

Candy Town

BY

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A scene of dense, tropical vegetation.

In the background, we can hear the sound of water rushing over stones in a nearby river.

Four pairs of feet navigate over muddy uneven ground. They belong to four girls, who laugh and walk swiftly along a worn path.

The sound of the stream intensifies.

They exit through the trees and stop in front of a splendid river and three cascading waterfalls. A warm light illuminates the crystal-clear water.

They take off their work uniforms, jeans and T-shirts that have a pineapple stamped on their front pockets, and swim towards the waterfalls.

We see each one from the POV of one of them; ANA, (19), a young woman with long legs, olive skin with a gaze of unmistakable wisdom. She watches the others.

Ahead of her is the girl who looks like the leader, CINDY (23), sturdy, with slanted sharp eyes, and a masculine attitude about her. She wears a baseball cap, and swims fast to keep her lead. The rest follow her, laughing.

The youngest, DULCE (18), dark-skinned, sparkling eyes, afro curly hair, and glossy lipstick, adjusts a plastic swim cap on her head that protects her hair from water.

The girl who always follows the rest, VALENTINA, (21), with straight hair, brown skin, dark eyes smiling, playfully splashes Dulce and follows the others.

Ana takes a deep breath, relaxes her expression, and floats on her back. She looks at the sky while the others join her.

The four float in the water, holding hands, as if they were a single body, forming a star. Cindy stares skyward, Dulce sticks her head out of the water, and Valentina imitates them. Ana continues floating serenely, opening her eyes, and looking at the sky.

Trees sway with the breeze. The sound of the stream of water on the stones increases. The blue sky gradually turns overcast.

A drop falls on Ana's face. Ana looks at her now wrinkled fingers. She feels something and runs her hand over her nose.

It is bleeding. She confirms this with her red fingers, lets go of her friends' hands and stands up.

ANA

It's going to rain.

Ana heads out of the water. She stops in front of some worker ants that carry leaves on the red dirt.

The other three complain. Cindy looks at Ana, who is dabbing her nose, and gestures for her to come out.

CINDY (O.S.)

Come on!

Valentina and Dulce follow Cindy and put on their clothes.

Ana follows Cindy. The four girls walk out of the bushes and take an easier, less wooded path, next to the river.

2 EXT. RIVER - CONTINUOUS

2

They reach another broader part of the large river where crystal clear water runs over stones. People collect water there.

Ana shakes hands with the NEIGHBORS and caresses a horse that drinks water from the river. She places her forehead on the horse's, greets the owner, and follows the others.

Later, on the other side of the river, children jump into the water and adults bathe.

Ana jumps on a motorbike, Dulce behind as passenger. The other two follow on their own bikes, and they drive away.

3 EXT. STREET, CARMEN'S HOUSE - CONTINUOUS

3

Ana observes the green trees and ramshackle houses on either side of the road as she drives.

They continue to ride the motorcycles.

The two motorcycles stop in front of a wooden house. A Haitian dark-skinned lady comes out of it, Valentina's mom, CARMEN (55), carrying a baby in her arms whose skin is way clearer than hers.

CARMEN

The baby already ate...

Valentina takes her baby in her arms. Carmen gives her a bag of bread.

ANA

Thanks! And how are you feeling today?

CARMEN

Well, girl, that cancer is already gone, with God's help.

Each girl takes a slice of bread in her mouth.

CARMEN (CONT'D)

Arrive early tomorrow, your father is very nervous. You know how he is.

CINDY

Yes, don't worry.

Valentina says goodbye, blesses her son with a kiss, and gives the baby to her mother.

VALENTINA

Bendición mami!

CARMEN

Dios te bendiga!

The four say goodbye, hop back on their motorcycles and drive away.

4

EXT. MOUNTAIN HOUSE - CONTINUOUS

4

Ana carries her motorcycle through the mountains uphill, and carry their motorcycles. Cindy is in front, followed by Valentina, and Dulce runs behind.

Between overgrown shrubs, a lonely, pink wooden house comes into view. Three chickens cackle and peck in the grass. Ana feeds them.

Green trees surround the place and a horse eats from the grass around bushes. Ana approaches and caresses it, placing her head on the animal's.

It starts to rain. Ana watches the drops of water that fall on her hands.

Dulce runs through the rain towards a water pipe that extends from the metal roof of the house. Valentina and Cindy joint Dulce.

Ana runs to the water pipe and they improvise it into a shower and lather themselves. Each one takes her turn and smiles, enjoying the stream of water that falls from the roof.

The thick drops crack the brown earth. Ana's feet sink into the muddy water. The water runs down her legs, shoulders, and face.

The rain stops little by little. Dulce puts on reggaeton music, and begins to dance. She pulls Valentina by the arm, who begins to dance with her.

DULCE (O.S.)
Come film this.

Ana looks for her cellphone and starts filming. She zooms out, and little by little we discover the lower curvature of Dulce's back, who violently moves her waist up and down to the beat of reggaeton.

Valentina imitates Dulce's movements, they share a laugh. Dulce pulls Ana. Cindy takes the cell phone and continues filming.

All three dance to the same rhythm, each one according to their personality. Cindy has fun watching Dulce, who dances to the beat of the music with movements from the waist down. They all imitate her as she sways her hips with the same movement.

5 INT. ROOM, MOUNTAIN HOUSE - NIGHT

5

Ana stretches her arm with her eyes fixated on the phone screen, almost reaching the ceiling, trying to get coverage, she finds it, an Instagram newpage opens. Ana slowly slides and joins the others. The four girls lie on a small bed with their hair still wet. Together, they look at the screen of a cell phone.

On the CELL PHONE SCREEN: The caption "News - The President visits the Pineapple Fields of Candy Town." Below is a photo of SEVERAL ELEGANT MEN and the President of the company surrounded by some people.

ANA
Look at your dad, Valentina, next
to the president and the directors
of the corporation.

They all look proudly at the photo on the screen. At the bottom of the page, there's another photo with several well-dressed people wearing crisp, white shirts.

ON THE PHONE SCREEN: "New Baseball Field Inaugurated in Candy Town". A photo of two well-dressed gentlemen, a lady, and a uniformed youth baseball team. Below the photo, the caption reads "Director SR. Daniel Brussati, son Daniel Jr. Brussati, and wife Josefina Brussati."

DULCE

Daniel Brussati Junior is getting hotter and hotter.

They all smile and agree, except Cindy.

DULCE (CONT'D)

Look at Juan and Marcos. Those fools.

The girls scroll down the page and continue browsing the app online.

VALENTINA

Last week they opened a school and now the baseball field, damn. We are good.

Below ON THE PHONE SCREEN: "The Brussati company acquires permission from the government to exploit the north mountains of Candy Town."

Beneath the photo is the caption: "Director SR. Daniel Brussati, son Daniel Jr. Brussati, wife Josefina Brussati, and Vice President Mr. Juan Guzmán B. during the celebration cocktail."

CINDY (O.S.)

The truth is that everyone who has money does whatever they want.

Dulce snatches their cellphone and types the name "Daniel Jr. Brussati" in the search bar of the social media app. She already follows him as a friend.

Dulce looks at his new photos of the inauguration and the photos of him and his friends out in Candy Town. They all look at the phone screen with interest.

Cindy takes the phone and searches social media for the page of an armed man.

ON SCREEN: Photos of many weapons of different sizes. A MAN shows them off.

ANA

Stop checking that.

CINDY

Easy, sister, one day we'll have to buy a real one, to be safe.

DULCE

Yes, because one day they will make us look bad.

Dulce laughs while playing with one fake pistol between her fingers. She places it under the pillow.

Dulce turns the fan in her direction and talks over it, producing a comical voice with the air flowing in her face.

DULCE (CONT'D)

Sis, the electricity is not out today!

They all laugh. Dulce turns the fan in her direction. Ana turns off the light.

Ana takes the cell phone; it's her turn. The four of them look at the phone screen again.

ON THE SCREEN: The caption reads "Candy Town News."

Women complain about the government that wants to privatize the only hospital, forgetting Candy Town cancer patients.

In the photo is Carmen and other people.

ANA (O.S.)

People took advantage of the president's visit to get everything out.

Another photo reads, "The President Inaugurates a New Unfinished Highway in Candy Town." The president and well-dressed people appear below the title.

In front of the camera: Several people complain about the injustices of the country, the corruption of the government that robs the people, the high price of food, the minimum wage that is barely enough to eat, unemployment, the holes in the street that damage vehicles, the cost of living, and the few sources of help.

Images of injustices and complaints appear and disappear until they fill and completely saturate the screen.

We see an aerial shot of a town with green bushes. Little by little to the right, we see the modern city of Santo Domingo.

It is saturated with vehicles that contrast the green vegetation all around. A few wooden shacks make up the towns. They are separated by a river that snakes through the middle of the country, past all the towns, and flows into the sea.

END OF THE SEQUENCE.

FADE IN:

SUPER: CANDY TOWN

FADE OUT:

6 EXT/INT. PINEAPPLE FIELD, OFFICES - DAWN 6

Sunlight shines on dense green vegetation. Ana and Dulce ride a motorcycle, while Cindy and Valentina ride on another. They're all dressed in their work uniforms.

They park near a pineapple field. The four of them enter a house/office made of metal and wood.

Ana serves them coffee. She blows the steam from her cup and takes a sip.

They all greet a man who's the male version of Valentina. VALENTIN (65), slim body, sunken eyes, tanned skin with firm and active movements. He takes his cup of coffee.

VALENTINA

Bendición, Papi. (Bless me, Dad.)

Each one puts on their plastic boots and caps. They fit T-shirts around their heads to protect their faces from the sun. They are used to the place.

A young Haitian man greets them, MARCOS (19), tanned skin and light eyes, the same man in the photo of the baseball field.

He looks at Ana, eyes shining as he puts on his boots. Ana looks at him just the same. She looks away, abandoning his gaze, and tries to catch up with the other girls.

Ana hurries and leaves with the others.

7 EXT. PINEAPPLE FIELD - CONTINUOUS 7

Ana, Cindy and the others approach a large field of pineapples. Marcos comes and goes with a sack of pineapples on his shoulder, along with other male EMPLOYEES.

Valentin digs a hole in the ground and plants the first pineapple bud, designating where they will start planting.

VALENTIN

This next harvest should go well
for us, with God on our side.

The four girls put on their gloves and begin to plant firmly, hole by hole in a line in the brown soil, joining the same rhythm as the others.

The sound of the little morning birds and the sight of the towering mountain in the background accompanies them. Ana starts humming a song to the ground. Everyone sings with her as they continue to sow.

Ana wipes the sweat from her forehead, the others do too.

The four get up and follow Valentin.

Dominican and Haitian workers are left behind to finish planting.

8

EXT. BIG PINEAPPLE FIELD - CONTINUOUS

8

Under the glorious sun, Ana follows Cindy, who walks closer to Valentin and approach a clump of already large, greenish-yellow pineapples, ready to harvest in all their splendor.

The four of them observe Valentin attentively.

VALENTIN

Tomorrow, we will start to harvest
these.

Valentin checks the pineapple plants while giving orders to the girls.

VALENTIN (CONT'D)

Cindy, call the director of the cooperative plant. Tell him that we are going to the plant tomorrow and that we are going to need men from this side. Dulce, print the report so that Ana and I can compare it with the first one. Valentina, make sure the baskets are here tomorrow. No, wait. It's better if you do that Cindy.

VALENTINA

No, don't worry, I'll do it.

VALENTIN

Don't forget anything, this harvest has to be perfect. Tomorrow is a big day.

Valentin walks towards the office. The girls observe the crops.

VALENTINA

Sis, the quantity we are going to receive is large.

ANA

The third harvest is the one, this is the good one.

CINDY

I swear, if it's not, I will go and sell drugs to make money like that infamous girl in town.

VALENTINA

Yes, my crazy girl.

They all laugh at Cindy's exaggeration.

ANA

God makes this harvest work. I'm desperate for the day we can live without problems every month.

CINDY

Don't worry, we will work hard to multiply the profits.

Dulce picks up a machete.

DULCE

Tan ta ra ran...

Valentina raises her machete.

Cindy raises the machete with a superhero flourish.

ANA

Like when we were little girls.

Ana, with the machete in the air, plays the superheroine and makes the same gesture.

Dulce starts to play fight Cindy, then the four of them fight with the machetes and swing them like swords. The four raise the machetes back in the air and laugh.

They continue to laugh while daydreaming.

VALENTINA

Here comes my dad, shh.

Valentin approaches with Marcos. They carry yellow plastic water pumps on their backs.

They begin to water the pineapples line by line.

Sweat runs down their foreheads as the orange sunlight falls behind the mountain.

9

EXT. RIVER - DAY

9

Ana follows close on Dulce's heels, Valentina follows Cindy's footsteps at the head of the line, while they walk towards the river. The buzzing of flies catches their attention. The sound of a horse's breath alerts Ana who's looking through the trees.

Ana looks among the trees and finds a dead cow in the distance. The flies land on its fur.

The four of them look at each other in disbelief. Dulce covers her nose, and Valentina covers her mouth. Hard-faced Cindy advances, the rest follow her lead.

They reach the riverbank and take off their uniforms as the sound of water increases.

Ana puts her feet in the water. Cindy and the others do the same. Ana stares at the eight feet floating under the water. The breeze subtly moves her hair. She completely submerges her body in the river.

The four of them swim towards the crystal-clear waterfalls.

Cindy starts a water fight by splashing with her hands. The others defend themselves by playfully splashing water at her. They all laugh.

The four hold hands and float serenely on the water. Ana takes a deep breath, looks at the sky, and spots a bird flying in the distance.

DULCE (O.S.)

The water stinks again.

Valentina, with a pouty face, nods. Cindy puts her hand to the water, annoyed. Ana is thoughtful.

Dulce screams and runs out of the water.

DULCE (O.S.) (CONT'D)
 WOAH! A dead fish!

Ana stands up and finds a floating fish beside her. She touches it with her finger. It is definitely dead. Dulce and Valentina race out of the river. Ana and Cindy look at each other, worried, as they get out of the water too.

10 EXT. RIVER - CONTINUOUS

10

The girls walk through the bushes and along the narrow path, heading to the other side of the mightiest and most virgin river, which is difficult to access.

Dulce complains about the number of trees that make their trek difficult.

Cindy ignores her and moves on. Ana still walks, focused on the virgin path. Valentina follows them all, sulking.

They stop to wipe their sweat. Cindy and Ana consult each other with a look.

ANA
 Something is weird here.

CINDY
 Let's continue.

Ana takes a few steps. They remove some branches and stop, surprised by what they see.

They spot more dead fish floating on the river and see a pipe on the other side.

All four frown and walk toward the pipe.

They stop. Cindy climbs on top of a tree, her disappointed face says everything.

Ana follows her and climbs. They observe, among the vegetation in the distance, the chimneys of an industrial factory.

They take their phones out and film a yellow liquid leaking out of the pipe and into the river.

11 EXT. YARD, CARMEN'S HOUSE - SUNSET

11

The four girls arrive with their heads down, reflecting on what they saw.

In the yard, Carmen serves soup that she gives to the next door NEIGHBOR, who hands her a jug of juice with ice in it.

NEIGHBOR (O.S.)

If those harvests end up as good as
this soup, we will be fine.

CARMEN

Better than the soup. God willing.

Ana, concerned, watches them. Cindy looks at the phone. Dulce serves herself a plate of food. Valentina feeds her baby.

Valentin eats on the corner while other neighbors arrive with their plates to take some food.

Together they help each other, laugh, and share.

Marcos arrives with a young man, JUAN (18), with cinnamon skin and light brown eyes, the same young man from the photo of the baseball field. Dulce runs toward him and greets him with a kiss on the mouth.

Carmen serves him soup.

MARCOS (O.S.)

With the upcoming harvest tomorrow,
we are going to prepare something
great for the patronal festivities.

CARMEN

I will make you some soup so you
can eat it after the harvest at the
river.

Everyone nods their heads happily.

Ana looks at her soup, lost in her thoughts she can't keep it anymore.

ANA

We saw a dead fish in the river.

Valentin looks at her, surprised.

Everyone shares confused expressions, but nobody seems to be alarmed.

OTHER NEIGHBORS arrive, waving and carrying a dish of baked pork on a tray.

CARMEN

Come, come inside.

All laugh, eat, and share in the hot night that sets in.

Dulce dances with Juan.

Marcos takes Ana out to dance.

Carmen and Valentin dance. Valentina plays with her baby in her arms.

Ana and Cindy sit in a corner, watching them.

12 EXT. SURREAL FIELD - NIGHT 12

Into the darkness, Ana is lying next to a big, leafy and green TREE. The sound of her horse's breathing calls to her. Ana turns around, the animal's sight questions her, Ana keeps staring at it in despair.

13 EXT. PINEAPPLE FIELD - DAWN 13

The sun rises over the mountain in the background. All four girls have their faces covered and wear their plastic boots. Marcos and the workers are ready too.

Valentin crosses himself, takes the green crown of a pineapple, bends it, and checks the yellow color at the base of the fruit. He plucks it from the bush.

He reveals the big pineapples. Everyone applauds happily.

VALENTIN

Leave the ones that are still very green.

VALENTINA

Dad, it's not even the first time.

VALENTIN

Let's go, trusting in God.

Everyone repeats what he did. They take the crown of the pineapple, check the yellow color, and they harvest.

All immersed in the harvest, they pluck the pineapples in the same movement. They continue to harvest throughout the pineapple plantation and accumulate them in a corner of their line. Sweat runs down their foreheads.

At the end, the pineapples are tossed from hand to hand. They function as a well-oiled machine, each one fulfilling their purpose, until they accumulate all the collected pineapples outside the lines of the bushes.

The four of them, in their wet, sweaty uniforms, begin to emerge from between the crop lines. They wipe the sweat from their brows.

14 EXT. PINEAPPLE FIELD, OFFICE - CONTINUOUS 14

Behind the office, on a plateau, they place the first large, yellow, leafy, splendid pineapple on a counter. All stare, attentive and hopeful.

They remove the crown and the yellow skin. The juice runs onto the table. They cut it into pieces.

Valentin takes a piece and smells it. He smiles hopefully. He takes the piece up to his mouth and chews on it. His eyes shine, serious for a moment, then a smile forms on his lips.

Everyone claps and jumps happily.

They open another pineapple to distribute to others. Black particles appear inside the yellow flesh.

Valentin looks at it with a worried face then swallows hard. His face flushes and he looks down.

Everyone is paralyzed, it is obvious that something is wrong.

DULCE VALENTINA
 Noo... Again?

Ana is surprised. Cindy places her hands on her head.

The other employees and the manager of the plant where they wash the pineapples also look alarmed.

The president from the cooperative arrives. They are all wearing the same uniforms: a shirt with a pineapple on the pocket.

COOPERATIVE PRESIDENT
 Don't tell me this harvest is bad too.

VALENTIN
 I do not understand, we did everything perfectly during these seven months. We took care of every second, every step on the ground. There were no pests, nothing to show that it wouldn't be a good harvest.

The president of the cooperative looks at Valentin, who looks at the ground, averting his gaze. The men of the cooperative cross their arms.

COOPERATIVE PRESIDENT

We are going to have to report again and see if the government helps us...

CINDY

Gentlemen, this is because of those people. Since they arrived, all this began. Are you so blind...?

They all turn around, surprised by her intervention.

Valentin runs his hand over his head. The president of the cooperative takes Valentin aside, leaving the girls and the other employees behind.

Cindy jumps on her motorbike. Ana and the other two follow her and the four leave on their motorbikes.

15 EXT. ROAD TO THE RIVER - CONTINUOUS 15

Ana stops the motorcycle when she sees Cindy slow down.

Ana is sad to see in the distance: A FARMER and three gentlemen bury the cow they saw earlier in the river, in the tumult of land that looks like a cemetery.

All four speed away on their motorcycles.

16 EXT. RIVER, PIPE, INDUSTRIAL COMPANY - AFTERNOON 16

The four walk among trees by the river. They carry coal in a small can. In the distance, the pipe.

In the background, the sound of insects intensifies and the night begins to fall.

They observe the pipe of the industrial factory in the distance.

17 EXT. WALL - INDUSTRIAL COMPANY - CONTINUOUS 17

All four jump over a wall in the dark, but are blocked by another wall that has power lines.

The noise of music, laughter, and loud voices attracts them.

They walk around the wall and look out from behind a tree.

18 EXT. YARD CLOSE TO THE COMPANY - NIGHT 18

In the distance, from Ana's perspective, there are some well-dressed men in suits. A GROUP OF EXECUTIVES at a party that is ending, many bottles and glasses half-empty.

The same man in the Instagram photos, Mr. DANIEL BRUSATTI (55), director of the factory, talks with a group of women wearing revealing clothing.

One of the executives takes champagne and pours it playfully over one of the girls.

19 EXT. TREE, WALL, COMPANY - CONTINUOUS 19

Dulce stares from behind the tree.

DULCE

Look at the neighbor, I knew it...

ANA

Shhh...

They look on with indignation.

Dulce keeps looking with interest.

CINDY

Look at all the rooms these people have. With all of that I would...

ANA

Let us listen...

Ana is horrified to see the girls from their town at the party.

VALENTINA

Look how easy, a little shake of the booty and that's it.

The four of them look disappointed.

20 INT. YARD, COMPANY - CONTINUOUS 20

Everyone laughs with joy. Mr. Brussati hugs a young woman and says goodbye.

EXECUTIVE 1

So fast, Boss?

EXECUTIVE 2

Boss, but the party just started...

BRUSSATI

I'll see you tomorrow morning at 9.

Mr. Brussati raises his hand and walks away. The others get ready to go too, very happy, playfully laughing with the girls.

The Bacchanal remains.

21 EXT. TREE, WALL, COMPANY - CONTINUOUS

21

All four climb down from the tree. They walk among the vegetation surrounding the infinite wall.

Cindy launches a muttered threat.

CINDY

Just you wait and see.

Cindy takes the phone out. She makes a composition of photos: the tube with the liquid that flows into the river and the dead fish.

She sends them via Instagram DM, we can't see to who, only the word news is read.

DULCE

Yes, fuck...

VALENTINA

Those idiots.

Ana sighs, agreeing. The four, with mischief in their eyes, laugh sparkingly.

They continue to circle the great high wall. They go to a darker side between mountains and trees, so as not to be seen.

They see the lights of the vehicles in the distance.

On the wall that seems infinite, they write the words "corrupt" and "abusers" with chalk.

Dulce turns her phone camera on and films her giving the middle finger.

A noise in the distance scares them. A distant light moves.

The four walk away. They run through the dense vegetation and disappear into the darkness.

22

EXT. OFFICE, PINEAPPLE FIELD - DAY

22

Ana turns off her engine of her motorcycle. Cindy rushes to a group of people sitting in white chairs outside the pineapple field. There are, many people sit and listen attentively.

The four of them sit next to each other.

Sitting in the chairs on the front row are: Valentin, MEN OF THE PINEAPPLE COOPERATIVE, Marcos, and five other well-dressed MEN.

Behind, in the background: the townspeople, the farmer and others. They listen attentively as the president of the cooperative holds a microphone to address them.

COOPERATIVE PRESIDENT

I don't know what's going on but something is wrong.

Cindy laughs sarcastically and whispers to Ana and the others.

CINDY

Even Valentina's son knows what's going on.

COOPERATIVE PRESIDENT

The President of the Republic promised that he would help us. We are waiting for his answer. It is clear that the crops are damaged. It is a catastrophe for everyone that affects the entire town. We have to wait and see what will happen...

The four laugh ironically and whisper something, criticizing without believing a word the man says.

People raise their hands, wanting to intervene. They whisper to one another, but the President of the cooperative continues speaking. He raises his voice, so as not to be interrupted.

COOPERATIVE PRESIDENT (CONT'D)

We announced it in the press. We talked to someone from the company who he said would come today.

The President of the cooperative looks at his watch and wipes the sweat from his face. Valentin signals to Ana to get water.

Ana runs and begins to fill the President's glass of water.

People keep talking over each other as the President drinks water.

A vehicle, kicking up dust from the dirt road, approaches and interrupts them.

Everyone turns to see.

A man, the MESSENGER, in a shirt and shiny office shoes, gets out of the vehicle with a briefcase and walks through the dust.

The Messenger smiles nervously at the people who watch him intently, waiting for an answer. The Messenger squeezes the briefcase on his shoulder.

He approaches the President of the cooperative, and takes him behind the office.

23

INT. KITCHEN - CONTINUOUS

23

Ana enters to keep filling the jug with water, but takes advantage of the moment and looks toward the window.

From Ana's point of view through the window: she sees the messenger secretively pass an envelope to the President.

MESSENGER

The directive will not be able to attend, but take this for now and solve what you can. More will come.

The Messenger pats him on the back and leaves. The president opens the envelope and closes it immediately when he sees a wad of bills inside.

Ana leaves the kitchen.

24

EXT. OFFICE, PINEAPPLE FIELD - CONTINUOUS

24

Ana walks up to the microphone stand and pours more water in the President's glass.

The townspeople watch the messenger go.

COOPERATIVE PRESIDENT

The directors of the company will not be able to attend today, but they are willing to help, as they always have, to find the cause.

The crowd grows upset.

COOPERATIVE PRESIDENT (CONT'D)

They have always helped us, you know...

AGGRESSIVE TOWN MAN

We need to go to the police.

AGGRESSIVE TOWN WOMAN

This can't stay like this.

Cindy rises, disappointed. The others follow her. Tensions flare up. People stir in the background and the man from the cooperative follows the microphone.

TOWN WOMAN 2

We should report it...

All the town agrees.

TOWN MAN 2

Let's report it!

TOWN MAN 1

Let's go!

Most of the young people are ready, and they start to leave the meeting.

The older ones are left behind, momentarily, but with no other alternative, they end up following.

Ana, surprised, looks at Cindy, who signals for everyone to ride their motorcycles.

All four follow the crowds on their motorcycles. The people march, determined.

25 EXT - TOWN'S POLICE STATION - DAY

25

Ana and Cindy stop their motorcycles behind the TOWNSFOLK. The four of them watch the furious townsfolk talk to a thin young man, CANDY TOWN POLICE OFFICER 1, who misunderstands what they are trying to explain to him.

CANDY TOWN POLICE 1
It's not here, I can't do anything.

Scared, he places his hand over his holstered pistol.

TOWN MAN
What do you mean it's not here?

The villagers get upset and talk over each other.

CANDY TOWN POLICE 1
I don't know where you should go
and put the complaint about this,
but it's not here...

TOWN WOMAN 1
How could it not be? Are you making
fun of us?

The crowd grows visibly angry and begins to protest.

The police officer draws his weapon and accidentally shoots!

Townspeople begin to fight against the police.

Cindy revs the engine, Ana does too, and the four drive away. They turn around and see the commotion and other police cars arriving.

26 EXT. STREET, VALENTINA'S HOUSE - AFTERNOON

26

Ana is sitting on the ground, in front of Carmen's house, in the late afternoon. With no lights, without electricity.

Ana looks into the distance at the silhouettes of the neighbors sitting outside their houses.

Ana plays with the dirt between her feet. The sound of crickets fills the background.

Dulce resurfaces in the street and approaches them.

ANA
Where were you?

Dulce ignores Ana.

Carmen feeds them some flour cookies (*Yaniqueque*).

Valentina eats while carrying her baby. Cindy is leaning on one foot on the bike.

Carmen sits down to eat with them. The breeze and the laughter of the neighbors accompany the night that is installed.

CARMEN

There was your father, Valentina, saying that we are going to have to leave town. They are offering money so we don't make so much noise for the water and the harvest.

Valentina looks at her and frowns. The others too.

VALENTINA

How much are they giving?

CARMEN

One hundred thousand pesos per harvest task.

CINDY

We'll barely be able to afford anything with that. Such a joke.

CARMEN

I heard rumors that they want to buy our houses too, and at a good price.

VALENTINA

How much?

CARMEN

Five hundred thousand pesos.

DULCE

We should take it, we are not going to stay here anyway, huh?

Ana shakes her head at Dulce, she does not agree.

CARMEN

Hey girl, don't do crazy stuff.

Carmen watches them, disagreeing.

VALENTINA

The harvest work is not worth it anymore. That was in the past.

Ana turns her eyes at Valentina, she is bothered by what she says.

CARMEN

That's nothing, daughter. When I came here from Haiti things were different, work was harder but we lived better than now. This town was happy, there were no sick people. What you do today is more comfortable. Your father earned those lands with blood, sweat and tears, the cooperative is a great accomplishment for this town.

ANA

We are not going anywhere. No one can get me out of here, only dead.

Dulce, restless, complains.

DULCE (O.S.)

What about the electricity? I have a headache.

Some bulbs light up behind them. The neighbors applaud, Dulce and Valentina are also happy.

A motorcycle arrives and parks. Valentin jumps off, looking tired and upset.

Carmen gets up immediately to hug her husband.

Valentina gives the baby to the mother. Cindy gets on the bike. Dulce on the other, and Ana behind.

VALENTINA

Bendición, Mami. (Bless me, Mommy.)

Valentina rides behind Cindy and the four of them drive away on their motorcycles.

27

INT. ROOM, MOUNTAIN HOUSE - NIGHT

27

The four of them lie in bed, glued to their phone screens, in a corner in order to catch signal.

ON THE PHONE SCREEN: "Fish Die from Clandestine Presence of Catfish." Right below, "Plague Pollutes Pineapple Fields."

Cindy shakes her head from side to side.

CINDY (O.S.)

And the river? They don't talk
about the river. Maybe we should
set a bomb inside of that company,
damn.

Cindy sends a private message to the Instagram account of the digital press that they are reading. She sends a collage of photos of the pipe and the dead fish in the river, along with the damaged pineapple fields.

Ana looks at the message Cindy sent and keeps scrolling through the news feed.

ON THE PHONE SCREEN: "Plague Pollutes Pineapple Fields."

DULCE

I'm sick of having to work so hard
for no pay. We have to fight..

ANA

You don't know what you are saying.
That will only hurt us more. What
are we going to eat with?

Dulce takes some cash out of her pocket and gives it to Ana.

DULCE

For the food.

ANA

Where did you get that money from?

DULCE

I earned it out there.

Dulce laughs and turns her back on Ana, who stares at her, worried.

ANA

Where?

Suddenly, the electricity goes out.

DULCE

That fucking electricity!

Dulce turns her back and sits up on the bed.

Ana is thoughtful. She lies on her back, until she falls asleep.

28 EXT. SURREAL FIELD - NIGHT

28

Ana's brown horse walks through green grass. In the background is a leafy and green TREE.

Ana looks at the tree trunk. A hummingbird struggles against a hole in the tree, as the trunk is stronger than the bird's strength.

29 EXT. OFFICE, PINEAPPLE FIELD - DAY

29

Ana pours water in a glass. The imposing sun rises on the group of employees and people from the town. They listen attentively to the President of the cooperative at the microphone.

Beside him are TWO MEN wearing suits and ties, the MESSENGER, and a WOMAN wearing a uniform with the insignia of the industrial company.

Ana serves water to those who speak into the microphone. She immediately joins Cindy, who is boiling inside. She doesn't let them tell, though, as she eats an orange. Dulce and Valentina listen attentively behind.

COOPERATIVE PRESIDENT

They offer to pay us, to help us,
depending on the amount of land we
each have. Everyone will be paid
this month.

The two people from the industrial company pass a fold of white sheets.

COOPERATIVE PRESIDENT (CONT'D)

You must fill out these forms and
sign, so you can get paid.
Meanwhile, I advise you to leave
town and look for another job until
everything is sorted out.

CINDY

Gentlemen and this pod, why are we
being fooled like this? It is a
mockery.

ANA

Where are we going to go? If the
whole town lives off the harvest.

Valentin looks at them, and gestures for them to shut up.

MAN FROM THE COOPERATIVE (O.S.)

That is what they offer and we believe it is best for everyone. They are also willing to buy houses for those who want to leave Candy Town. Their interest is to help, but they have to sign these sheets...

THE FARMER

We have to report it!

MAN FROM THE COOPERATIVE

We put the complaint about what's happening at the environment office to see if the police can help us out. Meanwhile, the best way out is to take the help that this company has offered, a company that has always supported us and given employment to the youngest...

Cindy gets up, throws a chair, and leaves. Valentina follows her.

Ana, red-faced, looks at Dulce and the surroundings.

MAN FROM THE COOPERATIVE (CONT'D)

They sent us those gallons of water to help us.

In the corner, a truck delivers plastic gallons of water.

Cindy and Valentina leave toward the office and go inside.

Ana, annoyed, stares at the employees of the company. Then Ana's gaze drifts toward Marcos. Their eyes meet. He approaches her.

MARCOS

Goodbye, Ana.

Marcos leaves.

Cindy comes out of the office and shows Ana some cloves.

CINDY

Let's do one.

The four girls follow Cindy.

While everyone is watching the man from the cooperative at the microphone, Ana takes makes sure that no one sees them.

Cindy places the rest of the oranges that she finished eating, with some cloves inside, under the tires of the courier and employees of the company. Dulce and Valentina help Cindy.

The four of them ride their motorcycles and wait, people start to leave the meeting in disgust.

Some workers grab a gallon of water as they head out.

The managers of the pineapple cooperative thank the employees of the company and accompany them to their vehicle.

The girls approach the exit with their motorcycles.

The employees of the industrial company get into their vehicle. The messenger starts the vehicle. The oranges adhere to the rubber tires, making noise.

The vehicle drives a few meters away before turning the corner. The vehicle stops. The messenger hops out to inspect the damaged tires.

Ana looks at Cindy, Dulce and Valentina, who smile.

The annoyed messenger kicks one of the rubber tires and looks for the culprits.

The four satisfied girls drive away on their motorcycles.

30

EXT. FRONT ENTRANCE, INDUSTRIAL COMPANY - DAY

30

The two motorcycles, with the four riding on them, pass in front of the great structure of a factory where we only see large chimney stacks and two POLICE OFFICERS that guard the entrance.

The four of them look sideways and see more police guarding the place. They follow, study the streets around the company.

Smoke from chimney pipes can be seen in the distance.

The two bikes continue along a high wall that protects everything, shielding around the company.

They stop in front of the sea, the two police and the company structure in the background.

The four, frustrated, look at each other and take off on their motorbikes.

31 EXT. CARMEN'S HOUSE - DOWN

31

Ana, Cindy, Valentina and Dulce look sad, heads down. They park in front of Carmen's house.

The same truck now delivers free plastic gallons of water to the neighbors.

Ana and Valentina bring a bottle to the house.

VALENTINA

Mom!

Valentina takes her baby from her mother's arms and returns to the others.

Carmen gives her dinner in a plastic bag. Ana takes it in her hands and returns to Cindy, who is waiting for them on the motorbike with a bottle of water.

ANA

They believe that a large bottle of water is enough for everything.

Cindy, annoyed, takes advantage of it and goes to the man who distributes the bottles.

CINDY

We need at least ten gallons of water per house.

The bottle man immediately writes down the request.

TOWN BOTTLE MAN

I will inform the company.

CINDY

Damn, anything to keep making money, even if they pollute the water.

The man, without knowing what she is talking about, continues his work, distributing the bottles.

Cindy and Ana look at each other, frustrated with the situation. They accelerate their motorcycles and leave the place.

32 INT. MOUNTAIN HOUSE - NIGHT

32

Inside the bathroom, Ana washes Dulce's face. Valentina washes the baby's face.

Cindy takes the baby in her arms and leaves the bathroom.
Valentina washes her face and goes out too.

Ana washes her face, closes the bottle. Barely a quarter of
water remains inside.

33

INT. MOUNTAIN HOUSE, ROOM - CONTINUOUS

33

In bed, all four of them look at the cellphone screen Dulce
has in her hand.

Ana combs Dulce's hair, Valentina holds her baby. Cindy
massages Valentina's legs and looks at her with delight.
Their eyes meet. They smile with complicity.

DULCE

Look, they published the photo in
the news.

On the cellphone screen, they comment on the photo that they
published in the digital news page. It is the same photo that
she previously sent.

Dulce comments below the photo with the pseudonym @Badgirl:
Not only the river, but also the pineapples #SOB #assassins
#corrupted.

With devious expressions, they keep browsing. They tap onto
another page.

On SCREEN: An Insta-story of "Daniel Jr." appears. #Monday-
for those-who-can.

In the photo, two young men stand at his side inside a bar.
They are well-dressed, sporting the trendiest watches and the
latest phone models. Their clothing betrays their upper-class
status.

All four of them are still looking at the screen, watching it
thoughtfully.

DULCE (O.S.) (CONT'D)

That's so unfair... Can you imagine
if we could choose our lives before
we were born?

VALENTINA

It looks like you chose to be a
millionaire, but they saw the color
of your skin and the bad hair and
they said to you, 'You are
Dominican, sister, and the only mom
you can choose is this one!'

CINDY

They say that one chooses before birth.

DULCE

No, I would not have. I would have chosen the money. Girl, I would buy a boat, I would buy a pile of clothes, I would travel, I would have a man here, a man there, a disco, and I'd party all the time... That's what you see on television, sista.

Dulce laughs and high fives Valentina.

VALENTINA

Don't even bother to ask me, look at this, with a baby now.

Valentina looks at her baby.

VALENTINA (CONT'D)

No, I'm just kidding. His dad is irresponsible but his mom will never leave him!

Valentina kisses her baby on the forehead.

CINDY

Well, Ana and Dulce chose the right mom, but she chose to leave this world very early and my mom had no luck.

ANA

Being born here was the best thing that could've happened to me and my beautiful little sister.

Ana hugs Dulce and kisses her on the cheek.

VALENTINA

I don't see what future my baby will have in this disaster. Sometimes I wonder if we wouldn't have a better life in Haiti.

CINDY

Are you nuts? Your mom would hit you if she hears such nonsense. Don't you see people are killing one another in there?

VALENTINA

So they do here but slower, not even noticing.

CINDY

Right, but at least we can harvest food. Now, we are being consumed by the people in power. That's true.

Ana stops playing. She turns serious, looks at Valentina, with a determined look in her eyes.

ANA

Sis, what we lost we will not recover that easily. We are fine here.

VALENTINA

That monster is destroying everything.

CINDY

How funny it is that people started to call it that way.

ANA

A monster indeed. It destroyed the river, the harvest. Soon it will take over the island.

Cindy ignores her and turns off the light. She plugs in the phone charger. We see the phone's background photo, whales jumping over the water.

34

EXT. OFFICE, PINEAPPLE FIELDS - DAWN

34

Ana is in a corner of the office of the pineapple field. She has a fist of dirt in her hand as she listens to a crowd of people complaining to the management.

Dulce looks at her cell phone, immersed in social media.

Ana signals him to lower the volume.

Dulce shows him the screen: an advertisement for the non-profit foundation of the Brussati Corps company and all the benefits they have brought to Candy Town.

Ana gets up, indignant, and looks at the people who continue to complain to the board.

DULCE (O.S.)

I'll be back.

Dulce leaves the place and Ana approaches the crowd of people who complain. Valentina holds her baby and Cindy watches while leaning on the motorcycle.

WOMAN WITH SON IN ARMS
Look at my boy, he's sick.

LADY OF THE TOWN (OFF)
And so is my granddaughter, sick,
vomiting...

PEASANT 1
There are people who have spots on
their skin.

CARMEN
I've never seen this in all these
years that I have lived, and I am
going to tell you something, now I
think it is not by chance that so
many of us have the same type of
cancer.

PEASANT 1
The water is not even good for
bathing, that monster will kill us
all.

LADY OF THE TOWN (OFF)
God, help us, this is getting
worse...

Everyone starts complaining at the same time, the tone of voice increases.

Ana sighs and walks away to look for Dulce. The sun goes down.

Ana turns into a dark street. Someone's silhouette catches her eye.

35 EXT. A HOUSE - NIGHT

35

At the very end, she sees a house, the patio is barely lit but she manages to make out Dulce in the distance.

She watches as Dulce dances in front of an OLD MAN. The Old Man gives her some bills. Dulce raises her blouse and shows him her breasts.

A puzzled Ana walks away and returns to the dark street. She picks up the pace, with her head down, until she takes the next street that takes her to her motorbike.

36 EXT. OFFICE, PINEAPPLE FIELD - NIGHT

36

The crowd is around someone on the ground. Ana runs to see.

It is Carmen who is lying on the ground, pale. Ana approaches Valentina, who is holding her baby.

ANA

What happened?!

VALENTINA

Mommy got sick.

Carmen gets up. Valentina moves to help her.

Dulce returns with a smile on her face that disappears when she sees what happened. She immediately sits behind Ana on the motorcycle.

Cindy and Valentina, with the baby, go ahead with Carmen and father.

On their way home, they go in silence. Everyone looks sad and thoughtful.

37 EXT. CARMEN'S HOUSE - NIGHT

37

They come to the front of the house. Carmen has a better face.

CARMEN

Give me the baby, I'm fine.

VALENTINA

Mommy, rest, I'll take care of him today.

VALENTIN

Let her take the boy today.

CARMEN

I'm fine. Give me the baby, he has not eaten well.

Carmen takes the baby in her arms and enters the house. Valentin enters with her.

All four of them look at each other without knowing what to do. They start their motorcycles and leave, thoughtful.

38 INT. ROOM, MOUNTAIN HOUSE - NIGHT

38

The four, on the bed, look at the cell phone.

Ana stares at Dulce, who averts her gaze and pretends to look at Cindy's phone.

Ana doesn't know how to deal with Dulce. She is ashamed of what she saw. She sighs, annoyed, and takes refuge in her phone.

ON PHONE SCREEN: Daniel Jr's Twitter feed. "Supporting the town's young talent in Candy Town".

Ana taps on Daniel's Instagram. She sees a photo of Daniel with his arm over two friends, both white and with straight hair. Behind them, there's a team of young people dressed in baseball uniforms. Among them are Juan and Marcos. Behind them, the town's disco is visible. The photo caption reads: #hoisebebe #Wedrinktoday.

Ana stares at Cindy and hands her the cell phone. Cindy looks with renewed interest at Daniel Jr.'s page.

Cindy angrily throws the phone aside and looks at Ana, as if confirming it with her. They exchange knowing looks, an idea forming in Ana's eyes. She rises.

ANA

They are taking everything from us.

CINDY

They took everything.

VALENTINA

We have to do something.

Valentina looks at them desperately. Ana agrees.

ANA

Let's go for it!

Cindy likes the idea.

CINDY

Come on!

Ana starts to put on a tight blouse. She throws blouses at Dulce and Valentina.

Dulce and Valentina look at the phone.

DULCE

What are we going to achieve with
this?

Dulce turns serious, averts Ana's gaze, ashamed. Tears well
in Ana's eyes.

ANA

That you stop doing what you did
today and return to this, as
before.

Cindy looks questioningly at Ana.

CINDY

You know that when I go in one
direction, there is no going back.

VALENTINA

Come on!

The four look at each other. Cindy stands up. Dulce
reluctantly puts on her clothes. Valentina follows her.

They leave the room. Determined.

39

EXT. STREET, VILLAGE, DISCO - NIGHT

39

The two bikes exit a dark street surrounded by trees.

They arrive at an illuminated street. A disco on the corner.

Ana points a finger at a vehicle and shows Cindy the photo on
her phone. It is the same vehicle on the Instagram page of
"Daniel Jr".

They park the two bikes in a dark corner.

In the distance, you can see the disco.

Dulce and Valentina walk confidently toward the disco. They
argue with the DOORMAN. Ana approaches with fear. Cindy is
determined.

DOORMAN

You can't go in. They're
celebrating. You know it's like
this every time the team wins.

CINDY (WITH ATTITUDE) (OFF)

Brother, what's up?...

Ana walks away and surrounds the place, looking for an entrance. She spots another Guard on the other side. Ana sighs.

Returning to the front of the club, she meets Marcos in a baseball uniform and a glass in his hand, their eyes collide.

Marcos hugs a YOUNG MAN and WOMAN goodbye. He approaches Ana, jealous.

MARCOS

This is not a place for you.

Ana gives him a bad look, tense. She joins Cindy, who is also upset, laying one foot against the wall. Dulce, sitting in the corner, and Valentina, looking at her nails, annoyed.

They open the door of the nightclub, the music covers and dazes them. Two young people go out, one of them lights a cigarette.

Ana squeezes Cindy's hand. Cindy fixes her gaze on one of the young men who looks like the one in the social media photos. The four of them look closely.

YOUNG MAN 1

Do you want one?

Young man 1 signals to Marcos to come closer, Marcos approaches.

YOUNG MAN 1 (O.S) (CONT'D)

I bet you do not know this brand.

It is not sold here...

Marcos smiles, but keeps looking at Ana from a distance. Ana ignores Marcos, and motions for them to leave.

Dulce stands up and begins to sways her hips to get their attention. Valentina and Ana join the dance game.

All the boys look at them and laugh, except Marcos. Cindy pushes Marcos aside and speaks into his ear.

Ana seizes the opportunity and approaches the young people. Dulce sticks to them to dance.

Marcos pulls Ana aside, Ana tries to get rid of him, the music wraps them up again when they open the door of the hostel / nightclub again.

Marcos whispers in her ear.

MARCOS

He is the son of the director of the company. Go to your house.

Ana's eyes cannot believe what they see. She looks at Cindy who immediately understands that they got confused.

The young man we have seen on the girls' cell phone, the one in the photos on social media, DANIEL (19), white, straight hair combed to one side, clear and charming eyes. He continues talking to his friends as he lights a cigarette.

The young man similar to Daniel, ALEX (19), laughs and gestures to Daniel, while Dulce continues to dance with him.

Cindy pushes Marcos aside.

Ana seizes the opportunity and approaches Daniel.

ANA

We know each other, right?

Daniel turns and smiles, surprised. Ana smiles at him, without taking her eyes away from Marcos, who seems much calmer with Cindy.

DOORMAN (O.S.)

The girls are from here, they're good ones. Enjoy.

Marcos looks at the Doorman, annoyed. Cindy squeezes his hand to calm him down.

Daniel gives Ana a cigarette before he goes back to his friends.

Marcos squeezes the plastic cup in his hand, throws it at the ground and leans against the wall, watching the girls resentfully.

Valentina and Dulce approach the other young men and start smoking with them, but the young men remain distant.

Ana continues trying to establish a conversation with Daniel.

ANA

Yes! We are friends on social media, I sent you a message and liked your photo.

Daniel looks her up and down and gets closer to her.

A nervous Ana looks at Dulce and Valentina, who approach them, initiating a conversation with Daniel's friends.

DULCE

Maria.

The young man resembling Daniel introduces himself.

ALEX

Alex.

DULCE

Is this the first time you've come
to Candy Town?

The other friend of Daniel, VICTOR (21), laughs.

VICTOR

Um, where is that?

DULCE

Right here, my love. You did not
know? We call it that.

Dulce smiles but Alex remains cold and serious.

ALEX

Oh right, Candy Town.

The door opens and Juan comes out wearing the baseball team
uniform. Dulce plays along, but smiles nervously.

Cindy pulls Juan closer and whispers in his ears. Marcos and
Juan look at each other. Cindy nods her head and confirms
with her eyes, the three exchange glances.

Juan and Marcos look at the girls, jealous. Cindy is still
there with them, making sure they stay put.

VALENTINA (O.S.)

My dad is a lieutenant. Yours?

ALEX (OFF)

We own everything you eat.

Alex walks away with Victor. They leave Valentina and Dulce
alone.

DANIEL

Has anyone told you that you look
pretty when you are serious?

Ana nervously smiles and looks at him. Valentina approaches
Daniel.

VALENTINA

We are going to continue the party
at the house.

Ana looks at her, intrigued. Valentina winks at her. Marcos and Juan's faces drop, they're not too happy to hear this.

DULCE

Do you want to go?

Daniel smiles. Alex approaches Daniel and whispers something in his ear, they try to get him back into the disco.

Daniel smiles and gestures for them to wait. He returns to Ana and fixes his gaze on her.

DANIEL

Give me your number.

Ana inputs her number into his phone. She kisses his cheek and walks away.

Valentina whispers something into Daniel's ear while looking at Ana. Ana turns around and sees his surprised reaction. She knows they're talking about her.

Alex and Victor take Daniel into the disco.

Furious, Juan follows behind. He enters the disco.

DULCE

I don't care about that fool.

An annoyed Marcos gives Ana a death stare.

Ana turns her back to Marcos and tries to ignore him, but Marcos can't take it anymore and signals for them to leave.

MARCOS

The circus is over, go back to your
house, let's go.

Cindy glances at him. Marcos pushes them to leave.

Ana and Dulce jump on one of the motorcycles in frustration. They try to appease Marcos in an attempt to avoid a scandal. Cindy and Valentina follow them on the other motorcycle.

All four disappear into the dark street.

40

EXT. DARK AND LONELY ROAD - CONTINUOUS

40

The four watch in the distance, in an area hidden among trees.

The disco still looks the same, vehicles are parked at the front.

Valentina and Dulce constantly look at the disco with desperation. Ana lies down and looks at the sky. A tense Cindy hits the ground.

The dark night and some distant lights keep them company.

Ana looks at her phone. She clicks on Daniel's Instagram profile.

ON PHONE SCREEN: She likes a photo of him posing at the disco with his friends.

Suddenly, the sound of music in the distance lifts the girls' spirits. They turn their heads, following the beat.

They watch as Daniel, his friends, and some young girls leave the disco. Everyone jumps into an SUV. Daniel rides alone in his SUV and follows them.

DULCE (O.S.)

Fuck, we had him earlier.

Cindy is bursting with rage. The four look at each other, helpless.

Ana takes a photo of herself. She squeezes her breasts together with her arms and makes a duck face. She sends out a text.

ON PHONE SCREEN: Ana: "What are you doing?"

Daniel's name appears. The message only shows a single line. The WhatsApp has not been received.

Ana sets the phone aside and fixes her gaze on the dark sky. The phone suddenly vibrates. Ana takes it.

ON PHONE SCREEN: "Where are you"?

Ana ponders what to text back when Daniel calls her. Ana hesitates to answer. Cindy snatches her phone away.

Ana tries to take the phone back but Cindy is faster.

CINDY

Four for you alone ...

She walks away as she speaks with a charming, sexy voice.

Ana looks at Cindy who gives her a devious smile and a thumbs up.

CINDY (CONT'D)
He comes alone, let's go to
Singapur!

She hangs up and jumps on a bike.

Ana looks at her, surprised. Valentina jumps on one bike with Cindy, while Ana takes off with Dulce on the other bike.

41 EXT. MOTEL/CABIN - NIGHT

41

The bikes are parked in the corner of a motel with vibrant neon pink lights. The word "Singapur" at the entrance.

The pink lights flicker on Ana's nervous face.

An SUV parks nearby. Daniel lowers his passenger window and waves to Ana, who approaches him.

Cindy, Dulce and Valentina follow Ana. Daniel looks at them, surprised.

The girls jump into the SUV. Ana smiles.

Dulce kisses him. Cindy turns up the radio and festive music surrounds them.

Dulce and Valentina dance and run their hands through his hair in a seductive way. Ana looks at him innocently.

The four of them seduce and entertain him, trying to lure him into a festive atmosphere.

Daniel runs his hand through his hair and lets out a smile.

DULCE
Let's go for a ride.

DANIEL
No no, let's do it in here in the
motel quietly.

CINDY
We have an incredible place, trust
us, you will have a wonderful time.

Daniel hesitates, looks at them. They all smile at him. Dulce turns again up the radio.

The SUV drives away in the dark.

Ana is getting more and more nervous, but tries to hide it.

Cindy lets her hair down and acts more feminine. She drinks Daniel's drink and encourages him to continue drinking.

CINDY (CONT'D)

Drink it all up.

Daniel smiles and drinks a little, keeping control of the steering wheel.

They enter a dark, stony path. Daniel stops.

DANIEL

Careful, where are you taking me?

CINDY

Don't worry, it's our hiding place,
nobody comes, let's enjoy it.

Valentina passes her hand over the zipper of his jeans, trying to turn him on. Dulce does the same.

Daniel hesitates, but begins to get excited. Valentina lowers her head to Daniel's crotch. Ana kisses him on the mouth.

A motorcycle passes in the dark. Daniel looks in the rearview mirror.

ANA

Let's go to the hideout, it's
quieter there.

Daniel, seeing them all over him, like a fantasy come true, smiles and accepts. The truck follows the dark road.

42

EXT. MOUNTAIN HOUSE - CONTINUOUS

42

The sound of wheels is heard on dry land. The vehicle's lights illuminate just a piece of the dark road.

They enter onto a hill where trees abound. They advance in the field through the vegetation until the SUV is partially covered by thickets. They park.

Ana looks at Dulce and Valentina, who look tense too.

Daniel changes the music, a song plays.

DANIEL

I bet you never heard anything like
this. This is what I call music.

Daniel starts moving his head up and down, humming the song.

DANIEL (CONT'D)

"You and I in a little toy shop
buy a bag of balloons with the
money we've got set them free at
the break of dawn
till one by one..."

The four of them look at each other and burst into laughter.

They get out of the SUV.

Valentina and Dulce join Daniel and jump up and down, without humming the song, which they do not understand. They then sway their hips from side to side.

Cindy, who likes this kind of music, can't believe what she sees. Everything is going great, so she jumps too.

All five jump in the same movement.

DANIEL (CONT'D)

"Everyone's a superhero
Everyone's a Captain Kirk
With orders to identify
To clarify and classify
Scrambling the summer sky
Ninety-nine red balloons go by..."

The five of them move as one body to the rhythm of the music of "99 red balloons".

Daniel takes out his cell phone to film them, but Cindy takes it from him.

Ana begins to kiss Daniel. Ana moves her mouth away and looks at the sky.

Daniel kisses her neck and she pulls Daniel into the house in the dark. Daniel follows her.

Inside the house, they light a candle and gas lamp.

Daniel smiles while observing the place, very different from what he is used to. What is happening to him seems surreal.

DANIEL
Do you live here?

Daniel laughs and runs his hand through his hair.

The three of them caress Daniel, they unzip his pants. He follows their game. He is more and more excited.

They take off his shirt.

Ana kisses him on the back; She runs her tongue over his shoulders and goes up to his neck, while Valentina caresses her private parts on him.

Ana takes off her blouse and continues kissing him, until Cindy places a gag on Daniel's mouth, who resists, but Ana reassures him.

ANA
Take it easy, you'll see.

Daniel gets carried away. They put the gag in his mouth. Valentina starts giving him oral sex. While Daniel's face shows pleasure, Dulce places a blindfold on him.

Cindy, from behind, quickly ties his hands.

Daniel squirms, jerks, and tries to scream without success.

Cindy ties his feet, and between the four of them, they take him to bed.

Daniel tries to scream, to untie himself, but it is too late.

Ana caresses his forehead to calm him down. They all look at each other nervously.

ANA (CONT'D)
Sorry.

Cindy leaves the room and Valentina follows her, then Dulce.

Ana is taking care of Daniel. She runs her hand over his head, trying to calm him down.

ANA (CONT'D)
We won't hurt you.

The others are heard outside, hitting something. Ana looks out the window.

Cindy and Valentina manage to remove the license plate from the SUV. Ana turns to look at Daniel. Restless, he continues to twist.

Cindy walks up to Ana through the window.

CINDY

We are going to look for the bikes.

Ana nods her head and observes them from the window.

Cindy gets behind the wheel of the SUV. Dulce and Valentina get in with her.

From Ana's POV: Daniel's SUV drives away.

Ana observes the dark surroundings, she is afraid for the others and hopes they return safely. Her face shows concern for what they just did.

Ana looks at the dark sky, the sound of insects increase.

Ana lies down next to Daniel. She comes back and gets up, she's restless. She goes back and looks at Daniel, it seems that he comes to himself with what they just did.

She starts crying, takes a deep breath, and looks outside again. The others have not returned yet.

Ana leans against Daniel, they are both afraid, but for different reasons.

Ana watches the horse pass through the window.

BLACK.

In the dark, engines can be heard. Ana wakes up and runs up to the window. From there, she confirms they are back. Dulce on the bike, Valentina on the other bike, and Cindy in the SUV.

Dulce enters the house.

DULCE

The street was empty.

Dulce begins to take away her clothes.

Cindy enters the house with a license plate in her hand from the SUV. Valentina follows her behind. Ana looks at them in silence.

The four of them look at Daniel then look at each other.

Ana stares at the ground. Cindy looks on, thoughtful. Dulce tries to hide her nerves by cleaning her nails. Valentina stares off into the distance with her arms crossed.

All surprised by what they just did.

Ana walks up to Daniel and adjusts his hands and feet a little to make him more comfortable. Daniel squirms.

CINDY
We'll do it in shifts.

The others look at her.

CINDY (CONT'D)
Valentina first, because there is
no one to wake her up.

Valentina disagrees.

ANA
Stop dramatizing, I'm staying.

CINDY
Let her stay because we will take
turns sleeping.

Dulce lies down to sleep, without hesitating a minute. Ana beside her, wide eyes, still worried, seems delirious.

ANA
If down here were the same as up
there, we'd be happy.

CINDY
You are always dreaming.

Dulce is almost sleeping.

DULCE
Sista, up there, there is no money,
no diamonds, no gold. Nothin'.

Dulce lies down to sleep without hesitating for a minute. Ana next to her, eyes wide, still worried.

Cindy turns her back to Valentina at the door, who looks at her, annoyed.

LATER.

Valentina shakes Cindy to get up. It's her turn to watch Daniel. Cindy gets up. Valentina goes to sleep.

Cindy looks out, aware of everything. She paces on high alert.

LATER.

It is Ana's turn. She takes a deep breath, a sense of guilt washing over her.

LATER.

Dulce gets up. It's her turn, she looks sleepy.

ANA

Keep sleeping. I'll look after him.

Dulce takes the phone, starts browsing, accompanying Ana.

In the end, fatigue overcomes her. Ana closes her eyes.

BLACK.

44 INT/EXT. MOUNTAIN HOUSE - DAY 44

Rays of light filter through the hollows in the wooden window. The sound of an impetuous horse in the background.

Through the window, the same brown horse can be seen, the one from the previous scene, walking past. It continues walking until it passes the front of the door.

Ana squeezes her eyes shut for a moment, and stands up.

Cindy puts Daniel's phone, watch and other belongings in her pocket. She motions for Ana to follow her.

Dulce and Valentina take care of Daniel. Ana and Cindy leave the house.

45 EXT. COUNTRY TOWN, SUV - DAY 45

The SUV drives on. Ana and Cindy ride through the dense vegetation. The SUV emerges from behind the bushes and turns onto a street of dry sand.

Then they emerge on another street in the country, until they move away from the hidden place where their house is.

46 INT/EXT. COUNTRYSIDE, ASPHALTED STREET, VILLAGE SUV - DAY 46

The SUV takes a paved main road.

From the passenger's seat, Ana spots a group of people in the distance and motions to Cindy to slow down.

Cindy looks behind, and turns. She hits the wheel, decides to get closer and continues to roll at the end of the street where a GROUP OF PEASANTS and employees of the cooperative protest.

Among them are Valentin, with his arms crossed, and the Director of the Cooperative, trying to calm the Protestors down.

The SUV rolls slowly, the tires squeak. Ana and Cindy try to listen in.

FARMER

Animals are dying every day...

PEASANT 1 (O.S.)

It is unfair, that is not enough at all.

COOPERATIVE DIRECTOR (O.S.)

That's what there is, having nothing would be worse. At least they are acknowledging it...

PEASANT 1

I don't want to sell my house.

VALENTIN

No one wants to sell their homes.

PEASANT 2

We were born here...

Peasants continue to complain. The SUV peels away and disappears into the dust.

ANA'S POV: On the road, nothing but a bunch of rotten pineapples.

Further down the road they find a dead cow, empty bottles, abandoned agricultural rubble.

47 INT. PAWN HOUSE AND SALES - DAY

47

Cindy hands Daniel's keys, phone, belt, shoes and watch to a MAN behind a window. The Man hands Cindy a thick bundle of bills.

Ana looks at Cindy, who watches the firearms on display with sparkling eyes. Spellbound.

The Man, with a big scar on his face, passes some bills through the window. In exchange, they give him something covered in cloth.

Ana nudges Cindy nervously. Cindy watches the man leave.

CINDY

Let me see the cars you have back there.

THE SALESMAN (55), fat, gangster-looking, follows them outside where the SUV is parked.

48

EXT. PAWN HOUSE AND SALES - CONTINUOUS

48

The Salesman shows them various vehicles. Cindy happily approaches a truck. Ana looks back, it is lined in blue plastic.

CINDY

For the festivities.

ANA

For the festivities.

The two look at each other and smile.

CINDY (CONT'D)

How much?

The Salesman takes out some bills and gives her the rest.

SALESMAN

Leave it like this. You were never here, right? I don't want a mess...

CINDY

Take it easy, what's up?! We never came, you know that.

The transaction is completed and the two ride in the truck, with money in their pockets.

49

EXT. CARWASH - DAY

49

Cindy and Ana arrive at a car wash in the middle of a crossroads outside of town. There is a long line of cars outside. The jets of water splash in the air.

Cindy brings the phone up to her ear.

Juan comes out with a damp rag on his shoulder. Cindy honks her horn and gestures for him to join them. Juan approaches them.

JUAN
What's this?

CINDY
For the festivities, you know. Fill
it.

Cindy and Juan high five.

They park the truck in the corner. Juan takes the hose and starts filling up the bed of the truck with water.

JUAN
Where is Dulce?

CINDY
She fell asleep. Don't listen to
the rumors.

Cindy walks away and enters a nearby pharmacy corner.

JUAN
Dulce hasn't spoken to me since
that day, like it was me who did
something wrong that night. I don't
know what you wanted, because you
never go to that place...

Ana lowers her head. She looks at the pool of water forming in the closed truck bed.

After a few moments, Ana looks up at Cindy, who is now paying for food at the counter.

Then she looks back at the makeshift pool in the truck bed.

Cindy returns with a bag filled with medicine and a bag of food and goodies. Cindy and Ana jump in the truck.

CINDY
See you at the festivities.

Cindy and Ana wave goodbye to Juan and take off.

50

EXT/INT. MOUNTAIN HOUSE - CONTINUOUS

50

The truck is parked in the backyard of the house among the vegetation. The water leaks out of the tailgate bed.

Dulce and Valentina leave the house. Cindy and Ana get out of the truck.

DULCE

Fuck, why did you take so long?

Dulce stares at the makeshift pool and begins to laugh and jump excitedly. Valentina does the same.

Cindy enters the house with the plastic bags in her hands.

51 INT. ROOM, MOUNTAIN HOUSE - CONTINUOUS

51

Ana enters the house and watches as Cindy finishes placing a pill in a bottle of water. She shakes it and passes it to Ana, who approaches Daniel and gives him the drink.

Daniel resists and spits it out.

ANA

You're going to dehydrate.

Daniel finally accepts and drinks hesitantly, until he drinks the entire bottle.

Cindy, Dulce and Valentina take food out of the plastic bags.

Ana gives Daniel a chicken finger to eat, and he hardly eats it.

Dulce changes her outfit. The others follow suit, but not Ana, who observes her face and gently places the bandage on Daniel's mouth.

Daniel falls asleep.

Dulce passes clothes to Ana, who comes to her senses and stands up.

ANA (CONT'D)

Someone has to stay.

Ana and Cindy look at each other.

DULCE

No one comes around here. Today won't be the exception.

The four look at each other.

52 EXT. STREET, PATRONAL FEAST OF THE TOWN - DAY

52

The makeshift truck / pool slowly rolls down the neighborhood street.

The water comes out of the back of the truck, wetting the dry ground.

Valentina and Dulce play behind the truck. Dulce moves her butt from one side to the other, while Valentina plays with a water gun, squirting water on Dulce's back.

Cindy turns up the volume on the radio. Ana sits on the window of the truck and watches the others.

They reach a corner, balloons decorate the street. Written on a banner is the word "Patronal". The girls are enveloped by the sound of music and the hubbub of all the PEOPLE at the party.

Children jump into the pool. Joyful adults take photos with their phones.

The truck wobbles from one side to the other as people jump into the makeshift pool on the back of their truck.

Ana climbs onto the roof of the truck with the plastic bags of knickknacks and begins to distribute them to the children, who happily jump and dance.

Cindy begins to give a coin to each child. Valentina serves rum to adults in plastic cups.

The atmosphere is genuinely festive. Ana watches her surroundings, delighted. Marcos arrives on his motorcycle, looks at Ana, and smiles at her.

VALENTINA

Hey, Marcos.

Marcos looks at her, surprised. He glances at the truck.

MARCOS

Where did you get it from?

Ana avoids his gaze and stares at the bottle of rum that Cindy serves in her glass. Cindy serves Marcos rum, ignoring his question.

MARCOS (CONT'D)

I haven't heard from you in days.

They all smile. Just then, Juan, the guy from the car wash, arrives too.

Dulce marches to the front door of the truck. Juan follows her behind. He slaps her on the butt. She initially resists, but then gives in and kisses him.

VALENTINA

You know, just working. We are trying to get something better. You know...

MARCOS

Yes, tell me, I ended up working with the monster...

Ana and Valentina look at him with disappointment. Marcos laughs at their reaction.

Dulce winks at the girls and walks away with Juan.

MARCOS (CONT'D)

In the capital, all my salary was used in transport, there was no other option. I started yesterday.

Ana gets down from the roof of the truck. Marcos takes her hand but Ana quickly pulls away.

MARCOS (CONT'D)

When are you going to forgive me?

Ana remains silent.

MARCOS (CONT'D)

Nothing else has happened again. I am just waiting for you.

Ana looks him in the eyes, a spark. She shakes it off and tries to avoid his gaze. He brings his face closer to hers.

MARCOS (CONT'D)

I swear I am alone. I have been alone all this time, waiting for you to forgive me.

Suddenly, there is a blackout. The music stops. Neighbors complain.

NEIGHBOR 1 (O.S.)

No water, nor light. They want to kill us.

NEIGHBOR 2 (O.S.)

We have to take that money and leave this shitty town.

NEIGHBOR 3 (O.S.)

Fuck man, we were happy when we would get drunk and spend the night at the river. Now we just sweat, drink and sleep.

Insults and rude comments are heard between laughter and jokes. The children jump out of the makeshift pool. Some people start to leave.

Cindy hurries toward Ana, hands her the phone.

ON THE SCREEN: "We can't leave him alone that long."

Cindy urgently whispers in her ear.

CINDY

Come on!

Ana looks at Marcos. She looks down and takes her arm between Marcos's, lacing over hers, and walks away.

Ana turns and sees Marcos, who is watching her from a distance, talking to a young woman.

Cars maneuver in a circle on the ground. The dust rises.

53 EXT. STREET, PATRONAL FEAST OF THE TOWN - CONTINUOUS 53

Ana looks for Dulce between the dust and the darkness. She observes a liquid that runs across the ground and keeps walking.

She looks through the cars and finds Dulce and Valentina, crouched down, peeing.

Dulce pulls up her skirt and approaches them.

54 INT/EXT. CROSSING MAIN STREET CANDY TOWN - DAWN 54

The truck stops at a crossroads on the town's main paved street. There are two policemen stopping the traffic.

They all look at each other and gain confidence as the truck moves forward.

The police stops them. POLICE NIGHT 1, walks around the truck, checks them.

POLICE NIGHT 1

Where are you going?

CINDY

To the house, we have come from the festivities.

Ana looks toward the corner, where they have detained a group of men.

Ana hides her nerves and spots a truck that has been stopped. It's full of furniture and utensils, belonging to five NEIGHBORS that they saw earlier in the river.

RIVER NEIGHBOR

These girls are good people, Officer. Very hardworking, since they were little.

POLICE MAN 1 looks her in the eye and shows them a photo. It is the photo of Daniel Jr.

POLICE MAN 1

You've seen this white guy around here?

Cindy shakes her head and looks at the police with confidence. Dulce smiles charmingly at him, Valentina, seductive, and Ana hides her nerves and manages to look convincing.

They are also helped by a pair of guys on a bike that appears behind them.

The policeman let them go, and stops the motorcycle and the two young men.

Ana takes her hand and thanks the Neighbor, who returns the greeting. Dulce, Valentina and Cindy accompany them with a greeting of the hand as well.

The neighbor's truck turns right and they turn left.

They walk away in the dark. Ana pensively looks at the pavement, illuminated by the headlights of the truck.

54

INT. ROOM, MOUNTAIN HOUSE - NIGHT

54

Ana looks at Cindy, who is pensive too. Dulce and Valentina begin to make disenchanted gestures, while they watch Daniel.

ANA

What will we do?

CINDY

Wait. Let them despair.

Ana accommodates Daniel and the four of them lie around him, against the wall. They look at each other and fall asleep.

55 INT/EXT. MOUNTAIN HOUSE, YARD - DAY

55

The sound of a stream of water wakes them up. Dulce jumps out of bed. Cindy and Valentina run to the patio.

DULCE (O.S.)
The water is here.

Ana accommodates Daniel in a corner.

Ana looks out the window of the house. She looks at the yellow water that comes out of the hose Dulce is holding in her hands.

Daniel starts coughing. Ana approaches Daniel, sits him on the bed, removes the bandage from his mouth and gives him water. Daniel resists. Tears fall on his face.

Ana insists. Daniel takes a sip of water.

ANA
Where does that water come from?

He does not answer. Ana insists that he drinks. He refuses.

ANA (CONT'D)
They took everything from us.

Ana gets up, frustrated, and goes back to the window.

DULCE
The water is already coming out clearer.

Dulce places the hose in the truck bed.

DANIEL (O.S.)
My dad is just a director. There are people above him.

Ana turns around and looks at him, intrigued. She didn't expect that reaction from him.

ANA
But that company belongs to your family, right?

DANIEL
Yes, but he doesn't decide everything.

Ana puts the gag back on his mouth. She loosens the straps on his feet, and takes him to the bathroom.

56 INT. BATHROOM, MOUNTAIN HOUSE - CONTINUOUS 56

Ana takes off his clothes, taking care to tie him back up each time. She leaves him there with his feet tied up, sitting on the toilet. She turns back while waiting outside.

Ana and Cindy exchange glances. Cindy comes over with the hose.

The sound of the toilet flushing is heard.

Ana passes the hose inside the bathroom to Daniel. The water falling is heard.

Ana looks at him through the slot in the door, noticing that water is pouring onto his body. She waits for him at the door.

Cindy brings him a towel. Ana hands Daniel the towel.

Ana opens the door, Cindy aims the fake gun at Daniel. Daniel, who seemed confident, gets scared and lowers his head.

Ana unties his feet and she puts on his pants. She ties his feet again.

Ana unties his hands and puts on his shirt. Cindy keeps pointing at Daniel, and Ana directs him inside the house.

Dulce and Valentina enjoy the water behind the truck.

57 INT. ROOM, MOUNTAIN HOUSE - CONTINUOUS 57

Ana sits Daniel on the bed. Cindy makes sure that his hands and feet are tight. She gives Ana a look and leaves the room.

Ana moves to put the piece of clothing over his mouth, he takes the opportunity to talk.

DANIEL

I know that you are different. I swear that I am not like him.

Suddenly a noise is heard, Ana turns to the door and looks at Cindy, who is back with her cell phone in hand.

CINDY

Is this your dad's number?

Daniel looks at her indecisively.

CINDY (CONT'D)
Don't play with me, it was on your
cell phone.

DANIEL
Yes.

Cindy TURNS OFF the GPS from the cell phone and sends a text message.

The screen reads: "We have your son kidnapped, for the pipeline that ends into the river."

Cindy glares at Daniel. Ana is nervous.

CINDY
Tell your dad to stop everything.

Cindy anonymously dials the same number. She places the cell phone next to Daniel.

Daniel's father's upset voice is heard on the other end of the phone.

DANIEL
Dad...

Daniel cries. Ana is paralyzed, looking at Daniel.

DANIEL'S FATHER (O.S.)
You're always getting in trouble...

Cindy hangs up the phone and looks at Ana. They both look scared.

Ana wipes Daniel's tears away.

Cindy leaves the room, irritated.

Ana looks Daniel in the eyes. He cries.

Daniel is confident.

DANIEL
I do everything the opposite of
him.

The two look at each other, Ana understands it and he feels comfortable with her.

The silence is interrupted by Dulce and Valentina, who rush into the room.

Dulce approaches him playfully while wetting the floor with the water dripping off her clothes.

DULCE

Daniel, do you prefer reggaeton
from here or reggaeton from abroad?

Daniel is surprised by the question. Ana is annoyed.

ANA

Are you stupid?

DULCE

Relax, we made a bet.

Daniel does not know what to respond to the situation. Ana also looks at them in exasperation.

Dulce and Valentina look at him anxiously, waiting for an answer.

DANIEL

(Hesitating in fear)
Local reggaeton.

Dulce jumps with excitement.

DULCE

Ah haha... I told you that he was
like us.

VALENTINA

That is a lie because he is afraid.
He does not know how to dance.

Dulce looks at Daniel and runs to pick him up.

DULCE

Dance around a bit to see.

Daniel awkwardly attempts to move his hips a little.

DULCE (CONT'D)

He knows, give me my money.

Valentina reluctantly hands Dulce some bills. Dulce leaves the room, happy. Valentina gives Daniel a death glare and exits.

Ana shakes her head, embarrassed. She lays him down on the bed.

Ana lies on her back on the bed next to him.

Dulce and Valentina return to the room to change their wet clothes.

Ana looks at the ceiling, oblivious to Dulce and Valentina's amusement.

Dulce, with two bills in hand, topless, walks while sticking out her butt like the women she sees on TV.

DULCE (CONT'D)

Like those famous chicks, my booty costs over a million dollars.

Valentina places a pillow on her butt.

DULCE (CONT'D)

And my breasts, another million.

Valentina and Dulce burst out laughing. Playful, Dulce throws herself on the bed and pretends she's swimming.

Valentina lies on the bed with eyes wide open and a smile on her face as they enjoy the moment.

ANA

I miss the harvest, to work with the land.

Dulce and Valentina laugh. Cindy looks at them seriously from the door frame.

Ana closes her eyes.

DULCE (OFF)

Not me, I'm sick of that sun. You're goin' to see... I'm goin' to make my face look white like snow, buy a whitening cream, my sis...

Off, Dulce keeps mentioning what she will buy.

Off, Ana taking it all in. She's heard this many times before. She closes her eyes, shutting it all out.

58

EXT. SURREALIST FIELD - NIGHT

58

Ana walks through the green grass. In the background, snow falls on the horse and the green tree. They begin to turn white. Ana moves away from the tree and follows a trail of raw meat across the grass.

The sound of a group of people talking around can be heard.

Ana brings a piece of meat up to her mouth, she chews it and nearly throws up.

59 EXT. MOUNTAIN HOUSE, YARD - DAY 59

Rays of light shine on. Ana caresses the horse in the yard, touches her forehead, and sighs.

She combs her fingers through its mane and feeds it. She walks away with it, climbs on top of the animal and eases it into a gallop. The landscape is green, not a house around.

60 EXT. MOUNTAIN HOUSE - DAY 60

Ana returns to the house with the reins of the horse in hand at sunset. She picks up a mango that she finds in the patio and places in her pocket.

She continues on, the reins of the horse in hand. While tying the horse, she watches Dulce and Valentina.

DULCE

Sister, this is the most expensive product on the market...

Valentina finishes applying a mixture to Dulce's hair.

Valentina gestures for Dulce to get up. Dulce gets up and goes to the corner to splash water on her hair.

Cindy approaches Ana, who takes advantage and expresses herself.

ANA

You have to deliver it.

CINDY

We stick the knife right there.

A furious Dulce walks toward Valentina.

DULCE

Look, you didn't do it right! It was necessary to leave it in longer.

Dulce shows that her hair is still curly.

VALENTINA

Are you crazy? If I leave it in longer it will burn your damn head off!

DULCE

I want it straight! I told you! I want it straight! Look, look, it's still the same!

Dulce jumps on Valentina. Valentina runs across the patio and Dulce chases her, annoyed.

CINDY

Come on, Dulce! Come on!

Valentina runs away, escapes from Dulce.

Cindy stops laughing and grabs Ana by the shoulder. She shows her the new gun.

CINDY (CONT'D)

I went to buy it in the sales.

Cindy hands her the gun. Ana looks at it, speechless.

ANA

Are you crazy? I don't even want to touch it.

CINDY

We have to be protected.

Dulce takes refuge in the cell phone.

Ana looks at Cindy seriously, trying to understand what her plan is.

DULCE (O.S.)

The boys are going to bring drinks.

ANA

Why did you invite them?

DULCE

That's nothing, they won't enter the house and that's it.

Ana, annoyed, shakes her head from side to side. Disappointed, she enters the house.

61 INT. ROOM, MOUNTAIN HOUSE - NIGHT

61

Ana takes a knife on the way to the room. She approaches Daniel, takes off the gag and feeds him a mango that she takes out of her pocket. She peels it and gives it to Daniel to eat.

DANIEL

I saw you once by the river.

Ana, surprised, looks at him thoughtfully.

DANIEL (CONT'D)

You had white tights on and you took off your bra because you thought you were alone.

Ana listens to him more closely, as if she remembers the moment he's describing.

DANIEL (CONT'D)

You floated on the river with your eyes closed. I tried to see you up close but unintentionally stepped on a tree branch. The noise caught your attention, and when you looked around, I was already hidden behind a tree.

Ana half smiles, almost wanting to believe him.

DANIEL (CONT'D)

I wanted to go back, but my dad refused. That was the only time he allowed me around his business because I was taking some photos for a school project.

Ana doesn't believe him.

Daniel slips down to one side.

Ana helps straighten his body and suddenly, their breaths become more shallow and intense. Their foreheads meet.

DANIEL (CONT'D)

If you let me go, I promise I won't say anything. I understand your anger.

Ana looks at him doubtfully. She runs her hand over her face, as if she wants to hide her sympathy for Daniel.

DANIEL (CONT'D)

He's not going to do anything. Having me here puts you in danger.

Ana looks him in the eye. She's angry but also has her doubts. Should she trust this stranger?

ANA

Doesn't your dad care 'bout you?

Daniel looks at her without knowing what to answer.

Ana seems to scare him with that question.

They both look at each other, they seem to be attracted to each other.

You can hear some motorcycles from outside.

Ana places the gag in Daniel's mouth and leaves him there.

Ana looks out the window. In the distance, we see Marcos and Juan getting off their motorcycles, with bags and drinks in their hands.

Ana goes out to the patio.

62

EXT. YARD, MOUNTAIN HOUSE - CONTINUOUS

62

Ana, nervous, seems distant, but her gaze reveals her interest in Marcos, whom she observes out of the corner of her eye whenever she can.

CINDY (O.S.)

Let's see what they brought to drink.

The boys take the alcohol and hookah out of a bag and start drinking.

DULCE

What took you so long to get here?

JUAN

The police are in town, I don't know what they are looking for.

The four of them look at each other silently.

MARCOS

Most of the people took the money and left Candy Town.

VALENTINA

We should do the same thing.

CINDY

Relax, a son hurts more than anything, right?

Valentina nods her head. Ana looks at Cindy uneasily, wondering if she's going to tell the boys.

CINDY (O.S.) (CONT'D)

This house is yours. The only part you can't use is the room...

Ana lies on the grass, face up. In off, the laughter of Dulce, enchanted with Juan and all the others. She lifts her hand, palm out, to cover the sun over her face.

The sun disappears, little by little, under Ana's hand, who gets up and enters the house.

63 INT. ROOM, MOUNTAIN HOUSE - CONTINUOUS 63

Ana enters the room. Daniel squirms. Ana tries to calm him down. She makes him comfortable on the bed. Ana lies there with him. Daniel stops moving, falls asleep.

Ana leaves the room; it's dark.

64 INT. KITCHEN, MOUNTAIN HOUSE - CONTINUOUS 64

In the dark, Ana notices Dulce kissing Juan intimately in a corner of the kitchen.

65 EXT. YARD, MOUNTAIN HOUSE - CONTINUOUS 65

Ana goes to the patio and unexpectedly runs into Marcos.

Ana looks at the others and sees, in the dark, Cindy and Valentina on the patio, intertwined.

Ana brushes against Marcos as he walks away. He takes her by the arm and places her against the wall of the house.

Marcos whispers close to her lips.

MARCOS

I know what you are doing. You can trust me.

Ana looks him in the eye. She likes what she hears.

MARCOS (CONT'D)

Forgive me, I am calm, I am alone. I want to be with you.

They look at each other. Ana wants to forget the present.

MARCOS (CONT'D)
 Leave it, let's go and start from
 scratch.

He kisses her and Ana lets herself be carried away. Daniel's groans are heard from the room.

Marcos caresses her, his hands and mouth run over her body.

Their breathing accelerates. Marcos carries her and continues kissing.

Under the darkness, they give themselves to each other.

66 INT. YARD, MOUNTAIN HOUSE - DAWN

66

Ana wakes up. Marcos is by her side. The others are heard whispering off.

Ana puts on her pants. Marcos begins to wake up.

ANA
 Give me a few days.

Marcos gets up and looks at her worriedly.

ANA (CONT'D)
 You have to go before the sun
 rises. I don't want to attract the
 attention of the people in the
 town.

Marcos zips up his pants. Ana enters the house and heads towards the room.

67 INT. ROOM, MOUNTAIN HOUSE - DAWN

67

Ana looks out the window at Marcos and Juan, who are driving away on their motorcycles.

Ana lies on her back next to Daniel.

Dulce enters the room. Ana turns her back.

DULCE (O.S.)
 We are going shopping.

Ana remains on her back, without moving. The house door is heard closing.

Ana gets up to look out the window. She sees Cindy, Dulce and Valentina in the truck, driving away. The sun is rising.

68 INT. YARD, MOUNTAIN HOUSE - DAWN 68

Ana walks towards the tied horse. She caresses it and touches her forehead against the animal's head.

She looks at him intensely, as if seeking advice from him.

69 INT. HOUSE WITH POOL, ROOM - NIGHT 69

Ana enters the room and watches Daniel struggling to move. Ana removes the piece of clothing from his mouth and blindfold from his eyes. She spots the dark bags and tears under his eyes.

ANA

How do I know that you will keep
your mouth shut?

Daniel looks at her with pleading eyes.

DANIEL

I am not going to say who you are.
I will say that I don't remember
anything, that you all treated me
well. I will not talk about the
river. I swear.

Ana wants to believe him, she swallows dry and looks at him, deep in thought.

Ana stares into his eyes, as if searching for the truth behind what he says.

ANA

Where can I find your dad?

DANIEL

At home in the morning.

ANA

Give me the address of this
building too.

Ana shows Daniel a photo from his own Instagram page. Daniel understands that she knows everything about him and his properties through his social media profile.

Ana unties his hands and gives him his phone. Daniel writes down an address.

Daniel looks at her, dry swallows, and writes a second address.

Ana stares at him, searching for the truth behind his eyes.

DANIEL

I know someone who can take you far
away.

Ana laughs nervously, looks at him suspiciously.

DANIEL (CONT'D)

We can call him to see that it is
true.

Ana still hesitates, stands up, and shifts her weight from
one side to the other.

DANIEL (CONT'D)

You cannot stay here for much
longer.

Ana finally makes up her mind and gives Daniel a burner
phone.

Daniel dials. Ana listens in carefully. It rings and rings
but no one picks up. Ana looks at Daniel.

DANIEL (CONT'D)

Dial again, maybe he didn't hear
it.

Ana dials again, a few more rings and then... someone finally
picks up the phone. Ana hands the phone to Daniel.

DANIEL (CONT'D)

(on the phone)
Bro, it's Daniel.

Daniel coughs, trying to hold back tears. He clears his
throat and speaks with a firm voice.

DANIEL'S FRIEND (O.S.)

Daniel, bro, where are you at?
Madman...

DANIEL

(on the phone)
I need you to help me. Wait for me
with your helicopter, ready to take
off early tomorrow...

Daniel looks at Ana.

DANIEL (CONT'D)

(on the phone)

At seven, at the usual spot, don't say anything. Give me a hand...

Ana nervously takes away the phone and hangs up.

ANA

How do I know it's true? Where is that spot?

DANIEL

Come.

Ana passes the cellphone to him. Daniel enters his Instagram page. He shows her some videos of him and his friend riding in a helicopter with some friends at the location.

Suddenly, the sound of a vehicle engine is heard.

70

INT. YARD, MOUNTAIN HOUSE - SUNSET

70

Ana runs out to the yard. Cindy, Dulce and Valentina get out of a small car. They don't have the truck anymore.

VALENTINA

You don't know what you missed, sis.

Cindy and Dulce settle in the yard. Valentina pulls out some chicken from a bag. Cindy opens a beer.

CINDY

Sis, we were going to sell the truck. On the way, there, in front of the company, people were throwing the rotten pineapples. They were throwing stones and everything... and the police was tryin' to calm them down. It was useless, the police were there stopping them from goin' to the door.

VALENTINA

The same three idiots as always.

Cindy shows Ana the images and videos on her phone.

ON THE PHONE SCREEN: Townsfolk and Valentin stand beside the President of the co-operative. They look disgusted, frustrated, and sad as they protest in front of the industrial company.

A lady carries her sick daughter in her arms and screams. A man says that his baby has spots on his skin. One person shows a dead cow lying on the ground. Another shows vegetables with strange black dots.

CINDY

That was embarrassing, people there are so desperate and sad. Nobody from the company came out to show their faces, nobody.

Cindy looks at Ana.

CINDY (CONT'D)

Wake up, girl. You are weird lately.

ANA

Let's go to Dad's house.

Cindy shakes her head in disagreement.

CINDY

You are crazy. They'll catch us right there.

Cindy ignores her and heads inside the house. When a noise is heard from the side of the window, Cindy looks up.

Someone's shadow is seen.

Cindy runs behind the shadow, Ana follows her.

In the shadows, Ana looks on, paralyzed, as Cindy attempts to stop Daniel. He pushes her to the ground. Cindy gets up and chases after him. He escapes and runs between the trees.

Cindy runs after him and Ana rushes to catch up with them.

In the dark, a knock is heard.

Ana is paralyzed with fear. The crackling of the branches Cindy steps on is the only noise in the heavy silence.

Daniel is on the ground.

Cindy approaches Daniel, who has a bloody head and moves his sore feet.

Ana approaches Daniel's feet, touches him. Daniel winces from the pain.

Ana bends down to Daniel and notices that he has injured his feet by tripping over stones.

Cindy angry gets up and looks at Ana.

Dulce and Valentina are paralyzed, watching next to Ana.

Cindy returns with clothes that she places on the wound. Valentina and Dulce come to help.

CINDY (CONT'D)

Are you goin' to just stand there
like you're not part of this?

Ana stays paralyzed.

Cindy rises up and grills Ana with a defiant attitude. The two size each other up.

CINDY (CONT'D)

Why didn't he have his feet tied
up?

Cindy pushes Ana, who falls to the floor. Ana looks up.

ANA

He wanted to help us, you fucked up
everything, as always.

CINDY

Look, dammit, don't you come with
your shit, we are alone in this.

Valentina looks at Ana with disappointment. She turns and follows Cindy back.

Dulce looks at Ana. She turns to follow the others, hesitates for a moment then turns toward Ana, offering her a hand.

Dulce insists and helps pull her up from the floor.

DULCE

C'mon, sis, we have to end this.

Ana leans on Dulce, stands up. She hugs her and whispers in her ear.

ANA

I'll never leave you alone.

Ana looks into Dulce's eyes.

DULCE

Just a little bit more, and we're
already finished with this.

Ana joins the group. Among the four, they carry Daniel inside the house.

71 INT. ROOM, MOUNTAIN HOUSE - CONTINUOUS 71

Ana crouches, staring at Daniel, who is suffering.

The four of them look at each other in silence, worried, looking for a way out.

They all look tired. The darkness envelops them.

Ana sits next to Daniel and takes his hand. She closes her eyes and falls asleep.

CUT TO:

72 EXT. SURREAL FIELD, TREE - NIGHT 72

The same snow-white tree. The splendid horse is tied up to a tree in the distance.

A purple haze of smoke begins to gradually cover the surroundings.

CUT TO:

73 INT. ROOM, MOUNTAIN HOUSE - NIGHT 73

Ana opens her eyes and listens in the background to Valentina talking to Cindy.

VALENTINA (O.S.)

Mami is good at it.

CINDY

We can't go there. It's dangerous.

Valentina wails.

Desperate, Cindy shakes Valentina off her. Ana approaches Cindy, who speaks in hushed tones.

ANA

We have to deliver him.

CINDY

No. You don't realize that we
can't.

Ana, Dulce and Valentina look at each other. They agree.

Cindy looks at them, shakes her head, frustrated. She leaves
the room, upset. Valentina and Dulce follow her.

Ana takes care of Daniel, she then looks at the still
bleeding wound.

Ana runs her hand over his face.

The motorcycles are heard moving away.

Ana looks out from the window to the yard and sees her horse
that moves without stopping from one side to the other,
making unusual movements.

A worried Ana tries to understand what is happening and goes
out to the patio.

74 EXT. MOUNTAIN HOUSE - CONTINUOUS 74

Ana runs to the galloping horse, who leaps away from her for
the first time.

Ana stops in surprise. She places her hand on her head as the
horse disappears into the darkness.

75 INT. ROOM, MOUNTAIN HOUSE - CONTINUOUS 75

Ana goes back to Daniel.

ANA

We are going to cure you.

We hear that the motorcycles are back.

Ana looks out the window again. Cindy comes out the bike with
Valentina's mother, who is carrying something in her hand.

Dulce and Valentina, with the baby in the other bike.

Carmen enters the room and is surprised to see Daniel.

CARMEN

And this boy, wasn't supposed to
be, Ana?

Carmen looks at the four girls, they look down.

CARMEN (CONT'D)
Did you girls go crazy?

No one says a word.

VALENTINA
They did more to us... Look at your
illness and all that we lost,
Mommy.

CARMEN
Look, girl, don't count on me.

The annoyed mom leaves the room. Valentina goes after her.

Ana looks out the window. She looks at Valentina and Cindy,
who try to convince Carmen.

Dulce and Ana look at each other.

Carmen returns with furious eyes and approaches Daniel Jr.
She cleans the wound with alcohol.

Daniel moves himself with pain. The mother places a lotion
with some leaves on the wounds.

CARMEN (CONT'D)
It will dry out.

She gets up and turns her back on them.

CARMEN (CONT'D)
Get that boy back. The police are
crazy in the streets.

Valentina gives the baby the bottle and notices that the baby
has red pigmentation on the arms and body. Valentina and
Carmen share worried looks.

CARMEN (CONT'D)
We are buying purified water at the
pharmacy to see if it helps. Those
who stayed here are way worse.

VALENTINA
We have to get out of here.

CARMEN
Your dad is looking for a solution.
Get out of this mess, this is not
what we taught you.

Valentina hugs her baby, kisses him on the forehead.

VALENTINA

When I return we will sleep
together, my king.

Valentina hugs her baby again. She gives him a sad kiss on the forehead, and hands him over to her mother.

The four of them put Daniel in the vehicle.

The crowing of a rooster is heard in the distance.

CARMEN

Come back soon, your dad is going
to be worried if I don't come back
quickly.

Cindy accelerates the vehicle. The mother stays behind in the house with the baby in her arms.

76 EXT. RIVER, CANDY TOWN - SUNSET

76

The car is parked in the bushes.

The four of them take Daniel out of the vehicle and place him next to a tree near the river. Ana accommodates him. She runs a hand over his head, ensures that he is comfortable and runs back immediately to the car with the others.

Cindy sends a text that we read on the PHONE SCREEN: "Your son is by the river."

77 EXT/INT. ROAD, MOUNTAIN HOUSE - SUNSET

77

The car is on the way to the house. On the stone street, Ana sees a police truck that turns into the narrow street that leads to their house.

Cindy slows down. The four of them look in that direction, and the truck is indeed heading for the house.

Valentina looks worried, her face reflects her sadness at the thought of her son and her mother.

VALENTINA

Stop, my son and my mom!

Valentina throws herself at Cindy. Dulce comforts her in her arms and tries to help her stay still. Ana and Cindy are worried.

DULCE

They can't do anything to you, they
won't find anything.

Cindy accelerates the car and continues on the paved road.

78

EXT. STREET, CARMEN'S HOUSE - CONTINUOUS

78

The car enters the street that leads to Valentina's mother's house, there is a police car at the corner. Cindy slows down.

The policeman signals her to stop and walks over to her.

POLICE 1

The same ladies from the other
day... Well, young ladies. Get out
of the vehicle.

All four get out of the vehicle.

POLICE 1 (CONT'D)

What are you doing at this early
hour?

CINDY

We are going to the capital to look
for jobs.

The policeman looks inside the vehicle, he does not find anything suspicious. He looks them in the eye.

Valentina looks down, hiding her red eyes from crying.

POLICE 1

Haven't you see the young man?

The policeman shows them the face of Daniel Jr.

CINDY

No, we haven't seen him.

Police 1 looks them up and down and checks the car again and look at them one more time.

All four are silent. Ana looks at the dry floor between her feet. Cindy stares at the cop. Dulce bites her nails and Valentina lowers her head.

ANA

We are going to be late to the
capital.

CINDY

There is no work here anymore, not at all, and now we can't even leave this town.

CINDY (CONT'D)

Commander, let us go. We have a chance to work in a family home and if we are late ...

Police 1 signals to the other police officer and finally lets them go.

79 EXT/INT. CANDY TOWN, CAR - SUNSET

79

The four of them go in silence in the car, which drives away from the town.

VALENTINA

What are we going to do?

Cindy slams the wheel.

CINDY

We can't stay here.

Valentina continues to look sad.

VALENTINA

What did Mami say to the police?

ANA

Nothing, there is nothing there. They surely entered, found nothing and left.

Ana, sad, turns to see her town that is left behind.

80 INT. CAR, SEA LANDSCAPES ON THE RIGHT - DAY

80

The sun begins to rise toward their right.

Ana gazes at the ocean through the window. She turns and looks at Cindy who opens and closes her eyes, fighting exhaustion. She looks tired.

DULCE (O.S.)

Look.

Cindy slows down. Dulce points at the sea.

Cindy hits the brakes.

81 EXT. THE SEA - CONTINUOUS 81

The car stops next to the sidewalk. Ana silently contemplates the sea.

Dulce gets out of the vehicle, Valentina follows her. Ana and Cindy also get out.

Dulce points to the sea. The four of them look at the impetuous landscape in silence.

The blue sea expands for many miles. Suddenly, a large dark shadow appears in the distance.

The sea shines with the sunlight as something comes out of the sea for a moment. Then we see her, a humpback whale that swims freely in the water.

All four climb on the sidewalk to get a better look of the two whales swimming freely.

All four are genuinely captivated by the nature of the animals. The two whales continue to play in the blue water.

Suddenly, the sound of police sirens catch their attention. Ana turns around and sees police drive by at high speed.

They all run to the vehicle.

82 EXT. FIELD SOUTH OF THE COUNTRY - SUNSET 82

From inside the car, Ana continues to look through the window.

On the sides, rice fields, avocado fields, mango fields. They continue to move away until the mountain appears in the background.

All three go in silence. The only one who seems wide awake is Cindy, as she changes stations on the radio.

RADIO PRESENTER (O.S.)

The son of businessman Mr. Brusatti, Daniel JR Brussati, remains missing. The police reported that they are on the trail of the culprits.

Cindy turns off the radio and slows down as she watches policemen stop vehicles at a tollbooth.

The car immediately turns into a narrow lane on the side of the road.

Cindy accelerates the vehicle while constantly glancing in the rearview mirror.

Ana turns around and looks at the dusty road behind. Nobody follows them, she looks ahead again.

83

INT. VEHICLE - CONTINUOUS

83

Dulce leans over to turn on the radio. In off, laughter from a radio program.

RADIO GUEST (O.S.)

So what is your definition of a mega diva?

PARTICIPANT ON THE PHONE (O.S.)

Oh, a mega diva is the one that has more than a million pesos on top of her.

RADIO GUEST(O.S.)

How can a woman have more than a million pesos like that on top of her?

PARTICIPANT ON THE PHONE (O.S.)

Easy, fake breasts, fake butt, botox, extensions, expensive clothes, jewelry, jeepeta of the year...

The participant and the announcer laugh even more than before.

Dulce laughs. Valentina half smiles, she seems sorry to be there.

ANNOUNCER (O.S.)

Women are not easy right now. They are all the same.

Dulce laughs and Valentina nudges her, bored.

The car reaches a dead-end street.

Ana looks worried at Cindy, who turns the wheel and goes back down the same street, looking for a street with an exit.

ANNOUNCER (O.S.) (CONT'D)

But tell me. Women are gold diggers looking for fortunes.

Dulce frowns as she listens in to the conversation.

Suddenly, another call comes into the radio station.

ANNOUNCER (O.S.) (CONT'D)
Hello, tell us what is your
definition of a mega diva?

RADIO GUEST 2 (O.S)
I'm going to tell you something.
I'm a taxi driver and I see
everything: Mega diva, gold digger,
and the last thing I saw the other
day were two young women. And when
I looked back, they were kissing. I
wanted to know which was the boy,
when one of them tells me, 'Stop at
the grocery store to buy a
cigarette for my wife.'

ANNOUNCER (O.S.)
Nooo... Here we are talking about
the mega divas, don't come to me
with that...

The sound of the call being cut off and the loud laughter
coming from the radio is heard.

CINDY
Bullshit.

Ana looks at Cindy who is losing patience and turns off the
radio.

DULCE
And what are we going to do? Are we
going to kill ourselves? No one
here has died.

Dulce leans over and turns on the radio, she changes the
station. Startles when she hears a song.

DULCE (CONT'D)
My favorite.

Dulce hums the song.

DULCE (CONT'D)
*"Y tiene cualto que da aco'
parece la mujer de un capo y tiene
ma de un millon nama' en caltera y
zapato."*

84 INT/EXT. FIELD AND MOUNTAINS - NIGHT

84

The vehicle enters a hill covered by vegetation. The road is sandy and muddy. A mountain is in the background.

The car is stuck in a mud ditch and cannot go any further. Cindy continues trying, but the vehicle doesn't move. Cindy turns off the car engine and remains still.

They can only hear the sound of insects and the sea. No one outside or around.

Ana gets out of the car in a hurry, hides and crouches down to pee. Valentina follows her. In the background, the waves of the beach that break on the shore. The sound of pee.

Ana gets up. Cindy's whistle is heard.

Ana, Valentina and Dulce join Cindy among the trees. They search for something to eat and find some plants without fruits.

The four of them walk among trees. Cindy's cellphone dies and turns off. They return to the vehicle in the dark.

85 INT. CAR - CONTINUOUS

85

Ana gets in the car. Cindy, Valentina and Dulce look at a photo of the four of them in the pineapple field.

CINDY

We have to keep moving.

VALENTINA

I can't do this anymore, I want to see mom and my baby.

Valentina cries, Dulce hugs her, Ana comforts her and Cindy grabs her hand. They all lie down, tired.

Ana takes a deep breath, the sound of the sea surrounds them. She closes her eyes.

86 EXT. STREET, ANA'S HOUSE - SURREALIST - DAY

86

Ana comes out of her wooden house in her town. The sandy street is covered in snow. Ana tries to advance little by little, looking for the solid pavement with her footsteps.

Ana continues walking, now with more confidence, but ends up falling through a black hole.

CUT TO:

87 INT. MOUNTAIN - SUNSET

87

Ana wakes up in a panic. The noise of an engine catches her attention.

Ana looks out of the vehicle.

A man with a gun aims at them from outside the vehicle. All four put their hands up.

The man looks a bit shady.

MAN WITH GUN

What are you looking for on my land?

CINDY

Sorry sir, we were tired last night and I didn't see that it was private...

The man interrupts them.

MAN WITH GUN

Get out.

The man gestures with his gun for them to go away.

The car tires squeak in the mud.

Ana gets out of the car, with her hands up, looks around and runs to take a stone that she places under one of the wheels of the vehicle.

Ana joins Valentina and Dulce behind the vehicle and they push it, the man puts his gun aside and helps them push.

The vehicle comes out of the mud. The three of them run into the vehicle and drive away.

88 EXT. SOUTHERN LAND, SEA ROAD TO BANÍ - DAY

88

The car enters a highway. The imposing sea is to their left, watching them.

They pass a traffic sign with the word 'Baní' written on it. They ride in silence, concentrating on the road ahead of them.

Alongside the road are wooden houses, avocado fields and mango fields.

Ana looks in the rearview mirror, nobody follows them. Only cars moving to their side in the opposite direction.

89

EXT/INT. DUNES DE BANÍ - SUNSET

89

The landscape becomes more and more arid and dry, as if they were moving away to another country. The hot sun scorches the earth.

Cindy and Ana, tense, look ahead at the huge sand dunes.

They make a stop.

Cindy gets out of the car, walks from one side to the other, indecisive. Dulce and Valentina look at each other with crossed arms.

Ana observes the landscape full of sand. She takes a fist of sand in her hands and looks at it thoughtfully.

An iguana suddenly walks towards her. Ana stops and stares at it. The iguana looks at her and continues on its way.

Cindy stops and watches the scenery as the sun goes down.

Ana looks down.

DULCE

What are they thinking of us in town?

ANA

I can't even imagine.

Sad Ana lowers her eyes.

ANA (CONT'D)

I never would have imagined that we would end up like this.

VALENTINA

Me neither. I need my son.

The four of them look at each other, Ana lowers her eyes.

Ana jumps into the car. Cindy, Dulce and Valentina enter too.

Inside the car, Dulce turns on the radio. She looks for a station but there is no signal. Ana turns off the radio.

Cindy starts the vehicle, they keep driving.

The car continues, it moves away from the dunes.

90

EXT. IN DIRECTION TO HAITI, BORDER - DAWN

90

The sun is rising. The road is more mountainous, the vegetation is sparse and scattered, between dry and green.

The occasional old wooden house and an occasional person appear on the dry, earthy road.

Ana looks back at the dust that covers the sandy road.

Some cows cross in front of them. They slow down. They look to the sides. No one follows them. They follow the route.

They slow down and move to the side of the narrow road. They see a truck loaded with Haitians, which passes them on the opposite side of the road.

The path keeps getting narrower, cracks and stones fill the road.

The landscape continues to change. It's even drier and more destitute than before.

Burned pines and trees lie scattered on the side of the road.

A woman with merchandise on her head walks in a hurry.

A truck is stuck in a rut on the side of the red dirt road. Some men try to push it off the road.

Heavy machinery obstructs the road.

They continue driving. In the distance, they can see smoke coming out from the burned trees that decorate the landscape.

91

EXT. REACHING THE HAITI BORDER - CONTINUATION

91

A truck full of bananas plantains is stopped. The police check it without inspecting the HAITIAN MAN, who is sitting on the bananas they transport.

The truck goes in the opposite direction, toward the capital.

Ana looks at the three Haitian Men, as they drive past them.

The dry landscape becomes commonplace.

In front of them, the path narrows. On the sides, military posts begin to appear.

They stop when they see a huge gate dividing the two countries.

Cindy and Ana look into the distance at a group of Haitians who wash clothes in the massacre river, which divides the two lands.

Some Haitians walk on the wall-less river.

The truck makes a U-turn. Ana looks through the rearview at the Military Men guarding the border.

92 EXT. NEAR THE BORDER - SUNSET

92

They leave the border gate behind. The landscape changes to coastal vegetation. The sun is falling behind them.

Suddenly, it starts to rain. The car moves slowly and it gets stuck in the mud, they can't go any further.

Ana turns on the radio, a station signal comes in.

RADIO PRESENTER (O.S.)

Police report that they found the son of businessman Daniel Brussatti alive. They say they are on the track behind the culprits.

Cindy turns off the radio. Ana nervously looks at Cindy. The four of them hug.

The night settles.

Ana sees a brown horse passing by the side of the vehicle. She closes her eyes.

93 EXT. NEAR THE BORDER - DAY

93

The rays of the imposing sun wake them up. Ana opens her eyes and looks in front of her.

In the distance, some HAITIANS cross with bundles on their shoulders. One of them, HAITIANO 2, looks at her and starts running, scared. The others follow.

The four get out of the car. Nobody around. In a matter of minutes, the Haitians have disappeared.

Ana observes the desolate landscape filled with red and dry dirt. They walk along the narrow path.

As they continue walking, little by little, the blue and splendid sea appears in the background.

94 EXT. NEAR BORDER WITH HAITI - CONTINUOUS 94

They walk to a beach. The waves break freely on the white sand. Ana looks to the sides, only sand, clumps of coconuts, and the four of them.

They take off their clothes and go into the water. Tired, they float on their backs, holding hands.

Cindy starts swimming. Dulce and Valentina play together in the water. Ana dives into the water. She pinches her nose, holding her breath, and opens her eyes.

95 EXT. SEA, SURREAL IMAGE - DAY 95

A surreal image, in the background far from the sea. The shadow of a BLACK MAN who walks with a spear gun to hunt fish. A yellow liquid envelops it.

CUT TO:

96 EXT. BEACH, NEAR THE HAITI BORDER - CONTINUOUS 96

Ana pops her head out of the water, catching her breath.

Cindy, Valentina and Dulce continue floating in the water, they rest without concern.

Ana sits on the sand and plays with it in her hands.

Ana looks to the other side, to her right. The shadow of a black person.

A YOUNG HAITIAN MAN 1, comes out between the trees. They both look at each other. Ana smiles at him. The Young Haitian Man stands, looking to the sides, as if he did not know if he should proceed.

The young man stands there, looking at the sea. He takes out a loaf of bread and bites into it. He turns and offers some to Ana.

Ana hesitates, but ends up accepting.

He walks over and sits next to them. They both stay there in silence. Until the young man makes up his mind.

He speaks with a Haitian accent.

YOUNG HAITIAN MAN
What are you doing here?

ANA
We are living here.

The Young Haitian Man laughs in surprise.

YOUNG HAITIAN MAN
Born here?

Ana smiles and looks into his eyes.

ANA
No, in Candy Town.

The young man has no idea where that is. Cindy comes out of the water and walks over to them.

YOUNG HAITIAN MAN
Me doing everything to go live
there in the capital.

CINDY (IN HAITIAN CREOLE)
How do we get to Haiti?

Valentina and Dulce stand idly by while listening.

YOUNG HAITIAN MAN (IN HAITIAN CREOLE)
Keep going straight. How do I get
to the capital?

CINDY (IN HAITIAN CREOLE)
All straight.

YOUNG HAITIAN MAN (IN HAITIAN CREOLE)
How can you speak our language?

VALENTINA
My mom is haitian.

Valentina looks at him from head to toe.

VALENTINA (CONT'D)
You gotta practice your Spanish if
you're heading there. Nobody will
do you the favor of speaking Creole
over there.

The Haitian gets up and says goodbye.

The Young Haitian Man walks in the opposite way of the Haitian border and toward the Dominican Republic. The girls move in the direction of Haiti, among the trees.

97 EXT. BORDER RIVER, DR. AND HAITI - DAY 97

Ana, Cindy, Dulce and Valentina walk between trees, nobody around. The sunlight is strong, they cover their faces with their T-shirts, shielding themselves from the sunlight.

They come out among the trees and into a half-dry river.

They look to the sides. They see a person in the distance, washing clothes.

Some Haitians cross in the opposite direction.

They jump and cross the river step by step, passing to the beach of Haiti. They keep walking.

98 EXT. HAITI, COLMADON BEACH - SUNSET 98

The four arrive at the beach in Haiti. They see three damaged wooden boats. Three Haitians, with sad and opaque eyes, in the distance.

The landscape is desolate. Only half-collapsed mud houses.

The four walk through the dry landscape, exploring the place. They come out onto a Haitian beach and look at the many Haitians who are mostly thin and dry.

99 EXT/INT. COLMADO HAITI - CONTINUOUS 99

They spot a grocery store and enter but the STORE CLERK shakes his head when he sees that they only carry pesos.

Eventually, they reluctantly accept it, and they give him some coins. The Clerk of the grocery store gives her a bottle of water.

Suddenly, an angry HAITIAN yells at the four in his language.

They try to understand, but the Haitian becomes increasingly aggressive. It is clear from his gestures that he does not want them there.

The four of them run out of the grocery store. The Haitian continues shouting in his language. Haitian onlookers witness the girls leaving the store.

100 EXT. HAITI BEACH, ÁRBOLES - SUNSET

100

The four girls walk along the beach, exhausted. They walk among the trees.

Ana stops and stares, but there's nobody around, just them and nature. They keep walking.

The night falls.

Dulce and Valentina, tired of walking, lean against a tree.

Ana looks at the round moon that illuminates them and sits next to the others. The waves are heard in the background.

Cindy begins to cut a tree trunk with a piece of glass that is in the sand, carving out a cross.

DULCE

Do you remember when we played hide and seek?

CINDY

I always won...

ANA

I always lost, for caring for you.

DULCE

I always cheated.

Dulce laughs.

VALENTINA

I always lost by being indecisive.

Ana keeps looking at the sky, the four of them lean on each other's shoulders.

ANA

Why? Where did we get lost?

CINDY

We were born for this, sista.

DULCE

No. I came for something bigger.

Ana laughs and hugs Dulce. The four of them hug.

CINDY

Don't you realize it? What we did
is bigger than us.

Ana is thoughtfully looking at the sky.

The sound of loud footsteps draws their attention. The shadows of HAITIAN MEN scare them. They rise.

A GROUP OF HAITIAN MEN runs past them, in the direction where they entered.

They hold hands and look for a way out to get away from the place.

A strong light catches their attention. Ana turns and shields her eyes from the bright glare. She discovers a POLICEMAN in the distance.

Cindy pulls Ana and they run through the trees, downhill.

Ana turns and sees, in the dark, the police running towards them.

Shots are fired and scare them.

Some shots knock Valentina down. Ana turns paralyzed.

Another shot and Dulce falls into the shadows.

Cindy shoots the cops with no success, but they stop, and this helps them get away.

Cindy and Ana run on into the dark.

The policeman fires again.

They fall to the ground. Cindy gets up and Ana does too.

They hide behind another tree. Cindy and Ana hold hands. They look into each other's eyes.

CINDY (CONT'D)

'Til death, together.

They run, hand in hand. Ana and Cindy jump and let go of each other.

CUT TO BLACK:

Ana opens up her eyes, searches for Cindy. Nothing but water.

The waves hit the rocks. There is no trace of Cindy, only the dense and strong waves of the dark blue sea.

Ana slowly falls to her knees.

She looks at the water and the sky. The sun begins to rise. She closes her eyes. Two thick tears run down her face.

One HAITIAN POLICE and a DOMINICAN POLICE 4, sneak behind Ana. They pick up Ana and place handcuffs on her hands.

Ana notices Dulce and Valentina being escorted by two Haitian policemen.

101 INT. DOMINICAN REPUBLIC JAIL, OFFICE - DAY. 101

Ana is held by a POLICE OFFICER, who pulls her into a room.

They examine Ana from head to toe. They undress her, she opens her legs and her mouth while they check every inch of her body.

In the background, you can hear the noise of the news on the radio.

POLICEWOMAN 2

OK.

POLICEWOMAN 1 tosses a pair of pants and a shirt at her.

Ana dresses. In the background, the radio sounds.

RADIO (OFF)

The son of the businessman Brussati is healthy and the police confirm the arrest of the criminals. Later, we will have precise news of this case.

POLICEWOMAN 1 pulls her by the arm.

102 INT. ANA'S CELL - CONTINUOUS 102

Policewoman 1 locks Ana in a cell.

ANA'S POV: An ant walks on the floor.

Ana looks up and sees the blue sky from a small, barred window. She closes her eyes.

CUT TO BLACK:

103 INT. VISITING ROOM, PRISON - DAY

103

The sound of an iron door opening. Ana is escorted into the room.

Marcos stands up and greets her. Ana lowers her head and sits down.

Marcos slowly grabs her hand. Ana looks at his hand over hers, she leaves it there without removing it.

Ana looks up at him with glassy eyes. Marcos' eyes well up with tears. They look at each other in silence.

ANA

Sorry...

Marcos squeezes her hand. Ana lowers her head.

ANA (CONT'D)

Where are Dulce and Valentina?

MARCOS

In two different places. Everyone is very sad in town.

Ana weeps.

ANA

And Cindy?

MARCOS

No idea. They haven't found anything.

Ana lowers her eyes to the ground, weeping silently.

Marcos squeezes her hand again and lifts up her chin. They look at each other in silence. A sparkle in his eyes.

Ana smiles, her face lights up. POLICE OFFICER 2 taps his baton against their table, indicating that their time is nearly up.

MARCOS (CONT'D)

Brussati's son came out, speaking on your behalf. He even said he agreed. That he was not actually kidnapped.

Ana stares in surprise, with teary eyes and a light of joy in her pupils.

MARCOS (CONT'D)

They stopped the pipeline for a few days, but continued again.

Marcos shows her from his cell phone the images of the yellow liquid that continues to fall into the river. Ana's eyes fill up with anger.

A whistle sounds. She quickly lowers her head with the whistle sound. Policewoman 1 indicates that the visits are over.

Ana remains glued to the phone. POLICE OFFICER 2 pulls her away. Ana begins to yell and cry uncontrollably.

ANA

I'm going to take revenge...

The Police Officer pulls her away and drags her out of the room.

Ana goes crazy, she is full of anger and she starts to scream shrilly.

ANA (CONT'D)

Someone has to do something.

The policewoman 1 takes her away by force.

Ana looks at Marcos again and then turns away, disappearing down the hallway.

CUT TO BLACK.

104 EXT. FIELD, SURREALIST - DAY

104

In the field, a purple smoke haze disperses and disappears little by little.

In the background, the same leafy tree appears.

The purple smoke disappears between its branches until it returns to its original color, green.

On the ground, a dense, yellow liquid spreads until it turns black and deepens into the root of the tree beneath the ground.

Ana's horse gallops freely through the grass.

The creature's hooves dig deeply into the earth with each step, leaving hollow impressions in its wake. The horse's mane dances in the wind.

The horse stops and turns to us. We move closer and stay there. Its eyes and muzzle cover the entire screen.

There is something dangerously sad in his cold gaze. His eyes are emotionless, yet relentless as he stares into the viewer's soul.

BLACK.

THE END.