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DREAMING OF JULIA

Original Screenplay

by

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SHOOTING SCRIPT
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Iris in:

1 INT. PASSENGER AIRPLANE IN FLIGHT - DAY (BLACK-AND-WHITE) 1

Format of image on screen is 1:33. Air hostesses are serving snack trays to passengers. JULIE, air hostess played by Doris Day suddenly spots handsome, dark-haired MALE PASSENGER played by Louis Jourdan and panic is reflected in her eyes. SOUNDTRACK is melodramatic. The Spanish subtitles are spelled in the reverse. CAMERA seems to go through the screen to REVEAL the inside of a movie theater and the spectators looking at the CAMERA.

CUT TO:

2 INT. FREXES MOVIE THEATER - NIGHT 2

CONTINUOUS CRANE SHOT through audience MOVES CLOSER AND CLOSER to BETA, composed, elegant woman in her late 40s and CHUBBY BOY, about 11, with large brown eyes and short black hair, staring hypnotically at the screen.

DORIS DAY/JULIE (O.S.)
My husband is on the plane and he
wants to kill me!

CUT TO:

3 BLACK-AND-WHITE SCREEN IMAGES OF JULIE 3

Louis Jourdan enters the cockpit, gun in hand. The PILOT tries to grab the gun and Jourdan shoots him. The COPILOT struggles with Jourdan, who shoots himself; as he falls, he shoots the COPILOT. JULIE screams.

BACK TO SCENE:

CHUBBY BOY, scared, wraps himself around BETA's arm.

NARRATOR (V.O.)
There was something magical about
growing up in Holguín... the movies.
I was lucky to live right next door
to the Frexes movie house where
Grandma Beta took me every night.

CUT TO:

4 BLACK-AND-WHITE IMAGES OF JULIE 4

Frank Lovejoy as FBI Agent into mike at control tower.

CONTINUED

4 CONTINUED:

FRANK/AGENT

Julie, you are the only one that can bring that plane down!

A frantic DORIS DAY/JULIE sits at the controls.

JULIE

But I don't know how!

CUT TO:

5 BACK TO SCENE: INT. MOVIE THEATER

CHUBBY BOY and BETA look frightened at the screen.

CUT TO:

6 BLACK-AND-WHITE IMAGES OF COCKPIT

JULIE struggles with controls. THUNDERING EXPLOSION IN SOUNDTRACK. SOUND distorts and slows down, IMAGES

FADE TO BLACK:

7 INT. FREXES THEATER IN THE DARK

We HEAR loud booing and complaining.

VOICES (O.S.)

Shit! What happened? Lights!

MATCHES and LIGHTERS throw some light on pitch-black interior of theater. CHUBBY BOY and BETA hold each other, looking scared. THEATER MANAGER, older man, holding an oil lamp on one hand and a flashlight on the other, walks down the aisle.

CHUBBY BOY

Beta, what happened to Julia?

BETA

When the lights come back we'll see the end.

MANAGER

Ladies and gentlemen, the whole town is in the dark. For your safety, you should go home now.

CONTINUED

7 CONTINUED:

7

BETA and CHUBBY BOY get off their seats.

CHUBBY BOY

I want to see what happened to Julia!

BETA

Not tonight. Let's go home.

BETA and CHUBBY BOY walk up the aisle. BETA opens her umbrella. Uproarious bunch of BOYS, on the upper gallery of the movie house, spit down on theatergoers below. BETA rolls her eyes as she and CHUBBY BOY walk under rain of spit, protected by umbrella, and go out to theater lobby.

CUT TO:

8 INT. FREXES THEATER LOBBY - NIGHT

8

On their way out CHUBBY BOY waves to PIEL CANELA, a black man in his late forties, who smiles at the boy while holding a film reel and an oil lamp.

CHUBBY BOY

PIEL CANELA, please tell me what happened to Julia? You must know.

PIEL CANELA

Never reveal an ending. Come back tomorrow and see for yourself.

CUT TO:

9 EXT. FREXES STREET - NIGHT

9

Dark vertical neon sign reads: "F R E X E S." Dark horizontal neon sign reads: "C I N E M A." Frexes Theater dark marquee reads: "TEATRO FREXES -- DORIS DAY & LOUIS JOURDAN EN JULIA." CAMERA PULLS BACK to reveal theater facade. The WIND BLOWS on the trees lining the sidewalk.

Superimposed initial credits: "Dreaming of Julia."

CAMERA TILTS DOWN FROM MARQUEE TO MOVIEGOERS leaving the theater, among them BETA and CHUBBY BOY, who cross a town in darkness, with candles, oil lamps, flashlights being lit in the different buildings. A man's hand grabs CHUBBY BOY by the shoulder, startling him; he gasps and turns around.

CONTINUED

9 CONTINUED:

9

CHUBBY BOY

Dad! Mom!

It's PEDRO, a tall, thin, handsome man in his early 30s and DULCE, around 30, attractive, holding JUANI, their skinny four-year old daughter.

PEDRO

Did you hear the explosion?

BETA

Explosion? Where? Is Che back?

DULCE

Don't worry, Mother. Armin went to get him.

From corner of Frexes and Martí Streets emerges LEANDRO, 15, athletic, who runs toward the small crowd at Bar Marro. The front door of a house swings open, and through it runs JOSE CARLOS, around 15.

JOSE CARLOS

Leandro, wait!

KATIA, sexy, 35, with large, expressive eyes, dressed in flashy, low-cut clothes, steps out.

KATIA

José Carlos, come back here!

CAMERA PANS to BAR MARRO, sandwich bar along left wall, liquor stool bar along rear wall, a few small square tables filling the rest of the space. Customers strike matches and flick on cigarette lighters in the darkness.

MARRO, about 50, with thinning hair and glasses, steps out on the sidewalk. Standing behind him is FATHER GERMAN, local parish priest, about 50, holding a small glass of rum.

MARRO

Damn it! It's the whole town this time. Don't anybody touch that leg of ham!

FATHER GERMAN, his back to MARRO, walks over to ham hanging over the bar counter, takes a piece and chews on it.

CONTINUED

9 CONTINUED: (2)

9

NARRATOR (V.O.)

No one could blame Father German for giving in to temptation. Marro baked those hams with a secret recipe. Hmmm... I can still smell them!

Across the street, LEANDRO and JOSE CARLOS join MAXIE, also 15, short and thin. They bump into MARRO's nephew RICKY, about 25.

JOSE CARLOS

Must have been a bomb!

RICKY

It's the rebels! They must have blown up something big this time.

MARRO looks disapprovingly at RICKY as CANDITA, about 40, with walking cane and a small dog on a leash, enters.

RICKY

(continuing)

Be careful, Candita. The streets are too dark. You guys go find Che and ask him what happened.

MAXIE and LEANDRO make a face and run out of frame.

CROWD in middle of street half-lit by candlelight and oil lamps. KATIA stands by TERESA, early 40s, hair in curlers, nightcream on her face, holding a rabbit. Next to them is TERESA's husband, CHUCHO, good looking muscular man in his mid 40s.

KATIA

These kids don't realize this isn't a game.

CHUCHO

It's still safe here. When is your husband back in town?

KATIA

Next week, but now I don't know. Teresa, you're so lucky to have Chucho here.

CHUCHO pats KATIA's rear out of TERESA's view. KATIA smiles conspiratorially. CHUBBY BOY notices CHUCHO's actions.

CONTINUED

9 CONTINUED: (3)

9

Chatting at the corner are BETA, CHUBBY BOY, PEDRO and DULCE. MAXIE, LEANDRO and JOSE CARLOS run by. JOSE CARLOS hits CHUBBY BOY hard on the head. CHUBBY BOY starts to run after JOSE CARLOS but PEDRO holds him back.

NARRATOR (V.O.)

I couldn't stand José Carlos! The coward was always picking on me.

CAMERA TRACKS AFTER JOSE CARLOS, MAXIE and LEANDRO. ARMIN ENTERS THE FRAME. His wife TETE, 27, petite brunette, runs up to him with her sister DULCE. ARMIN embraces TETE.

DULCE

Well, Armin, where's Dad?

ARMIN

I couldn't find him!

CUT TO:

10 EXT. STREET - NIGHT

10

A pair of beaming lights turn around a far corner and come toward the CAMERA until the glare becomes blinding.

MARRO

It's taking longer than usual for the lights to come back. If only Che were here.

CHUCHO

Well, you know where he is.

FATHER GERMAN, tipsy, places his index finger on his lips with a "ssshhh".

CUT TO:

11 EXT. CALIXTO GARCIA PARK - NIGHT

11

CRANE SHOT of park in the dark, lit by a few candles or oil lamps held by folks walking across.

The headlights of a dark Chrysler Imperial pierce the darkness as it drives around the park.

CUT TO:

12 EXT. FREXES STREET - NIGHT

12

MARRO

No sign of Captain Rosado either...

The car lights hit MARRO's face. He shields his eyes.

CUT TO:

13 INT. CAR - NIGHT

13

CLOSE SHOT of MAN'S RIGHT HAND on steering wheel, gold ring on ring finger, expensive gold watch on wrist. A GLIMPSE of DRIVER'S EYES in rearview mirror.

CUT TO:

14 EXT. FREXES STREET - NIGHT

14

On the shiny surface of the car, the reflection of the flickering lights from the candles, oil lamps, flashlights. As the car stops, the driver's door opens. CAMERA CLOSES IN on DRIVER'S FEET, wearing very fine two-tone dress shoes, as he steps onto the sidewalk. CAMERA reveals an impeccably dressed man in white linen pants and guayabera. He's about 50, thick-necked, built like a rock, a cigar on a holder hanging from a corner of his mouth, absolutely calm.

As CHE walks toward his family, BETA stares coldly at him. CHUBBY BOY runs up to him, and CHE picks him up.

MARRO

What's going on, Che?

CHE

I just spoke to Rosado. The power station's been hit by the rebels. Nothing can be done now, so it's safer if everyone stays home.

The talkative crowd disperses slowly, as folks walk back to their places. CHE and his family enter their home. MARRO crosses the street and walks into his bar.

MARRO

Oh, this is bad for business!

CHUCHO

Come on, cheer up. Let's have a drink. Marro's treat!

CONTINUED

14 CONTINUED:

14

THREE MEN mumble approvingly and follow CHUCHO into MARRO's bar.

MARRO

You're bad for business.

FATHER GERMAN lifts his glass and blesses the room.

BLACK BUM, carrying a black case against his chest, walks in middle of street, singing loudly an African lullaby.

CUT TO:

15 OMITTED

15

16 INT. CHE AND BETA'S BEDROOM - NIGHT

16

Spacious bedroom, with large windows, walls lined with history volumes. King-size bed in the middle of the room. Narrow daybed against the wall next to the stairway landing, directly across a large bathroom.

CHE lies in bed. BOY stares at him, then at BETA in a nightgown sitting on the toilet cover, smoking a cigarette.

CHUBBY BOY

BETA, what happened to Julia?

CHE

What's that boy talking about?

BETA

Julia. The Doris Day movie we were watching when the lights went out.

CLOSE UP of CHUBBY BOY pretending to be asleep. BETA walks across bedroom and gets into bed.

CHE

You take this kid to the movies too often. And he shouldn't sleep here.

BETA

He's scared.

CHE touches her shoulder and she cringes, turning away. As CHUBBY BOY closes his eyes in sleep, BETA's eyes open wide.

CONTINUED

16 CONTINUED:

16

She turns toward CHE and they kiss.

CUT TO:

17 EXT. CARIBBEAN SMALL TOWN STREETS - NIGHT

17

CAMERA roams along dark deserted streets -- except for BLACK BUM carrying his black case -- and CLOSES IN on large wall mural: "Metro Goldwyn Mayer presenta a Doris Day, Louis Jourdan, Barry Sullivan y Frank Lovejoy en JULIA" above an oversized depiction of Doris Day's frightened face. On the edge, the artist's signature in bright yellow: "Piel Canela." CAMERA CLOSES IN on Doris Day's panicked expression.

NARRATOR (V.O.)

It was March 8, 1958. No one knew then that we'd be a year in the dark.

FADE TO:

18 EXT. CARIBBEAN SMALL TOWN STREET - DAWN

18

Next to mural, the walls are filled with political campaign posters reading "Batista, el hombre." CLOSEUP of photo of a smiling dark-skinned man with slanted eyes in condecorated military uniform. RICKY enters the frame, furtively smears photo with red paint slogan: "Assassin" and exits.

NARRATOR (V.O.)

Cuba was in the turmoil of a revolution. To a ten year-old kid that should have been very exciting. We had this Batista, our self-appointed President. A guy called Fidel started a rumble to overthrow him. Unfortunately, living in Holguín was like being in a movie with no action.

FADE TO:

19 OMITTED
AND
20

19
AND
20

21 INT. BETA/CHE'S BEDROOM - MORNING

21

CHUBBY BOY awakens in a start. A tender BETA puts socks on CHE's feet, then puts on and ties his shoes, helps him get his shirt on, combs his hair. CHUBBY BOY smiles.

CHE

Good morning, son. Get up! Time is running out... and we need our coffee.
(as he puts on watch on his right wrist)

CUT TO:

22 INT. BETA'S BALCONY - EARLY MORNING

22

A radiant BETA opens her balcony doors, and as the sunlight shimmers, she looks down on the awakening town.

Cars, shop windows and people's clothes are from the 50's. The streets are narrow, the buildings Spanish colonial, many with balconies facing the street. By their horse-drawn carts full of fruit and vegetables, vendors sing out their offerings. The women are elegant. The men wear light tropical clothes, sip espresso, smoke, talk and laugh loudly in appreciation of the passing women. It is a Technicolor explosion of Caribbean color.

CHUBBY BOY and CHE walk across the street to Bar Marro. CHUBBY BOY waves to BETA. In the plaza, a car display of a 1929 Chevrolet convertible with a huge sign which reads: "Che's Cars and Holguín, 25 years of partnership..."

CUT TO:

23 INT. BAR MARRO - MORNING

23

CHE sips on an espresso. CHUBBY BOY drinks his milk.

CHUBBY BOY

Che, tío Armin is late!

RICKY places some toast in front of CHE.

CHE

Your old uncle Marro keeps you busy, eh? Don't you miss the excitement of life in Havana?

CONTINUED

23 CONTINUED:

23

~~RICKY~~ ✓
Miss it? This place is full of it!

MARRO
It's safer here.

CUT TO:

24 EXT. STREET OUTSIDE BAR MARRO - MORNING

24

A loud pink, flashy convertible Chrysler Imperial drives by, followed by a patrol car. Both cars stop by Bar Marro. From Chrysler steps CAPTAIN ROSADO, about 50, tall, handsome, fit, wearing a trim moustache and dark blue uniform, jacket thrown over his shoulders. TWO COPS stay a few steps behind him.

YOUNG MAN 1 comes running up the street followed by TWO OTHER COPS and ROSADO'S BODYGUARDS grab and beat him.

YOUNG MAN 1
Bastards, just you wait till things
change!

CUT TO:

25 INT. BAR MARRO - MORNING

25

In b.g. CHUBBY BOY stands by the doorway, watching the COPS hit YOUNG MAN 1, his wide open eyes projecting fear.

CHE
Yes, Holguín is such a nice and quiet
place.

CHUBBY BOY and CHE look at the COPS shoving YOUNG MAN 1 in a patrol car and speeding away.

LITTLE BOY (O.S.)
Hey!

CUT TO:

26 EXT./INT. BAR MARRO DOORWAY - MORNING

26

PLUMP LITTLE BOY, about 9, with a beautiful face, very pale skin, deep circles under his large expressive eyes, smiles at CHUBBY BOY from the doorway.

CONTINUED

26 CONTINUED:

26

WOMAN (O.S.)

Miguel Marro, come back here! You
know you can't go out there!

MIGUEL turns around slowly. CHUBBY BOY runs after him.

CUT TO:

27 EXT./INT. MARRO HOME - FRONT DOOR - MORNING

27

MIGUEL, inside the door, holds a toy plane. CHUBBY BOY talks
with him from the sidewalk. In b.g. CHE sits inside Bar
Marro.

NARRATOR (V.O.)

Poor Miguel! I was never told what
ailed him, but his parents would
never let him go out or play with
anyone. We shared a passion for
movies... he wasn't allowed to see!

CUT TO:

28 INT. BAR MARRO - MORNING

28

In f.g. ROSADO walks into Bar Marro. RICKY glances edgily at
him. MARRO, standing behind the bar, pretends not to see
ROSADO. MARRO automatically gets him a cup of espresso.
ROSADO removes his cap and rubs his temples.

ROSADO

Che, this is driving me nuts. I
became a police officer so I could
get the bad guys off the streets --
the robbers, the killers... But
these rebels are folks like you and
me, and most of them are kids!

CHE offers a cigar to ROSADO, who accepts it with a slight
nod and lights it.

CHE

Well, if it bothers you so, why not
quit?

CONTINUED

28 CONTINUED:

28

ROSADO

You're the son of Waldo Pérez, a big land owner. Me? A hungry country boy. You know that. All I have I owe to this uniform. By the way, how's old Waldo doing?

CHE

He's okay. How do you like your car?

They walk out to look at the car.

29 EXT. BAR MARRO - DAY

29

ROSADO

Ah, a beautiful present, Che! Do you know what I like best? The color. How'd you know it's my favorite? You don't think it's too loud?

CHE

Naw. I took a look at it and said, this is for Rosado. It defines you.

ROSADO smiles. CHE, stonefaced, continues smoking his cigar. In b.g. RICKY stares at ROSADO in disgust.

CUT TO:

30 EXT./INT. MARRO HOME - FRONT DOOR - MORNING

30

CHUBBY BOY and MIGUEL in f.g., ROSADO and CHE in b.g.

MIGUEL

Not Trapeze again! I want you to tell me about Julia!

CHUBBY BOY

I can't! I didn't get to see the ending!

CUT TO:

31 EXT. BAR MARRO - SAME MORNING

31

In the f.g. CHE and ROSADO walk around the car, and CHUBBY BOY runs up the street and gestures to someone O.S.

CONTINUED

31 CONTINUED:

31

ROSADO

I'm a career officer... a professional. I'll do my duty even if I don't like it.

CHE

Be careful. Blood stains don't come off easily.

CHUBBY BOY

Che!

(pointing at car)

Armín is here! Bye!

CHUBBY BOY runs in, grabs his school bag and runs out.

CUT TO:

32 EXT. STREET OUTSIDE BAR MARRO - MORNING

32

Bright red Izzeta (small, convertible car with a single passenger door doubling as the front of the car). All over the car, in flamboyant lettering, the slogan: "In Holguín, Call Armín -- Radio/Electrical Repair." ARMIN steps out.

ARMIN

Hop in! You thought you'd be late for school, eh? Not with tío Armín around!

ARMIN laboriously gets behind wheel. CAMERA ZOOMS IN on steering wheel and a laminated snapshot of a smiling ARMIN.

CHUBBY BOY

Armín, you're crazy!

ARMIN

No. I'm a genius. You'll see.

PAPIN (O.S.)

Wait, wait for me!

POV Izzeta we SEE PAPIN, about 14, limping, two deep scars on his face, in school uniform, running toward the car.

ARMIN

There's always room for Papín!

CUT TO:

33 OMITTED

33

CUT TO:

34 EXT. FREXES STREET - DAY

34

Izzeta driving down the street, PAPIN's head emerging through the car top. As Izzeta drives on, it becomes smaller and smaller.

NARRATOR (V.O.)

I don't know whether Holguín had a population of 300, 3,000 or 300,000. My Holguín was this neighborhood, and almost everyone was family.

CUT TO:

34A EXT. LOMA DE LA CRUZ - EARLY MORNING

34A

Panoramic shot of steep hill with stairs climbing all the way up to a monumental crucifix on top.

NARRATOR (V.O.)

Holguín's only claim to fame was La Loma de la Cruz... and nearby, La Gringa's House...

CUT TO:

34B EXT. GRINGA'S HOUSE - EARLY MORNING

34B

PANORAMIC SHOT of Gothic, wooden, rambling house, surrounded by big trees, distilling a menacing atmosphere of mystery.

A silhouette of a WOMAN behind a window shade, in half-darkness. The still atmosphere suddenly erupts into a gust of wind which blows hard on the trees around the structure.

NARRATOR (V.O.)

...the home of the only American in town, a woman. Just to go near that house was scary. But in her yard was a huge tree with the biggest mangoes in town!

CAMERA ZOOMS IN on bunch of mango fruit on lush tree.

CONTINUED

34B CONTINUED:

34B

A pack of wild-looking dogs run ferociously toward a chainlink fence in front of the CAMERA. A group of BOYS enter the frame, including CHUBBY BOY, his COUSINS and PAPIN.

JOSE CARLOS
(to CHUBBY BOY)

It's your turn now to bring back some mangoes. The dogs won't bite you.

CHUBBY BOY
You may be crazy, but I'm not.

JOSE CARLOS
Fat little chicken!

WE HEAR fierce BARKING nearby. CHUBBY BOY looks scared.

JOSE CARLOS
(continuing)
Fat little chicken!

CHUBBY BOY punches JOSE CARLOS in the mouth. The two hit each other, rolling on the ground, the other BOYS in a big uproar. Some OVERWEIGHT WOMEN in their forties come over to find out what the noise is all about. JOSE CARLOS, much bigger, has the upper hand and is giving CHUBBY BOY a bad beating.

A WOMAN'S SILHOUETTE appears at the window. TWO WOMEN NEIGHBORS separate the two fighting boys.

NEIGHBOR 1
What's going on here?

CHUBBY BOY wipes blood from his nose.

JOSE CARLOS
La Gringa got us fighting.

NEIGHBOR 1
Bitch! Better get on home.

WOMAN'S SILHOUETTE walks away from window.

CUT TO:

35 OMITTED

35

36 INT. CHE'S HOUSE - DINING ROOM - LATER THAT NIGHT

36

Very large dining room, with long rectangular dining table, lit by candlelight. CHE sits at head of table. The rest of the family sits around the table. BETA stands behind CHE, and BOY presses against her side, his arm around her.

CAMERA PANS down left side of the table to JOSEFA, early fifties, sitting next to MAXIE, who smirks at LEANDRO in the next chair, by his parents, CHUCHO and TERESA. Next to them are CANDITA and her mother VALDUBINA, around 70.

NARRATOR (V.O.)

Che had called for a big family meeting that night. It was so important that his three sisters, even his mother, were there. Sweet aunt Josefa, Maxie's widowed mother. Aunt Teresa, her husband Chucho and their only son, Leandro. Aunt Candita, the brains of the family who never married to take care of that witch, great grandma Valdubina.

CAMERA PANS down the opposite side of the table to TETE, ARMIN and their BABY DAUGHTER, DULCE, PEDRO and little JUANI, BETA and CHUBBY BOY. CAMERA CLOSES IN on CHE.

CHE

Captain Rosado tells me that the rebels are making it impossible to repair the electric plant. We could be without power for months. Armin is installing a small plant at the casino. We'll have to live by candlelight for a while.

DULCE

Why can't we have a small plant?

CHE

Nobody else in town can afford one. If they're forced to put up with the darkness, so can we. Let the kids go out and play. We have things to discuss.

CHUBBY BOY stares at CHE in disbelief.

CHUBBY BOY

Holy shit! No lights, no movies!

CONTINUED

36 CONTINUED:

36

CHE

Whatever contact we make with the
rebels, we must keep WALDO out.
ROSADO's getting itchy.

CUT TO:

36A INT. CHUBBY BOY'S BEDROOM - NIGHT

36A

BOY smiles blissfully asleep under a poster of "Trapeze."
Julius Fucik's "Entrance of the Gladiators" starts building
in the SOUNDTRACK. CAMERA PANS from poster of "Trapeze" to
poster of "The O.K. Corral."

NARRATOR (V.O.)

At least I could dream of my favorite
movies: Trapeze... The O.K.
Corral... and Julia!

37 OMITTED
THRU
39

37
THRU
39

40 INT. SCENE FROM JULIE (BLACK AND WHITE) (DREAM SEQUENCE) 40

JULIE, in cockpit, struggles with the controls of the plane
to avoid a crash. MUSIC SOARS MELODRAMATICALLY.

41 BACK TO SCENE

41

BOY suddenly wakes up, frightened. BETA comes into his room
with a lamp.

BETA

What is it, honey?

CHUBBY BOY

I dreamt I was with Julia and we were
crashing!

BETA

Oh, dear. That's what happens when
you watch too many movies. Maybe
Che's right: dark nights are a good
break for you.

CONTINUED

41 CONTINUED:

41

CHUBBY BOY

Beta, please don't say that!

BETA

Well, who's your movie partner? Who took you to see "Trapeze" five times in a single weekend?

CHUBBY BOY

You did. But it was Trapeze!

BETA

Then don't complain about movie nightmares. Now go back to sleep.

BETA tenderly takes her grandson's hand off her earlobe, tucks him in, kisses his hand and leaves.

CUT TO:

42 INT. CASINO - NIGHT

42

Wall decorated with framed photographs of CHE and BETA, CHE and CHUBBY BOY, CHE and his mother and sisters, CHE and his father WALDO, CHE on a horse in a John Wayne pose, CHE with two brand new cars by a sign reading "Che's Car Dealership," CHE by a roulette table, and CHE holding a one-year old naked boy who stands on the palm of his hand.

NARRATOR (V.O.)

Che was like John Wayne -- rough, tough and fair... He raised cattle... had a casino... sold cars and never smiled... except when he held me up on the palm of his hand. It's scary as hell when you're standing on your grandpa's grip. But boy, how he smiled!

(a beat)

There were two things I'd always hear about Che. He was honest, and nobody knew his politics...

ROSADO (O.S.)

We won, we won again!

By a crowded roulette table ROSADO and his wife hug each other. A sweaty casino employee rolls the roulette again. CHE and PEDRO look on from the b.g.

CONTINUED

42 CONTINUED:

42

In the crowd, CAPTAIN ROSADO yells out.

CAPTAIN ROSADO
Wow, this is our night!

Next to him, his WIFE jumps up and down with joy. CLOSE SHOT of CASINO EMPLOYEE reading out the number, smiling nervously, wiping perspiration from his brow.

CLOSE SHOT of CHE and PEDRO, as they exchange knowing glances.

CUT TO:

43 INT. GAMBLING HALL - CHE'S OFFICE - NIGHT

43

PEDRO walks up to CHE's office. Through closed door we OVERHEAR CHE.

CHE (O.S.)
I don't want to see you again...
Don't you dare play innocent with me!

PEDRO enters. CHE and CASINO EMPLOYEE face each other.

CHE
I don't give a shit if it was Rosado himself! You're fired.

CASINO EMPLOYEE raises his fist at CHE, but CHE knocks him down. CASINO EMPLOYEE comes back at CHE, who delivers a second blow which knocks CASINO EMPLOYEE down again.

CHE
(continuing; throwing
a check at him)
I don't cheat on people. Get out!

CASINO EMPLOYEE gets up, picks up the check and leaves, throwing a hateful glance at CHE.

PEDRO
Hope he won't give us any trouble.

CUT TO:

44 EXT. FREXES STREET MOVIE THEATER - DAY

44

PIEL CANELA cleans the theater entrance. Poster of JULIA is still on as "NOW PLAYING." CHUBBY BOY enters the frame.

CHUBBY BOY

Piel Canela, why don't they bring a power plant for the theater?

PIEL CANELA

They say it's too expensive. No posters to put up, no murals to paint... I'll be out of a job soon.

BOY sadly walks away. CAMERA CLOSES IN on PIEL CANELA staring at the poster wall. Suddenly his face brightens.

FADE TO:

45 EXT. HOLGUIN STREET - DAY

45

CAMERA CLOSES IN on DORIS DAY's face in Julia mural as a brush smears white paint over it.

NARRATOR (V.O.)

The blackout brought some changes to the neighborhood. Aunt Teresa and...

CUT TO:

46 INT. TERESA'S HOUSE - NIGHT

46

CAMERA TRACKS CLOSE TO THE FLOOR THROUGH a house full of animals of all kinds -- dogs, cats, geese. *

NARRATOR (V.O.)

...Chucho's house was a living zoo. The stink was awful, yet...

CAMERA TRACKS ACROSS THE FLOOR TO the bottom of a table surrounded by the legs and feet of several MEN and WOMEN sitting around it. CAMERA MOVES UP and WE SEE the room is packed with people who sit around an enormous table. The room is lit by camping lights and oil lamps. A variety of house pets wander around the group. They all play bingo. *

NARRATOR (V.O.)

(continuing)

... they'd play bingo there every night!

CONTINUED

46 CONTINUED:

46

CLOSEUP of CHUBBY BOY sniffing at the awful smell.

NARRATOR (V.O.)
(continuing)
Apparently they liked the smell
better than I. Particularly Katia.

KATIA smiles. CHUBBY BOY drops a coin and stoops to collect it. CAMERA ZOOMS IN below the table on KATIA's foot stretching to touch ARMIN's, then on her right foot touching CHUCHO's.

CHUBBY BOY straightens up, a frown on his face. KATIA smiles at a smug CHUCHO and a perspiring and uptight ARMIN. CHUBBY BOY senses someone watching him. He turns and SEES JOSE CARLOS smiling at him mockingly.

JOSE CARLOS
Chicken, chicken, chicken...

CHUBBY BOY throws his bingo card at JOSE CARLOS. ARMIN rises, causing KATIA to lose her balance.

KATIA
(falling back)
What the h...!

POV CHUBBY BOY, CAMERA CLOSES IN on CHE, looking intensely at his grandson. CAMERA QUICKLY PANS TO

ARMIN
Bingo!

DISSOLVE TO:

47 EXT. WALDO'S RANCH - OPEN FIELD - DAY

47

WALDO, 75 but strong as a bull, rides toward CAMERA. CHE, CHUBBY BOY and PAPI stand near jeep.

CHE
Boy, your grandma has pampered you
too much. Life isn't the movies. You
can't go 'round punching people you
don't like! Let's see if old Waldo
can keep you two busy...
(winking to CHUBBY)
and away from your mother!

CONTINUED

47 CONTINUED:

47

CHUBBY BOY looks at the field. PAPIN chuckles. CHUBBY BOY throws an irked glance at PAPIN. WALDO dismounts. *

WALDO

Bringing some unexpected guests, son?

CHE

They have energy to burn, with the blackout and all. I know you'll find them somethin' to do 'round here.

WALDO

Reinaldo! Here's Che! He's brought some guests. Wanna show'em 'round?

REINALDO, 16, tall, thin, curly haired, approaches with a shy smile. His eyes project a great intelligence. *

CHE

Hello, Rey. Is this old man treating you well? How's school?

REINALDO

School's okay. I like it here. Is this your grandson?

CHE

Yeap. I thought you could teach him a thing or two.

WALDO

Don't worry, Che. We'll take good care of them. Won't we, Rey?

WALDO and CHE walk into the field as boys run in the opposite direction. REINALDO looks intently at CHUBBY BOY. The CAMERA PANS OVER to follow WALDO and CHE.

CHE

Are things still quiet around here?

WALDO

You don't have to worry about us, son. How's the family?

CHE

Alright. No lights, but you know, we've seen worse.

CONTINUED

47 CONTINUED: (2)

47

WALDO

Yes, we have. And how's old Valdubina?

CHE

Ma's okay. She likes living in town.

WALDO

Thank God the witch always hated the country. Can you imagine her living with me here? Now Beta, that's another matter. You were definitely luckier than me. She's a hell of a woman, the soul of your family. I married your mother, so what's your excuse for behaving like a bastard?

CHE

Waldo, don't scold me. Now, this may surprise you, but I do worry about you. You wouldn't be helping the rebels these days? It took a lot of money to get Rosado off your back that last time.

WALDO

Son, when I came here from Spain, with just the clothes on my back, and set foot on this rich soil,
(grabbing some soil)
I said to myself: a man can make it here, if he works his land hard and
(CHE joins him in the next phrase)
just minds his own. I always taught you that.

CHE

Yes. The trouble with you, Dad, is you always say one thing, then do another. Old man, please promise me you'll stay away from the rebels.

WALDO

You know I wouldn't do anything you wouldn't do.

WALDO and CHE exchange a meaningful glance. WALDO bursts into wild laughter, while CHE remains straightfaced.

CONTINUED

47 CONTINUED: (3)

47

CHE

I'll come for them tomorrow.

WALDO

Naw. Leave them here a few days. It'll do them good. Aren't you gonna say goodbye to Rey? You know how that boy feels about you...

CHE remains pensive.

WALDO

(continuing)

Son, we have the same blood. Life has been good to us. We're hard workers; we've made money. But I never see you smile. What happened to my wild little kid who'd laugh all the time?

CHE

Remember when Beta and I were kids, how we ran through the fields like wild colts? We drove all of you crazy. I knew what I wanted then. Now... I just don't know.

WALDO

Search your soul to learn what eats your life away. Find your own peace. Look at me. I'm 75 and happy as a child.

CHE

That's what I hope for as I awake each day. Yet I'm afraid to look...

WALDO

You'll never know if you don't try. Look hard within yourself. It's there. It always is. The life meant for you.

CHE climbs into his jeep and drives off.

CUT TO:

48 EXT. SUGARCANE FIELD - DAY

48

REINALDO walking along sugar cane fields, with sweaty CHUBBY BOY and PAPIN in tow.

REINALDO

They tell lots of stories about your grandpa. They say he's real tough.

PAPIN

Tough? Everybody's scared shitless of Che!

(pointing at CHUBBY BOY)

Even he doesn't dare look him in the eye.

CHUBBY BOY

Aw, lay off! Look!

CHUBBY BOY takes out a switch blade and snaps it open.

REINALDO

What's so big about that?

CHUBBY BOY

It's a switchblade! Marlon Brando, James Dean, they all use one.

REINALDO

Who are they? What's it good for?

CHUBBY BOY

To defend yourself!

CHUBBY BOY throws switchblade at tree, but it bounces off.

REINALDO

I don't need that!

He grabs his machete, throws it at a tree more than 20 feet away, nailing it on the trunk, where it vibrates.

CHUBBY BOY

Man! Who are you, Robin Hood?

A laughing REINALDO looks at CHUBBY BOY.

CUT TO:

49 INT. JEEP - DUSK

49

CHE

Rey's one of a kind. I knew you two would get along.

CHUBBY BOY

Why does he live with Grandpa?

CHE

His mother died. He was living with an aunt who was mean to him. That's why I brought him to Grandpa's.

CHUBBY BOY

(looking at CHE's wristwatch)

Che, why do you always wear your watch...

PAPIN

Look, la Gringa!

CUT TO:

50 EXT. STREET - DUSK

50

CHUBBY BOY from moving jeep GLIMPSES at the back of a blondish woman in jeans and shirt, carrying a large brown shopping bag, as she gets into an old jeep.

PAPIN (O.S.)

Wonder what she's carrying?

CHUBBY BOY

Che, please, turn around! Let's follow her!

CHE

You kids are crazy. Hey, there's your pal Piel Canela.

CUT TO:

51 OMITTED

51

52 EXT. FREXES MOVIE THEATER - DUSK

52

CHE hits the brakes. PIEL CANELA stands halfway up a ladder sketching in large charcoal strokes the figure of a man holding a sword. CHUBBY BOY jumps out of jeep and runs over. *

CHUBBY BOY

Piel, are the movies coming back?

PIEL CANELA shakes his head from side to side.

CHUBBY BOY

(continuing)

Then what are you doing?

PIEL CANELA

Painting the coming attraction... If you can see it there

(pointing at the wall)

you can see it here.

(pointing at his head, winking)

CHUBBY BOY stares in wonder at the sketched figures. *

CHUBBY BOY

Who's that? Robin Hood?

PIEL CANELA

I told you, I never reveal...

CHUBBY BOY

Okay, okay...

(staring at some hams being carried into Bar Marro, stray dogs sniffing at them) *

CHE enters the frame, admiring the mural. *

CHUBBY BOY

(continuing)

Look, Che, the wall is a movie!

CHE

No, son. Life is a wall. A movie is just a way of going through it.

CONTINUED

52 CONTINUED:

52

CHUBBY BOY
 (to himself, as he
 looks at the wall
 and Bar Marro)
 Just a way of going through it...

CUT TO:

53 EXT. BAR MARRO ROOF - VERY LATE NIGHT

53

Everyone is asleep. Three silhouettes walk on the roof in the darkness. They are CHUBBY BOY, PAPIN and REINALDO. *

CHUBBY BOY
 Jesus, it was tough getting here!

PAPIN
 Tough! So he tells me, go get Reinaldo tonight! What do you think my bike is, a taxi?

REINALDO
 No kidding, Papín! I had to carry you, remember? *

(tying his ankles
 together with a rope)
 Hold on real tight. Wrap it around your waist, and don't let go.

PAPIN
 How are you gonna see in the dark?

REINALDO takes out a flashlight, and straps it to his bow with some tape. He takes out a single arrow.

PAPIN
 (continuing; alarmed)
 Only one arrow?

REINALDO
 That's all I need.

REINALDO wears the bow across his chest, holds the arrow, and lets himself down, head first. PAPIN and CHUBBY BOY groan with strain as they hold the rope. REINALDO slowly hangs, head first, as the rope is let down. A struggling PAPIN almost lets go of the rope. The hanging REINALDO is suddenly dropped too fast, as PAPIN and CHUBBY BOY almost lose hold of the rope.

CONTINUED

53 CONTINUED:

53

REINALDO
(continuing)

Shit!

PAPIN and CHUBBY BOY get a good hold on the rope, huffing and puffing. REINALDO makes himself swing toward the top ventilator/port hole of the old colonial-style door, and pries it open with the switchblade. REINALDO tries to see through the pitch darkness of the interior of Bar Marro. He takes the bow from his back, takes out some cord and ties it to the feathered end of the arrow, readies the arrow in shooting position, and turns on the flashlight strapped on the bow.

CUT TO:

54 INT. BAR MARRO - SAME NIGHT

54

The flash of light runs through the room, until it spots the leg of ham.

*
*

CUT TO:

55 EXT. BAR MARRO - SAME NIGHT

55

REINALDO aims. CHUBBY BOY grunts, but holds the rope.

*

CUT TO:

56 INT. BAR MARRO - SAME NIGHT

56

Leg of ham in forefront of shot. The arrow nails the ham. As ham is pulled, it drops on glass counter, breaking it.

*
*

CUT TO:

57 INT. MARRO'S HOME - BEDROOM - SAME NIGHT

57

MARRO is awakened by the SOUND of breaking glass.

MARRO
What's that?

CUT TO:

58 EXT. BAR MARRO - SAME NIGHT 58

REINALDO
Pull me up, up, fast!

CUT TO:

59 INT. MARRO'S HOME - BEDROOM - SAME NIGHT 59

MARRO tries to get out of bed, but his wife stops him. *

CUT TO:

60 EXT. BAR MARRO ROOF - SAME NIGHT 60

PAPIN and CHUBBY BOY pull up REINALDO as fast as they can.

CUT TO:

61 EXT. FREXES STREET - SAME NIGHT 61

A car slows down by Bar Marro and sprays it with gunfire.

CUT TO:

62 INT. BAR MARRO - SAME NIGHT 62

Bottles explode as they're hit by gunfire.

CUT TO:

63 INT. MARRO'S HOME - BEDROOM - SAME NIGHT 63 *

MIGUEL runs in. *

MARRO
Where's Ricky? *

CUT TO:

64 EXT. FREXES STREET OUTSIDE BAR MARRO - SAME NIGHT 64

As gunfire stops, ROSADO's head flips out the car window and looks toward the interior of Bar Marro.

CUT TO:

65 EXT. BAR MARRO ROOF - SAME NIGHT

65

CHUBBY BOY, PAPIN and REINALDO look down from roof and recognize the people in the car.

CUT TO:

66 EXT. FREXES STREET - SAME NIGHT

66

Car slows down by Candita's Pharmacy, sprays it with gunfire, and speeds away. RICKY, gun in hand, steps from the darkness.

FADE TO:

67 EXT. SIDEWALK OUTSIDE GRINGA'S HOUSE - NIGHT

67

ESTABLISHING SHOT of GRINGA's yard, the leg of ham hanging from the tree and the pack of dogs running toward it. REINALDO and PAPIN pull on the rope.

REINALDO

Run for it, now!

Leg of ham in background hangs out of reach of dogs, while CHUBBY BOY, sack in hand, runs in the opposite direction.

CHUBBY BOY climbs up the tree, and quickly fills the sack with mango fruit.

The leg of ham hangs from the tree, the dogs jumping at it and biting each other fiercely.

CHUBBY BOY drops from tree with bag, runs toward the CAMERA, then stops, horrified.

CHUBBY BOY

Holy shit!

Two huge Dobermans chase CHUBBY BOY back to the tree.

REINALDO and PAPIN let go of the leg of ham. Dogs fight for the ham on the ground.

CHUBBY BOY looks down at Dobermans growling at him. We HEAR sound, and CHUBBY BOY looks at the CAMERA.

POV CHUBBY BOY. GRINGA, about 32, tall, slender, attractive, hair tied back and piercing eyes, aims rifle at CAMERA.

CONTINUED

67 CONTINUED:

67

GRINGA

You stay right there!

POV GRINGA. LOW ANGLE SHOT of CHUBBY BOY, scared out of his wits, looking at CAMERA.

CHUBBY BOY

Holy shit!

FADE TO:

68 INT. GRINGA'S HOUSE - LIVING ROOM - SAME NIGHT

68

As CHUBBY BOY follows GRINGA into large living room, she lights many candles, and the objects in various parts of the room come to life in the increasing golden glow. The walls are covered with paintings and bookcases.

CHUBBY BOY sits nervously on the couch, as GRINGA serves him a glass of fruit juice and a sandwich.

GRINGA

Feeling better?

CHUBBY BOY

Yes, ma'm.

GRINGA sits on the armchair, lights a cigarette, and smiles slightly while watching CHUBBY BOY eat.

GRINGA

So it was your turn to grab the mangoes? You risked your life against the Wicked Witch of the West and her pack of dogs.

CHUBBY BOY

Oh, no, ma'm. You don't look at all like her. You're skinny, but you lack her nose.

GRINGA

Ha! Touché. That was quite an ingenious plot you devised there.

CHUBBY BOY

I didn't do it alone. Two of my friends helped me.

CONTINUED

68 CONTINUED:

68

GRINGA

You were lucky the dogs didn't bite your head off, or that I didn't shoot you. It would have added an extra notch to my reputation. I get blamed for everything that happens around here. Just the other day, two boys started a fight right outside, and I could hear the neighbors blaming me.

CHUBBY BOY

(swallows hard)

It was worth the risk getting to meet you and seeing all these books.

GRINGA

Do you like to read?

CHUBBY BOY

(by the book shelves, reading the titles)

Yes, but I like movies better.

(spotting a rifle hanging on the wall)

Is that a real Winchester?

GRINGA

Yes. I worked in a movie with John Wayne once, and he gave it to me. He also taught me how to use it. I'm a good shot.

CHUBBY BOY

Wow! Are you a movie star? *

GRINGA

Not quite. I used to work behind the cameras as a production... you wouldn't know. Anyway, I quit. *

CHUBBY BOY

You worked in Hollywood? The real Hollywood?

GRINGA

Yes... but that's history. I moved down here to work on my paintings.

CONTINUED

68 CONTINUED: (2)

68

CHUBBY BOY

I paint too. My mother wants me to be an architect.

GRINGA

Oooh, you're a well rounded artist! But you shouldn't plan your life around what Mommy wants. It's what you want that counts. You're Che's grandson, aren't you?

CHUBBY BOY

Yes. You know Che?

GRINGA

Everybody knows Che. Hey, it's getting late. Your parents must be worried.

(conspiratorial)

Or do they think you're in bed?

CHUBBY BOY

I better go.

(noticing a fancy edition on a shelf)

Is that the "Ben-Hur" movie they're making?

GRINGA

Kid, you know your stuff! It's the original novel by Colonel Lewis Wallace. They asked me to work in the movie but...

(sarcastic, to herself)

when love beckons...

He starts to leave, but she taps him on the shoulder. *

GRINGA

(continuing; handing him his sack)

Aren't you forgetting something?

With a triumphant gesture, he collects the sack.

CONTINUED

68 CONTINUED: (3)

GRINGA
(continuing)

Wait.

(grazing a set of
mobile chimes
hanging by the door)

CHUBBY BOY
What're you doing?

GRINGA
Letting the spirits of the house know
you're a friend. And calling the
dogs.

CUT TO:

69 EXT. GRINGA HOUSE'S FRONT GATE - SAME NIGHT

69

GRINGA unlocks gate, and lets out CHUBBY BOY.

GRINGA
Listen, I never lend out my books.
But if you'd like to come back and
read "Ben-Hur"...

CHUBBY BOY
Really? May I come back?

GRINGA
Sure, I don't mind. You'll be my
gentleman caller.

GRINGA closes the gate and walks back into the darkness. *

CHUBBY BOY
What's your name?

GRINGA
Julia.

CUT TO:

70 INT. CANDITA'S PHARMACY - LATER THAT MORNING

70

The CAMERA PANS along the shelves covered with broken
medicine bottles, glass flasks, tablets, capsules and mixed
liquid of all colors. *

CONTINUED

70 CONTINUED:

70

CANDITA tearfully surveys the destruction, while PEDRO wraps an arm around her shoulders. DULCE fumes as she takes inventory of the damage. CHE enters, followed by CHUBBY BOY, eating a mango. *

DULCE

It's about time for the police to get here! This is incredible!

PEDRO

Dulce, watch it.

ROSADO (O.S.)

(entering the frame)

Please don't touch anything. We're gathering evidence. The rebels will pay for this.

CHUBBY BOY's eyes widen at the false accusation. CHE, twisting a bullet between his fingers, goes to ROSADO. PEDRO sizes up the situation and moves between them. *

CHE

Seems the rebels are using the same kind of weapons as your men, Captain.

ROSADO

I guess somebody must be selling them our guns.

CHE

I expected better from you.

PEDRO grabs CHE's arm discreetly. ROSADO steps to the side and walks to the back of the pharmacy. MARRO and RICKY enter.

MARRO

Captain Rosado, they took a leg of ham from my shop!

ROSADO

Are you sure? They must be getting hungry!

RICKY smirks.

BLACK BUM (O.S.)

I'm hungry too!

CONTINUED

70 CONTINUED: (2)

70

Everyone at Candita's pharmacy looks outside, where the BLACK BUM stretches his arms to the sky.

BLACK BUM
I'm hungry for the truth!

An army truck drives by slowly, carrying YOUNG BATISTA SOLDIERS, some dead, others wounded and scared. As truck goes by, ROSADO's eyes redden in anger and he storms out.

RICKY
They got ambushed by the rebels.
Batista's men are being beaten to a pulp.

CHE
Shut up, kid. They're Cubans too.

CHUBBY BOY
Why are you so angry, Che?

CHE
The Revolution, kid... The good guys against the bad guys. The problem is, who are the good guys?

FADE TO:

71 EXT. CHE'S ROOFTOP DECK - DAY

71

CHE lies face down on table. PIEL CANELA gives him a "boxer" rubdown. On the street below CHUBBY BOY plays with BETA. PEDRO enters the frame.

PEDRO
Still want me to sign for those cars in Miami next week?

CHE
You'll go as planned. You got a spitfire of a wife. She almost slapped Rosado.

PEDRO
That's why I love her. And I know who she takes after. There's something I must tell you...

CONTINUED

71 CONTINUED:

71

CHE

Spit it out. Piel's family.

PEDRO

I'll send you the cars, but I'm staying in Miami.

CHE

What about Dulce and the kids?

PEDRO

I hope they can stay with you till I send for them. I need to find a job... a place to live.

CHE

Why are you doing this?

PEDRO

Things are getting worse every day. Whether the rebels win or not, we're in a dead end. With Fidel your days are numbered. And Batista... just how many people can you pay off? Come with us, Che.

CHE

To do what, exactly? Wash dishes, maybe? When I was young I always wanted to leave. Now I belong nowhere else. I've lived through changes before. And I'll weather whatever comes, on my own ground. Don't worry about me. You have enough on your mind.

CAMERA PANS to CHUBBY BOY and BETA on street below.

CUT TO:

72 INT. CHE AND BETA'S BEDROOM - NIGHT

72

CHUBBY BOY lies in bed, eyes closed. BETA smokes a cigarette on the landing. CHE walks up the stairs.

CHE (O.S.)

Did Dulce tell you?

CONTINUED

72 CONTINUED:

72

BETA

Yes. I don't want to lose them.

CHE

There's nothing we can do. Go with them if you want to.

BETA

You'd really like that.

CHE

I didn't mean...

BETA

I know just what you meant.

CHE walks into the bedroom and stops by the daybed.

CHE

Yes. You always do. That's why there's never anything to say.

CLOSEUP of CHUBBY BOY, facing the wall, eyes open.

FADE TO:

73 INT. PEDRO AND DULCE'S BEDROOM - DAY

73

DULCE packs PEDRO's clothes into an open suitcase on the bed. She looks tearfully at her wedding picture on the bedside table, then at pictures of her children. PEDRO enters as DULCE is pressing one of his shirts against her chest. She folds up the shirt and places it in the suitcase. PEDRO takes her hand. They embrace. In the b.g. CHE walks to the bedroom door, SEES DULCE and PEDRO kissing passionately and stops in his tracks.

CUT TO:

74 INT. LIVING ROOM - DAY

74

CHE turns slightly, takes out a cigar and lights it. CHUBBY BOY runs to his parents' bedroom.

CHUBBY BOY

Ma, Pa!

CHE holds him back.

CONTINUED

74 CONTINUED:

74

CHE
What is it?

CHUBBY BOY
I want to tell Dad about this Roy
Rogers gunbelt...

CHE
Later.

CHE gravely leads a startled CHUBBY BOY out of the room. In the f.g. PEDRO and DULCE hold each other. In the b.g. CHE and CHUBBY BOY walk out.

CUT TO:

75 OMITTED

75

CUT TO:

76 EXT. FREXES STREET - CHE'S HOUSE - DAY

76

CHE and PEDRO, suitcase in hand, walk to dark Chrysler Imperial. ARMIN stands by driver's side of car. BETA, DULCE, CHUBBY BOY and JUANI join them. As ARMIN puts luggage in the car trunk, PEDRO hugs and kisses JUANI, then embraces his tearful wife. CHE hands over the car keys to ARMIN with a "make sure not to crash" gesture. ARMIN nods and gets behind wheel. PEDRO tries to hug CHUBBY BOY who shakes him off. PEDRO gets in the car which pulls off. The group waves.

NARRATOR (V.O.)
Ma never liked for Dad to go away. He travelled all the time, on Che's business. He went to Havana, even Miami and New York, and always brought great presents. But this time, I knew it was different.

DULCE cries on BETA's shoulder. CHUBBY BOY runs down Frexes Street. BETA starts after him, but CHE holds her back. PIEL CANELA works on his mural as CHUBBY BOY passes by MARRO's.

MIGUEL
Hey, when are you coming to tell me about Julia?

CONTINUED

76 CONTINUED:

76

CHUBBY BOY doesn't hear him and runs on.

CUT TO:

77 EXT. STREET OUTSIDE JULIA'S HOUSE - DAY

77

JULIA, in old clothes, paints a lawn chair on her yard. In b.g. CHUBBY BOY runs on the street, crying. As the dogs bark, JULIA starts to call him but holds back.

CUT TO:

78 EXT. LOMA DE LA CRUZ - FOOT OF HILL - DAY

78

CHUBBY BOY runs up to Loma de la Cruz. He pants, tears rolling down his cheeks, looks up at crucifix and pounds it with his fist. In the SOUNDTRACK, a piano scale exercise.

FADE TO:

79 INT. CHE'S HOUSE - LIVING ROOM - AFTERNOON

79

CHUBBY BOY plays the piano as DULCE looks on, stick in hand. She dozes off. CHUBBY BOY plays softer and softer, stops, checks his mother is asleep, and sneaks out.

NARRATOR (V.O.)

I hated being the only boy in town taking piano lessons. But Ma was tough.

CUT TO:

80 OPEN FIELD - AFTERNOON

80

BOYS play baseball. RICKY pitches. CHUBBY BOY catches a high flying ball and turns proudly to PAPIN.

PAPIN

Someone's looking for you!

CHUBBY BOY sees a very angry DULCE by the fence.

DULCE

So this is your piano lesson!
(smacking him on the head)

CONTINUED

80 CONTINUED:

80

In the b.g. we SEE JOSE CARLOS on his bike, smiling.

RICKY

Nice going, José Carlos... stool pigeon.

CUT TO:

81 EXT. STREETS - AFTERNOON

81

CHUBBY BOY sniffs and holds back his tears, as DULCE smacks him hard on the head every four or five steps. PASSERSBY watch. JOSE CARLOS rides back, smirking.

CHUBBY BOY

José Carlos, son of a bitch, you'll pay for this!

CHUBBY BOY and DULCE pass the corner house; he glances at 7-year-old LISA, at garden fence. Very pale-skinned, a huge bow tying back her straight black hair, she looks wide-eyed at the passing spectacle of DULCE hitting CHUBBY BOY.

NARRATOR (V.O.)

That was a very rough day for me... but then, with my Dad gone, it was rougher on my mother... and sometimes it was rough on everybody... even Che.

FADE TO:

82 OMITTED
AND
83

82
AND
83

84 INT. CHE'S HOUSE - KITCHEN - EVENING

84

DULCE and CHUBBY BOY enter, all dressed up. BETA, making some coffee, looks up at them with surprise.

BETA

Back so soon?

DULCE

(to CHUBBY BOY)

Go to your room!

CONTINUED

84 CONTINUED:

84

CHUBBY BOY exits. DULCE bursts into angry tears.

BETA

Dulce, what's the matter with you?

DULCE

That witch! I overheard Valdubina saying awful things about you. *

BETA

Dulce! She's an old woman. *

DULCE

She has no right to talk about you! You're always there for her. You see her more than Che does!

BETA

Maybe that's why she's so angry.

DULCE

Why are you making excuses for her? She's ruined Candita's life. She's her personal maid! She doesn't lack a thing. She lives better than you do.

BETA

That's not true. Just look around. I'm surrounded by the best stuff money can buy... even a gold chamberpot to piss on... something so fancy, while he makes me piss blood.

As BETA speaks, CHE has walked unnoticed into the room and stands in b.g., staring angrily at BETA. He slams his briefcase on the floor.

CHE

So now I make you piss blood, eh? What's this crap you're feeding Dulce?
(to DULCE)

Please leave us alone.

BETA

Let her stay. I want her to listen. I don't want her to be like me -- the quiet dignified little wife who has to look the other way.

CONTINUED

84 CONTINUED: (2)

84

CHE

Stop it, I said! You don't know what you're saying.

BETA

Oh, yes, I know! I was taught to take it and smile in elegant silence.

CHE

Then do it!

BETA

I've always done it. That doesn't mean I have to like it.

DULCE

Che, Beta, stop it, please!

CHE

Shut up, Beta! Shut up now or it'll be worse later. Don't show off before Dulce.

BETA

Lucky Dulce. At least she has a man who respects her. Pedro, who wasn't good enough for you. He had the guts to do what you couldn't: leave this town, for the sake of his family.

CHE

(turning away)

Go to hell!

BETA

Don't you know I'm already there?

CHE moves toward BETA, then strikes the porcelain on the table. DULCE holds him back; he looks at her intensely. *

*

CHE

Don't worry. Everything will be alright. Go to her now. She needs you.

CHE leaves, and DULCE walks back to BETA, collapsed in her rocker, crying in anger. *

*

CONTINUED

84 CONTINUED: (3)

84

DULCE

Please, mother! I don't want to see the two of you like this! I hate to see you fighting.

BETA

It wasn't always like this, Dulce. Money is crap.

CHUBBY BOY leans against the wall, a tear rolling down his cheek. He spots a cockroach on the wall next to him.

CUT TO:

85 INT. CHURCH - DAY

85

Mass is being celebrated. Among the worshippers, CANDITA, VALDUBINA, BETA, DULCE, TETE, KATIA and JOSE CARLOS, MAXIE, PAPIN and LEANDRO, CHUCHO and TERESA. CHUBBY BOY, altar boy, assists FATHER GERMAN, who savors the wine as he prepares for communion.

CHUBBY BOY's face as he HEARS, TURNS and SEES JOSE CARLOS SMIRKING (CHUBBY BOY'S IMAGINATION).

JOSE CARLOS

(smiling mockingly)

Chicken! Chicken!

Worshippers walk up to the altar to receive communion. At JOSE CARLOS' turn, an evil gleam in CHUBBY BOY's eye.

JOSE CARLOS (V.O.)

Chicken! Chicken!

CLOSE SHOT of JOSE CARLOS closing his eyes and opening his mouth to receive communion. FATHER GERMAN takes the host to give it to JOSE CARLOS. CHUBBY BOY, in one quick move, drops cockroach on JOSE CARLOS' tongue.

JOSE CARLOS, tongue hanging out, tries to take the cockroach out of his mouth. CHUBBY BOY watches with triumphant smile. KATIA screams. VALDUBINA widens her eyes in shock. BETA and DULCE's mouths hang open in incredulity. PAPIN, LEANDRO and MAXIE smiles mischievously. ARMIN bursts into laughter, but TETE elbows him in the ribcage, forcing to stop and wince in pain.

CONTINUED

85 CONTINUED:

85

JOSE CARLOS vomits all over the altar rail. A loud, hearty laughter reverberates all over the church. FATHER GERMAN hangs on to a column, about to pass out. CHE still laughs.

FADE TO:

86 EXT. FARMHOUSE - DAY

86

CLOSEUP of WALDO laughing heartily.

WALDO

Hellraising in church, eh? In front of the priest? The more I hear, the better I like' ya.

CUT TO:

87 EXT. CHE'S HOUSE - OPEN COURTYARD - AFTERNOON

87

Confetti covers the garden furniture and floor. CHUBBY BOY, bored and sleepy, blows on a party trumpet every so often. CHILDREN of all ages run around. MOTHERS and MAIDS try to keep them in line. FATHER GERMAN walks around, blessing the children and looking at the mothers with roving eyes. CHE talks with CHUCHO and ARMIN while BETA serves cake to the children. CHE and BETA keep tabs on one another, while pretending to ignore each other.

A bored PAPIN walks over to a bored CHUBBY BOY.

PAPIN

I didn't know it was your sister's birthday.

CHUBBY BOY

It isn't. She made it up and invited everybody. Mom and Beta had a real surprise.

DULCE watches TETE and ARMIN playing with their baby daughter; she begins to play with her wedding ring, as her eyes moisten. A man's hand grabs hers. DULCE looks up and finds CHE standing by her. He hugs and kisses her. BETA follows their exchange from her spot across the room.

ARMIN tries time and again to get his baby to stand on the palm of his hand, but can't manage it.

CONTINUED

87 CONTINUED:

87

ARMIN catches CHE's eye, smiles broadly and marches over with the baby, handing her to CHE, who very easily gets her to stand on the palm of his hand. The baby smiles, then CHE smiles, as people stare in awe. BETA smiles at the scene.

CHUBBY BOY finds LISA sitting alone on a couch, reading a book.

CHUBBY BOY
(continuing)
What's your name?

LISA
Lisa.

CHUBBY BOY
Why are you here all by yourself?

LISA
I got bored.

CHUBBY BOY
Want to see some really good books?

LISA nods and they run out of the room.

CUT TO:

88 INT. CHUBBY BOY'S ROOM - SAME AFTERNOON

88

CHUBBY BOY opens the door, with LISA behind him. The room is full of books and comics on shelves, toy soldiers, lots of used movie posters on the walls. Looking around the room is MIGUEL, holding on to his toy plane.

CHUBBY BOY
What are you doing here?

MIGUEL
Beta thought I should stay here. Okay with you?

CHUBBY BOY
Sure. You can stay. Lisa, you can look through my books. Don't say a word, Miguel, I know exactly what you want...

CONTINUED

88 CONTINUED:

88

MIGUEL
 (coughing)
 Yes! Julia!

LISA
 Julia? What's that?

CHUBBY BOY
 Okay. You two sit down and I'll tell you the suspenseful story of Julia. There's this guy who plays the piano but is actually crazy. He loves his wife so much he wants to kill anyone who comes near her. That's Julia.

MIGUEL and LISA listen captively as CHUBBY BOY dramatizes his narration of the film. The SOUND OF AN AIRPLANE IN FLIGHT takes over the SOUNDTRACK. CHUBBY BOY stands, still telling the movie plot to MIGUEL and LISA, who lie on the floor, enthralled by the story.

CHUBBY BOY
 (continuing)
 ...and the plane is going down, and Julia doesn't know how to fly it, and they're about to crash...! The guy in the control tower tries to tell her how to do it, but she can't learn fast enough and POW! the plane crashes and they all die. That's it. That's how it ends.

*
*

MIGUEL and LISA look at each other and burst into tears.

CHUBBY BOY
 (continuing)
 Wait, wait... That's not really how it ends. I was just kidding. This is how it really goes...

BETA and MRS. MARRO enter.

CONTINUED

88 CONTINUED: (2)

88

CHUBBY BOY
(continuing)

And the guy in the control tower is telling her how to land, and she's fighting with the controls, and lowers the landing gear, and she's about to cry, but she struggles with the controls, and she brings the plane down, down, down... and she lands! She saves the passengers! She's a hero!

MIGUEL/LISA
(clapping)

Yeah! Yeah! That's great!

BETA

Miguel, Lisa, it's time to go!

MIGUEL

Is that the real ending?

CHUBBY BOY

Yeap. That's the one!

MIGUEL brightens up. MRS. MARRO, LISA and MIGUEL leave. BETA smiles quizzically at CHUBBY BOY.

BETA

You don't know how Julia ends.

CUT TO:

89 BLACK AND WHITE IMAGES OF COCKPIT (SCENE FROM JULIE) 89

JULIE/DORIS DAY maneuvers controls to land. Plane wheels hit landing strip, plane slows down to a stop. JULIE/DORIS DAY takes deep sigh.

CUT TO:

90 INT. CHUBBY BOY'S BEDROOM - MORNING 90

CHUBBY BOY wakes up with a smile. BETA looks at her grandson with deep sadness. She puts her arms around him.

FADE TO:

91 EXT. GRAVEYARD - AFTERNOON

91

CAMERA PANS through a colonial cemetery full of marble tombstones. The weather is grey and windy. *

CHUBBY BOY (V.O.)
I found it so unfair for God to take
little Miguel away.

CUT TO:

92 EXT. JULIA'S HOUSE - EVENING

92

CHUBBY BOY stops by gate. The dogs bark at him.

JULIA (O.S.)
My gentleman caller! I'm back here.
Come on in, the gate isn't locked.
Don't worry about the dogs; they
won't bite you.

CHUBBY BOY, apprehensive, opens the gate and walks into JULIA's yard. The dogs sniff him and follow him to the house. JULIA appears at the front door.

JULIA
This is a nice surprise!

CHUBBY BOY
How did you know it was me?

JULIA
By their bark. They know you now.

CHUBBY BOY
May I come in to read "Ben-Hur"?

JULIA
You look down and out today. What's
wrong? Still got the blues? I saw
you run past here the other day. Did
you climb all the way to the top?

CHUBBY BOY
Yes. *

JULIA
What was that all about? Your dad?

CHUBBY BOY
How do you know?

CONTINUED

92 CONTINUED:

92

JULIA

Holguín is a small town. So what's the trouble today? Was Miguel Marro a friend?

CHUBBY BOY

Do you know about him too?

JULIA

Will it help to talk about it?

CHUBBY BOY

No friend of mine ever died before.

JULIA

Don't feel sad for him. He's now a dweller in the City of Heaven! It's like the river and the ocean... life and death... light and dark... You can't have one without the other. You're not afraid of the dark, are you?

CHUBBY BOY looks embarrassed.

JULIA

(continuing)

Many of us fear the darkness of the night. It makes us feel vulnerable.

(spookily turning off
an oil lamp)

Yet we can transform it...

(striking a match)

and see? There's nothing to fear. Anyway, if I'm not afraid of death, why should you?

(blowing off the
match)

Oh, shit, the gas stove!

JULIA runs back to the house, grazing her door chimes on the way in. CHUBBY BOY runs after her, but stops at the door, watching JULIA run into the kitchen, shut off the gas and take a deep breath of relief. JULIA runs out to the porch book in hand. She bangs his head with the book; he laughs.

CONTINUED

92 CONTINUED: (2)

92

JULIA
(continuing)

Read your "Ben-Hur"! I'll make us a snack. Two warnings: we don't eat meat. And never come between 4 and 5... I'm meditating!

CUT TO:

93 INT. BEDROOM - NIGHT

93

BETA puts CHUBBY BOY to bed, about to blow off the candle.

CHUBBY BOY
Beta, you're never going to die?

BETA
Of course I am. Everybody does.

CHUBBY BOY puts his arm around her neck and holds her tight. He starts rubbing her earlobe between his thumb and index finger. She takes his hand off her ear and kisses it.

CHUBBY BOY
Promise me you'll never get wrinkles, and you'll last until you're 150!

BETA
I promise! Now go to sleep.

BETA blows off the candle and walks out. CHUBBY BOY prays.

CHUBBY BOY
Oh, God, let Mama and Beta live forever! And Julia too.

FADE TO:

94 EXT. FREXES STREET - DAY

94

PIEL CANELA, on his ladder, puts last color touches on a mural. CHUBBY BOY stops to watch. In b.g. BLACK BUM, case against his chest, works an imaginary projector in pantomime. More kids, then grown-ups, stop to watch. As PIEL CANELA finishes, we make out Kirk Douglas and Tony Curtis in THE VIKINGS. An admiring roar comes from the crowd. ARMIN watches mural, then looks at crowd.

CONTINUED

94 CONTINUED:

94

ARMIN

What are you people looking at?

CHUBBY BOY

It's the movies...

ARMIN looks on, a meaningful smile appearing on his face.

CUT TO:

95 INT. MUSIC TEACHER'S LIVING ROOM - AFTERNOON

95

CHUBBY BOY plays the piano, with PIANO TEACHER next to him. At the sound of approaching FOOTSTEPS, he looks HYPNOTICALLY in their direction, as he plays slower and slower. CAMERA PANS OVER TO CARMEN, young woman dressed in flowery, sleeveless dress. CLOSEUP of CARMEN, moving in SLOW MOTION. *

CHUBBY BOY (V.O.)

Carmen... She came to me in sections. First the lovely face with that creamy, ivory complexion... long, black, shiny hair... Such eyes!... Then those long, lean legs, moving so... rhythmically. And those breasts, bouncing so...

CUT TO:

96 EXT. JULIA'S HOUSE - AFTERNOON

96

JULIA

So my gentleman caller comes to me with heart trouble? This isn't very flattering.

CHUBBY BOY

But JULIA, you've been in Hollywood, you paint, you smoke, you're a woman of the world!

JULIA bursts into laughter. CHUBBY BOY frowns.

JULIA

A woman of the world, eh? So how come I end up here, alone?

(more)

CONTINUED

96 CONTINUED:

96

JULIA (cont'd)

Maybe I should take some piano lessons. That's some hot spot for meeting people... Does Carmen know you love her? Have you told her?

CHUBBY BOY

No. I don't think she even noticed me. She's older. And in the movies, the man is always older. Much older!

JULIA

You're right. But you know, there's nothing wrong with an older woman falling for a younger man. Don't let that stop you. How about a love letter? That works every time!

CHUBBY BOY

But what do I say? You gotta help me write it!

JULIA

Oh, no, my friend. You have to do that on your own. After all those movies, it should be easy...

CHUBBY BOY

I usually skip the love scenes... they're boring.

JULIA

They shouldn't be! I'll never forget a boyfriend I had. He would quote me lines from CASABLANCA in such a way... "A kiss is still a kiss." Oh, that Bogart!

CHUBBY BOY

CASABLANCA? Never seen it! Wasn't Bogart the actor who died last year? He was so ugly... yuk!

JULIA

He knew how to melt down a woman's heart. And that you have to learn. Besides, movie stars never die. They live forever on the screen.

CUT TO:

97 EXT. HOLGUIN STREETS - AFTERNOON

97

CHUBBY BOY

"A kiss is still a kiss"... What's
so romantic about that?

As CHUBBY BOY turns the corner, he notices a commotion. All
his relatives are there. Also the BLACK BUM.

ARMIN

There you are! We've been waiting
for you.

CHUBBY BOY runs over. A tent covers the station wagon.

ARMIN

(continuing)

Holguín! A city in darkness! No
movies to watch! Then Cinemovil
Armin arrives!

ARMIN pulls the tent off his freshly painted car in a wild
red color, with black lettering reading: "CINEMOVIL ARMIN."
Two posts, about 8 ft. high, come up the front fender, a silk
screen on top. The car's roof has been cut out, and a
projection booth sits on top.

ARMIN

(continuing; pointing
at the various parts)

The screen, the energy of the car
will run the projector, which will
beam the movies to a mirror, that
will bounce back the images to the
screen, there to be seen for free in
all the parks and plazas of Holguín!

DULCE

Armin, you're the family genius!

CHE

And who will pay for that, Mr. Genius?

ARMIN

A sponsor, of course, like on the
radio! As soon as the sun goes down,
I'll play movies all over town!

CHUBBY BOY

Wow, all the movies I wanted to see!
The end of JULIA!

(more)

CONTINUED

97 CONTINUED:

97

CHUBBY BOY (cont'd)
THE TEN COMMANDMENTS! AROUND THE
WORLD IN 80 DAYS!

ARMIN

Hey, listen, not so fast! This is a
small time operation. I can only get
old movies in black and white. This
is a 16 millimeter projector.

CHE

You know, Armin, this is a pretty
good idea. First time I hear you
make any sense.

ARMIN

I start tonight, at the Calixto
García Park. You should all come
down. It's my opening night!

CHUBBY BOY

Ma, Beta, please let me go with
Armin. You know I've been without
movies for months! Please, please...

ARMIN

The whole family should be there.
For you, Che, a special treat.

CHE gives ARMIN an amused look.

BLACK BUM

The movies are back tonight! The
movieeeees...

CUT TO:

98 EXT. CALIXTO GARCIA PARK - NIGHT

98

Smoke comes through the light of the running 16mm projector. *
People stare spellbound at the O.S. movie. A sleepy CHUBBY *
BOY sits between BETA and DULCE. CHE stands nearby. *

99 INT. RICK'S ROOM (CLIP FROM CASABLANCA)/EXT. CALIXTO
GARCIA PARK

99

RICK/BOGART holds ILSA/INGRID in his arms.

CONTINUED

99 CONTINUED:

99

ILSA

Is that the thunder of guns, or is it
my heart pounding?

As RICK grabs her in his arms and kisses her, CAMERA PULLS
BACK to a large crowd in the park. CARMEN and RICKY look at
each other, oblivious to the movie.

NARRATOR (V.O.)

There it was at last. Too many
kisses, and too much talk.

CHUBBY BOY yawning, but noticing CHE's concentration.

CHUBBY BOY

I didn't know Che liked the movies!

DULCE

Oh yes. He used to take Beta every
night. Casablanca was his favorite.

BETA

He was my movie partner then...

CHE

Ssshht!...

IN SOUNDTRACK, "As Time Goes By." CLOSEUP of CHUBBY BOY
repeating a line to himself and falling asleep.

CUT TO:

100 EXT. STREET OUTSIDE PIANO TEACHER'S HOME - AFTERNOON 100

CHUBBY BOY waits by the door. CARMEN comes out, holding her
music book. He walks beside her.

CHUBBY BOY

(imitating BOGART)

Hi, Carmen! You play real well.

CARMEN

Oh, thank you! So do you!

CHUBBY BOY

Mind if I walk home with you?

CARMEN

Not at all.

CONTINUED

100 CONTINUED:

100

CHUBBY BOY

You're new in town, aren't you?

CARMEN

Yeap.

CHUBBY BOY

I guess you get bored in a town with no lights.

CARMEN

Dad got transferred from Santiago. There's a lot of shooting in the streets back there, so we like it better here. At least it's quieter.

CHUBBY BOY

And boring, with no lights! I'm 14... how old are you?

CARMEN

Twenty.

CHUBBY BOY

Do you have a boyfriend?

CARMEN

No. What about you? Any girlfriend?

CHUBBY BOY

No. We broke up a long time ago.
(he hands her a note)
Here, this is for you...

*

CUT TO:

101 EXT. FREXES STREET - DAY

101

CHUBBY BOY and CARMEN, note in hand, bump into PAPIN.

*

PAPIN

(to CHUBBY BOY)

Hey, where have you been hiding?

(turning to CARMEN)

Hi, how are you?

CHUBBY BOY smiles uncomfortably. CARMEN reads the note furtively, smiles and tucks it in her book.

CONTINUED

101 CONTINUED:

101

PAPIN
 (continuing)
 Aren't you going to introduce me?

CHUBBY BOY
 Carmen, this is Papín, my best friend.

PAPIN
 (taking a bow)
 Andrés Gabino Pupo, at your service!

CHUBBY BOY's face strains. CARMEN shakes PAPIN's hand.

CHUBBY BOY
 Is this where you live?

CARMEN
 Yes.

CHUBBY BOY
 Really! We're neighbors!

CARMEN
 I know. See 'ya!

CARMEN waves to CHUBBY BOY and PAPIN, then looks above their heads and waves at the CAMERA. RICKY, standing in front of BAR MARRO across the street, waves back at CARMEN.

PAPIN
 What a gorgeous creature! How come
 you never told me about her?
 I'm in love!

CUT TO:

102 OMITTED

102

103 INT. BEDROOM - NIGHT

103

CHUBBY BOY asleep in bed. On wall above his head, "Trapeze" poster shows Burt Lancaster kissing Gina Lollobrigida in mid air. In SOUNDTRACK, "The Entrance of the Gladiators."

FADE TO:

104 INT. CIRCUS - NIGHT (DREAM SEQUENCE)

104

CHUBBY BOY on trapeze, pulling CARMEN up until their lips touch and they kiss in mid air.

FADE TO:

105 INT. JULIA'S LIVING ROOM - AFTERNOON

105

The dogs BARK as CHUBBY BOY enters. A clock marks "4:30." He picks "Ben-Hur" off a shelf, looks at the door chimes, but doesn't dare to hit them. He notices an unfinished canvass painted in deep blue, with some gray-white splashes here and there and a bare outline of a bird-like shape on one side. He turns his head trying to make out the painting.

JULIA (O.S.)

Shit, who's out there!

CHUBBY BOY turns and practically runs into JULIA'S FEET in mid air. He follows the legs down to an upside-down JULIA.

CHUBBY BOY

Julia, what are you doing?

JULIA

Ssshhh. I'm trying to make contact with my dreams. My painting needs it.

CHUBBY BOY

Now Papín's in love with Carmen too! I don't want her to come between us.

JULIA

Can't you come back later?

CHUBBY BOY

Does this really help you get in touch with your dreams? I've been having some strange dreams about Carmen. But promise you won't tell.

JULIA

Just who would I tell?

CHUBBY BOY

I wake up all wet. I went to Father Germán... He told me to stop sinning against myself, or I'd lose all my hair, just like him!

CONTINUED

105 CONTINUED:

105

JULIA
(laughing, falling
off her yoga
position)

What?

CHUBBY BOY
Don't laugh! I can't help it.
Leandro says it'll help me lose
weight.

JULIA
I think you better find some other
way to exercise... like running up
and down La Loma de la Cruz. Come
on, help me up. *

CHUBBY BOY
(pulling her up)
Don't make fun of my dreams.

JULIA
I would never do that. Those who can
dream are blessed. Only when you
dream can your heart and mind fly
together... Dreams don't amount to
much, though, unless you do something
about them. But please be careful
with Carmen!

CHUBBY BOY
(pointing at the
canvass)
Julia, is this a dream or a nightmare?

JULIA
(splashing color on
his nose)
You are my nightmare! This is gonna
be... if I ever get it right -- the
Firebird. Don't mock him! He may
help you to win over Carmen. *

CUT TO: *

106 EXT. FREXES STREET - NIGHT

106

The street has been closed off. Many oil lamps and elaborate decorations have been hung from cables crisscrossing over the street. Food and drink kiosks cater to a lively crowd in costume which dances on the street to the melodious beat of "Carnaval de Oriente" played by a 12-man combo.

NARRATOR (V.O.)

No blackout or revolution could stop Holguín from celebrating its annual carnival. For three days Frexes Street held a never-ending party!

LEANDRO, MAXIE and JOSE CARLOS, dressed as cowboys, dance with young TEENAGE GIRLS in various costumes. TETE talks to TERESA and KATIA, all dressed as skeletons.

CHUBBY BOY, in a clown outfit, stares at ARMIN, dressed as a skeleton, clowning around on stage in front of the combo, gesticulating like the band leader in extravagant style. ARMIN catches KATIA staring at him, and they exchange a look. She disappears in one direction, while ARMIN jumps off the stage and walks in the opposite direction.

As the beat of the music continues, PAPIN, dressed as an Arab, walks up to CHUBBY BOY. MAXIE and LEANDRO walk over to PAPIN, mumble something to him, and the three smile maliciously. MAXIE and LEANDRO walk down a side street, followed by PAPIN, who gestures to CHUBBY BOY to come along.

As they pass Bar Marro we SEE RICKY outside, smoking nervously. RICKY's expression changes as he SEES ROSADO's car drive up. Across the street, nervous YOUNG MAN 2 comes up to RICKY and hands him a small package which he slips into his pocket. ROSADO steps out of his car and walks across the street into Bar Marro, his uniform jacket flung over his shoulders. In the b.g. the combo plays "Maracaibo."

CUT TO:

107 INT. BASEMENT - PELICAN BAR - NIGHT

107

IN THE SOUNDTRACK the music of "Maracaibo." Drab looking bar with pretenses of exotic nightclub. A few candlelit tables. FIVE CUSTOMERS lean on long counter. A COUPLE sit on a table near the farthest corner. A HOOKER, about 35, in a tight dress that hugs her voluptuous figure, dances to the beat of "Maracaibo" played by a single piano. MAXIE, LEANDRO, PAPIN and CHUBBY BOY enter. Once they spot the HOOKER, their eyes don't leave her.

CONTINUED

107 CONTINUED:

107

PAPIN
Let's ask her...

LEANDRO doesn't dare. PAPIN looks very excited and walks toward the dance floor, but stumbles and falls on his knees. The HOOKER dances around him, and places her leg next to his face. PAPIN is dumbfounded.

CUT TO:

108 INT. BAR MARRO - SAME NIGHT

108

BAR MARRO, doors wide open to the milling street, lit by a profusion of candles and carefully placed oil lamps. CHUCHO in skeleton outfit and other MEN joke loudly, drinking beer. CAPTAIN ROSADO walks in. After a momentary chill, the general joviality resumes, and CHUCHO offers ROSADO a drink.

CUT TO:

109 BACK TO SCENE

109

HOOKER bursts into laughter. She grabs her purse and dances her way to the door, waving good-bye. The boys go after her.

The COUPLE in the dark corner are KATIA and a very nervous ARMIN. In the b.g. WE SEE BOYS following HOOKER.

ARMIN
That's my nephew! Oh, my God, he's going to see me. Oh, shit! What am I doing here?

KATIA
Oh, shut up! They haven't seen us. Damn, the men I pick!

CUT TO:

110 INT. BAR MARRO - SAME NIGHT

110

RICKY, by the door, looks at ROSADO drinking at the bar, and glances at ROSADO's car parked outside, guarded by TWO COPS.

CUT TO:

111 INT. PELICAN BAR - SAME NIGHT 111

ARMIN nervously blows out the candle, while KATIA fumes.

CUT TO:

112 EXT. STREET - SAME NIGHT 112

HOOKER walks with bothered air past ROSADO's car, and TWO COPS whistle at her, then turn and laugh at her entourage: the four boys.

PAPIN

Lady, how much?

HOOKER

I don't do it with kids!

PAPIN

But I'm 40 years old! I just look younger!

CUT TO:

113 EXT. STREETS - SAME NIGHT 113

RICKY SEES reaction of ROSADO's MEN to HOOKER, and as she turns around, trying to lose the boys, RICKY accosts her, whispers something in her ear and slips money to her.

HOOKER dances erotically to the beat of "Maracaibo", leading ROSADO's men away from his car.

RICKY grabs something in his pocket and moves very slowly to ROSADO's car. In b.g. CHE, who has been watching RICKY's movements for a while, looks inside Bar Marro, walks in and strikes up conversation with ROSADO. RICKY tries to open ROSADO's car.

HOOKER dances playfully with ROSADO's MEN, but is still followed by the boys, who keep on asking "How much?" She gets angry and walks back to the Pelican, the boys in tow.

HOOKER

For you guys, 10.

In BAR MARRO, CHE whispers something to PIEL CANELA who leaves quickly.

CONTINUED

113 CONTINUED:

113

PAPIN and the others dance in a conga line behind HOOKER. CHUBBY BOY is last in line. ARMIN, about to leave the PELICAN, panics and drags KATIA back in.

HOOKER enters the Pelican. The BOYS follow.

RICKY cannot open ROSADO's car, and he spots ROSADO's MEN returning to their post.

CHE keeps ROSADO busy, talking with him right outside Bar Marro.

ROSADO's MEN run toward the car as they SEE shadows near it. As they reach it, a conga line led by PIEL CANELA, including RICKY, BLACK BUM and FATHER GERMAN, circles around the car and ROSADO's MEN. In the merriment, the dancers embrace ROSADO's MEN, and they stick pro-Revolution stickers on their backs.

CUT TO:

114 OMITTED
AND
115

114
AND
115

116 INT. PELICAN BAR - NIGHT

116

HOOKER is still followed closely by FOUR BOYS. CUSTOMERS look at her, amused.

HOOKER

I have to pee. Do you mind?

The angry HOOKER walks to the ladies' room in the rear of the bar and tries to open the door, but finds it locked.

HOOKER

(continuing; banging
on the door)

Open up! Shit!

CUT TO:

117 EXT. FREXES STREET - SAME NIGHT 117

RICKY spots CARMEN dressed as a princess, with her parents.

CUT TO:

118 INT. PELICAN BAR - LADIES RESTROOM DOOR - SAME NIGHT 118

The FOUR BOYS stare at HOOKER, piled up behind her.

HOOKER

I'm going home.
(to the boys)
Where's the money?

The BOYS hurriedly take out their money. PAPIN takes out his quarter. HOOKER dances out, dragging PAPIN by the collar. The other BOYS follow. CHUBBY BOY stays behind.

PAPIN (O.S.)

Come on!

IN SOUNDTRACK, the beat of "Maracaibo" dies down. CHUBBY BOY HEARS a sound coming from the ladies' room. The door opens and KATIA comes out, sees CHUBBY BOY and freezes. In the mirror behind her, ARMIN's nervous reflection behind the door. KATIA closes the door. CHUBBY BOY runs out.

CUT TO:

119 EXT. PELICAN BAR ENTRANCE - NIGHT 119

CHUBBY BOY bumps into a MAN. POV CHUBBY BOY, a stern CHE looking at CAMERA.

CHE

Here you are. It's time to go home.
(CHUBBY BOY stares at
him imploringly, and
CHE softens)
It's late, and I have stuff to do.

FADE TO:

120 EXT. FREXES STREET - LATER THAT NIGHT 120

The band now plays a slower beat. CHUBBY BOY stares at CARMEN, daydreaming. CHUBBY BOY picks up a glass of beer from a table, takes a drink and makes a face.

CONTINUED

120 CONTINUED:

120

He makes a determined gesture and walks over to CARMEN.

CHUBBY BOY

May I have this dance?

CARMEN, amused, gets up to dance. A MASKED SKELETON smiles at CHUBBY BOY who clumsily steps on CARMEN's feet, and looks ashamed. RICKY cuts in, takes CARMEN by the waist and they dance away, leaving an embarrassed CHUBBY BOY standing alone in the middle of the street. PAPIN arrives, all dissheveled, and joins CHUBBY BOY.

PAPIN

Why did you let that creep do that?

CHUBBY BOY and PAPIN glance hatefully at RICKY, as he dances with CARMEN, exchanging amorous glances. MEDIUM SHOT of the MASKED SKELETON, a devilish grin on his face, walking over to the dancers. RICKY and CARMEN make a turn as the MASKED SKELETON ENTERS THE FRAME and cuts in.

MASKED SKELETON

Excuse me!

MASKED SKELETON leads CARMEN through the most fanciful dancing.

CHUBBY BOY and PAPIN look amazed at MASKED SKELETON dancing.

DANCING NEIGHBORS form a circle around MASKED SKELETON and CARMEN. A sweaty ARMIN joins TETE in dancing circle. DULCE calls attention of BETA, IN SKELETON OUTFIT sitting next to her, to MASKED SKELETON dancing with CARMEN. CLOSEUP of BETA, a melancholic smile on her lips.

MASKED SKELETON makes a dancing turn, catches a glimpse of BETA watching him.

BETA watches MALE SKELETON dance. The MUSIC STOPS. ARMIN jumps on stage, talks to musicians and leads them "Benny Moré" style as they begin to play "Son de la loma."

MASKED SKELETON takes quick dancing steps toward BETA, reverentially taking off the mask to reveal CHE, who pulls BETA out of her chair, drags her to the dance floor, and they dance in intricate, rhythmic step, to the delight of the whole crowd.

CONTINUED

120 CONTINUED: (2)

120

CAMERA PULLS FURTHER BACK. Slowly every light goes out, people disappear from the frame, and a magic beam of light falls over the couple dancing in the dark, framed by a starfilled sky.

CHUBBY BOY (V.O.)

The image of Che and Beta dancing in perfect harmony lingers with me even now.

FADE TO:

121 EXT. JULIA'S BACKYARD - AFTERNOON

121

CLOSE SHOT of two pairs of feet, a WOMAN's and a YOUNG BOY's, moving to the same music that CHE and BETA were just dancing. CAMERA PULLS BACK to show JULIA trying to teach CHUBBY BOY to dance. On a table, a large battery-operated short-wave radio. In the b.g. JULIA's unfinished canvass a little more defined -- a sky filled with stars and a sketched bird.

JULIA

One, two, three, four... To the left! One, two, three, four... Now to the right.

CHUBBY BOY

I can't do this! I don't know how.

JULIA

Come on, don't tell me you're a Cuban without a sense of rhythm! That's impossible.

CHUBBY BOY

Aw, stop that! Are you sure you know how to dance this stuff?

JULIA

Listen, friend. I'm no Ginger Rogers but I learned from a great Cuban dancer!

CHUBBY BOY

Really? Got a boyfriend now?

CONTINUED

121 CONTINUED:

121

JULIA

Naw. That's the last thing I need.
(nudging CHUBBY BOY)
Besides, I have you.

CHUBBY BOY

How come you never go out? Don't you have any friends? I always see you alone... except for your dogs...

JULIA

My dogs are more trustworthy than Hollywood people. That's why I moved here.

(throwing her head
back)

I am like Garbo, "I want to be alone".

CHUBBY BOY

But don't you want to get married?

JULIA

Kid, marriage is one thing, love is another, and one usually kills the other. Forget it; you'll get it when you're older.

CHUBBY BOY

I get it now. I get a lot of things. You know José Carlos?

JULIA

Your nemesis? Sure. You keep mentioning him.

CHUBBY BOY

Whatever you call him. I have the goods on him. You know his mother? She's into something with Chucho, and Armín, too. And I'm gonna let him have it.

JULIA

Boy, I was wrong about you. You're really Hollywood material! Just because José Carlos is a bastard, you want to be one too? Isn't Chucho Leandro's father? The cousin you admire so much?

(more)

CONTINUED

121 CONTINUED: (2)

121

JULIA (cont'd)

Isn't Armin your favorite uncle,
 who's always so kind to you? How
 would you like it if someone said
 something about Che and Beta?

*

CHUBBY BOY

No one can say a thing about Che and
 Beta! They're not like the rest!

*

JULIA

I don't want you to be like the rest
 either. I want you to be noble and
 pure. Aw, don't pay any attention to
 me! I just want you to be a great
 dancer. Let's try again. Listen to
 the beat. One, two, three, four.
 That's it!

*

CAMERA PULLS BACK from the two figures dancing.

*

FADE TO:

122 EXT. PARK - NIGHT

122

LONG PANORAMIC SHOT of CINEMOVIL ARMIN playing a film to
 people in the park: Gene Kelly in SINGING IN THE RAIN.

*

ARMIN

(guardedly)

There it is, the happiness of love.
 And I can be such a fool.
 Nephew, you know, we're all clowns.
 (a beat)

Did you mention the other night to
 anyone?

CHUBBY BOY

(watching screen)

What night?

ARMIN smiles broadly and gives CHUBBY BOY a bearhug.

CAMERA PANS OVER and CLOSES IN on Gene Kelly on the screen.

CUT TO:

123 OMITTED
AND
124

123
AND
124

125 EXT. STREET - AFTERNOON

125

CHUBBY BOY rides his bike around Calixto Garcia Park whistling "Singing in the Rain." He spots CARMEN among the pedestrians on the sidewalk. He rides so fast between two cars, he cannot stop to call out to her. He goes around the park to catch up with her. CARMEN walks fast across the street toward the park. CHUBBY BOY rides around park. CARMEN crosses park. CHUBBY BOY slams the brakes in shock. CARMEN and RICKY meet in park, kiss and embrace. CAMERA ZOOMS IN on CHUBBY BOY's face, tears streaming down his cheeks. CHUBBY BOY rides off furiously.

CUT TO:

126 EXT. JULIA'S HOUSE - DUSK

126

The dogs BARK. JULIA looks out the window.

JULIA

What is it?

CHUBBY BOY

She's in love with someone else.

JULIA disappears from window and reappears at front door.

JULIA

What are you talking about?

CHUBBY BOY

I saw Carmen kissing Ricky Marro.

JULIA

Aw, come on in. Here's another victim of the sacred fire of love! There are times you fall for someone who loves somebody else. That can hurt, but it'll pass. It's a bitter pill called growing up.

CHUBBY BOY

Maybe if I was married to her it wouldn't hurt so much!

CONTINUED

126 CONTINUED:

126

JULIA
 (repressing a laugh)
 I warned you that the path of love
 was hard and steep. But you'll
 survive. We all do.
 (she rings the chimes)

*
*
*

CUT TO:

127 EXT. STREET OUTSIDE BAR MARRO - DAY

127

RICKY is up on a tall ladder installing Christmas
 decorations. MARRO holds the ladder for him. In the b.g.
 CHUBBY BOY doesn't take his eyes off RICKY.

NARRATOR (V.O.)
 Christmas lights without power?
 That's what you'd call hoping for a
 miracle!

RICKY
 I need a splicer. It's in the tool
 box.

MARRO
 Where is it?

RICKY
 I think I left it in the pantry.

MARRO
 (to CHUBBY BOY)
 Can you step back there and fetch
 that tool box?

CHUBBY BOY
 Sure.

CUT TO:

128 INT. MARRO'S HOUSE - HALLWAY - DAY

128

CHUBBY BOY coming from rear of house, toolbox in hand, passes
 RICKY's room. The door is ajar. After a moment's
 hesitation, CHUBBY BOY enters the room.

CUT TO:

129 INT. RICKY'S ROOM/HALLWAY - DAY

129

CHUBBY BOY's face reflected in dresser mirror. By a snapshot of CARMEN, he sees the reflection of a case tucked under the bed. He kneels, pulls out the case and opens it. INSERT of REBEL PROPAGANDA, two grenades, four pistols and ammunition tucked inside.

MARRO (O.S.)

Where the hell is that toolbox?

CHUBBY BOY jumps at his own reflection in the mirror.

CHUBBY BOY

(snapping case shut
and sliding it under
the bed)

Coming!

CHUBBY BOY grabs toolbox and rushes out of RICKY's room. Just as he exits, RICKY appears in b.g. at end of hallway.

RICKY

What took you so long, kid?

CHUBBY BOY runs to RICKY and hands over the toolbox.

CUT TO:

130 OMITTED

130

131 EXT. CORNER NEAR CALIXTO GARCIA PARK - AFTERNOON

131

CHUBBY BOY on his bike trails RICKY, who carries a large briefcase. CARMEN walks up to RICKY. He tries to walk ahead of her, but she keeps up and grabs his free hand. He tries to let go but she won't. He checks passersby and keeps on walking, CARMEN holding his hand as they enter the park.

CUT TO:

132 EXT. ACROSS FROM CALIXTO GARCIA PARK - AFTERNOON

132

POV CHUBBY BOY from storefront sidewalk across the park. LONG SHOT of CARMEN and RICKY, briefcase in hand, sitting on a bench in the park. YOUNG MAN 2 walks over to them. RICKY hands him the briefcase. CAMERA TRACKS BACK to reveal CHUBBY BOY in f.g., facing away from the CAMERA, following every move. A hand touches CHUBBY BOY from behind.

CONTINUED

132 CONTINUED:

132

JULIA (O.S.)
Fancy meeting you here!

CHUBBY BOY
Julia! What are you doing here?

JULIA
Christmas shopping, like everybody else. How about you? *

CHUBBY BOY
This is different. It's personal.

JULIA
What's so fascinating about the park?

CHUBBY BOY
See that girl with the two guys on the bench? That's Carmen.

CUT TO:

CARMEN and RICKY talk with YOUNG MAN 2 holding briefcase. *

JULIA (V.O.)
Hmmm. You have good taste.

CHUBBY BOY (V.O.)
See that guy who looks like Elvis? That's Ricky Marro.

CUT TO:

JULIA and CHUBBY BOY in a TWO SHOT looking at the CAMERA.

CHUBBY BOY
He's with the rebels. He's got pamphlets against Batista and guns in that briefcase.

JULIA
How do you know that?

CUT TO:

POV JULIA and CHUBBY BOY, we SEE CAPTAIN ROSADO's car drive up, followed by two patrol cars.

YOUNG MAN 2 gets up and walks away, leaving the briefcase behind. CARMEN and RICKY sit frozen on the bench.

CONTINUED

132 CONTINUED: (2)

132

ROSADO steps out of his car holding a TWO-YEAR-OLD BOY. THREE POLICEMEN follow him. ROSADO walks over to CARMEN and RICKY.

CUT TO:

CHUBBY BOY

I hope Rosado shoots him right there!

JULIA

Shut up! Stay here.

CAMERA POV MAN IN CAR, watching JULIA talking to CHUBBY BOY, then walking across the street to the park.

POV CHUBBY BOY, we SEE JULIA, her arms full of giftwrapped boxes and bags, walk up to CARMEN and RICKY, kissing a bewildered CARMEN and patting RICKY affectionately on the back. CAMERA PANS from JULIA and the young couple to ROSADO flanked by his men, walking towards RICKY and CARMEN, and back to JULIA, RICKY and CARMEN. JULIA places her packages on top of the briefcase, sitting in animated conversation with CARMEN and RICKY. ROSADO stops by and talks to them.

CHUBBY BOY, anxious to learn what is going on, rides his bike over to the group in the park.

CHUBBY BOY

Hello, Captain! Julia!

CAPTAIN ROSADO

I didn't know you knew Ms. Julia!

JULIA

Oh, we're old friends.

(patting the LITTLE
BOY's head)

Is this your son, Captain? Good looking fellow.

CAPTAIN ROSADO

Yes, thank you.

(proud; to his son).

Show them what you're gonna do with Castro when you see him.

The BOY slides his thumb like a knife across his throat, making a RIPPING SOUND. Everyone laughs, but there is tension in the air.

CONTINUED

132 CONTINUED: (3)

132

CAMERA POV MAN IN CAR watching group in park in forced laughter. We SEE ROSADO's car unattended.

ROSADO's son plays with JULIA's bags and tugs at RICKY's case.

CHUBBY BOY

Julia, are all those bags yours?
That's a lot of stuff to carry.

JULIA

(with a forced smile)
Yes, and it's heavy. Especially that
briefcase. And my car's a block away.

CAPTAIN ROSADO

Don't worry, Ms. Julia. We'll be
glad to give you a hand.

ROSADO calls one of his OFFICERS, who carries the briefcase and some of JULIA's bags, she carrying the rest.

JULIA

That's very kind, thank you. Well,
Carmen, my regards to your parents.
Ricky, don't forget you promised to
fix those doors.

RICKY

You can count on it.

RICKY and CARMEN walk away.

JULIA

(pinching CHUBBY BOY
hard on the cheek)
I'll see you later!

JULIA and the POLICEMAN walk away. ROSADO starts walking his son to his car and looks at the CAMERA.

CHE stands next to his car parked across the street, looking back at a smiling ROSADO and his BABY SON who smile at him. CHE is about to get in his car when WE HEAR an explosion.

ROSADO's pink Chrysler Imperial blows into thousands of pieces.

CLOSEUP of JULIA's face as she turns toward the explosion.

CONTINUED

132 CONTINUED: (4)

132

Amidst the flames and the smoke ROSADO's men run toward the car. ROSADO curses.

CHE
You were right, Rosado. That car was
just too loud.

CHE drives away as CAMERA PANS OVER to the scene of the explosion.

CUT TO:

133 OMITTED
THRU
140

133
THRU
140

141 EXT. FREXES STREET-CHE'S HOUSE/BAR MARRO-LATE AFTERNOON 141

MAXIE, LEANDRO, PAPIN, JOSE CARLOS surround CHUBBY BOY.

CHUBBY BOY
...and he had a machine gun... even
a hand grenade!

PAPIN
Are you making this up?

CHUBBY BOY
No, I swear!

CARMEN walks up to the building, nervous. She passes the boys and doesn't say hello. CHE walks toward CARMEN.

CHE
Carmen, wait! I don't want you to
get hurt, so stay away from that boy;
he's dangerous. And keep away from
Rosado; he's deadly. Go home and
stay there!

CARMEN's eyes fill with tears and she steps into the building. POV CHUBBY BOY, CHE walks across the street and enters Bar Marro. CHE joins MARRO, ARMIN and CHUCHO, who are trying to pound some sense into RICKY. RICKY paces back and forth, hands in his pocket, not paying much attention. As he steps out onto the street, RICKY almost bumps into CHUBBY BOY.

CONTINUED

141 CONTINUED:

141

RICKY

What do you want from me?

CHUBBY BOY steps aside, and RICKY walks on. CHUBBY BOY watches RICKY walk down the street and decides to follow him. *

PAPIN

Hey, where are you going?

CHUBBY BOY waves and walks on. CHE enters frame, watches CHUBBY BOY walk after RICKY, and frowns. JOSE CARLOS watches with a mean look on his face.

As CHUBBY BOY walks down the street after RICKY, WE SEE ROSADO's shadow, coat on his shoulders, reflected on wall.

CUT TO:

142 EXT. JULIA'S GATE - NIGHT

142

CHUBBY BOY bangs on the gate. The dogs bark. JULIA looks out the window, then comes out with a fierce expression.

CHUBBY BOY

Julia, what's wrong?

JULIA

Step in here.

CUT TO:

143 INT. JULIA'S LIVING ROOM - NIGHT

143

In the b.g. the Firebird canvass, more defined in hues of red. *

JULIA

How dare you play with people's lives?

CHUBBY BOY

I just wanted to keep Ricky away from her...

JULIA

By getting him killed? And me as well?

CHUBBY BOY

No, Julia, I...

CONTINUED

143 CONTINUED:

143

JULIA

How did you know what was in Ricky's bag?

CHUBBY BOY

(lowering his head)

I saw it in his room when...

JULIA

In his room! You were sneaking around Ricky's room! If you were my son, I'd ...

CHUBBY BOY

Julia, I didn't know!

JULIA

This is not a game. Rosado shoots people dead! If something happens to Ricky, you'll regret it forever! Have you told anyone?

*

CHUBBY BOY

No.

JULIA

Are you sure?

CHUBBY BOY

I said no!

JULIA

Promise me you will not mention this to anyone.

CHUBBY BOY

I promise.

JULIA

It's been a long, rough day. You'd better go home.

CHUBBY BOY starts to go, looking very low in spirits.

JULIA

(continuing;
softening)

Hey! We're still friends, right?

*

*

CONTINUED

143 CONTINUED: (2)

143

CHUBBY BOY brightens. JULIA smiles reassuringly.

CUT TO:

144 OMITTED

144

144A EXT. FREXES AND ADJOINING STREET - LATE AFTERNOON

144A

Front door of CHE's house. Piano scales in the SOUNDTRACK. Three patrol cars, sirens blasting, speed by. The piano scales stop. The door opens and CHUBBY BOY runs out, followed by BETA and DULCE.

BETA

Get back in here!

At the corner, three patrol cars block off traffic. CHUBBY BOY, BETA and DULCE join MARRO, MRS. MARRO and CHE. ROSADO gives instructions to his men. MRS. MARRO is in tears.

MARRO

Please don't hurt him!

POLICEMEN run around the block in all directions.

OFFICER 1 walks slowly along the street, looking around, by ARMIN, TETE and BABY GIRL standing at their door. ARMIN's cinemovil is parked in front. OFFICER 1 notices BABY GIRL staring at projection booth atop cinemovil. OFFICER 1, gun in hand, opens car door and points inside projection booth. There is no one inside booth. He turns towards ARMIN and TETE and gestures for them to get off the street.

CLOSEUP of RICKY's sweaty face, gun in hand next to his face. CAMERA PULLS BACK to reveal OVERHEAD SHOT of RICKY lying on top of projection booth. We SEE OFFICER 1 walking away.

OFFICER 1 spots shadow of projection booth on pavement, and RICKY's shadow on top of booth. He quickly turns to shoot. POV OFFICER 1 as RICKY shoots at him twice. OFFICER 1 drops wounded on the street as RICKY jumps off the booth and runs down the street.

ROSADO

There he goes! Down that street!

CUT TO:

CONTINUED

144A CONTINUED:

144A

RICKY, gun in hand, runs down the street.

ARMIN tends to wounded OFFICER 1 as CHE kneels beside him. ROSADO, jacket flung over his shoulders, makes a furious gesture.

ROSADO

That boy's going to pay for this!
I'm going to get him!

RICKY, gun in hand, knocks on a door and PIEL CANELA opens and lets him in.

CHE motions to BETA, DULCE and CHUBBY BOY to get in their house. ROSADO shouts orders to his MEN.

PIEL CANELA takes RICKY to back end and he jumps over the wall.

CUT TO:

144B EXT. CHUCHO AND TERESA'S BACKYARD - LATE AFTERNOON

144B

RICKY comes over the wall onto a bunch of animals (ducks, geese, chicken). CHUCHO gestures for RICKY to run across the yard. RICKY runs and the animals make startled noises.

CUT TO:

144C EXT. STREET - LATE AFTERNOON

144C

ROSADO stops his men, listens attentively to the animal sounds and looks at old wooden gate.

ROSADO

Wait, there he is!

BETA gets DULCE and CHUBBY BOY inside their house, but stays by open kitchen door. ROSADO's MEN aim weapons at wooden gate.

ROSADO

(continuing)

You'd better come out!

COPS kick gate open and find a dark, humid shed. They go in and find BLACK BUM, who jumps in the middle of the street.

CONTINUED

144C CONTINUED:

144C

CAPTAIN ROSADO (O.S.)

Get that bum out of here!

TWO COPS run toward BUM, grab him and drag him off the street, dancing and laughing wildly.

CLOSEUP of anguished MARRO and his wife as CHE tries to calm them down at their front door.

A sweaty RICKY, running out of breath, peeps over a wall and SEES the side and rear of CHE's house. BETA stands by the rear door. BETA spots RICKY.

BETA checks the street and SEES none of ROSADO's men. She nods to RICKY, who comes over the wall and runs toward her. CHE comes out of Bar Marro and walks to his house.

ROSADO's MEN spot RICKY running across the street and shoot at him.

CHE, at sound of gunshot, looks at his house and SEES RICKY going through the kitchen door. CHE and BETA exchange a glance; she enters the kitchen and closes the door.

CUT TO:

144D INT. CHE'S HOUSE - LATE AFTERNOON

144D

BETA closes the door and signals RICKY to follow her quickly.

BETA

Go up to the roof and jump over to Carmen's backyard. We'll fetch you by the river.

CHUBBY BOY and DULCE stand quietly against a wall. CLOSEUP of CHUBBY BOY admiring his grandmother in action.

CUT TO:

144E EXT. FREXES STREET - CHE'S HOUSE - FRONT DOOR - LATE AFTERNOON

144E

POLICEMEN are about to go through the front door. CHE intercepts their way. POLICEMEN point their weapons nervously at CHE.

CUT TO:

144F INT. CHE'S HOUSE - LATE AFTERNOON

144F

RICKY runs up the stairs to the roof deck. BETA stands anxiously by the door.

CUT TO:

144G EXT. FREXES STREET - CHE'S HOUSE - FRONT DOOR - LATE AFTERNOON

144G

POLICEMEN aim weapons at an impassive CHE.

CHE

Nobody goes in my house.

CUT TO:

144H EXT. CHE'S ROOF DECK - LATE AFTERNOON

144H

RICKY, perspiring heavily and out of breath, reaches the roof.

144J EXT. FREXES STREET - CHE'S HOUSE - LATE AFTERNOON

144J

ROSADO runs up to CHE.

ROSADO

Che, please get out of the way.

CHE

You don't go inside my house.

ROSADO walks in circles, flings his jacket on the pavement, takes his gun and cocks it at CHE's head.

ROSADO

Listen to me and open this damn door!

CHE

Didn't you hear me? I said nobody...

The front door opens. BETA stands in doorway.

BETA

Please come in.

ROSADO and POLICEMEN rush in. BETA and CHE exchange a look.

CUT TO:

144K INT./EXT. CHE'S ROOF DECK - LATE AFTERNOON

144K

The deck is full of lines of drying laundry. RICKY jumps up to a cyclone fence adjoining CARMEN's yard, but as he looks down, HE SEES ROSADO's MEN are already there.

CUT TO:

144L INT. - CHE'S HOUSE - LATE AFTERNOON

144L

POLICEMEN search everywhere. A tense ROSADO approaches CHE.

CUT TO:

144M EXT. CHE'S ROOF DECK - LATE AFTERNOON

144M

RICKY paces nervously. A YOUNG COP appears, looking startled at RICKY, who shoots him.

CUT TO:

144N INT. CHE'S HOUSE - LATE AFTERNOON

144N

POLICEMEN go up the stairs. ROSADO looks sternly at CHE.

CUT TO:

144P EXT. CHE'S ROOF DECK - LATE AFTERNOON

144P

A nervous RICKY kneels by the dying YOUNG COP, who is about his age. He tries to revive him, and his hands get full of blood. HE HEARS the steps of the approaching COPS, grabs his gun, looks at his bloody hands and runs through the linen, leaving a bloody imprint on the laundry. He jumps across the fence and looks down at the street below, where CHE, BETA, MARRO, ROSADO, CARMEN and more COPS look up at him. He hears a sound and turns. THREE COPS look at him, gun in hand.

ROSADO

Come out with your hands over your head, and nobody will get hurt!

RICKY, panting and sweating, brings the gun to his temple.

RICKY

¡Viva Cuba Libre!

CUT TO:

144Q EXT. STREET - LATE AFTERNOON

144Q

ROSADO and POLICEMEN run toward RICKY as SHOT RINGS OUT. RICKY's body drops down on the street pavement.

ANGLE SHOT of RICKY lying dead on ground, his face full of blood.

CAMERA POV dead RICKY as POLICEMEN approach and look at CAMERA. CARMEN runs into frame trying to reach dead RICKY.

CARMEN

Oh, my God, what have they done to you!

MRS. MARRO and DULCE come in, take CARMEN by the arm and lead her away.

ROSADO, perspiration dripping down his face, picks up his jacket from the pavement, splattered with RICKY's blood, and tries to wipe off the blood stains with his handkerchief.

ROSADO

I didn't want the boy to die.

CHE

I didn't want anybody to die.

Among SPECTATORS, BETA and CHUBBY BOY. She covers his eyes with her hand, but he pulls her hand down, tears streaming down his face. He exchanges a glance with ROSADO. CHE, noticing this, freezes, then grabs his grandson.

CHE

(continuing; under his breath)

Oh, God! Did you talk to Rosado? Did you have anything to do with...?

CHE stops in mid sentence as CHUBBY BOY breaks down. The chords of a solitary violin play the Cuban national anthem. CHE lets go of the BOY and moves toward BETA, looking for the source of the music.

MARRO, ROSADO, ARMIN, CHUCHO, DULCE and PIEL CANELA look for the source of the music.

CLOSEUP of BLACK BUM, a tear rolling down his cheek, playing a violin, standing in the middle of the street, his black case open at his feet. In b.g. CHUBBY BOY runs away.

CUT TO:

144R EXT. STREET OUTSIDE JULIA'S HOUSE - DUSK

144R

MOVING SHOT of CHUBBY BOY running to JULIA's gate. The dogs bark furiously. CHUBBY BOY falls, scraping his elbow, which bleeds. JULIA runs out of her house and opens the gate.

CHUBBY BOY throws his weight against JULIA.

CHUBBY BOY

He's dead, Julia, Ricky's dead! It's my fault.

JULIA

Oh no.

CHUBBY BOY

I lied to you! I had told the other kids...

JULIA

Did you tell Rosado?

CHUBBY BOY

No! But maybe... I don't know. I saw Rosado, but I didn't tell him... Now Che thinks it's my...

JULIA

Che loves you. He didn't want you mixed up in this. You didn't know what you were doing. You're feeling guilty because you had ill thoughts about Ricky. But you didn't want this to happen! You're not responsible for his death. They tried to get him to leave, but he wouldn't.

CHUBBY BOY

I want you to forgive me, Julia.

JULIA

There's nothing for me to forgive. Ricky's dead, and we cannot change that. See how treacherous this world can be?

(holding him tight)

Go ahead and cry... You've just stopped being a child.

FADE TO:

145 EXT. FREXES STREET OUTSIDE CHE'S HOUSE - LATE NIGHT 145

JULIA drives up in her jeep. CHUBBY BOY rides asleep at her side. She wakes him up.

JULIA
Look! A shooting star. Make a wish!

CHUBBY BOY
(looking at the sky,
then at JULIA)
Oh, I missed it. Julia, you should
be a movie star.

JULIA
(kissing his cheek)
Right! And you'll be my number one
fan.

As the jeep pulls up by the building, PIEL CANELA hollers
across the street.

PIEL CANELA
Your folks are out looking for you.
Go on in; the kitchen door's open.

JULIA's face freezes.

CHUBBY BOY
I don't want to go in. I can't face
them.

JULIA
You have to. You're a man now.

CHUBBY BOY
Come with me, Julia!

JULIA
I can't.

As CHUBBY BOY gets out of the jeep, he bumps his elbow and it
starts bleeding.

CHUBBY BOY
Ouch!

JULIA jumps out of the jeep and grabs his bleeding arm.

JULIA
Oh, my gentleman caller! The mess
we're in...

CONTINUED

145 CONTINUED:

145

CHUBBY BOY
 (his elbow bleeding)
 It hurts, Julia!

JULIA
 This is crazy. I have to go! I
 shouldn't be here!

DISSOLVE TO:

146 INT. BETA'S KITCHEN - NIGHT

146

By candlelight, JULIA wraps some clean rags around CHUBBY BOY's elbow.

JULIA
 That should do it! You won't die
 from this. I have to run.

CHUBBY BOY
 Wait!
 (a beat)
 You told me it was alright for an
 older woman to fall for a younger
 guy. How young could he be?

JULIA
 For me? As young as you. But you
 know what's more important? We're
 friends! And that's the closest two
 people can be. A friendship like
 ours is sacred. No one can touch it.

JULIA steps into the darkness. CHUBBY BOY is mesmerized by
 her words. BETA runs into the kitchen.

BETA
 Where have you been? We've been
 looking for you for hours! Che and
 Dulce are driving all over town and...

BETA catches a glimpse of JULIA stepping into the light and
 freezes.

CHUBBY BOY
 Beta, this is Julia! I just cut
 myself and she was...

CONTINUED

146 CONTINUED:

146

JULIA

He hurt his elbow and there was no
one here, so I came in to help him...
I'll go now.

*

*

CHUBBY BOY

Please stay a while, Julia! Can't
she, Beta?

BETA

Thank you for bringing my grandson
home.

(to CHUBBY BOY)

You'd better get to bed. It's late.

(looking at JULIA)

Won't you sit down? May I offer you
some coffee?

JULIA

No, thank you. I'd better go.

CHUBBY BOY pecks JULIA on the cheek and leaves the room.

JULIA

(continuing)

Good night.

CUT TO:

147 EXT. CHE'S HOUSE - NIGHT

147

POV JULIA as she comes out of the kitchen door, and sees CHE
toward her. CHE continues to walk to the kitchen door,
looking at JULIA with stony eyes. JULIA walks nervously past
CHE. As they cross paths, she quickens her pace. CHE looks
at JULIA intensely but walks on.

POV CHE as he comes closer and finds BETA standing at the
kitchen door, first looking over his shoulder, then at him.

*

CUT TO:

148 INT. CHUBBY BOY'S BEDROOM - NIGHT

148

BETA tucks CHUBBY BOY in bed, sitting beside him.

BETA

You never mentioned that woman.

CONTINUED

148 CONTINUED:

148

CHUBBY BOY grab BETA's earlobe, but she takes his hand away.

CHUBBY BOY

We're friends! But it's a secret. I didn't tell anyone.

BETA

Oh? Been keeping secrets from me, have you?

CHUBBY BOY

She's great! She used to work in the movies. She paints. She has a shotgun... just like John Wayne.

BETA

I see. I guess I'm a bit jealous.

CHUBBY BOY

Oh, Beta! How can you be? You're the love of my life!

BETA, her eyes moist, gets up.

CHUBBY BOY

(continuing)

Will you let me go out with her again?

BETA doesn't answer. She takes the candle and walks out.

FADE TO:

149 OMITTED
THRU
164

149
THRU
164

165 EXT. GRAVEYARD - AFTERNOON

165

Trail between tombstones in colonial cemetery. CHUBBY BOY stands next to tombstone. CAMERA ZOOMS IN on gravestone, which reads: "Miguel Marro Ramos - Dec. 16, 1949 - June 6, 1958. You will always be remembered." CAMERA PANS OVER TO next gravestone, which reads: "Ricardo Marro Estévez - August 10, 1936 - December 19, 1958."

CHUBBY BOY in foreground, a WOMAN in background, dressed in black, walks on trail toward CAMERA. She is CARMEN, her face set in a hard, bitter gesture.

CONTINUED

165 CONTINUED:

165

CHUBBY BOY looks at her, but she does not acknowledge his presence and walks past him and out of frame.

FADE TO:

166 INT. SCHOOLBUS - AFTERNOON

166

CHUBBY BOY and other children return home from school. Bus passes JULIA's neighborhood. Through bus window, CHUBBY BOY sees CHE's car parked inside JULIA's gate. *

CUT TO:

167 EXT. JULIA'S HOUSE - AFTERNOON

167

Schoolbus drives on one more block, then stops and CHUBBY BOY jumps out.

He runs up to JULIA's gate. CHE's car is still inside the gate. JULIA's dogs bark loudly. CHUBBY BOY looks cheerful as he finds the gate open and steps into the yard, closing the gate behind him. The dogs greet him. As CHUBBY BOY approaches the house, his expression hardens. He walks to an open window and looks inside. *

CUT TO:

168 INT. JULIA'S LIVING ROOM - AFTERNOON

168

The room has been transformed. CHE and JULIA sit naked under a mosquito net tent, within a circle of lit lamps and candles. Incense smoke floats in the air, reflecting hues of orange. Between them is a basket of mangoes, and they eat lustily from each others' hands. *

As CAMERA CIRCLES CLOSER AND CLOSER AROUND THEM, THE BARKING GROWS LOUDER IN THE SOUNDTRACK, and JULIA's eyes turn toward the only open window as she becomes aware there's someone outside.

CUT TO:

169 EXT. JULIA'S HOUSE - AFTERNOON

169

CHUBBY BOY instinctively steps back from the window. He stares blankly at CHE's car.

CONTINUED

169 CONTINUED:

169

JOSE CARLOS (O.S.)
 Chicken, chicken, chicken, chicken!

CHUBBY BOY turns and SEES JOSE CARLOS riding slowly on his bike.

JOSE CARLOS
 Want a piece of Che's mistress, huh?
 All in the family.

CHUBBY BOY
 You son of a ...! Your mother's
 nothing but a...
 (holds back)

MOVING SHOT of CHUBBY BOY, tears of anger streaming down his face, running through the gate and after JOSE CARLOS. *

CUT TO:

170 INT. JULIA'S LIVING ROOM - AFTERNOON

170

JULIA, wearing a sheer robe, looks out the window. CHE who puts on his clothes, socks and shoes, then combs his hair. JULIA puts out the candles, one by one. *

CHE
 I told you to stay away from him.

JULIA
 "In the middle of the journey of our life, I came to myself within..."
 Holguín.

CHE
 What's that you're saying?

JULIA
 Some old poetry. Funny. First I let him come close 'cause I see a lot of you in him. Then it turns out I like him a lot better.

CHE
 Don't talk to me like that, Julia.
 You know how much you mean to me.

CONTINUED

170 CONTINUED:

170

JULIA

You and your grandson, both trying to act so tough.

(a beat)

I didn't want him to know about us. I wanted him to be better.

CHE

He'll be no better or worse than us, and there's nothing wrong with that.

JULIA

I can't see him again. I'm ashamed. I've been such a fool.

CHE

I never lied to you, Julia.

JULIA

But I lied to myself. I just didn't want to grow up. It's over, Che.

CHE

What? The Revolution, and now this? That's what I call ending the year with a bang.

JULIA

Please, Che, no scenes, no fights. We respect each other too much. You're my Latin lover, my Caribbean paradise... my hiding place. The best excuse for running away. But you're also my friend. Please understand. I'm going home, and so should you.

CHE

Home? To Hollywood? What was it you said? "Hollywood, where people peddle their dreams, only to get screwed in the end"?

JULIA

Wasn't I a dream you peddled? La Gringa to show off in your town? You've always known I don't belong here.

CONTINUED

170 CONTINUED: (2)

170

CHE

You think I belong here?

JULIA

Yes, you do. Look at your wife, your daughters, your grandson, your friends! You're practically the life of this town. What would Holguín be without Che?

CHE

You're rough on me, my movie star... but you're right. We both have to grow up, and I don't have much time left.

(he kisses her)

But I cannot leave you just like that. I need a good exit line, and I'm no poet. It isn't easy for me.

(a beat)

I guess I'll have to use my memories. Ah, "Here's looking at..."

(JULIA seals his lips with her index finger. CHE kisses her finger, hitting the door chimes on his way out)

You made this tough Cuban heart smile, Julia.

(a beat)

I'll always dream about you.

CHE exits, and CAMERA CLOSES IN on JULIA's moist eyes. The room is almost in darkness, lit only by a few candles.

CUT TO:

171 EXT. JULIA'S PORCH - LATE AFTERNOON

171

As CHE steps out, he looks at the stormy sky.

CHE

Che, it looks like rain.

CUT TO:

172 INT. JULIA'S HOUSE - LATE AFTERNOON

172

JULIA watches CHE walk slowly to his car. As she draws the curtains, she blows out a candle, staying in total darkness.

CUT TO:

173 INT. CHE'S HOUSE - LIVING ROOM - EARLY EVENING

173

CHUBBY BOY walks in. BETA knits on couch.

BETA

What happened to you? You're a mess!

CHUBBY BOY

(bitter)

Beta, please hold me.

BETA

Honey! What is it?

CHUBBY BOY

Can I stay here with you?

BETA

Sure, sweetheart. I'm just waiting for Che.

CHUBBY BOY

(angrily)

Beta, do you love him?

BETA

(her eyes glowing)

I still remember the first time I saw him. I was eleven. A poor country girl... It was a Sunday. He was a skinny kid of 13, working on Waldo's field. He didn't wear a shirt and he was wild! I guess we both were then. That seems so long ago!

CHUBBY BOY

But do you love him?

BETA

Grandpa Waldo always said you had to look deep inside yourself to learn what made you happy. I did that very early in my life.

CONTINUED

173 CONTINUED:

173

CHUBBY BOY hugs BETA.

FADE TO:

174 INT. CHE'S HOUSE - LIVING ROOM - LATE NIGHT

174

CHUBBY BOY is asleep on couch. BETA sits by him, reading, when CHE arrives.

BETA

I was waiting for you to carry him upstairs.

CHE picks up CHUBBY BOY, and starts walking toward the stairs. BETA walks a few steps ahead.

CHE

(to BETA, apologetic)
He saw me with her.

BETA stares at him in disbelief. She slowly climbs the stairs by herself.

FADE TO:

175 OMITTED

175

176 EXT. FREXES STREET - DAWN

176

The littered street is empty. WE HEAR approaching footsteps and SEE CAPTAIN ROSADO in uniform, without weapons, walking home alone.

CUT TO:

177 EXT. FREXES STREET - LATER THAT DAY

177

The triumph of the Cuban Revolution. A gigantic red and black banner spreads across the street. People wear red-and-black bands on their sleeve. They wave at the banner and a passing parade WE SEE as silhouettes behind the flag.

NARRATOR (V.O.)

On December 31, 1958, Batista left Cuba.

(more)

CONTINUED

177 CONTINUED:

177

NARRATOR (cont'd; V.O.)

And on January 1, 1959, Fidel Castro came down from the mountains declaring the triumph of the Cuban Revolution. It was a day of celebration throughout Cuba, including an Holguín still in the dark.

An impassive CHE holds his GRANDDAUGHTER, as CHUBBY BOY and DULCE stand on sidewalk, watching bearded men in fatigues and dancing people go by. CHUBBY BOY tries to watch the parade, but a MAN holds him back. It is the FORMER CASINO EMPLOYEE, now wearing a beard, fatigues and a 26th of July armband.

He stares at CHE daringly. CHUBBY BOY runs back to CHE, who continues to look at street, impassively.

CUT TO:

178 INT. JULIA'S LIVING ROOM - AFTERNOON

178

JULIA, eyes reddened, hair tousled, watches a snapshot of CHE burn in an ashtray. A half-full box sits on the kitchen table. JULIA picks up a snapshot of herself and CHUBBY BOY, arms around each other's waist. She places the photo in her edition of "Ben-Hur," closes the book and packs it in the box. The room is very dark. She goes into the kitchen to heat up some coffee and starts lighting the gas stove. Suddenly she HEARS the dogs barking, runs to the door and opens it. She stands in a flood of light.

CUT TO:

179 EXT. JULIA'S HOUSE - GATE - AFTERNOON

179

CHUBBY BOY stops his bike, hesitating.

CUT TO:

180 EXT. JULIA'S HOUSE - FRONT DOOR - AFTERNOON

180

JULIA at the door is about to call out, but bites her lip. She focuses on the chimes and bangs on them. In b.g.

CONTINUED

180 CONTINUED:

180

the finished canvass of the legendary firebird in a sky filled with diamond-like stars. *

CUT TO:

181 EXT. JULIA'S HOUSE - FRONT YARD - AFTERNOON

181

CHUBBY BOY starts to ride away but HEARS the chimes, turns, and SEES JULIA at the door. *

CHUBBY BOY throws down the bike, runs through the gate toward JULIA. She runs toward him. They hug by the mango tree.

CHUBBY BOY

Julia, I want to be your friend...

JULIA

My gentleman caller, we are friends forever.

CHUBBY BOY

I want to come and see you every day.

JULIA

But I won't be here. I'm going home.

CHUBBY BOY

What do you mean? You are home.

JULIA

Listen. Let's do something we've never done before. I'll race you to the top of La Loma de la Cruz! Come on, let's go.

CUT TO:

182 EXT. LOMA DE LA CRUZ - DUSK

182

JULIA and CHUBBY BOY race up to the top of La Loma de la Cruz.

CUT TO:

183 EXT. TOP OF LOMA DE LA CRUZ - NIGHT

183

JULIA and CHUBBY BOY run up to the crucifix, totally out of breath.

CONTINUED

183 CONTINUED:

183

They look over Holguín, lit only by the star-studded sky.

JULIA

Look at that sky!
(stretching out her
arms)

Isn't it wonderful! I feel like I
could pluck the stars with my hand.

CHUBBY BOY

You're leaving me for Hollywood. You
told me you didn't like it there.

JULIA

Can't you hear the wind? It calls on
me to leave you and try my luck there
again!

(grandiose)

Maybe I'll follow your advice and
become a movie star! That way I'll
live forever on the silver screen...

(hugging him)

And I'll owe it all to you.

CHUBBY BOY

But I need you here, Julia. You're
very important to me...

JULIA

And you to me! That's why I must go
now.

CHUBBY BOY

Will I ever see you again?

JULIA

When you stop hearing my voice, and
I begin to fade from your dreams,
I'll be back... as a stroke of your
brush or words from your pen... in
the way you dance one night... I'll
be there for you. And you for me.

(kissing him)

Now go home. Look up at the sky. For
us, it will always sparkle with
diamonds.

CONTINUED

183 CONTINUED: (2)

183

CHUBBY BOY walks down the side of La Loma de la Cruz, and turns back to SEE JULIA waving from the top of the hill, the wind blowing in her hair, the sky sparkling with stars all around her. JULIA seems to be dancing with the wind. *

CUT TO:

184 EXT. FREXES STREET - LATER THAT NIGHT

184

CHUBBY BOY rides down the street. Next to him, a streetlamp comes on. Then the next streetlamp comes on, and CHUBBY BOY notices the power is back.

He turns around and SEES BLACK BUM, like a sorcerer, throwing his arms toward the trees in the park as if commanding the Christmas lights to come on. *

NARRATOR (V.O.)

Had Holguín changed, or had I?

From a passing car, LISA waves at CHUBBY BOY, who doesn't notice her. *

CUT TO:

185 EXT. FREXES MOVIE THEATER - NIGHT

185

The Frexes Movie Theater marquee is all lit up. PIEL CANELA comes out of the theater lobby, holding a rolled-up movie poster.

CHUBBY BOY

Are we having a movie tonight? Are you playing JULIA?

PIEL CANELA

Not tonight... But tomorrow, we're playing

(rolling out the poster)

The Vikings!

CHUBBY BOY

Finally! Kirk Douglas... Tony Curtis!

CUT TO:

186 EXT. STREETS - EARLY MORNING

186

In early morning mist, CHUBBY BOY rides his bicycle to JULIA's house. As he turns the corner by her yard, he SEES an ambulance and NEIGHBORS gathered outside. He pedals even faster to the gate and jumps off the bike.

CHUBBY BOY

What happened?

TWO MALE NURSES bring a covered body out of the house and put it in the ambulance.

We SEE JULIA's hair and hands falling out of the stretcher.

NEIGHBOR 1

The gas stove blew right in her face.
They say it was an accident.
Bullshit! That woman was crazy. She probably killed herself.

It starts to rain. CHUBBY BOY watches the ambulance drive away, walks into the yard and starts to weep. JULIA's dogs surround him, howling sadly. CAMERA POV approaching person, walking toward CHUBBY BOY, who turns.

CLOSEUP of CHE, a stony expression on his face, a pained look in his eyes.

CHUBBY BOY

Che! They said that Julia killed herself. But I know she didn't.

CHE

Julia? Kill herself? Never. She loved life too much to do that. She went to Hollywood, to live forever.

CHE gets a firm grip on CHUBBY BOY's shoulder, and the BOY puts his arms around CHE, as the dogs walk around them, and rain continues to fall. We SEE THEM framed by the window from inside JULIA's house, and SEE the door chimes start ringing in the wind.

CUT TO:

187 EXT. FREXES MOVIE THEATER - EVENING

187

Theater marquee reads: "THE VIKINGS."

CUT TO:

SEQUENCE BETWEEN KIRK DOUGLAS AND TONY CURTIS IN "THE VIKINGS"

A. CAPTAIN ROSADO in prisoner's uniform standing by bare wall. Firing squad shoots at him.

B. MEN in rebel uniform remove roulette table from CHE's casino, as a stone-faced CHE and a wide-eyed CHUBBY BOY look on.

FORMER CASINO EMPLOYEE, his rebel uniform jacket hanging on his shoulders, removes the photographs of CHE and his family from casino wall and throws them on the floor. CAMERA CLOSES IN on rebel boot casually stepping on broken frame and photograph of CHE and BETA.

NARRATOR (V.O.)

The Revolution brought a lot of changes. Like many others, Che lost everything but the house we lived in. Thank God Grandpa Waldo got to keep his ranch... for a while.

C. WALDO and REINALDO playing with JULIA's dogs.

D. Filled bingo table DISSOLVES INTO deserted bingo table in TERESA's living room.

NARRATOR (V.O.)

(continuing)

No more bingo games.

E. PEDRO washing dishes.

NARRATOR (V.O.)

(continuing)

Dad worked in Miami, getting ready for us to join him.

F. BLACK BUM, being taken to an ambulance, struggles and looks for something he's leaving behind, but no one understands. As ambulance rides away, we SEE his black case on the sidewalk.

NARRATOR (V.O.)

(continuing)

They took him away to be cured, and nobody saw him again.

G. CHE walking, then grabbing his side, and falling. BETA runs to his side.

188 CONTINUED:

188

NARRATOR (V.O.)
 (continuing)
 CHE fell ill, but BETA took care of
 him.

MONTAGE ENDS with Tony Curtis killing Kirk Douglas in THE
 VIKINGS.

CUT TO:

189 EXT. FREXES MOVIE THEATER - EVENING

189

Theater marquee reads Doris Day in "Julia."

CUT TO:

190 BLACK-AND-WHITE IMAGES OF COCKPIT (CLIP FROM JULIE)

190

JULIE/Doris Day is at the pilot's controls.

JULIE/DORIS DAY
 I can't fly this! I can't do it!

FADES TO BLACK:

191 INT. FREXES THEATER IN THE DARK

191

CHUBBY BOY (O.S.)
 Shit! I'm never gonna see the end of
 this movie.

FADE TO:

192 INT. CHE'S HOUSE - ENTRANCE - NIGHT

192

CHUBBY BOY enters. He looks older, more mature. In the b.g.
 he SEES CHE and WALDO. BETA walks up to him, holding an oil
 lamp, followed by DULCE. *

BETA
 The visas have arrived. You're
 leaving for Havana in the morning.

CHUBBY BOY
 Tomorrow's Three Kings' Day. Waldo,
 why are you here?

CONTINUED

192 CONTINUED:

192

DULCE

We're going to Miami to join Dad.

WALDO

I've come to say goodbye to some very important people in my life. Rey wouldn't come; he hates to see you go.

CHUBBY BOY

Beta, Che, aren't you coming with us?

BETA

Will I always be the love of your life?

CHUBBY BOY

Always, Beta! Always! Come with us!

WALDO

Che, Beta, I think you need to have an important talk with this kid.

CHE

(leaning on CHUBBY BOY's shoulder)

Son, sit down here. Remember what I told you once about the good guys and the bad guys?

(a beat)

Do I look like a bad guy to you?

CHUBBY BOY

No, Che, never!

CHE

History is like a moving train. You ride with it or it runs you over. Well, son, it's my time to get off, for you're a hero today, a villain tomorrow. Many who cheer Castro now cheered Batista yesterday. If you don't see me ever again, just remember, I did what felt right in my gut. The rest is bullshit...

(a beat)

You may one day resent this, but never let hate and revenge take over. We're all Cubans, after all. Take this.

(more)

CONTINUED

192 CONTINUED: (2)

192

CHE (cont'd)
 (takes off his watch
 and hands it over)
 Put it on your right wrist.

CHUBBY BOY
 Why on my right? Doesn't it go...

CHE
 Because as you write, you'll see that
 time is running out.
 (embracing CHUBBY BOY)

WALDO
 Come on, son! There's a lot to do!

BETA remains in the room as CHUBBY BOY exits with WALDO and
 a teary DULCE. BETA turns toward CHE with moistened eyes.

BETA
 I see him... I see you.

CHE
 Pedro made arrangements for you. *

POV CHE, BETA glaring at the CAMERA with scrutinizing eyes.

POV BETA, we SEE not the strong, powerful CHE, but a sick,
 frail, aging man, the weight of the world crunching down on
 his shoulders, yet in his eyes there is still the fire of the
 wild young boy she fell in love with.

CHE
 (continuing)
 You know, Beta. For years some folks
 have been trying to do me in. They
 couldn't. These young kids, so full
 of high ideals, they might just do it.

BETA
 Not you, they won't.

CHE
 (smiling slightly)
 Why did I know you'd say that? I may
 look pretty beat up, but it isn't so
 bad. They can take away my property,
 but you know me.
 They can't take away my will. You'd
 better go with them.

CONTINUED

192 CONTINUED: (3)

192

BETA

And miss the best of you? We will stay here, you and I.

CHE

The other night, sick in bed, I finally had the courage to look deep within myself.

CHE and BETA embrace. WALDO enters, blowing his nose.

WALDO

I hate to see an old man cry.

CUT TO:

193 EXT. FREXES STREET - MORNING

193

ARMIN stands by an old 1929 Classic Chevrolet Convertible.

ARMIN

Come on! The Havana Express is here!

WALDO, DULCE, BETA, CHUBBY BOY and CHE carrying JUANI enter the frame. Other friends and relatives follow carrying the luggage.

DULCE

Where did you get this?

ARMIN

(in militia uniform)

I just traded it for the Cinemovil.
You know me, have genius, will travel!

WALDO looks at ARMIN and laughs.

WALDO

Can this idealist drive that car?

CHE

(hugging ARMIN)

There's nothing he can't do.

Suitcases are placed in the trunk. DULCE and JUANI get in the car. WALDO SEES VALDUBINA coming, lowers his hat over his eyes and turns away. ARMIN is at the wheel.

CONTINUED

193 CONTINUED:

193

ARMIN

Come on, get in! We gotta go!

CHUBBY BOY embraces cousins, aunts, PAPIN. CHUBBY BOY stops before CHE and BETA. CHE, leaning on his cane, looks weak.

BETA

(hugging CHUBBY BOY,
who gently touches
her earlobe.)

I've got a new movie partner.

(looks at CHE)

I'll take him to the movies you and
I saw together.

BETA struggles with her tears as CHUBBY BOY pulls away from her and moves to CHE.

CHE

History is taking you away. As you
grow older and try to find yourself,
remember to look back here.

As CHUBBY BOY walks to the car, BETA moves from b.g. to step in front of CHE. She desperately grabs her own earlobe. CHE tries to hold her back but she continues forward.

CHUBBY BOY gets in car, staring at CHE and BETA, and ARMIN drives away.

BETA starts to run after the car, then stops. CHE in b.g., right hand leaning on the cane, grabs his elbow and stares at his wrist, looking for the watch that's no longer there.

In the SOUNDTRACK, Julius Fucik's "Entrance of the Gladiators" plays very softly, and ascends as the scene plays on.

CAMERA POV CHUBBY BOY as ARMIN drives slowly away, WE SEE

REINALDO, LISA and PAPIN waving good-bye. *

~~CHUCHO and TERESA at the bingo game waving good-bye~~

LEANDRO and MAXIE, and a tipsy FATHER GERMAN peering down the HOOKER's cleavage, all waving good-bye.

WALDO on a horse surrounded by JULIA's dogs waving good-bye.

CONTINUED

193 CONTINUED: (2)

193

PIEL CANELA stands by a mural of THE VIKINGS. Next to mural, floating in mid air, BLACK BUM mimics a plane and waves good-bye.

CARMEN waving good-bye.

MIGUEL, RICKY and ROSADO waving good-bye.

CLOSEUP of BOY, tears streaming from his eyes, as he looks through rear at his grandparents. *

POV BOY, we SEE BETA slowly walk back to CHE, they embrace, then look back at CHUBBY BOY and wave their last farewell. As crowd around them disappears, CHE and BETA appear as they did in the early scenes, powerful and loving, as CAMERA rises into the air like a plane in flight, and CHE and BETA become smaller and smaller in the distance. In the SOUNDTRACK, Julius Fucik's "Entrance of the Gladiators" soars together with the sound of an airplane engine.

NARRATOR (V.O.)

I never returned to Holguín. I never saw Beta and Che again. All I have is my memories of them... keepers of my dreams... Of the many films I saw with Beta... And of Julia... and that year of Holguín without lights.

FADE TO:

194 INT. PASSENGER AIRPLANE DURING TAKE-OFF - NIGHT

194

Format of image on screen is 1:33, shot in color to look like black and white. CHUBBY BOY sits by the window. DULCE sits next to him, her daughter on her lap. DULCE starts to cry. CHUBBY BOY holds her hand.

CHUBBY BOY

Ma, we'll be back soon!

CLOSEUP of CHUBBY BOY, his eyes reddening.

WOMAN'S VOICE (O.S.)

May I get you anything?

CHUBBY BOY, tearful, looks at AIR HOSTESS (facing him, her back to the CAMERA).

CONTINUED

194 CONTINUED:

194

AIR HOSTESS bears striking resemblance with JULIA made up like Doris Day in JULIE.

AIR HOSTESS/JULIA
(reassuring)
Everything will be alright. You'll see.

(pointing outside)
Look out there! Such a beautiful night! It's like magic. The sky seems to sparkle with diamonds.

CHUBBY BOY smiles sadly through his tears and looks out the window, the AIR HOSTESS next to him. Reflected on the window glass WE SEE the sparkling stars.

CUT TO:

195 AIRPLANE IN MID AIR

195

Black-and-white image becomes colorized and format of image on screen expands, as plane flies away in a SKY SPARKLING WITH DIAMONDS. The plane becomes colorized in reddish hues, like a giant Firebird. *

196 AS SCREEN FADES TO BLACK, A TITLE CARD APPEARS: "BETA 196 DIED IN 1973. CHE DIED IN 1979. THEY ARE BURIED NEXT TO EACH OTHER IN HOLGUIN. AND NOW, LIKE JULIA, THEY LIVE FOREVER ON THE SILVER SCREEN." END CREDITS.

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