

PANAMERICAN MACHINERY

DRAFT 3.0 (ENGLISH)

Written by

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EXT. PATIO. NIGHT.

**Credits over Image**

We follow a dog as it scampers through a yard. It's hard to tell where we are, the place seems creepy, long shadows, jagged shapes of towering machines. The dog reaches a trouser leg, a bone is set down for it.

A plane flies low overhead, the noise is deafening, the size of the aircraft fills the frame. As it fades into the distance we hear someone knocking, it's 5 am in the morning, IGNACIO, the guard frowns, slowly rises and peers through the hatch in the metal gate. He can't see a soul until a hand flicks open a lighter and the gaunt features of DON ALEJANDRO CASTILLO emerge from the shadows. Ignacio is surprised to see the old man there.

IGNACIO

Hello Boss - I didn't even see...  
were you out all night?

DON ALEJANDRO

(smiling)  
Well, aren't you going to let me  
in?

IGNACIO

Sir, yes... I was just...

Ignacio fumbles with the gate. Once inside Don Alejandro turns to Ignacio.

DON ALEJANDRO

It must be lonely to be out here  
all night long?

IGNACIO

Not at all, The planes keep me  
company - people up in the sky,  
arriving and departing for capital  
cities or desert islands...

Don Alejandro smiles again.

DON ALEJANDRO

That one was the 4:24 to Kansas  
City right?

IGNACIO

I believe that was the 4:15 to  
Monterrey sir, I guess it got  
delayed.

Don Alejandro begins to walk away towards the warehouses,  
then he turns

DON ALEJANDRO  
Ever been on a plane Ignacio?

IGNACIO  
No sir.

DON ALEJANDRO  
(singing)  
"Adios muchachos compañeros de mi  
vida, barra querida de aquellos  
tiempos..."

IGNACIO  
Get some rest sir!

Don Alejandro is almost inaudible:

DON ALEJANDRO  
I always slept well with you as  
gate keeper, Ignacio.

Day slowly breaks. Ignacio watches DON ALEJANDRO walking away through the patio and disappearing inside a dark dusty warehouse. He feeds the dog.

2 EXT. PATIO. DAY.

Day break: workers arrive at the gate, IGNACIO leans against the doorway of his cabin next to the clocking in machine, people pass him, punching cards and saying hello rhythmically.

EDUARDO (THE SALESMAN)  
Good morning Ignacio!

IGNACIO  
Have a wonderful day Lalo.

JUANITA (THE SECRETARY)  
Good morning Nachito!

IGNACIO  
Have a wonderful day Juanita.

3 INT. WAREHOUSE: MECHANIC SECTION, ROOM BY ENTRANCE. DAY.

The hand of JESUS CARLOS turns on a tape player behind it we see a poster of a provocative half-naked woman advertising oil products for machine repairing. JESUS CARLOS (59, accountant) is a portly, jolly man, dressed in a shiny gray suit with a tie featuring Tweety Pie from Loony Tunes. He takes a microphone and puts it in front of the speaker. We listen to a romantic morning song: LAGUNA SOÑADORA - by HAROLD WINKLER

4 INT/EXT. PAN AMERICAN MACHINERY VARIOUS LOCATIONS. DAY.

From beige dusty speakers around the company we hear distorted music playing around the spaces.

JESUS CARLOS (O.S.)  
Gooooood morning MAPSA! Happy  
Friday!

5 INT. MECHANIC'S WORKSHOP SHRINE. DAY

As the music continues to play, we see mechanics pass in front of a religious shrine that has been painted on the wall, one by one they kneel and make the sign of the cross. We pan out to reveal a sign reading "20 days without accidents!".

6 INT./EXT. MECHANICS OUTBUILDING. DAY

Valentino and Mauricio (mechanics) greet each other with a complex handshake using two hands and moving their thumbs.

7 INT. OFFICE BUILDING UPPER LEVEL. DAY.

The cleaners mop the floor of the top floor of office building as the music continues.

8 INT. WAREHOUSE, WATERCOOLER. DAY.

Jesus Carlos stands by the water cooler, he is relating the events in some telenovela to Delphino:

JESUS CARLOS  
And finally he gets off the fence  
and tells the girl with the tits  
that he loves her, and she's got  
the waterworks switched on full  
blast, crying her eyes right out of  
their sockets... it was a great  
episode!

Pedro passes and greets Jesus Carlos, he breaks off to make a complex handshake involving spinning around and hi-fiving.

9 INT. OFFICE BUILDING - PRINTING CORNER. DAY

LAGUNA SOÑADORA continues to play as we see SOLEDAD, the accountant's secretary standing by an old print-a-form printer, a picture of a happy looking cat with the text "It's Friday, smile!" inside a heart slowly emerges from the machine. The hand of JUANITA (secretary to the boss), in a mini skirt and lots of make up, takes the picture out.

JUANITA

Wow, that's a great one Sol!

They stick it on the wall next to lots of others including one saying "I hate Mondays" and "Thursday: Time to get wasted!" with a cat appearing to hold a beer.

10 INT. OFFICE CORRIDOR. DAY.

The secretaries arrive in high spirits chattering and calling across their partitions, discussing plans for the weekend (it's Friday) and eating breakfast. Someone throws an apple, it passes down the row of desks. Jesus Carlos, walks along the corridor, he intercepts the apple before it reaches the end of the row, polishes it on his suit and hands it to the secretary with a bow.

11 INT. WAREHOUSE. DAY

Delphino and Pedro make a complex handshake with one hand but with a lot of movements and at the end clicking the fingers.

12 INT. OFFICE BUILDING - SALES DEPARTMENT. DAY

The music continues to play, GOLDENBOY, a sales representative, (45, dressed in a garish and highly flammable double breasted suit with high waisted trousers and big shoulder pads) organises brochures depicting various models of machines upon a table supported by a neoclassical plinth. He uses a ruler and set square so they are perfectly spaced. Rubio, (salesman, 43, also wearing a wide 50's style suit and a shoestring tie) stands to the side, arms folded, watching appreciatively with Tonatiuh (salesman, 47, with a golden tooth and a beige suit, beige shoes and pink and purple pastel tie). JESUS CARLOS enters,

JESUS CARLOS

GoldenBoy, excellent work! Hold on...

He gets out his camera, it has rather feeble zoom function, as Jesus Carlos zooms in GoldenBoy, Tonatiuh and Rubio inhale deeply to make themselves taller and straighten their clothes for the picture.

JESUS CARLOS (CONT'D)

SMILE!

All three bear their teeth, forming their best "Salesman" smiles.

13 INT. OFFICE SPACE. DAY.

Two secretaries greet each other with a graceful and intricate handshake where they slide their palms together and lift their pinkies.

14 INT. OFFICE BUILDING - COMPUTER ROOM. DAY

CELESTINO, the "systems" guy, is a man in his early 60's, his back is dome-like in its curvature on account of hours spent hunched over a computer. He always wears the same (slightly stained) generic company polo shirt tucked into sensible, comfy trousers with an elasticated waist. We see him sitting in front of his Windows 95 computer using "Paint" to make a complex geometric pattern - an image of Metatron's Cube. JESUS CARLOS knocks the window with a key and talks to Celestino through the glass, it seems as though he doesn't want to actually enter:

JESUS CARLOS

Is my laptop fixed?

CELASTINO

I couldn't find a problem sir

JESUS CARLOS

Well, there *is* a problem, so if it isn't solved by this afternoon then you can send it to the repair shop.

Jesus Carlos leaves quickly, Celastino scowls and mumbles

CELASTINO

The machine isn't the problem, *You* are...

15 INT. OFFICE BUILDING, CORRIDOR. DAY.

A group advance down the corridor. Two people at the front carry a large cake decorated with frogs and many candles.

16 INT. RECEPTIONIST'S DESK. DAY.

We see the receptionist's desk, GERTRUDA (50, she has something faintly amphibian about her face - probably her lips...), it's the first desk we come to by the window. There are many frog ornaments balanced upon every available surface, the largest group are clustered on the computer monitor. A huge ceramic frog takes up almost a quarter of the desk. The people with the cake enter the shot and place it on the desk, she blushes and fans her cheeks with both hands, before blowing out the candles out. Everyone launches into a rendition of "Happy Birthday", in the middle the phone rings, GERTRUDA gestures for silence, everyone freezes and she picks up the handset.

GERTRUDA

Pan American Machinery, good morning! How may I help you?

(silence)

And who shall I say is calling?

(silence)

I see... please hold on the line!

17 INT. ACCOUNTANT OFFICE. DAY

Jesus Carlos picks up the phone,

JESUS CARLOS

Hello, you've reached Jesus Carlos....

When he realises who is on the other end of the line he pulls a face.

JESUS CARLOS (CONT'D)

Hello? Hello?

He rubs the phone on his suit to create a static effect

JESUS CARLOS (CONT'D)

Hello? I can't hear you...

He cuts off the caller by placing his little finger on the handset.

18 INT. RECEPTIONIST'S DESK. DAY.

We see cake being cut, JESUS CARLOS is knocking on his window and making the hand gesture for "No". GERTRUDA looks anxious and takes a bite from the cake, the phone rings again. Her mouth is full of cake, she swallows hard, bulging her eyes a bit.

GERTRUDA

Pan American Machinery, good morning. How may I...

(silence)

Oh... I *am* sorry Mr Dougherty...

(silence)

I understand... I'll put you through right away, please hold.

We can feel by her reaction that the person on the other side of the line is very aggressive. She transfers the call to Juanita.

19 INT. OFFICE BUILDING - JUANITA'S DESK. DAY

The phone is answered by JUANITA, a secretary in her 40's who was clearly once a real wild beauty. Conscious that she is past her best she compensates with copious amounts of make up. Her nails are very long and illustrated with little pictures of desert islands against a sunset.

JUANITA

You've reached the office of Don Alejandro Castillo, good morning, how may I help you?

(silence)

Mr Doughti, of course, please hold in the line.

JUANITA stands outside Don Alejandro's office, a wooden door with a golden plaque engraved with the words: "President". She knocks but no-one answers.

JUANITA (CONT'D)

Don Alejandro?

JUANITA picks up the phone

JUANITA (CONT'D)

Mr Dooherthy, would you mind holding the line for me?

20 INT. SPARE PART WORKSHOP. DAY

We see the hand of FELIPE (18, a baby-faced young man) sorting bolts into several boxes, he aligns them perfectly with dexterous fingers, plucking them from a supermarket trolley full of bolts and metal pieces. As he sorts he mumbles animal names,

FELIPE

Fox, fox, elephant, fox, badger...

The phone rings, Felipe breaks off from sorting.

21 INT. SPARE PART WORKSHOP - MAGAZINE. DAY

FELIPE answers the phone, shy and nervous.

FELIPE

Ummm... Hello... It's me... Oh sorry - it's Felipe... No, I haven't seen him... OK, yes I know how he likes it. OK.

FELIPE hangs up the phone and picks up another one, he makes a call. An old-bell telephone rings faintly at the end of the warehouse behind dusty shelves full of metallic spare parts for construction machinery.



The phone keeps on ringing. FELIPE hangs up and prepares an instant coffee, he carefully measures out 2 big spoons of Nescafe, Three big spoons of dried coffee creamer, One small spoon of sugar and half a pack of sweetener. He heats it all up in the microwave for 2 minutes and 30 seconds.

FELIPE walks across the warehouse carrying a cup bearing the inscription: "Maquinaria Pan Americana 60th anniversary" He walks along a corridor of shelves reaching a small wooden door with a knocker in the shape of a golden anchor. He knocks on the door.

FELIPE (CONT'D)

Don Alejandro? Don Alejandro...

Sir? I brought you a coffee.

He twists the handle, the door opens.

FEDERICO

Don Alejandro? Don Alejandro, good morning, I brought you a coffee.

22

INT. BOSS APARTMENT. DAY

FELIPE enters the apartment, it's gloomy, the windows are dirty, it's furnished with garden furniture, naval motifs and bottles of expensive liquor. The blinds are down, we hear the roar of traffic from outside despite the windows being closed.

FELIPE walks slowly upstairs. The flat appears to be empty. He meets his own reflection in a mirror on the stairs and jumps a little, some coffee falls on his hand burning him...

FELIPE

Shit!

FELIPE reaches the second floor of the flat, he discovers DON ALEJANDRO, (the old man from the first scene) sitting in a garden chair, towards the window next to a small table with a telephone, an ash tray and an unfinished whiskey. He appears to be dozing.

FELIPE (CONT'D)

Don Alejandro? Sorry to wake you up...

Felipe is agitated, he puts the cup on the small table and picks up the phone and dials,

FELIPE (CONT'D)

Hello?... Can you come up here? Oh, sorry, it's Felipe. Yes... it might be urgent... bring help.

23 INT. BOSS APARTMENT, UPSTAIRS. DAY

Rubio pulls open the shades. A bright harsh light falls upon a room full of people. We see Juanita holding a mirror over the Don's mouth. She tilts it and a dusting of silver eye shadow falls on the Don's cheek. The mirror doesn't mist up but Juanita continues to hold the it for what seems like an eternity, her hand trembles with increasing intensity.

The phone breaks the silence, Juanita picks it up, it's Mr Doughety, the caller from earlier.

JUANITA

Goodness, I do apologise Mr  
Doughety, no... no I'm afraid Don  
Castillo won't be available to take  
your call right now...

Juanita winces, the caller has evidently said something offensive.

JUANITA (CONT'D)

Have a wonderful day!

24 INT. BOARDROOM. DAY.

We see Jesus Carlos at the head of the table, his head in his hands, people file in behind him, uncertain of whether to sit or stand, they hover in a cluster in front of the stag's head - many have never been in the boardroom before so they look around with interest. Someone picks up a plaque commemorating the Apollo moon landing and shows it to someone else. The cleaners, Dolores and Mari, hand out coffee and cookies.

Juanita touches Jesus Carlos's arm and he jumps up and begins to speak using the typical, somewhat cliched slow delivery of one imparting grave news;

JESUS CARLOS

It is with great sadness... deep  
regret... I'm the bearer of  
terrible, terrible news, a dark  
shadow crept over our company this  
morning: our Boss, Managing  
Director of Pan American Machinery  
for over 60 years, the man who  
built this company with his own  
bare hands, out of his own blood  
and sweat...

There is a long silence. People exchange glances. Jesus Carlos stares into space looking pained, suddenly the emotion drains from his face and he switches tone, speeding up and blurting it all out, it's like he can't bear drawing out the moment any longer, his voice is cracking and as he speaks his eyes water yet he remains impassive,

## JESUS CARLOS (CONT'D)

Alejandro is dead... and so you can spend the rest of the day packing your things... because... you may as well know that the Don kept us going with cash from his own pocket and that won't carry on when his daughter inherits, because we're not "productive", in fact, we're bankrupt, and so... it's the end, if anyone needs me I'll be around...

Jesus Carlos almost trips up as he blindly rushes out, overcome with emotion. There is a silence. People start to cry, Mari and Dolores offer around a tissue box.

25 INT. BOSS APARTMENT, UPSTAIRS. DAY.

Soledad and Don Alejandro's body sit side by side on garden furniture, it might appear as though they are an elderly couple sitting together, gazing out of the window watching the world go by.

26 INT. BOARDROOM. DAY.

The cleaners, Marina and Dolores, collect up cups and a large amount of tissues that are scattered around the boardroom. As usual they're expected to clean, only FELIPE, the boy who discovered the boss remains and he isn't helping. His head is buried in his arms on the table, they tidy around him.

DOLORES

(singing)

Some bright morning, when this life  
is over, I'll fly away!

MARI

(singing)

Go to rest on God's celestial  
shoulder, I'll fly away!

DOLORES + MARI

(singing)

I'll fly away, fly away, oh glory,  
I'll fly away, from this world  
hallelujah by and by, I'll fly away

They have cleaned everywhere except where Felipe's head is resting. Dolores sprays a little Mr Muscle on him, he rises suddenly and runs out.

DOLORES

Felipe!

But the boy is gone, the mark from the heat of his face slowly vanishes, meanwhile, Marina swiftly wipes the snot and tears from the glass top table.

27 EXT. OUTSIDE RECEPTIONIST'S OFFICE. DAY.

Jesus Carlos squats outside next to the plastic Canada Geese, smoking a cigarette and staring at the ground. He raises his head to see FELIPE run out of the office and towards the warehouse crying.

28 INT. OFFICE SPACE. DAY.

People inside the office are in shock, they sit at their desks unsure of what to do with themselves. The phone starts to ring at one of the desks.

We see the phone ringing in various office spaces, the call is transferred from one space to the next, no one wants to answer it.

29 INT. RECEPTIONIST'S DESK. DAY.

GERTRUDA the receptionist tearfully gathers up her frog collection, she puts the frogs one by one into a cardboard box, cleaning them up with a wet wipe.

Gertruda watches her phone, knowing that the call will eventually come back to her. She starts to sniff, her eyes water. Her phone starts to ring and she lets out a great heaving sob. Juanita pulls out the phone from the power plug.

Through the window we can see JESUS CARLOS observing with a pained expression.

30 INT. WAREHOUSE. DAY

We move along shelves to a group of workers standing in the warehouse, each aisle is marked with the symbol of a different animal, every box is labelled with a different colour of the same animal. The workers talk in a circle, heads hanging.

PEDRO

We took 10 years to perfect the color system.

DELFINO

It was perfect... It *is* perfect...

PEDRO

Because we put love into it.

Pedro begins to sniff, he covers his face with his hands, the others move in to enfold him in their arms.

Everyone hugs. We see JESUS CARLOS watching the scene from the windows of the offices that look out onto the ground floor of the warehouse.

31 INT. TOP OFFICE, WAREHOUSE. DAY.

JESUS CARLOS watches the workers hug, he seems deep in thought. Suddenly a hand touches his shoulder. He jumps. It's CELASTINO.

CELASTINO

Mr Jesus Carlos, I was looking for you...

JESUS CARLOS

Look, I'm busy Celastino, what is it?

CELASTINO

I wanted to check whether you had reported the death and informed the relatives?

JESUS CARLOS

Tick the box, fill the form, stick to the system, no I haven't Celastino. Now, if you'll excuse me, I have business to attend to.

32 INT. SALES DEPARTMENT. DAY.

GOLDENBOY is repeatedly aligning brochures that are already totally straight, he moves the ruler along the edge in a kind of zombified state. The announcement system crackles into life. We hear a voice, GOLDENBOY stops to listen:

JESUS CARLOS

(on the speakers)

Workers of Pan American Machinery, all morning I watched faces fall and crumple like detonated buildings; I can't stand it any more!

We move on past GOLDENBOY and down the secretary corridor, people are listening:

JESUS CARLOS (CONT'D)

WE AREN'T GOING OUT LIKE THIS! It's a dark wood, and we're far from the path but there *is* a light...

(MORE)

JESUS CARLOS (CONT'D)

I have news for you, I can tell you now that it wont be a walk in the park, on the contrary, it will be a long hard climb, BUT I believe it's worth a shot.

33 INT. CELASTINO'S OFFICE. DAY.

We see Celastino looking out of his window and mumbling something.

JESUS CARLOS

I've discovered an email... in my account, a message from the grave... he sent it as he lay dying, it conveys his final wish -  
(dramatic pause)  
THAT WE SAVE THIS COMPANY... by making it our own!

34 INT. SPARE PART WORKSHOP. DAY

We move through the warehouse people as they exchange excited glances.

JESUS CARLOS

Now, I've already mentioned that Don Alejandro was using his own assets to keep us going, well, these funds... *offshore* funds, money in places like Bermuda could preserve us for another 8 years, by which time many of us will be retired...

35 INT. MECHANIC'S WORKSHOP SHRINE. DAY

We see several workers listening and then turning to move towards the broadcasting room, we follow them.

(pause)

But what about our children?

(pause)

What if this wasn't the last chapter of MAPSA? What if this was just the *beginning*? You've all heard stories of workers who've pooled money, formed a cooperative and bought up their company...

36 INT. WAREHOUSE: MECHANIC SECTION, ROOM BY ENTRANCE THROUGH WINDOW. DAY.

We see JESUS CARLOS hunched over the microphone excitedly spewing words into it inside the broadcasting room. Warehouse people have gathered just outside to watch him.

JESUS CARLOS

This place could be *ours*! I appeal to you, workers of MAPSA, let's give Don Alejandro a fitting memorial, let's fulfil his dying wish, let's build upon what he started, let's bring MAPSA into a new era of constructive development!

JESUS CARLOS turns to see his audience. At first he seems to cower a little but then he sees their faces and understands that he has won them over. Realising that he must now speak to them face to face he adds:

JESUS CARLOS (CONT'D)

*Will all employees please proceed to the fire assembly point for an urgent meeting regarding our current situation...*

37 EXT. FIRE ASSEMBLY POINT. DAY.

We see Jesus Carlos standing upon a digger (Yeltsin style). Everyone stands expectantly below. Jesus Carlos builds a dramatic silence by standing and looking out at everyone sternly like some socialist realist statue. Just as the atmosphere is tingling with expectancy he launches into the finale of his speech.

JESUS CARLOS

I know you love this place and so I'm confident you won't permit our workshops and our offices to lie cold and vacant while *WE*, who already know how to run the business, sit at home, out of work, watching telenovelas waiting to die. We *must* stay here to prevent the place from being gutted, the machines sold in the night, the buildings flattened and turned into a parking lot for the airport or else, worse still, usurped by U.S. Machines, The AMERICAN corporation that employs our Don's deceitful daughter!

Who's with me so far?

All hands are raised.

JESUS CARLOS (CONT'D)

The tricky part is the money is tied up in different places and various documents were... removed from records in order to... it'll require going through all the books, you've seen our filing system... two rooms held up by columns of paper... it might take days depending on how many hands are on deck... putting it plainly we'd need to freeze time while we search, it would mean holding off on reporting the Don's death, certain wheels will be set in motion when we report it... we wouldn't *exactly* be breaking the law... however I feel it would be unwise to embark upon this unless we are all in it together, unless we form a consensus to lock the gates, to stop the flow of time for one night so as to unlock the funds that will transform our situation.

This is the beginning of a new era of direct democracy at MAPSA - can we have a show of hands - who's still with me?

Everyone raises their hands. Jesus Carlos beams and punches the air, Celastino pulls a face.

JESUS CARLOS (CONT'D)

WE WILL REACH THE SUMMIT and be the masters of our own destiny!  
I'll need all the secretarial staff and sales people shifting files from upstairs to my office...  
Juanita will be in charge of organising the teams... everyone can help in their own special way...

38 INT. ACCOUNTS ARCHIVE ROOM. DAY.

JESUS CARLOS stands next to the secretaries and salesmen in a room packed with millions of documents.

JESUS CARLOS

The documents we need are here!

RUBIO

But... what year?



JESUS CARLOS  
What years are filed here?

SOLEDAD  
This room is from 1968...

JESUS CARLOS  
Great!

Jesus Carlos hurries off leaving the others looking at the room full of papers.

39 INT. ACCOUNTS ARCHIVE ROOM. DAY.

The secretaries and salesmen have formed a chain gang, they pass files from the upstairs file storage rooms crammed with papers down to Jesus Carlo's small office. We follow a document as it passes along the line from the archive room, down the stairs and into Jesus Carlo's office.

Gertruda is squatting on the floor of the archive (frog-like), she gathers up documents to pass to Goldenboy, they slip from her hands and fall.

GERTRUDA  
Sorry (sniffing)

GOLDENBOY  
Will you quit crying?

GERTRUDA  
What?

GOLDENBOY  
You heard Jesus Carlos, we can do it! Don't you believe him?

GERTRUDA  
No, I'm sad because of the boss...  
Dying, all alone, in that gloomy room.

GOLDENBOY  
Why do you think he lived there? I mean he must have been loaded.

GERTRUDA hands GOLDENBOY a bunch of files.

GERTRUDA  
Well, because this company was like his family I guess.

GOLDENBOY  
Apparently he had quite a few families...

GERTRUDA

Maybe he was hiding? I heard that scar on his cheek was from one of his ex wives...

GOLDENBOY leaves the room with the files and walks down the hall to TONATUIH who has been folding some paper into a fortune teller.

GOLDENBOY

Did you ever hear how the Don got his scar?

Goldenboy passes over the files to Tonatiuh,

TONATIUH

Yeah... he fought in some war right?

GOLDENBOY

I think it was a woman. Maybe it was in Vietnam...

Tonatiuh takes the files, turns and moves on to Rubio who is in earshot, just below on the stairs smoking a cigarillo.

RUBIO

He was in the navy there, that's when he got into sailing. And then he made his first fortune shipping stuff during the reconstruction...

TONATIUH

But eventually he came back here and that was why she attacked him with the knife...

RUBIO

Really? What a life!

Rubio turns and ambles off down the hall

SOLEDAD

Rubio! PUT-THAT-OUT!

RUBIO

Aw, come on Sol! Hey did you know that the Don had a Vietnamese lover who he...

SOLEDAD

Pass me the files and put out the cigarette!

Soledad takes the files and turns on her heels moving swiftly on to Jesus Carlos' office, when she enters he looks up, a little irritably.

JESUS CARLOS  
We're moving too slowly!

SOLEDAD  
OK...

JESUS CARLOS  
I'm getting quite on edge  
Soledad...

Soledad walks back out and meets Rubio and Goldenboy in the corridor.

SOLEDAD  
Where are you going?

GOLDENBOY  
Oh, Rubio says we have to smoke  
outside...

RUBIO  
Back in a bit!

Soledad looks exasperated.

40 EXT. MAIN GATE. DAY

JUANITA holds her note pad under her arm, she gestures to something off screen. Some mechanics join the choreography, a huge crane backs up and blocks the gate.

IGNACIO walks out of his guard's hut.

IGNACIO  
WHAT'S GOING ON?

The sound of the machine is too loud and everyone is concentrating in their task. Ignacio shouts at the machine operator, Maurisio.

IGNACIO (CONT'D)  
WHAT'S GOING ON?

MAURITIO  
WHAT?

IGNACIO  
WHAT ARE YOU DOING?

We can barely hear MAURISIO's reply:

MAURITIO  
WE'RE BLOCKING THE GATE!

IGNACIO  
BUT WHY??

MAURITIO  
 WEREN'T YOU AT THE MEETING?  
 WE'RE STAYING 'TIL WE FIGURE OUT  
 HOW TO SAVE EVERYTHING.

JUANITA  
 IGNACIO DON'T DISTRACT HIM...

IGNACIO  
 BUT WHAT'S HAPPENED?

JUANITA  
 JESUS, HAVEN'T YOU HEARD?

IGNACIO  
 WHAT?

JUANITA  
 I'M SORRY IGNACIO, THE BOSS PASSED.

IGNACIO  
 WHAT?

JUANITA  
 THE BOSS IS DEAD!

IGNACIO  
 WHAT? But that's not possible...

JUANITA  
 SO WE NEED YOU TO WORK EXTRA HARD  
 AT PROTECTING US... look, I'll  
 explain later - I don't have time  
 now.

Juanita backs away. Ignacio looks stricken with grief. He enters his cabin and sits down, the sound of the machine stops, he seems deeply troubled.

41 INT. WAREHOUSE. DAY.

Juanita sits on a desk showing a bit of her legs to the workshop people who sit on boxes around her.

JUANITA  
 OK great... So who else has been  
 feeling this way?

Everyone lifts their hands.

JUANITA (CONT'D)  
 I mean it's sad, but think about  
 it, we can save this company! Isn't  
 that exciting?

People nod their heads slightly. We see Rubio and Goldenboy observing from a distance.

DELPHINO

It's only that... I'm not sure if that's what Don Alejandro would like us to do?

JUANITA

But wait... Before... What did you say? You said something a moment ago...

PEDRO

About what?

JUANITA

About us being like his...

PEDRO

Family?

JUANITA

Exactly!! I mean it's pretty logical, but... I guess it's hard to understand some things if you don't work in the main building, I can tell you, this was everything to him!

DELPHINO

So?

JUANITA

So we'll carry on with your idea, I love it! I think it's lovely when everyone gets together... like when there's an earthquake...

DELFINO

But...

Rubio and Goldenboy advance towards Juanita.

GOLDENBOY

Hey Juanita, could we have a quick word?

42 INT. SALES DEPARTMENT. DAY.

Juanita sits in a chair, Rubio, Goldenboy and Tonatiuh sit in a semi circle around her.

GOLDENBOY

Juanita, I hear what you're saying, but we couldn't help noticing that you're not exactly *inspiring* a sense of purpose in people.

RUBIO

I mean you're the Don's secretary... this isn't really your territory....

GOLDENBOY

But it's our speciality... so we figured it might work better if we took over and you went upstairs to join the other secretaries.

TONATIUH

You can build up your arm muscles carrying the files, so you don't get those flabby bits of skin underneath!

JUANITA

Have you spoken with Jesus Carlos about this?

RUBIO

We wanted to explain it you first.

JUANITA

Well, thank you for explaining it.

Juanita turns on her heels and marches out. She is upset but she doesn't want them to see.

43 INT. ACCOUNTANT'S OFFICE. DAY

The three salesman confidently knock on the accountant's office.

GOLDENBOY

Mhm excuse me Mr. Jesus,

JESUS CARLOS

What?

GOLDENBOY

Juanita's been trying to organize some kind of "Live Aid" effort... but we've noticed she doesn't really know what she's doing...

RUBIO

So she's not being very assertive

GOLDENBOY

And people are getting confused, and well, this is our area of expertise so we thought it might work better if we took over... before things become, you know... chaotic...?

JESUS CARLOS  
What chaos? What happened?

GOLDENBOY  
No, I mean, it was just an  
example...

JESUS CARLOS  
What are you talking about? I will  
not stand for any chaos!

GOLDENBOY  
But...

JESUS CARLOS  
Can't you see I'm in the middle of  
solving a crisis?

GOLDENBOY  
Yes...

JESUS CARLOS  
So do something useful!

GOLDENBOY  
Right, so...

JESUS CARLOS  
OUT! OUT! OUT!

Goldenboy and Rubio clumsily reverse out of the office.

44 INT. EXT. WINDOW OFFICE. DAY.

Dolores and Mari wash the windows from the inside. Felipe sits outside, his head buried in his hands. They tap on the window, he doesn't look up, they tap, he doesn't look, they open the window.

DOLORES  
Hey, be careful not to cry your  
eyes out.

FELIPE  
(Felipe doesn't lift his  
head, his voice is  
muffled)  
Leave me alone.

DOLORES  
Well you are... we're all alone...

MARI  
Which is why it's important to at  
least try and stick together.

DOLORES

So, tell us what the matter is!

FELIPE

Everything's the matter... Nothing makes sense.

DOLORES

Felipe, did you really imagine that any of this was ever going to make sense?

MARI

If you're looking for meaning you'll have to invent it dearie.

DOLORES

And then you'll have to forget you invented it so you can believe it... it's more trouble than it's worth!

FELIPE

What do you know?

MARI

We know nothing, well... nothing for certain anyway, because when it comes down to it, it's all in our heads!

Dolores sprays the glass, it's covered in white cleaning fluid

DOLORES

We might see through a dark glass, or a rose tinted one, or one that's very dirty... like this one.

Dolores wipes away the white fluid with a window wiper.

DOLORES (CONT'D)

And the way we see might seem clearer or more clouded, but we can't see anything for *real* cos we only see it through *our* eyes.

Pause. Felipe screws his face up in concentration. Meanwhile Dolores takes out a pen knife, she begins to scratch something in the glass near Felipe's head.

MARI

How can you see it if you see straight through it?

DOLORES

And so, the really important thing is to chat to each other.



Dolores has finished etching into the glass. She has drawn a heart, she taps it, Felipe turns, to look through the heart on the glass at Dolores

DOLORES (CONT'D)

Love and understanding, that's all we've got! So why don't you come inside and tell us all about it dearie?

Felipe smiles slightly and rises.

45 INT. WAREHOUSE. DAY.

Rubio and Goldenboy TONATIUH stand on a slightly raised platform, the warehouse people are gathered around them.

RUBIO

... So, what Jesus Carlos doesn't need is any kind of chaos bubbling up...

GOLDENBOY

He's in the middle of solving a crisis!

RUBIO

... So, it's important everyone's clear on what they're doing...

DELFINO

We're not clear.

PEDRO

No, were not!

GOLDENBOY

Uh-huh, up until now the organisational structuring *has* been a little... scatter brained.

RUBIO

Very flimsy...

The warehouse people nod.

GOLDENBOY

So, we put our heads together, did a little research...

Goldenboy waves a sheaf of papers we catch a glimpse of a wikipedia page, the words: "stages of decomposition" and "safe body disposal".

RUBIO

And realised, we're not thinking about our Don....

GOLDENBOY  
God rest his soul.

RUBIO  
And what *he* would have wanted...

DELFINO  
That's exactly what we were saying!

RUBIO  
We think he would have wanted his  
final resting place to be here, in  
the company,

GOLDENBOY  
After all, he lived here.

RUBIO  
Naturally we'll need permission and  
so on, but we feel confident we'll  
cut a deal and so, in the mean  
time...

GOLDENBOY  
In the meantime, we should make a  
start on digging the grave.

DELFINO  
We can take care of that!

GOLDENBOY  
You're talking my language!

RUBIO  
Great stuff!

GOLDENBOY  
We assessed the optimum location  
for the final resting place and in  
terms of ease of access and visual  
impact...

RUBIO  
We're delighted to propose...

GOLDENBOY  
The back wall just over there where  
the metals drums are stacked.

DELFINO  
We'll start right away!

46 INT. ACCOUNTANT OFFICE. DAY.

Soledad staggers under the weight of a great stack of papers. She heaves them onto the desk with a terrific thud, several slip off onto the floor. Soledad is catching her breath when Jesus Carlos looks up irritably.

JESUS CARLOS

Do you think we could at least *try* to maintain a little order in here?

SOLEDAD

Yes. I was just... it was quite heavy and I've been having trouble with my back...

JESUS CARLOS

Well, Soledad, you know perfectly well there are plenty of team members eager to help.

SOLEDAD

Yes, Jesus Carlos.

JESUS CARLOS

So there's no need to go round playing the martyr.

SOLEDAD

No... but before you said...

JESUS CARLOS

TEAM WORK makes the dream work!

SOLEDAD

OK.

JESUS CARLOS

Listen... Soledad, this air of despair you are cultivating... it really isn't helping.

SOLEDAD

What else would you like me to fetch for you sir?

JESUS CARLOS

Good... Fetch me everything filed under "A" from 87 - 88, and *please* take care not to drop anything - one of these files contains the information we're looking for!

47 INT. PHOTOCOPIER. DAY.

Celastino at the photocopier. A printout of a poster emerges, "UNDERSTANDING THE CYCLE OF GRIEF" a presentation by Celastino Reales. The paper is illustrated with what seems like some kind of complex (incomprehensible) data visualisation.

48 INT. CELASTINO'S OFFICE. DAY.

We see Celastino struggling to carry various bits of equipment from his office along the walkway to the lecture room. He lugs an Over Head Projector, a slide projector, a black board. Mari and Dolores pass below, Mari calls up:

MARI  
Need a hand?

CELASTINO  
(struggling)  
No, I can manage.

49 INT. LECTURE ROOM. DAY.

Celastino sets up the equipment in the lecture room, it's clear that it would have been much simpler if he'd accepted Mari's offer of help. With great precision he erects a white board, marks out diagrams on the glass windows, lines up acetate on the Over Head Projector. The room has a chessboard floor, it seems a bit virtual reality-esque. People wander in, curious or else uncertain of what else to do with themselves.

DELPHINO  
What's all this?

CELASTINO  
(airily)  
Just some mapping.

DELPHINO  
(reads from board)  
Denial? Anger? Bargaining?

CELASTINO  
That's our grief cycle. Grief has a structure and a pattern just like everything...

Celastino gestures to other systems diagrams he has put on display.

FELIPE  
(murmured)  
Everything's lost.

CELASTINO

It might *feel* like chaos, but in fact your grief wheel's already been set in motion.

DOLORES

I don't have a grief cycle.

CELASTINO

Dolores has no pain! (Dolores no tiene dolor) Denial! Numbness! The first stage! Just like clockwork!

DOLORES

Celastino, some things can't be calculated.

CELASTINO

Dolores, like it or not you'll pass through all these stages in approximately 6 - 8 weeks.

Dolores scowls and walks out, Mari follows. Celastino calls after her:

CELASTINO (CONT'D)

Better go look for a tissue - tears come next!

He returns to facing the "class".

CELASTINO (CONT'D)

Once you've recognised the pattern you start to see things differently. Of course some people don't *want* to believe they're acting according to a pattern; they fabricate stories, they try and drag other people along with them because... they want to feel like they're the ones in control.

DELFINO

What are you trying to say?

CELASTINO

Nothing, I just...

DELFINO

Good, because for I moment I thought...

CELASTINO

I just think it's worth stepping back, and taking a birds-eye view.

DELFINO

Well I'd say it's all about getting  
your hands dirty

RODRIGO

Yeah, were going through changes,  
we can't just sit and watch  
ourselves pass through our own  
grief like it's a TV show!

CELASTINO

I wasn't suggesting that, I...

DELFINO

(raising voice)

Well, what were you suggesting?  
Because it seems like all you do is  
pick holes in Jesus Carlos or  
anyone who actually tries to *do*  
something.

50 EXT. YARD / WAREHOUSE. DAY

IGNACIO walks in stealth mode through the yard, moving behind machines and hidden in the shade, he reaches the warehouse and crosses the space silently without being noticed, he reaches DON ALEJANDRO'S apartment. He opens the door and checks if no one is inside. He enters.

51 INT. DON ALEJANDRO'S APARMENT. DAY

IGNACIO enters the apartment, he walks slowly upstairs and discovers that the flat is empty, there's no body. IGNACIO looks through the window, he sees the airport and the main road, some planes are parking just meters in front of him. There is a lot of traffic and chaos on the street. He looks down and on the window ledge he notices a radio and a pack of cassettes with the "Music of a lifetime: 60 years of romantic guitar" There are 10 tapes but one of them is already in the player, he presses play and we hear the song:

IGNACIO sits in the chair where the boss was, listens and watches the planes.

52 INT. DAY SALES DEPT. DAY.

Rubio and GoldenBoy stand stiffly together, they are watching something.

GOLDENBOY

Well no prizes for guessing whose  
idea this was...

RUBIO

It can't stay here.

GOLDENBOY  
No... no, it can't.

RUBIO  
The brochures...

We see Don Alejandro's body laid out on the brochure table.

GOLDENBOY  
... The brochures will get...

RUBIO  
(interrupting quickly)  
It should be somewhere peaceful.

Goldenboy nods

RUBIO (CONT'D)  
Come on, I know just the place.

53 EXT. DAY, THROUGH GLASS OF WAREHOUSE OFFICE (CUSTOMER ENTRANCE)

Celastino observes Rubio and Goldenboy through the plants as they lug the corpse up the stairs with the help of some warehouse people. He has drawn out a map of the company, he maps their path. There is already a complex series of lines with arrows and notes and flow charts upon the paper, the diagram is in fact quite an accurate representation of the chaos that is unfolding.

54 INT. AIRPORT VIEW OFFICE. DAY.

The corpse of Don Alejandro is laid out upon a desk in a disused office. Through the window we see the airport, planes glide by. We watch for some time before the silence is broken by the clip clop of high heels. Juanita enters briskly, a large make-up bag is slung over her shoulder. Without pausing she unzips it, rummages inside and begins to apply a base coat to the corpse. She scrutinizes the face like an artist might a painting. Her fingers are dexterous, we see she applies the make-up liberally but we never see the corpse, only her own face caked in orange foundation.

55 EXT. GATE. DAY

IGNACIO sits in the sun with his eyes closed listening to one of the romantic guitar songs from the cassette player, the music absorbs him and he doesn't move at all. Suddenly the song reaches an end, the sound of cassette noise mixes with the sound of a machine breaking concrete.

IGNACIO takes his headphones off and looks ambivalently at the warehouse workers from a distance, they're making a hole in the earth.

Suddenly the workers are calling out "STOP" but the machine continues, it hits a water pipe, water flies up in the air.

IGNACIO slowly stands and ambles towards them.

56 EXT. PATIO. DAY.

IGNACIO reaches the hole, it's filling up with water fast, the workers are having an argument about whose fault it was. IGNACIO looks at them.

PEDRO

What are you staring at?

IGNACIO

The water... Rising...

DELPHINO

Well thanks for the tips Ignacio.

IGNACIO keeps quiet and puts his headphones on, energetic guitar music is playing, he watches the grave filling up with water. The workers continue their discussion occasionally glancing up at Ignacio who continues to stand and stare. Eventually they move off, as they walk away Pedro hits Ignacio on the back of the head.

PEDRO

Wake up!

IGNACIO barely moves

57 INT. MECHANIC'S WORKSHOP. DAY.

The mechanics sit in a ring around a barrel, various bottles and containers surround them, gasoline, perfume, coffee creamer, sugar sachets, they take little sips from the contents of the barrel, swill it in their mouths and spit.

VALENTINO

I don't know, it seems a little tart still...

Valentino takes another swig, swills and spits

RODRIGO

More sugar...?

MAURICIO

Candy is dandy but liquor is quicker!

VALENTINO

Or should it be sweetener?



RODRIGO

The girls prefer sweetener I think...

They add sachets of sweetener and stir. Rodrigo takes a sample and holds his glass up to the light

RODRIGO (CONT'D)

The girls will love the colour!

MAURICIO

Purple, the colour of death.

VALENTINO

Mauri, *black* is the colour of death! Purple os the colour of the emperors.

Mauricio removes a small bottle of Ralph Lauren "Polo" from his overalls;

MAURICIO

This should do the trick...

He starts to unscrew it, Valentino stops him.

VALENTINO

Hey, were did you get that?

MAURICIO

From the bathroom... when we had the meeting... in the boardroom...

VALENTINO

That's Don Alejandro's... you can't use that.

MAURICIO

Why not? He's not going to be needing it is he?

Rodrigo takes the bottle and inhales the aroma.

RODRIGO

Yes, this is his scent alright.

Mauricio takes the bottle sniffs and smiles. Valentino smells it too. They sit in silence, feeling all contemplative and sad.

RODRIGO (CONT'D)

Funny how a perfume from a shop can become part of your personality...

MAURICIO

Actually, I think it's nice to use the scent - like we're getting drunk on Don Alejandro's essence...

VALENTINO

Sounds like cannibalism...

MAURICIO

Everything is part of everything else, cannibalism alone unites us!

RODRIGO

I'll drink to that.

They pour in the perfume, stir the brew and toast.

58 INT. PATIO. DAY.

GoldenBoy is talking with Rubio and Tonatiuh as they smoke.

GOLDENBOY

His face is absolutely caked in the stuff! It's grotesque.

RUBIO

(imitating Celastino)

"Denial, numbness disbelief - Level one in the cycle of grief". Poor old Juanita's not doing too well at the game.

TONATIUH

Poor OLD Juanita's having trouble facing up to the fact that were all decomposing.

RUBIO

The way she layers on her make-up... like a mask...

GOLDENBOY

The scary part was that he ended up looking a little like HER!

They all laugh. We move back from the little huddle to see that someone was watching from further off. Juanita moves away off into the shadows.

59 INT. DAY, BATHROOM

Juanita inspects her wrinkles in the mirror. Her face is a little smudged from tears, she doesn't wash it, instead she applies a new layer of powder. She scowls at her reflection.

JUANITA  
 Poor old flower!

60 INT. AIRPORT VIEW OFFICE. DAY.

We see a close up of a Don Alejandro's hand held aloft by another hand, water is gently trickled over it, thin white gauze is wiped over grey-ish skin. The cleaners silhouettes move about the corpse of Don Alejandro, gently bathing him. Felipe watches from a distance.

DOLORES  
 Felipe! He's dead. He won't...

FELIPE  
 He looks like he's smirking at us.

MARI  
 My mother had that look after she passed too...

Mari pulls at the skin gently.

MARI (CONT'D)  
 All the facial muscles go limp.  
 See?

DOLORES  
 But all this fuss *would* seem pretty amusing from his perspective, wouldn't it? Because he doesn't exist! So none of it matters!

FELIPE  
 But if he doesn't exist he can't find things funny...

MARI  
 Dolores you missed a bit there...

61 EXT. PATIO. DAY.

Mauricio is in the driving seat of the crane again, he's lowering the hook over to the other side of the gate, Juanita looks through the little metal window in the gate and gives directions with her hand to Mauricio without looking at him.

JUANITA  
 Great, it's good there! Now bring it down!

The hook is now on the other side of the gate, some seconds pass. Juanita makes a gesture to raise the hook.

MAURITIO  
 OK!

DELFINO

Bring it up!

The hook lifts up to reveal 15 pizza boxes all packed up. The operator brings them down to the floor. Delfino opens the first one. It's pepperoni.

62 INT. MECHANIC'S WORKSHOP. NIGHT.

The mechanics create a makeshift dinner gong from a metal rod and an old tank, word spreads that the food has arrived. Everyone is famished, irritable, they enter like zombies, not really greeting one another, only looking hungrily at the boxes. The Secretaries open them.

JUANITA

OK, 4 slices per person is the limit....

Everyone surges forward. We hear the sound of people eating and little else.

Juanita looks over to the mechanics, she makes a thumbs up sign - ready? They return the sign in the affirmative - ready! Juanita bangs a bit of metal on a drum, everyone makes shhing sounds

JUANITA (CONT'D)

Our hosts have been preparing a little something to wash down the Pizza...

VALENTINO

It's not for drowning the sorrow, just taking a small dip...

The drink is spooned into plastic cups, people sniff it and blink like their eyes are stinging, a metal drum is beaten:

RODRIGO

Toast! Toast! I'd like to make a toast to Don Alejandro Castillo, you were a...

63 INT. ACCOUNTANT OFFICE. NIGHT.

We see Jesus Carlos sifting through heaps of papers on the floor in semi darkness. He pauses to examine a document, grabbing his angle poise lamp. Soledad enters with another huge armful of files. The room is already crowded with documents. She stumbles over some and files slip from the stack she carries. Jesus Carlos leaps up in a fury.

JESUS CARLOS

AGAIN! Now look what you've done! Old woman!

Soledad tries to pick up the documents but Jesus Carlos is kicking the papers about... She shrinks back wide eyed

JESUS CARLOS (CONT'D)

Look at you, standing there, with your big sad moon face, all saucer-eyed like one of your stupid kitten posters...

She looks at him dumfounded. We hear a faint sound of drumming starting up in the distance. Jesus Carlos's eyes bulge, a vein pops from his red and sweaty forehead.

JESUS CARLOS (CONT'D)

I'd found it, the one I needed, but now it's gone again!

Jesus Carlos is bouncing off the walls, Soledad backs into a corner.

JESUS CARLOS (CONT'D)

Thanks a bunch, THANKS A BUNCH! You know, I've really gotta hand it to you: let's hear it for Soledad, a round of applause (he claps). What do I have to do to prevent documents from getting lost in this place?

Soledad shrugs dumbly. Jesus Carlos is brandishing a stapler...

JESUS CARLOS (CONT'D)

Do I have to staple them to my own goddamn head Soledad?

He takes a document (or maybe one of Soledad's kitten posters off the wall - the one she was printing at the start) and staples it to his forehead.

JESUS CARLOS (CONT'D)

Listen, I'd like you to take those documents, the ones on my desk, and I'd like you to TRY to re-file them...

Soledad hurriedly gathers the files, eager to escape.

JESUS CARLOS (CONT'D)

Do you remember the alphabet Soledad?

(shouting)

A! B! C! D! E!

Soledad rushes out with a bundle of files, Jesus Carlos continues shouting the ABC after her.

64 INT. CORRIDOR. NIGHT.

Soledad runs down to hall to the ladies loo

65 INT. TOILET. NIGHT.

Soledad enters the toilets and locks the door. She sets the documents down and leans on the sink breathing heavily. The drumming has got louder and more intense. Soledad frowns and bends her head forwards, she is looking at the documents, we see that they are covered in spidery drawings of naked women mingled with manic looking kittens and motivational slogans. So this is what Jesus Carlos has been busy with! Suddenly Soledad is angry too, she flings the papers at the mirror and storms out.

66 EXT. GATE. NIGHT.

Soledad walks across the yard, a big tire rolls by with Rodrigo inside Valentino runs behind:

RODRIGO

Stop it, stop it!

The wheel rolls until it stops, RODRIGO, doubled over with laughter, climbs dizzily out of the wheel, some other people come and make fun of how he walks.

RUBIO

Look at him, he's wasted!

67 INT. MECHANIC'S WORKSHOP. NIGHT

We see Soledad enter the workshop, the home brew has taken effect: people are drumming on various surfaces, others dance in the centre of the room in a rhythmical style, Juanita leads with some Zumba moves, Soledad moves around the edge, Juanita spots her and totters over swaying slightly, she offers Soledad a big glass of the home brew,

JUANITA

Sol! Try this, it's great!

SOLEDAD

Well... it's a nice colour...

Soledad downs it in one gulp without flinching, Juanita looks a little surprised.

SOLEDAD (CONT'D)

Thanks!

Juanita tries to take Soledad's hands;

JUANITA

Come and dance!

SOLEDAD

No, I really need to talk to  
Ignacio... is there any pizza left?

JUANITA

Hang on, I'll get you some

Always the hostess, we follow Juanita as she hunts for some pizza, doing Zumba moves, winking at people and pinching bums as she glides around the room, we see Celastino taking a shot of the home brew slamming it down and walking off, Juanita eventually finds a miserable triangle of pizza, she dusts off a fag butt and brings it back to Soledad.

SOLEDAD

Thanks... Juanita... I wanted to...

But Juanita has already zumba-ed back into the crowd.

68

EXT. GATE. NIGHT.

Ignacio walks out of the cabin and sits on the sidewalk. We can hear the drumming in the distance. SOLEDAD walks up and sits beside him.

SOLEDAD

Look I brought you something...  
it's peperami.

IGNACIO opens the napkin, a slice of cold pizza.

IGNACIO

Thanks.

Ignacio doesn't take a bite. He sets the pizza down and hugs Soledad. They both cry.

IGNACIO (CONT'D)

Mum... why didnt you come sooner?

SOLEDAD

I'm sorry, I was in the office...  
it was Jesus Carlos... The paper  
work... I'm here now... What's that  
you're listening to?

Soledad gestures to the headphones which Ignacio has not yet removed.

IGNACIO

Listen...

Ignacio puts the headphones over SOLEDAD'S ears, takes out the tape, turns it round and presses play.

It seems as though she is suddenly transported to another time, for a while she says nothing, her eyes are wet, Ignacio looks straight ahead.

SOLEDAD  
(speaking loud)  
Where did you find this?

IGNACIO  
In his bedroom.

She listens more to the tape.

SOLEDAD  
Oh boy! This really takes me back!  
I mean, this song. And maybe it was even a Friday.... We'd been rocked by the devaluation crisis of '71 and we were working crazy hours trying to save the company... Don Alejandro was beside himself with worry... Suddenly everything he'd been building was disappearing... But that night things finally started to look up; and so people bought some beer and we started drinking and counting... of course it wasn't long before people started getting tired after that and began trailing off home, but I could see the Don wasn't going to stop and... well, I was young... I wanted to make a good impression... and so I stayed on too. When I came in with the next stack of papers, he was surprised, he'd thought he was on his own. We chatted and he showed me how he was working, god, it was so precise, so beautiful, and that gave me a lot of hope... And as I stood close by to him examining the figures I was already buzzing with desire, and perhaps that was what made him turn to look up into my eyes...

(pause, deep sigh)  
Oh, the physicality of that exchange of glances! Like we were already touching, already inside each other. I'd imagined something quick and animal, but instead, Don Alejandro took me into his arms tenderly, and as this song played on we made love together, I mean *REALLY* together, which is a rare thing... it felt like a totally pure love, even whilst I knew it would never happen again...

(MORE)



SOLEDAD (CONT'D)

But I don't know, maybe it was something in the atmosphere, you know, a kind of spark in the air that desperately wants to create something new and beautiful just when everything seems to be collapsing, do you understand Ignacio? I knew this would change things forever but...

IGNACIO is immersed in his thoughts, SOLEDAD touches Ignacio's ear.

SOLEDAD (CONT'D)

My boy...

IGNACIO stands up and walks away.

69 INT. OFFICE SPACE. NIGHT.

IGNACIO enters the office space, all the lights are off except Jesus Carlos office, IGNACIO walks crouched so that the Jesus Carlos can't see him, he heads upstairs.

70 INT. AIRPORT VIEW OFFICE. NIGHT

The lights of the cars hit the body of DON ALEJANDRO dynamically, IGNACIO stands in front of the body. He looks at his father with anger.

IGNACIO

You slut.

71 INT. OFFICE SPACE. DAY.

CELESTINO lurks in the shadows of the office space. He peers through the plants, intensely observing Jesus Carlos who is immersed in a jungle of plants and paper. Jesus Carlos is slouched in his chair surrounded by mountains of paper, muttering, huffing and puffing, eating instant coffee straight from the jar. He opens a permanent marker pen and sniffs at it, gingerly at first, then he takes a big long draw inhaling deeply, when he removes the pen there is black around his nostril.

Celastino makes some notes and adds to his data visualisation.

CELESTINO

(muttered)

Stupid animal...

72

INT. OFFICE SPACE. NIGHT.

CELESTINO enters the door with the sign "President" on it. He walks in darkness around the room that is decorated with golf trophies, some Aztec pots, a painting of a ship in a storm, a photo of the boss and various toy diggers and cranes. He touches stuff.

CELESTINO sits in Don Alejandro's chair, he feels like the boss for a second, this pleases him. He tidies the desk a little and then suddenly points at an imaginary figure, he's engaged in a little role play.

CELESTINO

No there is no use begging me like  
that, for Christ's sake Jesus  
Carlos, have some dignity!

Celastino covers his mouth with his hand and alters his tone to sybmolise that Jesus Carlos is speaking now

CELESTINO (CONT'D)

I just want to be loved!

Uncovers mouth, speaking sternly and pointing to an empty space on the floor

CELESTINO (CONT'D)

This company is ruined because of  
you! Celastino has explained  
everything, isn't that right  
Celastino?

Celastino nods.

His eyes alight on the laptop in front of him, he opens it, the light from the screen hits his face, he puts on his glasses and sees an email is open:

DON ALEJANDRO (EMAIL TEXT)

My Dearest Arancha,  
I'm not in much pain but I feel my  
time is coming - I'm dying.  
Let's forget our differences,  
please, come to my office quickly,  
I need to talk to you.  
Sincerely,

Your Father

CELESTINO clicks "SEND" and a sign appears: "Error 090003. Not connected to the internet". He searches for a cable and finally discovers an old telephone LAN modem. He plugs it to the laptop and enters the configuration, he writes loads of stuff in a black DOS screen and presses enter again.

The internet dial-tone starts up, it is extremely loud, CELESTINO jumps across the desk and covers the modem with a pillow, but the sound is still pretty noisy. Suddenly there is a knock the door.

ACCOUNTANT (V.O.)

Who's there? Open up! Open up!

CELESTINO types a little more, closes the computer and jumps out of the window, falling into some plants. Jesus Carlos kicks open the door to discover the light on and the window open. He lifts the pillow from the floor and discovers the modem connected to the internet, he stamps on it many times (rather ineffectually) until finally it is broken. It seems he has lost his mind.

73

EXT. PATIO. NIGHT.

JESUS CARLOS rushes out of the office and runs to the patio, where some of the salesmen are playing poker on a barrel next to a machine. They are drunk on the home brew.

ACCOUNTANT

Get him! Celastino! The Traitor!

Celastino is still visible - he had been trying to edge away and now breaks into a run.

The salesmen stand up in unison and rush like hunting dogs towards the silhouette that escapes into the darkness. They grab sticks of wood. Celestino is surprisingly fleet, he runs through containers, dodging behind corners. He climbs up to some abandoned offices and from the top observes the Salesmen returning to the office space.

He walks quickly but carefully towards the bosses apartment at the end of the corridor. He takes out a bunch of keys from his pocket and opens the door.

74

INT. BOSSES APARTMENT. NIGHT.

CELESTINO enters the bosses flat, and runs up to the bathroom, he leans on the sink and slowly gets his breath back, he splashes water on his face and then peers down at the warehouse through the window. No one followed him.

He walks in darkness around the flat, the traffic lights light him up from time to time. He serves himself a fancy drink (cognac with a special flame for heating the drink), he opens the boss's closet, it's full of suits and business clothes. He picks one out and tries it on, he inspects his reflection in the mirror, standing as tall as he can, Celastino is too short and fat for the suit but the material pleases him.

75 INT. CELESTINO'S OFFICE. NIGHT.

The drunk salesmen enter the office with sticks, they search for Celestino but with no luck, this makes them mad and they head for his office, a lot of computers are turned on, a wallpaper of a scrolling text that says "MAPSA" they smash the computers with their sticks.

76 INT. OFFICE SPACE. NIGHT.

The salesmen continue to rampage about breaking computers, they throw them on the floor, ripping plugs out of sockets and cutting the cables with scissors.

JESUS CARLOS  
What the hell are you doing?!

The salesmen freeze.

JESUS CARLOS (CONT'D)  
Do you realise how much this things cost? Get away from here.

The salesmen look like punished dogs, they walk away.

77 EXT. PATIO. NIGHT.

JUANITA stands next to one of the machines surrounded by mechanics. She sways gently and giggles. She clutches a glass of the purple liquid.

JUANITA  
Seriously... I love my job because of this machines, you know they are so... big and strong and perfect... so.. Yellow... but I've never ridden one! Can you imagine?

78 EXT. PATIO. NIGHT.

JUANITA sits in the lap of VALENTINO, she still has her cup of home brew, she is trying to drive but they are both laughing hysterically. Juanita accidentally presses a lever and the machine lowers the digger, it crushes a car very slowly, Valentino turns off the machine.

VALENTINO  
Well, accidents happen!

JUANITA suddenly pushes forward and begins to smother Valentino with kisses. VALENTINO pushes her back.

VALENTINO (CONT'D)  
Oh... I'm sorry

JUANITA

Wait, I thought that...

VALENTINO

Juanita... I think... we all think you're really hot... but... it isn't... it doesn't mean... I mean...

JUANITA

But why not...? I mean this will be over soon and we can do some stuff outside, you know, after work, like going to the movies...

VALENTINO

Juanita, wow, I feel like a lucky guy, I mean, you look great, all dressed up in your heels, believe me, we all appreciate the trouble you take... but it's more like with the girls in our posters and... um magazines... Do you understand?

JUANITA

Yes, but wait! If you'll let me I can be more than just an image for you!

Juanita traces a little figure of 8 on Valentino's chest, he shifts anxiously.

VALENTINO

I'm married.

79

EXT. YARD. NIGHT.

The cleaners, Dolores and Mari sit with Felipe, their legs dangle and splash in the pool created by the grave digging effort earlier in the day. The drumming from the mechanics workshop is even louder. They have a cola bottle filled with the purple home brew which they are passing in a circle.

MARI

(swilling the bottle)

The colour! I could just drink the colour! Know what I mean?

DOLORES

I don't even feel like I can really listen to anyone until I'm a little bit tipsy...

MARI

It gets you on peoples wavelength... right Felipe?

She sends a wave to Felipe and he sends one back shyly.

FELIPE

I could stay here forever!

DOLORES

You'd wrinkle up like a prune if you stayed in here forever.

FELIPE

Then I'd look older!

DOLORES

Eventually your skin would come clean off, that's what happens if you stay in water too long.

Felipe laughs and tilts his head back,

FELIPE

Dolores! Mari! Look at the stars! Aren't they beautiful?

All three gaze upwards - maybe this could be an aerial shot?

MARI

All the hustle and bustle of our lives, the trials and tribulations...

DOLORES

...The drama, the heartbreak...

MARI

...It always *feels* like it's something worth minding about...

DOLORES

But in actual fact we're just invisible flakes on a miniscule speck of dust amongst an infinite number of other specks...

Mari gestures at the sky and there's a moment of silence;

DOLORES (CONT'D)

...So really we should concentrate on getting wasted!

Felipe laughs like a drain, they pass around the bottle and splash one another.

80 INT. OFFICE SPACE / WORKSHOP / GATE / WAREHOUSE. NIGHT.

Workers sleep over and under desks, two are curled in a ball on a small rug like animals, a makeshift bed has been made out of cushions and an upturned swivel chair. As we move forward we show the passing of time until the sun rises.

81 INT. GATE. DAY.

IGNACIO is drinking his morning coffee, he boils some water in a small stove, it is prepared in exactly the same way as Don Alejandro, 2 big spoons of Nescafe, 3 big spoons of instant cream, 1 small spoon of sugar and half a pack of sweetener.

82 EXT. GATE. DAY.

Ignacio walks out with his coffee and watches a plane fly close by. He looks towards the yard and sleepily notices a woman jumping the fence and hiding between the bushes, like in some kind of jungle. She is ARANCHA.

No flicker of surprise registers on IGNACIO's face, he just drinks his coffee.

83 EXT. PATIO. DAY.

ARANCHA walks carefully through the patio, it seems like nobody's there. Suddenly a paper flies into her leg, it's a grief diagram made by Celestino: "Stage 4- Depression". As she moves further into the yard she realises that people are sleeping everywhere, there is a man sleeping inside the pool that used to be the grave. She can see some legs hidden under a big cardboard box. Someone is inside one of the machines, sleeping. There are bits of smashed computers everywhere, it feels apocalyptic and a little like a scene from a zombie movie.

ARANCHA hurriedly enters the office building.

84 INT. OFFICE SPACE. DAY.

ARANCHA walks with purpose down the corridor past people asleep on the chairs and the carpet. She makes a bee-line for the bosses office and discovers 8 people sleeping inside, some on the couches, some on the Persian carpets on the floor. Anrancha bends down and shakes the nearest person (Rodrigo) violently until he rouses.

ARANCHA

What the hell is going on? Where is Don Alejandro?

Rodrigo lifts his head, he has only one eye open.

RODRIGO  
Uuuughuuuuupstairs.

As Arancha leaves the room she slams the door, people are roused, they seem a bit scared by the intruder. ARANCHA meanwhile marches upstairs.

85 INT. ACCOUNTANT'S OFFICE. DAY

Jesus Carlos lifts his head up from the papers, he sees Arancha walking upstairs and makes to get up.

86 INT. AIRPORT VIEW OFFICE. DAY

ARANCHA enters the room upstairs, she crosses the dark section and sees her father laid out on the desk in front of her. She reaches the body and falters in her tracks. She automatically fumbles in her bag for her cellphone, she completely loses her cool sense of purpose.

JESUS CARLOS  
You!! You! What are YOU doing here!  
You're not welcome! You don't  
belong!

Turning to the small crowd that has gathered:

JESUS CARLOS (CONT'D)  
She'll ruin everything! Grab her!!

The same Salesmen rush towards her and grab her by the hair. ARANCHA drops her cellphone.

JESUS CARLOS (CONT'D)  
What were you thinking?

JESUS CARLOS crunches the cellphone with his heel and they drag ARANCHA from the room.

87 INT. OFFICE SPACE. DAY.

They pull her (fairly ineffectually) into the corridor everyone looks confused, brains are moving in slow motion, everyone has the mother of all hang overs, there is a big commotion. JESUS CARLOS tries to take control.

JESUS CARLOS  
She works for the AMERICANS! She  
never cared about Don Alejandro and  
she certainly doesn't care about  
us!

ARANCHA  
(in pain)  
What is this?!



JESUS CARLOS

She's Don Alejandro's daughter...  
She thinks she can waltz in and  
change our lives forever!

88 EXT. GATE. DAY.

IGNACIO is crouching and giving some water to the guard dog he hears shouting from the office space. He stands and walks towards the commotion.

A big group of people walk out of the office, the SALESMEN are holding ARANCHA by the hair, she is screaming.

JESUS CARLOS

(from far away)

We won't sell to your stupid  
Americans! We won't let them  
control us!

The group disappears inside the warehouse. The CLEANING LADIES and the Felipe stand next to IGNACIO.

IGNACIO

Who is that woman?

MARI

It's Don Alejandro's daughter

IGNACIO looks towards the warehouse.

89 INT. WAREHOUSE. DAY.

The group pushes ARANCHA inside the warehouse, they drag her through the corridors.

ARANCHA

(crying)

What are you doing! Leave me  
alone!!

They bring her into Don Alejandro's apartment, open the door push her in, slam it shut and lock it.

JESUS CARLOS

OK people! No chaos! I need a bit  
more time... I'm almost there,  
trust me!

The accountant runs his fingers through his hair and glances about him, he's lost his mind but the others are so zombified and hung over that they fail to notice. They slowly traipse out of the warehouse dragging their feet and lay about in the sun.

Int. Don ALEJANDRO'S APARTMENT. DAY

ARANCHA is crying, this confusing situation has sent her into shock, she doesn't even know where she is. She sits on the floor.

90 INT. BOSS'S APARTMENT UPSTAIRS. DAY

Celastino, concealed in the closet upstairs stirs. He stays very still, unaware of who has entered. We can see the whites of his eyes as they dart back and forth anxiously.

91 INT. DON ALEJANDRO'S APARTMENT. DAY

ARANCHA looks at an oil painting of Don Alejandro in a highly pompous pose, shading his brow and pointing out of the picture frame - "The Adventurer": a rough sea churns behind him and an old galleon (pirates/conquistadors) is on the horizon; for a moment she smiles to herself and shakes her head, she understands this is her father's apartment. She stands up and starts to wander around looking at his books.

ARANCHA walks upstairs, she sits on the bed, Celastino observes her through a crack in the door.

ARANCHA starts to look inside the night table next to the bed, inside there are some fancy watches, some dollars, some pens and thousands of business cards. She looks in the lower drawer and finds an album with: "Memories Of Journeys" embossed on the cover. It is a scrapbook of different trips Don Alejandro has made: big construction sites in USA, factories in South Korea, a series of business trips, some with, some without a troop of wives in tow.

ARANCHA reaches the point where it says: "Florida 1980", here the album changes to a mix of work pictures (machines, people with suits) and some leisure pictures, a woman in front of some roses in Bush Gardens holding a little girl. The next pictures are machines, ARANCHA finds a picture with her father Standing in front of a huge mining truck, way up above at the top of the vehicle is a little ARANCHA. Another picture shows ARANCHA and DON ALEJANDRO measuring their size against a 10 meter tall wheel.

ARANCHA starts to cry again. CELESTINO continues to watch her from the crack in the closet.

92 EXT. WASHROOM. DAY.

We approach the changing room and showers for employees. We hear a radio and showers being turned on. The music is lively.

93 INT. WASHROOM. DAY.

The washroom is steamy, all the showers are on. We see Mari washing.

MARI

Felipe? Are you coming? I need you  
to wash my back!

She giggles. Felipe and Dolores enter.

DOLORES

And mine!

FELIPE

Look, like this!

He motions, they form a triangle of back soaping. We see them moulding a soap foam beard for Dolores, a soap Mohawk for Mari, steam, laughter, they touch and caress,

FELIPE (CONT'D)

(silently mouthing)

I love you

We drift away from the scene.

94 INT. AIRPORT VIEW OFFICE. DAY.

JESUS CARLOS is having a breakdown, he can not take it anymore. He sits in the floor and holds his head.

JESUS CARLOS

You can do it! I can do it! Today  
is going to be a wonderful day, the  
last day of the... no... the first  
day of the rest of your life...

Valentino, Rodrigo, Mauricio and Delphino look through the door, they exchange glances not knowing what to do exactly. They edge forward and gather around him on the ground.

DELFINO

It's OK, It's OK.

JESUS CARLOS

How can you say that? I mean, how  
long have you been working here?

DELPHINO

46 years, 10 more than you.

JESUS CARLOS

So what now? Don't you see -  
they'll kick us onto the street  
like dogs, I've been such a fool!

DELPHINO

Well... maybe you are a fool, but there's no sense in getting mad with yourself about that... that would be... well, foolish... I mean it had to happen, people die.

JESUS CARLOS

You've got no idea! No idea what it means to me to be here! Here I'm a SOMEBODY! Out there I am no one. I feel good here! I feel good...

Jesus Carlos shakes with sobs. Delphino takes him in his arms and gently rocks him.

DELPHINO

There, there... there, there... look, we've brought you a little something...

Delfino makes a sign with his head to Mauritio who is carrying a plastic coca-cola bottle with purple alcohol inside.

DELFINO

Drink this... it'll make you feel better.

JESUS CARLOS

What is it?

He sniffs it...

JESUS CARLOS (CONT'D)

Strange, reminds me of the Don...

DELFINO

Drink it.

DELFINO holds JESUS CARLOS and feeds him the drink like a mother feeding a baby with a bottle.

95 INT. OFFICE SPACE. DAY.

JESUS CARLOS passes out, the mechanics carry him across the office and lay him down at the meeting table, where he sleeps like a baby. They cover him with the flag of the company.

96 INT. SECRETARY OFFICE. DAY.

Soledad packs up her belongings, she takes down her motivational kitten posters, the photo of her son, she pauses to look at a badly taken snap of the Boss dancing with her at the Christmas Party. Sniffling, she shoves everything in a bin liner and slings it over her shoulder.

Felipe, Mari and Dolores appear at the end of the hall, they are engaged in mopping the floor, it should be possible to see that they are using gasoline but we should not draw attention to it. Soledad walks towards them, she doesn't make a sound but her face is wet with tears, she makes to walk past them but they stop her.

DOLORES  
Hey, hey Soledad, Soledad!

MARI  
Sol, where are you going? Come on!  
Come here!

Mari catches Soledad in her arms and she starts to sob.

SOLEDAD  
I'm sorry... I...

DOLORES  
What's to be sorry for? Come on!  
Sit down! You've been rushing  
around... Felipe, fetch her a  
coffee!

Felipe rushes off to fetch a drink. Soledad closes her eyes and leans back.

97 INT. WAREHOUSE. DAY.

IGNACIO stands in a dark corner inside the Warehouse. He watches Rubio and Goldenboy playing darts with what seems to be the image of the Virgin of Guadalupe. On the other space someone sleeps on the desk.

IGNACIO walks silently through the corridors without being seen. He reaches the main door and tries to open it but it's locked. He crawls down to the next corridor and picks up a yellow ladder, he climbs up the ladder, reaches a window, opens it and jumps in.

98 INT. BOSS'S APARTMENT. DAY

IGNACIO jumps through the window and enters the apartment he enters the upstairs bedroom, it appears to be empty.

CELESTINO wakes up from a nap and watches IGNACIO.

Suddenly we hear the toilet flush and see the bathroom door open. Ignacio looks for a place to hide. Celastino prepares himself to be discovered. ARANCHA walks out of the bathroom and sees Ignacio instantly

ARANCHA  
Aaaaaaaaaa!

IGNACIO jumps towards her and covers her mouth with his hand.

IGNACIO  
Don't shout please.

Ignacio takes out something from his pocket.

IGNACIO (CONT'D)  
Take this I thought you might be  
hungry.

ARANCHA opens the napkin and sees a dry, cold piece of pizza.

IGNACIO (CONT'D)  
It's peperani -

He looks at her and then adds:

IGNACIO (CONT'D)  
I hope you aren't vegetarian?

ARANCHA  
Thanks... No I'm not...

She takes a bite just to try and then swallows the whole  
pizza.

ARANCHA (CONT'D)  
Who are you?

IGNACIO  
I'm Ignacio the guard.

ARANCHA  
(eating)  
So you came to rescue me.

IGNACIO  
No. Well... I don't know.

ARANCHA looks at him for a long time, Ignacio is very quiet,  
he is lost for words.

ARANCHA  
Are you OK?

IGNACIO  
I... let me play you something.

He jumps to the radio next to the bed, takes out a cassette  
and plays it, they listen. It's the song Desamparada.

ARANCHA  
Don't like boleros... they're for  
weak people.

IGNACIO

I guess it must be nice to be Don Alejandro's daughter?

ARANCHA

Why do you ask?

IGNACIO

I suppose you never lacked anything, you had things, and travels and languages and stuff? I mean: drivers and cleaners and everyone around you making sure you grow up to be someone good, right? I mean probably you learned so much stuff, saw so much stuff.

ARANCHA

Well... I guess so...

IGNACIO

I don't know much... but I do know that this song was playing on this very radio the night I was conceived. Isn't that funny? I guess I could call this my song, this weak bolero...

ARANCHA

What are you trying to tell me?

IGNACIO starts to cry... We listen to the lyrics:

BOLERO (O.S.)

"Lonely you walk through life without knowing where you are going. Sadness consumes you while you cry, not knowing where to end your life. Defenceless, you walk through this world, without the hope of getting rid of this deep pain. Defenceless you walk with your soul in a thousand pieces and with a child in your arms, the only thing left of your love"

ARANCHA takes the photo album from the shelf, she flicks through the pages until she reaches the end. There are some random pictures with no category, some pictures of machines and in one of them a small boy.

ARANCHA

That's you.

IGNACIO takes a look. Arancha passes the page and shows him a picture of Ignacio playing with the dog in the yard, seems like the picture was taken from the warehouse.

ARANCHA (CONT'D)

That's you.

IGNACIO looks at ARANCHA, she is a rough woman but she understand his pain.

IGNACIO

Who took this picture?

Arancha shrugs shoulders. Ignacio touches the picture.

IGNACIO (CONT'D)

I'm sure he never knew.

ARANCHA

There are some things you don't know, you only somehow... feel them.

She draws him to her and kisses him on the side of his forehead in a sisterly way.

ARANCHA (CONT'D)

I hated him so much but it vanished when I saw him lying there... looking so fragile... we're all the same. Oh, he was far from perfect, I mean he was never really there, not for me, not for my mother. I imagine you saw much more of him than I ever did... I mean this was always his home, his family, even before he moved in. I couldn't get close, I guess that was one of the things that inspired me to work in the construction industry...

IGNACIO

Is it true that you're selling the company?

ARANCHA

This company is worth nothing... I mean look at the place... This is the end... better to use this land as a parking lot for the airport or something...

IGNACIO

I could guard the gate

ARANCHA

He's dead now Ignacio, you're free.



99 INT. BOSS'S APARTMENT. DAY

We see the closet suddenly burst open. Out leaps Celastino, he wears the clothes of the Don Alejandro they are tight upon his portly frame. Without hesitating he rushes out to the roof and gallops across it like a wild horse. He scales the wall and disappears into the offices.

100 INT. CORRIDOR. DAY.

Felipe is in the corridor sitting with Soledad, she nurses a coffee, Dolores and Mari are nearby, they continue to mop the floor with gasoline.

FELIPE

...And really we're all just tiny flecks on a stupid little speck amongst an infinite number of other specks of dust so what's the use in getting so upset?

Celastino charges down the hall trying various doors, he searches for someone... there's something totally wild about him, Mari, Dolores and Soledad follow at a safe distance.

101 INT. WHITE AND YELLOW TEAM BUILDING ROOM. DAY.

Celastino bursts into the room. Some people are chatting peacefully, their arms around one another. Some are engaged in a trust exercise in the centre - a person's body is pushed like a pendulum between careful hands. Jesus Carlos is that body. His eyes are closed and he has a dreamy smile upon his face. Celastino lets out a shriek when he sets eyes on Jesus Carlos:

CELESTINO

YOU! YOU.... YOU...

Jesus Carlos's is passed to someone in the ring but they are distracted by the shrieking Celastino and consequently the limp body of Jesus Carlos thuds upon the ground. Celastino marches over, bubbling with rage; He points a shaking finger at Jesus Carlos who is on the floor, trying to get up;

CELESTINO (CONT'D)

YOU! You... words can't even describe... I CHALLENGE YOU TO FIGHT ME OUTSIDE RIGHT NOW!

Jesus Carlos rises in what he imagines is a dignified manner. He sways slightly, still drunk from the home brew, dusts himself off and looks at Celastino with a hard stare;

JESUS CARLOS

Don Celastino, it would be a pleasure.

They move to the door, everyone makes to follow.

102 EXT. YARD. DAY.

Celastino is hopping around Jesus Carlos, he punches the air. He is surprisingly nimble. People form a ring around the pair. No one tries to intervene. Jesus Carlos is like a drunken bear. They circle each other

CELESTINO

This man is a fraud! This man is a liar! Fraud! Liar!

JESUS CARLOS

You don't even know me!

CELASTINO

NO! In fact none of us know you! Mr Nice Guy! Mr Teamwork! But I've been watching you...

Jesus Carlos makes a lunge for Celastino but he dodges it.

And now I'm gunna unmask you!

JESUS CARLOS

I've been trying to *solve* our problems!

CELASTINO

How can you solve our problems when you are the root of them?

JESUS CARLOS

Bitter, selfish man, what have you ever done for anyone else?

CELASTINO

This for starters:

He punches Jesus Carlos squarely on the nose.

JESUS CARLOS

(clutching bleeding nose)  
I can't count the ways I despise you!

CELESTINO

You can't count full stop!  
(to the crowd)  
He can't! I've seen the books, he's the one that brought this company down.

Meanwhile Jesus Carlos has been approaching, he flings himself on Celastino, sending him crashing to the ground in a clothes-line type move.

JESUS CARLOS  
At least I can count my friends!

CELASTINO  
(laughing)  
Not for long!

They are getting breathless, their movements are as though they are moving through water.

CELASTINO (CONT'D)  
But you'll be counting your bank  
balance, unlike the rest of us  
who'll be left with NOTHING!

JESUS CARLOS  
Liar!

He charges like a bull at Celastino, they both fall to the ground.

CELESTINO  
He's the liar! There was never any  
email...

Celastino chokes on his words, he cannot speak, Jesus Carlos has him in a head-lock, it almost seems like they are embracing.

JESUS CARLOS  
If you're so smart, why didn't you  
do something? Why? WHY? Tell me  
why?

Celastino wriggles free and Jesus Carlos turns to address the crowd

JESUS CARLOS (CONT'D)  
All he's ever done is sit and think  
about how he could do it better.  
Many's the time this company's  
fallen on troubled times, and  
many's the time we've worked  
TOGETHER as a TEAM to bring it back  
from the brink! But everything has  
to end sometime.

Meanwhile Celastino brandishing a coke bottle has been slowly approaching Jesus Carlos it smashes on the back of his head.

JESUS CARLOS (CONT'D)  
(Weakly from the ground)  
Coward.

CELASTINO  
Why can't you just APOLOGISE?

Jesus Carlos is on the ground, he crawls to his feet and stands, swaying, covered in blood:

JESUS CARLOS

Do you think I don't feel sorry?  
That I don't feel responsible? I'm  
sorry, I'm sorry, I'm so, so sorry,

He falls to his knees

JESUS CARLOS (CONT'D)

Because I've let you all down and  
the Don too, and I can't fix it

He buries his face in his arms.

(inaudible)

And it really is the end!

103 EXT. SKY. DAY.

We see a plane fly over head and hear a deafening roar.

104 INT. AIRPORT VIEW OFFICE. DAY

We continue to hear the sound of the plane. Arancha and Ignacio stand side by side, the body of Don Alejandro is laid out before them. Ignacio takes The Don's hand, Arancha places her hand on top

IGNACIO

I never got to hold his hand...  
this is the only time all three of  
us will ever hold hands.

ARANCHA

Ignacio!

Arancha embraces him

ARANCHA (CONT'D)

I'm going to make the call, OK?

Ignacio nods.

105 EXT. YARD. AFTERNOON.

We see Arancha backing up the crane that was blocking the gate. Meanwhile Ignacio opens the gate and an ambulance drives in. People move forward. (Perhaps this shot should be from a crane?) We see a stretcher being brought out, Don Alejandro's body is brought down and loaded into the ambulance, the doors close and it drives away.

106 EXT. / INT. YARD. LATE AFTERNOON - DUSK.

The employees of MAPSA are preparing to leave too. We see them packing their things, others linger, looking over old photos taken by Jesus Carlos, Ignacio presses play on the tape recorder and "Adios Muchachos" plays around the premises, some workers share a beer outside, some settle down to watch a movie featuring diggers on a 16mm projector, we alight upon various characters from our film. They describe their future lives as though they are in the present. Some are plagued with sadness and hardship, others are more fortunate, all relate their stories cheerfully.

There is something ghostly and sad and yet resolutely joyful about this demonstration that life goes on and that though these people will most likely never see each other again, they have been part of something.

107 INT. WAREHOUSE. DUSK.

Mari and Dolores are helping Delfino and Pedro peel animal stickers off the shelves, they chat as they pick at the stickers:

MARI

Well, it's kind of a sweet story

DOLORES

VERY sweet.

MARI

And it seemed so... natural.

DOLORES

Yeah!

MARI

We left our husbands! Hehehe!

Dolores laughs

MARI (CONT'D)

And moved together to a little house that Dolores inherited.

DOLORES

My aunt, may she rest in peace.

MARI

We took care of each other...

DOLORES

We knew that we were reaching the final stretch...

MARI

But, well... you'd be amazed by the amount of men that came to visit us... Something about the two of us together? I don't know!

Mari, Dolores, Pedro and Delfino all chuckle.

MARI (CONT'D)

Lola died first, she got pneumonia. It was like 15 years after leaving the company.

DOLORES

Not pneumonia! A lung stroke!

MARI

Whatever, the point is I couldn't quite manage after that. At night I felt like Lola was pulling my feet and saying "Come on! It's fun here!" And then, a few days later I just didnt wake up!

DELFINO

Well, get this: *TWO DAYS* after leaving the company I thought I'd try going for a run cos I felt like I wasn't doing much... but then my arm and shoulder got all funny and stiff, and my head felt all tired and sleepy... so I sat down on the sidewalk to take a breath and my aorta just exploded... and that was that!

108 EXT. YARD. NIGHT.

We see Jesus Carlos and Celastino watching the 16mm digger films. They both have wet eyes and sit in the back row arm in arm, others are seated in front.

JESUS CARLOS

The machines! Power houses! So solid, so... present! Effortlessly sculpting the land. Maybe it makes me sound crazy, but when I was a kid I actually wanted to be a digger... "craziness"... actually... since the closure I've had a few troubles... up here...

Jesus Carlos taps his head, he smiles and looks down, seemingly a little embarrassed.

## JESUS CARLOS (CONT'D)

So, I didn't actively seek work... or at least... I've been working but... from home... for a while now I've been writing a script for a movie I intend to direct, I don't want to give too much away, but it's a kind of Narco Drama set within the construction industry... it's called: "*Getting Even: The Building Man*"... Some parts are played by puppets and some by actors... The machines will come alive! I'm very excited! Watch this space!

He tails off and the pair sit in silence. Jesus Carlos gives Celastino a squeeze and this prompts him to speak up:

## CELASTINO

So, if we compare life to a game of chess then, well... there are *certain* points in *certain* games when you realise that *whatever* you do you're going to loose, but perhaps it wasn't *your* fault that you ended up in that situation... maybe you were distracted by something, or maybe the other player cheated, or maybe you were born under a bad sign... Well, anyway, I suppose that's what happened to me because I had a lot of *really* brilliant ideas, but there were a few bad moves at the wrong moments and... Well, I set up this internet cafe, and it was gunna be a real money spinner on account of the lack of internet cafes in that area... but it turned out there was also a lack of internet reception... it was a deep valley... and then I had an idea that I could be a Karaoke DJ, because these days you really don't need much equipment for that, but somehow business never really picked up - I guess I wasn't jolly enough... someone like you

(Celastino squeezes Jesus Carlos around the waist)

would've been better at it. Now I run an online games forum. I get a bit of money from the adverts and the cool part is I don't even need to get out of bed to go to work!

(MORE)

CELASTINO (CONT'D)

That suits me fine - I've put on a bit of weight, in fact my ankles are almost as thick as my thighs.

109 INT. MACHINE WORKSHOP. NIGHT.

Juanita sits in a ring with the mechanics and the salesmen drinking beer. In spite of her make-up and heels she seems to have become 'one of the lads'. She laughs loudly and unselfconsciously.

JUANITA

It's funny how a change can just shift your whole way of seeing. I mean I figured I'd be a secretary until I retired. But then after the closure... Well, I was chatting with Valentino and he asked me if I'd like to try driving a machine again, because the last time... it hadn't gone so great for various reasons...

VALENTINO

It was easy to organise - I work in another company, not so different from this one, and without our... um... purple drink... she was actually a natural...

RODRIGO

Uuuuuf the purple drink!!! The good times, haaa! Back in the day, the machines, but also the people, the best friends I ever had... times change, people move on... BUT I'm still working on the recipe for the perfect purple drink...

Rodrigo tails off and Juanita continues her story:

JUANITA

Anyway, now I mostly do long distance trucking, carrying loads across the boarder into the US. Powering along the long black ribbon - there's nothing like it! If I get lonely there's always someone on the C-B radio... and I have my pit stops... a man in every port!

Everyone clinks glasses, Rodrigo pours out more drinks and Goldenboy starts on his story:



GOLDENBOY

Well, *Rubio* had this idea that we could sell shoe laces, he made it seem like a real money spinner, "Everyone needs shoelaces" he said...

RUBIO

I don't see the use in creating a culture of blame...

GOLDENBOY

And it just so happened that his Uncle Nacho was eager to shift a huge stockpile of exactly that.

RUBIO

I told you, it was a coincidence.

GOLDENBOY

So we took em all off his hands for what he described as "a knock down price", on account of *Rubio* being family.

RUBIO

He was actually my Aunt's ex husband...

GOLDENBOY

But they were bootlaces and so they were far too long - no one wears lace-up boots here in Mexico!

Goldenboy rubs his temples with his fingers.

GOLDENBOY (CONT'D)

Since then I've been *between* jobs, actually it's been quite impossible for me to work on account of a back complaint I developed while carrying a box of 100,000 bootlaces out to the trash... so we have to survive on what my wife earns.

RUBIO

I was handing out flyers for a hairdressers. It was great for chatting up girls and they gave me free haircuts AND as much gel and pomade as wanted all day long, I loved it cos everyone on the street knew my name and said "hi" and that felt good, you know?

(MORE)

RUBIO (CONT'D)

GoldenBoy wouldn't speak to me after things collapsed with the shoe laces but I worked in Tonatiuh's neighborhood so we'd often share lunch, just like how we used to, but one day I was crossing the road and...

110 INT. OFFICE. NIGHT.

Arancha stands at the edge of a cluster of secretaries and Felipe. They all help Gertruda pack the frogs for the last time. Everyone examines the amphibians, remarking on which one is their favorite as they wipe, wrap and pack them.

ARANCHA

I mean there are invisible walls in our society, and those walls can't be crossed, and maybe this is going to sound callous but even *if* Ignacio and I are siblings, that won't bring us closer... because the disparity in our economic status will always drive us apart, you know?

The others nod slightly

ARANCHA (CONT'D)

But I really felt like we'd connected on that day in the yard, we were a team, and of course we both exchanged numbers and all that, but we never actually got in touch, I mean neither of us did, and that's Mexico, you know? Two countries in one. Anyway, life goes on, the company's been sold off and my father's been buried... but come to think of it, Ignacio wasn't at the funeral, I remember thinking that was strange, maybe he felt uncomfortable...

Everyone continues to pack things in silence, Gertruda speaks:

GERTRUDA

My new boss put his foot down about the big frog, you know? That ceramic one that was so cute? The one that was kind of blushing. He said there was no way I was having a single ornament covering an area greater than 30 percent of my desk.

(MORE)

## GERTRUDA (CONT'D)

I tried to explain that I'd always managed fine in the past but he just isn't that kind of boss, he doesn't listen to his employees, he's not like our Don Alejandro was.

## SOLEDAD

It was a day like today but 30 years ago... or maybe 33? My last day of work; there I was, smiling, holding a cardboard box full of memories, feeling totally hollow and weak inside, I mean I'd never allowed my son the chance to be Don Alejandro's son... But somehow I couldn't speak up and then it was too late. I left through that door, took a taxi to the bus station and caught the first bus that would take me far, far away. I hadn't left the city for almost 30 years, and suddenly I was struck by nature, I mean, I felt like I'd been missing so much... I stayed for two years at an avocado plantation, my skin got supple, my hair was shiny, I started to have sex, but, well, I wondered about Ignacio, and finally I caught a bus back to the city.

When I reached home I saw this massive car parked in front of the house, I knocked and Ignacio opened the door, he looked so different and he hugged me. The house had been all painted, new furniture, a TV in the kitchen and another huge TV in the salon... It was amazing... We spend the night talking and eating avocados, but when I awoke in the morning Ignacio wasn't there. I figured he'd gone to buy breakfast, I waited and waited but he never came back, I mean, I never saw him again. It seemed like he'd only waited there to give me this gift.

## FELIPE

Goodness! Yes, it's funny how things change isn't it ladies? I mean one day you're in chaos... shaking with tears, feeling like the world is crumbling, and then suddenly you understand you just need to make a story...

(MORE)

FELIPE (CONT'D)

It IS like those cleaners said,  
nothing *actually* matters, I mean, I  
don't even recall their names! What  
do I do now? Well, I'm a priest...  
The Universal Church of the Rock of  
the Lord. Feel welcome! Everyone's  
invited!

111 EXT. YARD. NIGHT.

The remaining workers stand in the yard, some have their  
stuff in boxes, others carry nothing. They are saying goodbye  
as though they'll be back at work on Monday.

JUANITA

See you! Make sure you pick up some  
Aspirin for that hangover!

VALENTINO

Ha! Sure, see you soon!

One by one they leave, bidding goodbye to IGNACIO at the  
gate.

JESUS CARLOS

See you Ignacio... Thanks for...

IGNACIO

It was nothing. You get some rest,  
Jesus Carlos!

Once all the employees have left IGNACIO releases the dog  
from it's cage, he puts on the walkman and presses play, we  
hear "LAGUNA SOÑADORA" as he makes his final walk through the  
company. He runs his hand along a digger. The dog scampers  
around sniffing into corners, Ignacio ambles behind. He tries  
the door of his Father's flat, it opens and he slips in. He  
helps himself to a whiskey and sips it while looking at the  
painting of The Don in front of the raging sea. The Don  
shades his eyes with his hand and gestures to something  
outside of the painting, in fact it suddenly seems to Ignacio  
that the Don is in actual fact pointing at a box against the  
far wall resembling the most cliched kind of treasure chest.  
Ignacio opens it. Inside he finds a ton of old porny pictures  
of women promoting gasoline products, he frowns... The Don's  
porn stash? But then he burrows a little further and there  
below he uncovers bags and bags of 1000 peso notes. Without  
hesitation, he gathers them all up and puts them in suitcase.  
He finishes his drink, pours another and downs it before  
walking out.

112 EXT. STREET. NIGHT.

Ignacio walks out through the black gate of MAPSA in a scene reminiscent of the shot in which we watched Don Alejandro walk down the warehouse and into the dark at the start of the film. The cars flash by, we see a plane pass overhead, then another, and another - the camera remains trained upon the flight path in a long shot, planes roar by as the credits roll over the picture.

THE END (CREDITS OVER PICTURE)