said I'm not leaving L.A.

LIGHT (WITHOUT LETTING YOU DO WHAT YOU DO)

At eighteen you rebel, mija. 'Orita i decide.

MANUELA

Why are you doing this to me, Ma? Don't you care how I feel?

LIGHT

No dramas! It's for both of us.

MANUELA (DOWNLOADING)

Lie! You just care what you feel.

LIGHT (IMPOSING)

I'm going to help Gaspar, like he did to me when you were born, and that's not going back because we owe that man a lot.

MANUELA (CRIES IN PLEA)

Here I finally made friends, Ma. Guys my age to share with. My teachers love me. They're helping me get a

scholarship. Are you going to take it away from me?

LIGHT (SOFTENS)

You're very smart, Manu. You can stand out and make friends anywhere.

MANUELA (EXPLODES)

How? If we're never more than 2 years in the same place!

LIGHT (DECIDED, SEE THE TIME)

If Gaspar says he needs me, it's because what's wrong with him is serious. I know him. ( TR) Finish picking up your stuff. We're leaving tonight and the owner of the department is coming to get the keys.

MANUELA (LOOKS AT HER HATING)

Gaspar is an excuse to leave! That's what you do every time you break up with your "lousy" on duty.

LIGHT (BRINGS BOXES TO THE DOOR)

Go do what I told you, Manuela!

MANUELA, RABID, GOES INDOORS AND THEN COMES BACK BRINGING THE MAP WE SAW IN HER ROOM.

MANUELA (SHOW MAP, HURTFUL)

Julian's already eight. eight in 17 years! Quite a record, Mom! ( LEAVE THE MAP TO THE FEET OF LIGHT)

MANUELA IS GOING TO HER ROOM. LIGHT, WHIPPED, LOOK AT THE MAP ON THE GROUND AND HIS EYES ARE WATERING.

**CUT A:**

**ESC 19 INT.PALACIOS BUILDERS & REAL ESTATE/DAY 2 ESC 20INT.PALACIOS BUILDERS & REAL ESTATE/OFNA TAST/DAY2 BY INTERCORTES:**

FRANCISCO WHO IS COMING WITH HIS PORTFOLIO IN HAND, WALKS TO HIS OFFICE WHILE WE SEE THOUGH WORKERS WHO

EMPLOYEES (AD LIBITUM)

GREETINGS. AJEM: Good morning, don Francisco, etc.

**INTERCUT THE OFNA. CATALINA**

THE DOOR OPEN. **CATALINA'S DESK (TASTING) OF ARMS**

( 30) FRONT OF THE DOOR. SHE WORKING ON HER COMPUTER, STOPPES FOR A MINUTE THINKING HOW TO PUT A GIGHT LOOKS UP TO SEE THAT

FRANCISCO PASSES. HE SMILES AND GETS UP, HE FIXES HIS HAIR A LITTLE WITH HIS HANDS BEFORE GOING AFTER HIM.

**CUT A:**

**ESC 21 INT. PALACIOS BUILDERS & REAL ESTATE OF NAFCO / DAY 2**

FRANCISCO STOPPED IN FRONT OF A MOQUETTE IN WHICH IS SEE A TOURIST DEVELOPMENT WITH: A SHOPPING CENTER, LUXURY RESTAURANTS, AND IN THE MIDN OF THE MOON." ON THE SIDE, OUT OF THE MOQUET, IS A LUXURY BUILDING THAT SAYS "HOTEL". FRANCISCO TAKE "THE HOUSE OF THE MOON" FROM THE MODEL AND PUTS THE HOTEL. Then he sees him and denies worried, just when he knocks on the door that is open and walks in.

CATHERINE

Hi, Francisco. The shareholders of the new project are already in the meeting room.

FRANCISCO (WITHOUT STOPPING TO SEE THE MODEL)

I'm going now.

SHE GETS CLOSER TO HIM AND ALSO SEES THE MODEL. SHE SEES THAT THERE IS NO LONGER "THE HOUSE OF THE MOON" BUT THE "HOTEL"

CATHERINE

Did you make it? Gaspar agreed to sell?

FRANCISCO LOOKS AT HER AND DENIES.

CATHERINE (SURPRISED)

You refused the new offer?

Francisco

He wouldn't even see her.

**CUT A:**

**ESC 22 INT. THE CANTINA/ KITCHEN / DAY**

2 OPEN WITH GASPAR CUTTING NOPALES FINALLY. THERE ARE SEVERAL VEGETABLES ALREADY CUT THAT HE IS GIVING TO THE STEW. THERE ARE ALSO CERTAIN SPECIES. GASPAR LOOKS TIRED. He stops for a moment and touches his heart, just when Martín comes in who notices it and approaches him.

MR. MARTIN

Pa', are you okay?

GASPAR (DISGUISES)

Yeah... the years, mi'jo. They don't pass for nothing.

MARTIN TAKES AN APRON AND PUTS IT ON AS HE APPROACHES HIS FATHER.

MARTIN

Sit down a while, I'll take care of it.

GASPAR SITS ON A BENCH OUT THERE AND MARTIN SPINS THE STEW.

GASPAR (FOR THE STEW)

That lacks cumin.

MARTIN SEES AMONG THE SPECIES THAT ARE THERE TO THE SIDE WITH THE CHOPPED VEGETABLES AND LOOKS FOR CUMIN, BUT HE IS CLUMSY AND BY LOOKING FOR CUMIN, HE DROPS TWO JARS OF OTHER SPECIES. HE PICKS THEM UP AND GRABS ONE OF THEM AND DISTRACTED HE'S GOING TO THROW THE STEW.

GASPAR}

That's not cumin, Martin... the other one.

MARTIN

Oh, yeah. (STARTS TO THROW HIM OUT)

GASPAR

Hey, hey, wait! Not so much and throw it all over the pot, not just in the middle

MARTIN

But it still stirs, doesn't it?

GASPAR (RISING)

It doesn't taste the same.

GASPAR COMES UP AND KEEPS COOKING. MARTIN DOESN'T DO ANYTHING WHILE THEY TALK, BUT HE TRIES TO HELP, ALWAYS IN A CLUMSY WAY. GASPAR DISGUISES THE DISCOMFORT.

MARTIN

What else happened to you, pa?

GASPAR

Onion fry.

MARTIN LOOKS FOR HER AND PASSES IT AFTER JUGGLING.

GASPAR

Hey, Martin, I'm going to Mexico to catch up with your mom.

MARTIN

Cool, pa'. My mom's been there for three weeks now and she doesn't seem to have a chance to come back. I'm beating you to go get her.

GASPAR

Yes, but... (LOOK HOW TO SAY)... I want to take a little rest.

MARTIN (ROGUE)

Don't do it, boss, what you want is the second honeymoon with my mom. (PATCHES YOU ON THE BACK) You must walk urgently...

GASPAR (DARES)

I'm going to leave at least a month.

BY SURPRISE, INADVERTENTLY, MARTIN THROWS SOME INGREDIENT ON THE FLOOR.

MARTIN

A month? Don't stain, pa! Then close La Cantina. Neta can't stay alone here. I wasn't born for this.

**CUT A:**

**ESC 23      INT.PALACIOS BUILDERS & REAL ESTATE OFNA FCO /DAY 2**

CONT. ADVANCED BETWEEN FRANCISCO AND TASTING. STILL SEE THE MODEL, BUT IN DIFFERENT POSITIONS. They walk and surround her while they talk.

FRANCISCO (WITH "THE CANTEEN" IN THE MODEL)

I only need the local of Gaspar to own the entire building and bring it down to build the hotel and the tourist complex (PAUSE, SIGHS) However, I do not cease to admire it.

CATHERINE

I don't see why. By rejecting such an offer, it shows how gross it is.

FRANCISCO

No Cata, it's not going around. I have to admit he gave me good arguments.

CATHERINE (DISMISSING)

Ah! That the family business, that the inheritance that his father left him... pure sentimentality.

FRANCISCO

Who knows if I, under other circumstances, would do the same thing as Gaspar.

CATHERINE (SEES IT STRAIGHT)

Lose money?

FRANCISCO (HOLD THE GAZE)

No, no. Keep what made you happy in life.

TASTING DOES NOT INSIST. You know him well and you know when it's best to shut up. They both stay silent for a few seconds watching the model until she talks.

CATHERINE

What if there's something else that's pushing him not to sell?

FRANCISCO

Like what?

CATHERINE

Like those groups of neighbors who spend their time protesting and pushing for no one to sell...

ABOUT THE IMAGE OF THEM WE BEGAN TO HEAR VOICES OF PROTEST FROM THE NEXT SCENE...

**CUT A:**

**ESC 24 EXT. WALD LAND**

**/DAY**

**2 ESC 25 INT. CANAL TV SAN DIEGO/ EDITORIAL AREA/**

**DAY**

**2 BY INTERCORTES**

A group of about twenty Latino protestants has taken the street. They carry banners with legends: "L.A. TINO", "THIS IS OUR CASA" "LATINO QUARTER IS NOT FOR SALE". AT A DISTANCE, A GROUP OF ABOUT FOUR POLICEMEN. Among the police is **Carlos Sanchez (40)**, monitoring the situation. PP **PATRICIA (PATY) LOPEZ (28)**, LEADING THE PROTEST WITH VEHEMENCE.

PATRICIA

No one can throw us out of the place where we were born, we earn the right to live in this neighborhood! We're not leaving! (ARENGA) We were born here, we will live here!

PROTESTERS

We were born here and we will live here!

ONE OF THE COPS TAKES A STEP CAUTIOUSLY, BUT CARLOS STOPS HIM, PUTTING HIS HAND ON HIS SHOULDER.

CARLOS (TO HIS OFFICERS)

No one overtakes it, they are in their right to protest. If they move further, I'm going to negotiate with them.

THE POLICEMAN RETURNS TO TRAINING. PROTESTANTS CONTINUE WITH THE HERRING. PATRICIA MOVES AWAY AND DIALS HER CELL



**CAP 001**

**THE HOUSE OF THE**

PHONE. EXPECT THEM TO RESPOND.

**INTERCUT TO CANAL TV SAN DIEGO EDITORIAL AREA** WE SHOW THE EDITORIAL DISCUSSION PLACE OF A SAN DIEGO TV NEWS. **DANIEL AMADO (29)** IS IN JOINT WITH OTHER Journalists and their heads **Minerva Andrade (32)** and **Bruno Castrejón (42)** . MAKES A PROPOSAL, SUPPORTED ON A CALIFORNIA MAP SLIDE, WITH A SEISMIC FAILURE HEADING IN RED.

DANIEL

According to the geophysicist I interviewed, there is an unusual activity on California tectonic plates. They are very small earthquakes, they are not felt, but they are more than double compared to last year.

**SFX: DANIEL CELL.**

DANIEL LOOKS AT HIS CELL PHONE AND REFUSES THE CALL.

MINERVA

Climate change?

DANIEL

It could be. Usually fires are priority, but this phenomenon...

**SFX: DANIEL CELL.**

DANIEL REJECTS THE CALL IN AUTOMATIC, NO SEE THE

MINERVA

If you need to answer, answer.

DANIEL

No, no, all right. I was telling them that little attention is paid to this earthquake thing because there are other priorities. But I have the material ready on this topic, nothing else is about editing it.

DANIEL'S BOSSES EXCHANGE A LOOK, NOD BOTH.

MINERVA

Okay, we can give him a space. But don't be alarmist and don't be long.

DANIEL

Lose careful...

**SFX: DANIEL Cell**

DANIEL'S COMPANIONS ARE LAUGHING. THE BOSS GATHERS PATIENCE AND TELLS HER THE WAY OUT.

DANIEL

Thank you, sorry about the phone.

DANIEL MOVES AWAY OR LEAVES THE OFFICE, ACCORDING TO THE SET,  
AND ANSWERS THE CALL.

DANIEL  
What's up, Patricia?

**Intercuts with vacant land in the neighborhood. DAY**

PATRICIA SPEAKS ON HER CELL PHONE, WHILE PROTESTERS KEEP  
SHOUTING SLOGANS AT THE POLICE. We were born here and we will live  
here! NOBODY WILL GET US OUT OF OUR STREET! OUR BARRITOR! OUR  
HOUSES! OUR STREET!

PATRICIA (IRONIC)  
Oh, no, nothing. I'm in the middle of the madrid, but I  
wanted to see how you're doing. Are you hungry, cold  
baby?

DANIEL  
I was presenting my report! They gave me a chance  
to spend it in the night, I have to start editing.

PATRICIA  
You should be here, recording, instead of worrying  
about Godzilla's mom!

DANIEL  
So far this month I've already covered the  
neighborhood twice, don't go over. I can't be taking it  
out every day, either.

PATRICIA  
I mean, I can't count on my husband.

DANIEL  
I'd really like to, but...

PATRICIA (CUTS IT)  
Thank you, Daniel, look nice on your story.

PATRICIA HANGS UP ANGRY, HELPLESS. TO LET OFF STEAM, HE TAKES  
OFF A SHOE AND SCREAMS WHILE THROWING IT INTO THE VACANT  
LAND. THOSE WHO ACCOMPANY HER AND THE COPS LOOK AT HER  
CURIOUS

PATRICIA  
Francisco Palacios wants to tear down our homes to  
make a luxury hotel, when what we need is housing!  
What else does he want to take away from us? Even  
the flip-flops? Orale, we'll cooperate with him!

PATRICIA TAKES OFF THE OTHER SHOE AND THROWS IT TOO. The other Protestants imitate her and throw their shoes. Cops look surprised and even funny.

PATRICIA

Tell Pancho Palacios that here, where the Martinez house was knocked down, the Barefoot Brigade is waiting for you!

WITH DEFIANT PATRICIA, LIT.

**CUT A:**

**ESC 26 INT.PALACIOS BUILDERS &REAL ESTATE/BOARD ROOM/DAY 2**  
OPENS WITH FRANCISCO MEETING WITH ITS PARTNERS AND THE LAWYERS TEAM They are present as shareholders or partners **Hugo, Jack, Liza** and **Mariana** . There are two lawyers: **Marcelino and Genoveva**.

FRANCISCO

We have to convince those protesting people that doing the resort is going to benefit them. Among other things, many jobs will be generated.

HUGO

So it is.

FRANCISCO

Let me show you the progress of the project.

FRANCISCO WITH A SILENT COMMAND ASKS GENOVEVA WHO IS CLOSE TO THE LIGHT CONTROL, TO TURN IT OFF WHILE AN ELECTRICAL SCREEN STARTS TO GO DOWN AND FRANCISCO MANIPULATES HIS TABLET (OR LAPTOP) FOR THE PRESENTATION OF THE PROJECT.

**IMAGE 1:** WE SEE GENERAL FLAT OF HOW THE COMPLEX WILLBE WHEN IT IS READY.

FRANCISCO

That's how it's going to look.

ALL HAPPY. APPLAUSE.

FRANCISCO

Let's see where we are...

**IMAGE 2: PLAN**OF HOW IS THE PLACE WHERE THE TOURIST COMPLEX WILL BE DONE. As FRANCISCO manipulates the tablet, the on-screen images are shifting to approaches of the different zones. WE SEE THE ARROW OF

MOUSE ON THE SCREEN POINTING TO THE AREA IN QUESTION, MARKED WITH DIFFERENT COLORS.

FRANCISCO

What you see in green is what we have already bought. As you can see, it's a little over 90%

**IMAGE 3**YELLOW ZONES

FRANCISCO (CONT'D)

What you see in yellow is already in process. The owners have agreed to sell us, Cata and his team are preparing the final documents for the purchase.

**IMAGE 4:**RED Zones

FRANCISCO

With regard to the area in red/

THE ONLY RED ZONE ON THE SCREEN IS THE HOUSE OF THE MOON

LIZA

The only thing that hinders the plan is the sale of your property to the Construction Company: Casa de la Luna.

FRANCISCO

That is a fact. But I can't pass it if it doesn't belong to me completely.

JACK (WATCHING THE PROJECTION)

Is it necessary for the owner of "La Cantina" to sell it to you?

FRANCISCO

Yeah, yeah. And then the whole building will be mine. But the owner is determined not to sell.

LIZA

If you have to offer him twice as much, do it. Then you add it to the transfer you make to us.

FRANCIS (SIGHS)

It's not about money.

CATHERINE

Leave it to me, I'll see to it that the owner sells it to you. I just need to press a little.

FRANCISCO (ANNOYING)  
Push him, how?

CATHERINE (VAGUE)  
Leave it in my hands.

FRANCIS ADDRESSES EVERYONE WITHOUT LISTENING TO CATHERINE WHO HIDES HER ANGER.

FRANCISCO  
I've known the owner of La Cantina for many years. I know he 's going to sell sooner or later. I suspect he's sick, even though he doesn't want to recognize him. You're going to need money, and your son Martin isn't interested in continuing with the family business.

CATHERINE  
It's always like this: one generation creates the business, the second generation develops it, and the third what they want is quick and easy money. (A FRANCISCO) I'll talk to your son

WITH FRANCISCO AWKWARD IN FRONT OF EVERYONE. TENSION  
**CUT A:**

**ESC 27 INT. THE CANTINA/ BAR /** **DAY**  
2GASPAR TRIES TO TELL MARTIN THE DISPOSITION OF BOTTLES, BEHIND THE BAR. MARTIN IS INTEREST.

GASPAR  
Here are three bottles of tequila, which "look" the same, but not. White tequila does not spend time in barrel; the reposado remains in barrel for about two to ten months and the aged ripens in barrel for between one and three years.

MARTIN (LAZY AND BORING)  
Here come people who know that?

GASPAR  
Almost everyone asks for the cheapest... but you still haveto know... one day someone will come in who will ask you something else and you serve it... and that someone will return to "La Cantina" because he felt well taken care of.

COMES IN BENIGN, STRESSFUL FACE. STOPS, COMES OUT AND COMES BACK IN. TOUCHES THREE CHAIRS ON THE BAR AND SITS ON THE THIRD.

GASPAR (ACCUSTOMED)  
Quihubo, Beni. The same thing as usual?

BENIGN NODDING, NERVOUS. FROM THE POCKET OF HIS BAG PULLS OUT A WINE GLASS, WRAPPED IN A HANDKERCHIEF. CLEANS IT THREE TIMES,



IN THE FUN LOOK OF MARTIN, AND PUTS IT ON THE TABLE. Gaspar brings a bottle of white wine and starts serving without touching the glass.

GASPAR

Look, Martin, when Benigno comes, you pour him white wine without touching the glass.

MARTIN

Why?

BENIGN (SYMPATHETIC REACTS)

Because the customer is always right, even if he isn't, isn't he, Gasparin?

GASPAR (LAUGHS)

So is it, Beni...

GASPAR NOD. MARTIN 'S GOING TO THE KITCHEN. BENIGNO DRINKS ALWAYS IN ITS EFFORT TO BE JOY AND BEING POS

BENIGN

Teaching the puppy to work?

GASPAR

There is no other. I find it hard to interest you, but you're going to have to stay in front of the chamba. I'm going to go to Mexico for a while.

BENIGN (CONCERNED)

To what or what?

GASPAR

Quiet. The canteen will remain open. I asked a friend to come and give me a hand.

BENIGN

What is your friend's name?

GASPAR (MISSED)

Luz Elena...

BENIGN

Nice name. Is he trusted?

GASPAR

Pos yes! Of course! I'm leaving him my life.

BENIGN NOTES THE NAME.

GASPAR

'What are you bringing, Beni? I see you stressed.

BENIGN

How can I not get stressed out, Gaspar? The only place I feel safe isn't my home is here. You know what I drink, you don't make fun of me. Where am I going to go now if you're not and are... (LOOK FOR THE PAPER) Luz Elena?

GASPAR

Calming mountains, Beni. Light is wonderful, you'll see you're going to like him very well.

BENIGN

No one likes me, Gaspar... can't you see that I'm like the echo, that I repeat everything three times?

BENIGN DRINK THE WINE. GASPAR ONCE AGAIN SERVES HIM COMPASSIONATE.

**CUT A:**

**ESC 28**      **EXT. CASA LIGHT L.A./ FACADE/**      **DAY 2**

HOT, WE SEE A LIGHT MOUNTING SOME BOXES IN THE "RAMBO". When you have everything ready, you go to the house.

LIGHT (TOWARDS THE HOUSE)

How many times do I have to tell you? Mija, are you ready? I'm waiting for you.

**INTERCUT INSIDE THE HOUSE.** Luz enters in search of Manuela.

LIGHT

Oh, Manuela!

NOT SEEING HER IN THE LIVING ROOM, SHE GOES TO

THE ROOMS. LIGHT (OFF)

Manu!

WE SEE HER RETURN SOMETHING REVOLTED.

LIGHT (FOR YES, TENSA)

Damn                  girl!                  Where did                  you go?  
( LEAVING FROM THE HOUSE) Manuelaaa!

**CUT A:**

**FIRST COMMERCIAL**

**ESC 29 EXT. BOULEVARD FRONT** TO THE SEA IN L.A./      **DAY**

2WE BACK WITH LIGHT TO THE WHEEL IN THE RAMBO FULL OF BOXES IN THE SUITABLE (THAT HAS HAD TO TIE WITH A THAT

DO NOT LIFT BECAUSE IT DOES NOT CLOSE) AND MORE BOXES FILLING THE REAR SEAT. WALKS THE STREETS IN SEARCH OF MANUELA. FINALLY, YOU SEE IT NEAR A BEACH. LIGHT MANOEUVRE AND AT THAT TIME ALMOST CHASSES WITH A BIKE THAT PASS AT FULL SPEED, BRAKE AGAIN AND RIDES ON A sidewalk.

LIGHT (PEEPING OUT THE ANNOYING WINDOW)  
Loooooco!!! Do you want to beat yourself?

COMES DOWN FROM THE RAMBO AND GOES WITH MANUELA.

MANUELA (SCARED AND SCOLDING)  
Mom?! If you're not careful one of these days, you're not going to tell it!

LIGHT (TAKING AN ARM)  
Do me a favor. Treat yourself at the Rambo that we're leaving!

MANUELA (HE REBATES. TEARS RUN FOR  
Her cheeks) Let go of me! I'm not going anywhere!

LIGHT  
I'm your mother and you're going to come with me or not!

MANUELA (TEARFUL)  
I wish you'd left me with my dad!

LIGHT  
Your dad left us, Manu!

MANUELA (WITHOUT THINKING. HURTING)  
If he left you for anything, it would be! Maybe he's fed up! It's not easy to live with you! You're the portrait of instability! You go jumping from branch to branch without knowing which stick to hang yourself on!

LIGHT (IT BREAKS. BURSTS INTO TEARS)  
Shut up! Don't talk about what you don't know!

LIGHT, WOUNDED AND TEARFUL, TURNS AWAY FACE TO THE SEA (OR WHERE THEY ARE). MANUELA, SEEING HER LIKE THAT, MOVES AND LOOKS FOR HER.

MANUELA (REPENTANT)  
I'm sorry, ma...

LIGHT (BAD. CONTAINED. DOES NOT WANT TO CRY)

I wanted to be a woman with a husband, a house, you my daughter, a dog and a parrot who would talk when I was bored, but life is not like that!... Life is not what you want, how do I do it?

MANUELA  
I'm sorry...

LIGHT (CRIES, BUT WITH ANGER)  
What would have left you with your dad? How?! If  
before you were born he disappeared forever...

MANUELA  
I shouldn't have said that. Forgive me, okay? (THE  
TOUCH) Come here... come.

FINALLY, THEY BOTH HUG EACH OTHER.

MANUELA (IN THE HUG)  
I didn't know what he was saying... I'm never going to  
leave you alone, ma.

WITH THAT IMAGE...  
**CUT A:**

**ESC 30**     **INT.PALACIOS BUILDERS & REAL ESTATE/DAY 2** ALL  
LEAVING FROM THE BOARD, CATALINA OF LAST REALIZES THAT  
FRANCISCO IS JUST REVIEW SOMETHING AND RETURN.

CATHERINE  
Are we going to have a drink? I think you need to relax  
a little. You don't give yourself a break.

FRANCISCO  
Thank you, but it won't take Susy to go to the cemetery  
anymore.

CATHERINE  
Of course. I wish it was in my hands to make you feel  
better. Life goes on. Francis.

HE NODS SAD. SHE DOES NOT INSIST AND CHANGES THE SUBJECT.

CATALINA  
Hey, so what about Gaspar's son? Shall I talk to him?

FRANCISCO     CATHERINE  
It'll just be a talk.

DOUBTS. HE'S STILL     CATHERINE (PRESS)  
We need to move.

HESITATING.

FRANCISCO

It's all right. But do it with a lot of tact. I respect Gaspar very much. (IT COST) Raquel was very fond of him.

CATHERINE

She lived there in the Moon House building when you met her, didn't she?

FRANCISCO (NODS, SAD)

Yeah, yeah. And when we got married, he kept that apartment as his art studio.

SHE HIDES A GESTURE OF "ALWAYS WITH THE BOSSY DEAD" THAT THE PUBLIC NOTES, BUT FRAN

FRANCISCO

I haven't even had the courage of/

He is interrupted because **SUSANA PALACIOS (24)** and **Ernesto Ruíz (27)** arrive. HIS LOVING DAUGHTER KISS HIM AND BACK A LITTLE KNOWING IT'S A TRICK DAY FOR HIM.

SUSANA

Hey Cata... how are you feeling, pa?

FRANCISCO (EVADE)

Here we go... Thank you for joining us to the cemetery, Ernesto. Shall we go?

ERNESTO

Of course. I'm getting ahead for the car.

ERNESTO COMES OUT OF THE PICTURE. FRANCIS SAYS GOODBYE TO CATHERINE.

FRANCISCO

See you, Cata. And you know, just talk to Martin, don't push.

CATHERINE NODS. SUSY AND SHE SAY GOODBYE AD LIBITUM AND SUSANA LINKS HER ARM TO HER FATHER'S ARM AND GO DOWN THE AISLE. TASTINGS WATCH THEM LEAVE WITH FRUSTRATION.

**CUT A:**

**ESC 31 INT. LA CANTINA/ BAR /**

**DAY**

2GASPAR SERVES A PLATE OF COSTON TO BENIGNO. This one pulls out of another pocket of his bag a pack of disposable cutlery, wrapped in a napkin.

GASPAR

Don't grieve, Beni. If we see it objectively, the solution is in your hands.

BENIGN

If I could think of an end to the book, I would have written it by now.

A WOMAN AND A MAN ENTER THEIR THIRTIES. SIT ON THE BAR.

CANTEEN MAN 1

Good, good. Two "Come back to life," please.

WOMAN CANTEEN 1 (WITH MAN)

No, I don't want seafood. I get pimples.

CANTEEN MAN 1

Nothing's wrong with you, you've got it on your mind. Say "nothing's going to happen to me" and that's it.

BENIGN INCREDULOUS INTERTWINES THE HANDS OF COURAGE.

BENIGN (FOR ITSELF)

Yes, you say, "I'm not going to die" and you're ready: eternal life... If it were so easy, there would be no disease, no doctors, nor would it cost so expensive to attend...

CANTEEN MAN 1 (WITH BENIGN)

Excuse me?

BENIGN (AVOIDS IT. WITHOUT SEEING IT)

Nothing...

CANTEEN MAN 1 (INSISTS)

He said something, I'm not deaf.

BENIGN (SINCERE. WITHOUT SEEING IT)

Pos looks deaf, güey... The lady is telling you she's allergic and she's not even water to you.

CANTEEN MAN 1

You're an idiot.

BENIGN (BURSTS. WITHOUT SEEING IT)

And you're ignorant! He thinks the mind is controlled because he wants to swallow shellfish!

GASPAR FEARFUL THAT A LAWSUIT WILL BE RELEASED.

GASPAR (TRY TO CALM THE MOOD)

Gentlemen, gentlemen... "La Cantina" is a place to spend a pleasant time. Right now I'll prepare her "Come back to life", we'll prepare the lady some of the letter and everyone's happy.

CANTEEN MAN 1

There's no problem with me. Can you smoke in here?

BENIGN (WITHOUT SEEING IT)

No!

GASPAR (FAST)

But you can do it outside.

THE MAN LOOKS AT BENIGN, WHO CONTINUES TO PUFF, AND COMES OUT. BENIGN CONTINUES IN HIS BUSINESS AND THE WOMAN APPROACHES HIM

WOMAN CANTINA 1

You're a gentleman. And very brave, and handsome. Thank you.

BENIGN (TO HER IF YOU SEE HER. SWEET. AFFECTIONATE)

The ones that adorn you, miss. If I may have some advice, that man doesn't deserve it.

WOMAN CANTEEN 1 (SHRUGS)

This is the first time we've ever been out. He was very nice to me, but he already took out the copper.

BENIGN

I'm sorry you spoiled your afternoon.

WOMAN CANTEEN 1 (SEDUCTIVE)

It can still be rescued. What do you take?

BENIGN (NERVOUS)

Chicken broth. If you need help again...

WOMAN CANTEEN 1 (FLIRTY, PULLS OUT YOURS)

Uh-huh.

BENIGN (SHOWS YOUR CELL PHONE AND SAVES IT)

Just yell "rhinoceros," and I call 911.

THE WOMAN HANGS AND DECIDES TO GO TO HER TABLE.



GASPAR (THE FOREHEAD IS PATTED)  
She was waiting for you to give her your number!

BENIGN  
Yeah, I realized.

GASPAR  
And then?

BENIGN  
What if she 's a criminal? How about she 's a hacker?  
Or the darling of a drug dealer?

Gaspar astonished by the maniac of Benign. ENTER **ANGELA CRUZ (ANGIE)**  
**(40).**

ANGELA  
Don Gaspar, will you have a little laurel to sell me?

GASPAR  
Of course I won't sell it to you. You can take whatever  
you want.

BENIGN (FIGHTING HIS OBSESSION)  
What do you want Angela for?

ANGELA  
I'm going to make Gonzalo a cuete, by tomorrow he's  
back.

GASPAR GOES TO THE KITCHEN.

BENIGN (EATING. WITHOUT SEEING HER)  
If you do it today, tomorrow it loses its taste. **Love is  
not saved, it is given when you can.**

ANGELA PUZZLED. BENIGN IS STILL CO-CENTERED EATING.  
**CUT A:**

**ESC 32 EXT. NEARTY TO BEACH IN L.A. /** DAY  
2WITH LIGHT AND MANUELA ROADING ON THE RAMBO. INSIDE, BOTH  
LOOK AND MANUELA SIGHS TRAGICAL.

LIGHT (TAKES A HAND)  
I know, mija. You deserved a more stable and sane  
mother than me. You had bad luck. (WITH A CARRY)  
Sometimes I feel sorry for you...

MANUELA (MOST AT STAKE)  
I feel more sorry for you!  
LIGHT (SMILES)

I promise you, San Diego's gonna be different. No boyfriends or love with no future. I'm just going to concentrate on the chamba and on us, my love. I swear to you. **Pinky promise ?**

MANUELA SMILES WITHOUT BEING ABLE TO BELIEVE HIM, BUT THEY INTERTWINE THE LITTLE FINGER. LIGHT STARTS, BUT JUST BEFORE JOINING THE TRACK IT BRAKES BECAUSE A CAR PASSES AT FULL SPEED. MANU AND LIGHT ARE SEEN AGAIN. MANU SIGNALS YOU WITH 2 FINGERS IN YOUR EYES THAT YOU SEE WELL. LIGHT IS INCORPORATED INTO THE ROAD AND COME OUT.

**CUT A:**

**ESC 33** **EXT. SAN DIEGO**

**CEMetery**

**ESC 34** **INT. CASA FCO SAN DIEGO/ ROOM/**

**DAY**

**2 BY INTERCORTES:**

OPENS WITH THE PLATE THAT IS ATTACHED TO THE ENTRANCE OF THE MAUSOLEUM

***“ RAQUEL SOURCES DE PALACIOS 1975 — 2018”.***

THE CAMERA ZOOMS BACK TO SEE THAT THIS IS A LUXURIOUS MAUSOLEUM. WE SEE SUSANA LEAVING SOME FLOWERS ON THE SPOT. FRANCISCO, BY HER, WITH WATERPROOF EYES, WITHOUT MOVING AND WITH THE SIGHT NAVED IN THE MAUS ERNESTO A LITTLE RETIRED, RESPECTING THE MOMENT. SUSY TURNS TO SEE HER FATHER STILL, AND KNOWING HOW HE FEEL, JUST TAKE HAND AND THE TWO STILL SEE THE TOM IN SILENT. With them like this, we do:

**DISSOLVENTICE TO FRANCISCO**

He goes in alone and down, he drops into an armchair and stands there, seeing a fixed point, but without looking at anything. AFTER A FEW SECONDS LIKE THAT, YOU START TO HEAR RAQUEL GIGGLES AS IF THE SOUND BROUGHT IT IN THE AIR. And

**SFX. CHUCKLE**

**RACHER** Suddenly the laughs intensify a little and very fast, **passes in front of him the silhouette of a woman** whose skirt wakes when she moves away. FRANCISCO FOLLOWS HER WITH HIS GAZE WITHOUT WONDER AND THEN DISAPPEARS AND THERE REMAINS TOTAL SILENCE. FRANCIS DOESN'T GET SCARED, IT'S NOT THE FIRST TIME IT'S HAPPENED TO HIM. HE JUST CLOSES HIS EYES AND THROWS HIS HEAD BACK. **CUT A:**

**ESC 35** **INT. CASA FCO SAN DIEGO/ FACADE/**

**DAY**

2WE SEE ERNESTO'S CAR PARKING FRONT OF THE LUXURY BUILDING DOOR

ERNESTO (F. OF C)  
But why don't you...

**INTERCUT INSIDE ERNESTO'S** CAR. HIM AT THE WHEEL AND SUSANA AT HIS SIDE. THE CAR OFF.

ERNESTO

... will you come with me to buy the concert tickets?  
Then we can go eat together and/

SUSANA

No baby, not today. It's a very sad day and/

ERNESTO

I know, and that's why I want you to get a little  
distracted.

SUSANA

I don't want to leave my dad alone. He needs me.

ERNESTO

It's time for me to assimilate your mom's death. It's  
been 2 years.

SUSANA

Is there a manual that specifies that a duel can only  
last two years?

ERNESTO

What will happen to him when we get married and you  
don't live with him anymore?

SHE SHRUGS WORRIED.

SUSANA

You don't understand, Ernesto, you didn't live what I  
did when it collapsed after Mom's death.

ERNESTO SIGHS FED UP WITH THE SUBJECT AND LOOKS AT IT CONTENT.

SUSANA

Don't be angry, my love. He's my father.

ERNESTO

I'm not saying you leave him, but in life, Susy, there's  
a natural order, and he's supposed to take care of you  
until you marry me. He has to remake his life, move  
on, and the logical thing is/

SUSANA

Life is not a mathematical equation, Ernesto. There  
are, (LOOK FOR THE WORDS) many variables. It's  
not just mom's death. My dad has a lot of pressure on  
his company, he needs me, and I'm not going to leave  
him. Thank you for joining us to the cemetery.

NO MORE, SUSY GETS OUT OF THE CAR AND GETS IN. WITH ERNESTO FRUSTRATED.

**CUT A:**

**ESC 36      EXT WILD LAND NEAR CASA LUNA      /DAY**

**2 PATRICIA AND DANIEL** DEPART FOOD PACKS, IN PAPER BAG, TO THE HOMELESS LIVING IN THEIR CARS AND PARKING ON THAT LAND. PATRICIA WEARS THUNDEROUS COLORED CROCS. Daniel looks on his cell phone a video of the demonstration.

PATRICIA

Couldn't you bring me some uglier shoes? I mean, I asked you for some cheap ones, but you overdid it.

DANIEL

You got me careless. I didn't think you were going to invent America's Barefoot Brigade today.

PATRICIA

I had to keep the police away, all I could think of is doing it like my mom: a clean flip-flop.

DANIEL

It's getting hotter than usual. One of the geologists told me it might be a sign that he's going to tremble.

PATRICIA (IRONIC)

Surely that man is the soul of the holidays. Hey, neighbor. Take a bag of food. It's free.

THE HOMELESS TAKES THE BAG AND GOES ON HIS WAY. GASPAR ARRIVES, LOADING CARDBOARD BOXES, CLOSED. GASPAR LOOKS SHORT OF BREATH, SOMEWHAT EMACIATED.

GASPAR

Sorry for the delay, but people came to me later. The good thing is that there was enough left to deal.

DANIEL (HELPING HIM)

Are you feeling all right? You look tired.

GASPAR (DISGUISES HIS DISCOMFORT)

The thing is, I've been coming and going from the kitchen to the tables, but everything's fine. (TR) Did you know that the Mendoza sold your house?

PATRICIA

Really? Argh, it can't be. Here they were born, they and their children.

GASPAR

But they didn't have a job. Francisco Palacios' money fell like they fell from the sky.

PATRICIA

Yeah, he's taking advantage of a lot of people hanging on money. But when they spend it, they're going to stay in the same... nothing but the neighborhood and its history will no longer be able to recover.

PATRICIA GOES AHEAD, FOLLOWED BY DANIEL, TO DISTRIBUTE FOOD. GASPAR TRIES TO LIFT A BOX, BUT HAS A MALAISE. HE SNORTS, TRYING TO CATCH HIS BREATH.

**CUT A:**

**ESC 37 INT CASA FRANCISCO/ DINING ROOM/**

**DAY**

2SUSANA FINISHING SERVING A SPAGUETTTO TO FRANCISCO, THEN, SITS IN FRONT OF HIM AND STARTS TO SERVE HERSELF, TRYING He eats messy.

SUSANA (IN ACTION)

How did it look?

FRANCISCO

Like everything you do, daughter, all right.

SUSANA

Hey, dad, are you really going to demolish The Moon House?

FRANCISCO NODS.

SUSANA (CONT'D)

Why? Mom was always very fond of that place, and as far as I know, you too.

FRANCISCO

Yeah... well... we have to move forward, don't we?

SUSANA

You can move forward without having to bring it down.

FRANCISCO

I can't. It is a project that covers a lot of space. Things change. The past is the past and the future is what commands.

SUSANA

Mmmm... we 'll have to go get mom 's stuff to the department she used as a studio. We haven't been there since he died and his paintings, his books, his painting materials must be there; what do I know, all his work stuff.

FRANCISCO

The truth is , I haven 't had the courage to go. I pay a person to go clean it, but I don't dare come in.

SUSANA

Why didn't you ask the cleaning person to bring you Mom's things?

FRANCISCO

The truth? I'm afraid that when I empty the place, Rachel's memory will disappear.

LOOK AT EACH OTHER FOR A FEW SECONDS.

SUSANA

And breaking down the building isn't going to disappear?

FRANCISCO

But it will be final, no one else will be able to use the place. Maybe take down the building, it'll be the only way to turn the page.

SUSANA

I don't want you to miss your stuff. As she said, "art lives forever."

FRANCISCO SMILES SAD TO HEAR HER SAY THAT.

SUSANA (CONT.)

Give me the keys and I'm going to La Casa de la Luna today.

FRANCISCO NODS.

**CUT A:**

**ESC 38 EXT CASA DE LA MOON/ FACADE/**

**DAY 2**

PATRICIA AND DANIEL ARRIVING AT THE BUILDING, HAVING AN ICE CREAM.

PATRICIA

I hope next time you will go to the protest.  
How is it possible that they want to throw out this whole neighborhood and you, working on a news show, stay

quiet?



DANIEL

Do you realize if they wanted they could have blamed you for instigating violence? You could have been arrested.

BOTH ENTER THE BUILDING.

LINKED TO:

<u>ESC 39 INT DEPA 5A PATY/ ROOM/</u>	<u>DAY</u>
<u>2 ESC 40EXT STREET X 2 YEARS AGO/</u>	<u>DAY</u>

01BY INTERCORTES:

PATRICIA AND DANIEL ENTER THE APARTMENT. HE DROPS INTO AN ARMCHAIR, TIRED. PATRICIA BOTHERS.

PATRICIA

Well, if I get arrested one day, you go and pay my bail. Seriously, Daniel, this is not a game. We have to do whatever it takes to defend our heritage.

DANIEL

Whatever it is, no. Nor is it about getting to break glass, or painting graffiti. That's vandalism, Patricia. It's very easy for people to get out of control, when they're angry. It's happened once.

DANIEL ENSERIED HE'S LOOKING AT HER WRONG. ON HIS FACE A **F.B.**  
**TO DO: EXT CALLE X 2 YEARS AGO**

A FAST FLASHAZO, WITHOUT DURING A LOT OF EVENTS STILL: RAQUEL 'S CAR, IN VERY SHAD CONDITION, ENDS From hitting a gas truck and an explosion occurred. TWO BODIES COVERED WITH SHEETS ON THE FLOOR. A patrol and an ambulance, where a patrol car takes notes.

**ENDS FLASHBACK.**

DANIEL (CLAIMS)

Or did you forget what happened a couple of years ago?

PATRICIA IS MADE BACKWARDS, SHOWING PALMS IN A SIGN OF PEACE.

PATRICIA (IMPATIENT)

With the same thing again? I don't have the mood to fight, it's all we've been doing lately. Sometimes I don't even understand why we're still together.

PATRICIA GOES TO HER BEDROOM, SLAMMING THE DOOR. DANIEL FRUSTRATED AND ALSO FED UP WITH THE RELATIONSHIP.

**CUT A:**

**STABLISHING SHOT NIGHT FACADE HOUSEOF THE MOON.**  
**WANKINGMOON , APPROACH FROM OUTSIDE TO ANGELA**  
**DEPA (3A)**

**CAP 001**

**THE HOUSE OF THE**

**ESC 41** INT DEPA 3-A ANGIE/ ROOM/

**NIGHT 2**

ANGELA, ARRANGED, WITH A MATCHING APRON, TAKES A PICTURE OF A SPECTACULAR CAKE SHE JUST MADE. SENDS IT ON WHATSAPP AND KEEPS TALKING ON THE PHONE, HE HAD PAUSED THE CALL MOMENTARILY.

ANGELA

I just sent you a picture of the cake I made for Kike for tomorrow, nice right? Hey, Gonzalo, are you really on time tomorrow? Look how Kike says the only one who is watching his birthday is his grandfather... because my dad arrived two days ago to spend it with him... (PAUSE. Listen) Yeah, I know you 're working and unforeseen cruises arise, but push a little, Gonzo. If it takes time to get near you by boat... don't let us down, okay? ...

ANGELA HANGS UP. SHE'S EXCITED. ENTERS MUSICALIZED MONTAGE: THROUGH DISSOLVENCES, WE SEE DIFFERENT ASPECTS OF ANGELA'S LIFE:

—ANGELA FOLDS CLOTHING ON THE WASHER KIKE accompanies her , who gives her a few folded T-shirts and he goes out to store them. ANGELA KEEPS FOLDING CLOTHES. She pulls out a little dress and realizes she's broken from her waist.

—ANGELA, IN HER BEDROOM, SURCHES THE BROWN, CONCENTRATE, WITH ABSOLUTE DEDICATION

—**TEODORO (TEO) CRUZ (62)**, DRINK WATER FROM A GLASS. ANGELA passes her another pill and her father swallows it.

We close the assembly with Angela washing the dishes. **LUCÍA HERNÁNDEZ CRUZ (9)** STORES

SHE LOOKED

I don't even marry a man like my dad. She spends her on an eternal holiday on the cruises and you alone, Mom!

ANGELA

It's not vacation, it's his job... are you thinking about getting married? I stayed that you were going to be single forever. The lady of cats, you said.

LUCIA (COMPOSED)

If I ever get married. In self-defense. To save my brother. Like this.

ANGELA laughs at the occurrences of LUCÍA, **ENRIQUE (KIKE) HERNANDEZ CRUZ (17)**, angry. Wear a skateboard.

KIKE

Mom, Lucia grabbed my cell phone and messed it up on... who knows what this thing is!

ANGELA (LIES)

I messed it up when I was cooking. I had to remove it from where it was because it was going to fall.

KIKE

Oh, ma... you're over. I'm going out, with the skateboard.

ANGELA

Just a while, it's night, huh?

KIKE

(IMPATIENT) Okay, okay!

KIKE COMES OUT. ANGELA SPEAKS CONFIDANTE TO LUCIA.

ANGELA

Don't grab your brother's cell phone, because he gets mad.

SHE LOOKED NODDED, SORRY.

**SFX: ANGELA Cellular Message Tone**

LUCIA PULLS HER CELL PHONE OUT OF ANGELA'S APRON BAG.

ANGELA (REACTS IMMEDIATELY. TERROR)

Hey! Hey! Hey! The first thing I tell you and the first thing you do!

ANGELA TAKES LUCÍA'S CELL PHONE BEFORE SHE READS THE MESSAGE.

SHE LOOKED

Nobody has to hide anything! Or yes?

ANGELA

It's all right. Bring me your diary and I'll give you my phone.

LUCIA (EXCUSING)

That's *WhatsApp*, My diary is literature.

That said, Lucía is going to her room and we see that Angela reads her cell phone. A text box appears on the screen that allows us to read it: "**FERNANDO: I NEED TO SEE YOU, MY LOVE. COME TOMORROW.**" Angela disturbed.

FROM THE EXTERIOR OF THE DEPARTMENT YOU HEAR A DRY BATCH , A FALL, AND VARIOUS OBJECTS (canned food) Falling and rolling. Angela cares.

ANGELA  
Oh, my God!

ANGELA LEAVES IN A HURRY, SEE WHAT HAPPENED.  
**CUT A:**

<b>ESC 42 INT CASA DE LA MOON /Hallway FLOOR 2/</b>	<b>NIGHT 2</b>
<b>ESC 43INT DEPA 2-A ORIANA/ ROOM/</b>	<b>NIGHT</b>
<b><u>2BY INTERCORTES:</u></b>	

**ORIANA AGUILAR (30)** HOLDS FROM THE RAIL OF THE STAIRS. A PAPER BAG, FROM THE SUPERMARKET, IS ON THE FLOOR. CARLOS COLLECTS THE FOOD CANS, **JORGITA GUERRO DE CASTLE (58)** FROM 2B, IS AT YOUR DOOR, **DONA ALBA DELGADO FLORES (70)** FROM 3B, LOOKING UP THE STAIR HOLE ALSO STARTED BY THE INCIDENT. ANGELA LEAVE HIS DEPARTMENT, THE 3A AND ALSO LOOKS.

ANGELA  
What happened? I heard a tremendous noise.

CARLOS  
An accident, it's nothing (A ORIANA), right, my life?

ORIANA (NODS, SORRY)  
I stepped in the wrong way and I dropped the bags from the super...

DOÑA ALBA  
Oh, Orianita, what a fright you gave me with your "bad step."

ORIANA AND CARLOS SMILE NICE. WHEN SURPRISE HE LOADS HER.

CARLOS  
The important thing is that it didn't happen to her alone. That's what I'm always looking after her for.

JORGITA  
Oops, so anyone takes a bad step...

EVERYONE, Except Oriana, laughs. CARLOS LEARS ORIANA LOADED TO THE DOOR. ABOUT ORIANA'S FACE, TRYING TO HIDE HIS TERROR, AN **F.B. ENTER FOR DOING MINUTE BEFORE:** ORIANA AND CARLOS COME LEASE OUT THE ELEVATOR AND UP THE She loads the supermarket bags.

CARLOS (LOW VOICE)  
Don't deny me, I saw what happened to the super—

ORIANA (TERRIED)  
Nothing happened

*CARLOS (INTENSE, BUT NO CRYING)*  
*You even smiled at him with me and he drooled*  
*wouldn't take his eyes off you!*

*Oriana from the nerves stumbles and one of the bags falls down the ladder.*

*CARLOS (SOTOVOCHE)*  
*Are you an idiot or what?*

**ENDS FLASHBACK.**

CARLOS HAS FINISHED COLLECTING EVERYTHING THAT FELL AND DELIVERED THEM TO URINE AT THE LOVING DOOR.

CARLOS  
Nothing happened, my love... (IN THE EAR. SHORT.  
I'm going to look for the unhappy cashier to make it clear that you are mine.

SHE LOOKS AT HIM TERRIFIED BUT SAYS NOTHING AND DOCILE WITH THE MARKET BAG IN HAND CLOSES THE DOOR. CARLOS GREETES SMILING AND WITH A GESTURE AS HE GOES DOWN THE STAIRS.

CARLOS  
Duty calls! We're looking neighbors!

JORGITA  
What a good man is Mr. Carlos

DOÑA ALBA  
He's a cop for a reason!

JORGITA, DOÑA ALBA AND ANGELA RETURN TO THEIR DEPAS, WITHOUT IMAGINING THE DRAMA THAT LIVES ORIANA.

**CUT A:**

**ESC 44 EXT CASA DE LA MOON/ FACADE/** **NIGHT**  
2OPENS THE SCENE WITH **ALBERTO (BETO) BUENAVENTURA (32)**, SITTING IN LOTTO FLOWER ON THE ROOF OF YOUR VAN TO THE MOON. Hang some Indian necklace (MALA BEADS) on her neck.  
After taking a deep breath, see that Carlos is extremely altered from the entrance of the building. STOP NEAR THE VAN TO RECOME.

BETO  
Namaste, my cop... I see you upset... But not least, chief... tonight there is a conjunction of four planets very ca-na-na...

CARLOS (IMPATIENT  
Are you smoking that crap again, Beto?

BETO (SMILES)

Astrology is a science. And today Saturn, Pluto, Jupiter and Mars are squared with Uranus... (WARN)  
This will bring surprises and disasters...

CARLOS

Like what? Surprise me.

BETO

I can only assure you that major changes are coming at the level of economic and social structures...

CARLOS

Bah! The changes will be that we will put more order on the street, there are too many riots rising up.

CARLOS WALKS AWAY. BETO BREATHES DEEP, CLOSE EYES AND STARTS TO PRODUCT THE SOUND OF A VERY SHORT MANTRA "OM".

From the opposite end we see that **Claudia Castillo (30)** is arriving sold out, dressed as a nurse and is watching Beto while he passes close to the van. HE LOOKS AT HIM FOR A MOMENT, AND HE GOES TO THE ENTRANCE OF THE BUILDING, WHEN BETO, IN SOME KIND OF TELEPATHIC VISION.

BETO (PROJECTS)

Good night, Claudia... even if you are exhausted you look radiant by the energy you project from those brothers and sisters you saved today... the universe and I thank you...

CLAUDIA (SCARED TO HERSELF)

Uayy! how did he see me?

CLAUDIA HURRIES THE WAY INTO THE BUILDING AND LOOKS AT HIM.

CLAUDIA (JUST BEFORE ENTERING)

Thank you, Beto!!!

BETO REMAINS UNSHAKEN WHEN NEXT TO THE VAN APPEARS A YOGA STUDENT DRESSED IN SPORTSWEAR AND ALSO HIGHLIGHTS HER FIGURE.

STUDENT (PROJECT)

Master, Namaste...

BETO OPENS HIS EYES AND JOINS HIS HANDS TO GREET HIS STUDENT.

BETO

Did you dare to come and see the moon from the roof? STUDENT (FLIRTY)

I almost didn't come, but things lined up...

BETO

"Things" no, "planets"... and that's Venus... always putting traps on me... (FOR YES) and temptations...

STUDENT

How?

BETO

Nothing... nothing... we're going to the roof...

BETO COMES DOWN AND GOES WITH HIS STUDENT INSIDE THE BUILDING, THE CAMERA MAKES A TILT UP AND WE SEE CLAUDIA FROM THE WINDOW OF HER APARTMENT WHO SEES BETO ENTER WITH THE ANNOYING GIRL. **CUT A:**

**ESC 45 INT DEPA 2-A ORIANA/ ROOM/**

**NIGHT**

ZORIANA ALSO LOWS THE MOON FROM THE INSIDE OF HIS DEPA AND THROUGH HIS FACE TEARS, WHEN HE SPEAKS ON YOUR CELL TAKING AS CARLOS IS NOT.

ORIANA

Yeah, mommy, everything 's perfect around here. It's just that I have a low battery and I can't call you on video. (LISTEN) I miss them very much, too, mommy. Say hello to everyone around the house and tell them that... I love them. Kisses.

Oriana hangs up and cleans tears. You look in a mirror with a lot of courage. PICK UP A MAT. UNDER THERE IS WOODEN FLOOR, ON THIN SLABS. WITH EFFORT AND PATIENCE, SEPARATE ONE. There's a little box and when you open it, we see your passport and a big wad of dollars, which you've secretly saved. QUICK SAVE MONEY AND PASSPORT IN A HANDBAG , ALWAYS PENDING CARLOS DOES NOT arrive

**CUT A:**

**ESC 46 INT. CASA DE LA MOUNA/ Hallway FLOOR 5/**

**NIGHT 2**

**ESC 47 INT. DEPA 5-B RAQUEL/ ROOM/**

**NIGHT 2**

**BY INTERCORTES:**

SUSANA OPENS THE DOOR WITH THE KEY AND ENTERS THE RAQUEL'S DEPA.

**INTERCUT TO: INT DEPA RAQUEL HOUSE LUNA NIGHT**

ONCE INSIDE, HE TAKES OFF HIS SHOES, SETS THEM ASIDE AND ADVANCES INSIDE, STARING AT HIS MOTHER'S FURNITURE, OBJECTS, PAINTINGS. REMOVED, RUBBED FURNITURE AND PICTURES WITH HER FINGERS, EVOKING OLD EXPERIENCES.

SUSANA (FOR HIMSELF, WITH DEEP EMOTION)



I missed this place. The light... the smells. ( WATERY EYES) Your things... you're still here, ma.

SEEING A CANVAS COVERED WITH A CLOTH, SHE APPROACHES INTRIGUED AND DISCOVERS IT. IS AN OIL OF AN UNFINISHED WOMAN. WOMAN REMEMBERS USTO LIGHT. SUSANA LOOKS AT HIM CAREFULLY AND STRETCHES OUT HER HAND TO TOUCH HIM. **And before you rub it with your fingers,an earthquake unleashes and everything starts to wobble .** SUSANA TRAVERSES. **The light goes out** , a vase falls and breaks. And she, who is barefoot, stepped on a piece of glass and cut off.

SUSANA (SORE)  
Aaahhg!

ONLY MOONLIGHT COMES OUT THE WINDOW AND IT'S ENOUGH TO SEE YOUR FOOT BLOOD  
CUT TO:

**ESC 48 EXT HIGHWAY X IN SAN DIEGO/** **NIGHT**  
2HOT, LIGHT DRIVING AND MANUELA BY HER **ARE SURPRISED BY THE QUISM.**

MANUELA (SCARED)  
Mum!

LIGHT (IDEM)  
I felt the floor moved!

LIGHT MANEUVER AVOIDING SHOCK AND STOPS TO THE SIDE.

LIGHT  
We almost crashed again, Rambito... this time it's not your fault.

MANUELA  
Not yours, either, Ma... I think he trembled!

LIGHT (TURN ON THE RADIO)  
Let's see what they say on the radio!

RADIO ANNOUNCER (LEAKED)  
The telluric movement felt very strong south of San Diego. So far, we have no more information... (FADE)

MANUELA  
We're coming and there's an earthquake? I told you this trip was crazy!

WITH THE FACE OF REPENTANT LIGHT.

CUT A:

SECOND TRADEESC 49      INT MOON HOUSE/ STAIRAGE/      NIGHT 2

EMERGENCY SIT      IN      EDF. The      neighbors  
 leave      their apartments, go down the stairs, PATRICIA  
 goes to the front, wearing sleepwear, a short T-shirt. She follows her benign with  
 a very nervous jacket (she carries a copy of her book published in one hand and  
 her gripping mother in the other) and careful lowering of two steps of the building,  
 Dona ALBA Beside her with a plush robe, socks and curlers. EMERGENCY  
 LIGHTS ON IS THE ONLY LIGHTING THE PLACE.

BENIGN (SLOW AND CAREFUL)  
 Two, four, six...

DOÑA ALBA (VERY NERVOUS)  
 Benign, get down faster!

BENIGN (TERRIFIED)  
 Calm down, Mom, calm down!

ANGELA. COMES BEHIND, WITH LUCIA AND TEO.

PATRICIA  
 Benign is right. Everyone  
                  calm down... don't despair it's worse.

BENIGN (MECHANICAL WITH STEPS)  
 Don't despair... don't despair... don't despair...

LUCIA (TO ANGELA)  
 Benign is crazy.

ANGELA  
 Shht! (PROJECT, CALM) Please don't stop, neighbors,  
 keep going down.

THE NEIGHBORS ARE STILL EVICTING THE BUILDING.

CUT A:

ESC 50      INT CASA DE LA MOON/EDF ELEVATOR      /NIGHT 2

OPENS WITH EMERGENCY LIGHTS INSIDE THE ELEVATOR OF THE MOON  
 HOUSE BUILDING. BETO, WHO WERE DOWN WITH HIS PALUD, HIS  
 STAPPED WITH HER.

STUDENT (EXASPERATED)  
 It was a tremor! We're going to die crushed!

BETO  
 Relax... don't get nervous

THE STUDENT STARTS BREATHING AGITANTLY AND APPROACHES THE ELEVATOR BOARD AND STARTS PRESSING ALL THE BUTTONS. BUT THE ELEVATOR DOES NOT MOVE.

STUDENT (UNSPRUNG)  
We're stuck! I can't breathe... (hysterical)  
I have to get out of here! Let's choke!!!

BETO STANDS IN FRONT OF HIS STUDENT AND TAKES HER BY THE SHOULDERS FIRMLY.

BETO  
Quiet... Look me in the eye... (FIRMLY) Take a deep breath... Follow me: inhale: one, two, three...

THE STUDENT LOOKING INTO THE EYES OF BETO

**CUT A:**

**ESC 51 INT CASA FRANCISCO / NIGHT**  
2WE SEE THAT SOME BOOKS HAVE FALL AND THE PICTURES HERE MOVED BY THE QUE OPEN WITH FRANCISCO ANTISTED WITH HIS PHONE IN HAND, WAITING SUSANA TO ANSWER, BUT IT

*RECORDED SUSANA VOICE (LEATED VOICE)*  
*Can't answer the phone, leave a message.*

FRANCISCO ANGUISHED HANGS.

**CUT A:**

**ESC 52 INT CASA DE LA MOON/EDF ELEVATOR /NIGHT 2**  
**SUSANA TRIES DOWN**THE STAIRS WITH A LOT OF DIFFERENCE FOR THE BLOEDING Wound ON ONE OF YOUR Daniel, who comes down, finds her and worries when she sees her wound.

DANIEL  
What happened? Are you hurt?

SUSANA  
Yeah, but... it's nothing.

DANIEL  
Nothing and you're bleeding? Come on, I'll help you.

SUSANA  
Calm down, I can/...

But he, without further, takes her in his arms and prepares to get down with her loaded. SUSANA LOOKS AT HIM SURPRISED TO BE IN HIS ARMS.

**CUT A:**

**ESC 53 INT CASA DE LA MOON/ EDF ELEVATOR / NIGHT 2**

BETO AND HIS ATTRACTIVE STUDENT ARE STILL STUCK IN THE ELEVATOR OF THE BUILDING. BETO HAS MANAGED TO PUSH THE UPPER SLIT OF THE ELEVATOR.

BETO

Now we just have to climb up and open the door...

STUDENT

I can't be locked up for another minute... let's see... help me.

BETO JOINS HER HANDS AND PLACES THEM IN FRONT OF HER STUDENT SO SHE CAN USE IT AS A STEP AND CLIMB INTO THE OPEN CRACK ON THE ROOF OF THE ELEVATOR.

BETO

You go so... you got it!

The student manages to get there and rests on the open slit. WE SEE BETO WITH THE SENSUAL LEGS OF HIS STUDENT COLLING HIM

STUDENT

Oh... no... it's all dark... no... if I get a rat I die... I can't!

THE STUDENT RETURNS AND STARTS BREATHING VERY AGITATED.

STUDENT (EXASPERATED)

I can't anymore... I swear!

BETO

Calm down... let's get back with the breaths, okay?  
(PLAYS HAND ON HER BELLY) Filled with air  
your abdomen, come on...

STUDENT

I can't.

BETO

Of course you can, you did it before. Don't make any ideas. Try to be present here, with me. Look at me and take a deep breath... calm...

THE STUDENT WITH HER PROXIMITY CALMS DOWN, BUT SHE WAKES UP SOMETHING ELSE.

STUDENT

You know what, Beto?

BETO

What?

STUDENT (EAGER)

I have a better idea to get rid of my anxiety...

WITHOUT SAYING MORE KISSES HIM. BETO IS INITIALLY SURPRISED, BUT IMMEDIATELY GIVES HIMSELF TO THE KISS. FROM THE TOP OF THE ELEVATOR, THE CAMERA LEAVES THE TWO URGING IN THEIR PASSION.

**CUT A:**

**ESC 54 EXT CASA DE LA MOON/ FACADE/**

**NIGHT 2**

MOST OF THE RENTERS OF HOUSE LUNA ON THE STREET. Kike arrives on his skateboard, and meets with Angela, Teo and Lucía.

KIKE

Mom, are you all right? It felt pretty ugly.

ANGELA

Nothing happened, my love.

Come on... ANGELA hugs Kike.

AT ANOTHER POINT, BENIGN WITH HIS BOOK THAT CAN KEEP IT IN HIS JACKET IS WITH DAWN. REALIZES THAT SHE STANDS ON A FLOOR LINE AND MOVES IT.

JORGITA, SITTING ON THE SIDEWALK, SOBS A KNEE.

CLAUDIA (COMING WITH HER MOTHER)

Are you all right, Ma?

JORGITA

I gave myself a good shot when the tremor started. I fell on my knees.

TEO (APPROACHING)

I have pills for pain. I send my grandson for one.

JORGITA

Don't be barbarian, first you have to see that the building is okay. No one can get in.

TEO

I just wanted to help.

TEO MOVES  
AWAY.

JORGITA (TO CLAUDIA)

That gentleman what or what? I saw him out there, watching what's going on in the building.

CLAUDIA

He's Angelica's dad. Don't you see Beto around?

JORGITA

Don't...

IN A CORNER ON THE STREET, HIDING, IS ORIANA, IN UNDERWEAR AND COVERED ONLY BY A SHORT BAT. IN FRONT OF IT PASSES THE SUV DE FRANCISCO, AT LOW SPEED.

**INTERCUTE:** INSIDE THE CAR, FRANCISCO IS SEEING INSIDE PEOPLE

BENIGN (WATCHING IT COME. WITH DAWN)  
Francisco and his bad luck black van

**INTERCUTE:** DANIEL LEAVES OUT OF THE BUILDING, LOADING SUSANA, THAT COMES YOU HEAR A MURMUR OF ASTONISHMENT.

DOÑA ALBA (A BENIGN, SOTTO VOCE)  
And that's his daughter.

BENIGN (SURPRISED)  
Is he with Daniel?

**INTERCUT AUTO FRANCISCO**

POV FRANCISCO: SUSI WITH HER FOOT BLEEDING IN THE ARMS OF DANIEL.

FRANCISCO  
Susana!

FRANCISCO CARE BATCH STOP AND A CAR SHOWS HIM FROM BACK.

**SFX: CRINKING TIRE AND THEN CAR SHOCK**

FAST ZOOM TO BENIGN, THEN LIGHT AND LAST TO FRANCISCO.

BENIGN (FROM YOUR SPACE)  
I told you... bad luck!

**Let's go to the int auto light**

LIGHT  
Until we collide!

**INT AUTO FRANCISCO:** FRANCISCO WILL GET DOWN WHEN HE HEARS SCREAMING AND OUT THE SIDE MIRROR SEE A FURIOUS LIGHT LOW DOWN

**Intercut to the outside,** light watching the fall rambo defense.

LIGHT (MAKING STROKES)  
Unhappy, he unravelled me the Rambo!

FRANCISCO GETS DOWN UPSET.

FRANCISCO  
Look, damn it!

SHE'S ANGRY GOING TO HIM. BENIGN HAS APPROACHED CURIOUS AND ATTRACTED BY LIGHT

LIGHT

Why do you slow down, animal?

FRANCISCO LOOKS AT HER ASTONISHED FOR A SECOND, BUT REACTS THINKING OF SUSANA.

FRANCISCO

Animal? ( REACTS) Now we fix that.  
I need to see my daughter. With permission...

FRANCISCO SETS ASIDE THE LIGHT WITHOUT HURTING HER, BUT FIRM, AND GOES TO SUSANA. FURIOUS LIGHT GOES AFTER HIM PULLING HIM OUT OF THE SACK.

LIGHT (AS DESCRIBED)

Wait, don't even think you're going to leave without paying me! You hurt my Rambo!

SUDDENLY, THERE IS A SMALL REPLICA OF THE  
EARTHQUAKE.

BENIGN (NEXT TO LIGHT)

He's shaking again!

LIGHT IS FRIGHTENED IN THE MIDDLE OF BENIGN AND FRANCIS, IN ONE MOVEMENT STUMBLES UPON SOMETHING AND SEEMS TO FALL INTO THE ARMS OF FRANCIS. BUT BENIGN MOVES FORWARD, RELEASES HER BOOK THAT FALLS TO THE FLOOR AND SHE ENDS UP IN HER ARMS.

LIGHT (SEEING BENIGN IN THE EYES)

Thank you...

BENIGN (HYPNOTIZED. INCONSISTENT)

Thanks to you...

FRANCIS SEES THE UNBELIEVING SCENE. SUDDENLY BENIGN DISCOVERS HIMSELF AS WAKING FROM THE SPELL AND FEELS TERROR TO HAVE BIRTH IN HIS ARMS.

BENIGN (DEPERTING. SEE YOUR BOOK IN THE FLOOR) what am I doing?

BENIGN RELEASE HER TO COLLECT HER BOOK AND LIGHT FALLS TO THE FLOOR.

LIGHT (ON THE FLOOR WATCHING THEM BOTH)

Really? Did the men in San Diego all become idiots?

WITH FRANCISCO AND BENIGN LOOKING AT LIGHT SITTING ON THE FLOOR

**FADE OUT:**

**END CHAPTER 1**