

EXT. HAVANA CARNIVAL - NIGHT

A collage of images of a Havana street on carnival night, with magical realism aesthetics, are shown with the opening credits, accompanied by the contagious rhythm of the song theme for the comedy- a Cuban hip-hop work which mixes elements of traditional and contemporary Cuban music- performed by hip-hop artists Orishas.

EXT. HAVANA - NOON

An old and impoverished typical street in Havana in a state of semi-destruction, with balconies from where washed clothing hanging on ropes is visible. NORBERTO, a good-looking light black man, in his thirties, comes out of his place into the street, walking in his own particular way. He carries under his arm a box of cigars wrapped in a newspaper.

OMAR, his friend, short, darker complexion and of around the same age, calls to him from a balcony:

OMAR

Norbertoo! Que bolá? Un dominó?

NORBERTO

(showing the package)

I have to sell some cigars! The carnival left me broke!

Norberto spots a tourist just stepping out of a taxi.

NORBERTO (CONT'D)

There's my paycheck! Watch!

The tourist is MARILYN, a forty-something American woman with sandy-colored, frizzy hair, fumbling with a map, a professional video camera and tripod, voice recording devices and her personal bag. She starts checking the street name. Norberto casually walks by pretending he doesn't see her.

MARILYN

Excuse me!

NORBERTO

Oh. Yes?

MARILYN

(showing the address)

Do you know where Emilio Oviedo - Candy, lives?

NORBERTO

Oh, Candy. Yes, right at the corner. Do You know him?

MARILYN

No, no. I'm coming to interview him.

NORBERTO

Well, he loves cigars., And I've got a great deal on them. Only 25 dollars a box.

MARILYN

Wow! That's a fabulous deal! Here...

Marilyn gives him the money and takes a bottle out of her bag.

MARILYN (CONT'D)

Take this shampoo for yourself

NORBERTO

Muchas gracias! Good luck with your interview!

CUT TO:

Norberto passes by Omar's balcony, stops, looks up and calls.

NORBERTO (CONT'D)

Omaaar!

Omar shows up at the balcony.

OMAR

Dime!

Norberto shows him the dollars, the shampoo and yells:

NORBERTO

Báfata!

CUT TO:

Marilyn stands in front of the door, sighs deeply, takes from the jacket pocket a picture of her mother, kisses it and finally rings the bells at the door.

FLORINDA, an elder brunette woman, opens the door. She scrutinizes Marilyn from head to toe and politely asks.

FLORINDA
How can I help you, señorita?

MARILYN
(happily and widely smiling)
Hi. Is this where Emilio Oviedo
lives?—Candy?

FLORINDA
Yes. Who's asking?

MARILYN
(still smiling)
My name's Marilyn. I'm a filmmaker
and I'm here to interview him for a
documentary.

FLORINDA
Well, I am so sorry, but he doesn't
give interviews. He just doesn't
want to do it.

From inside.

CANDY(OS)
Florinda, *quien es?*

FLORINDA
(yelling back)
Another foreign journalist.

CANDY, an old dark black man in his seventies, shows up at
the door.

MARILYN
(Trying hard to hide her
emotion)
Are you Emilio Oviedo, Candy!?

He looks at Marilyn with surprise, assents.

MARILYN (CONT'D)
I'm Marilyn. I would like to
interview you for a documentary.

CANDY
Ah, *si?* Pero yo no. Sorry. I don't
do interviews. I am not interested.

MARILYN
Why? It's about your professional
career as a famous musician.

CANDY

Professional career! I haven't
played in 40 years!
And now, excuse me. I have to go
back inside.

FLORINDA

You've heard him. I told you. He
wouldn't do it. Vaya con Dios!

Florinda gently closes the door.

Marilyn stands there, motionless, petrified for a few
seconds. Suddenly her face turns intensively red and she
burst into a heavy-cursing barrage.

MARILYN

!*&^%\$#@!\$#%^&*&^%\$#@!(*&!

A thunder strikes on the horizon. Abruptly the sky gets dark
and a heavy rain pours down. Marilyn picks up her belongings,
runs for cover across the street and reaches for the entrance
to a building. She sees herself all wet, feels pathetic and
can't help but start crying. Still sobbing she slides softly
to the floor, pulls out her mother's photograph and quietly
talks to it.

MARILYN (CONT'D)

(crying)

Sorry, Mom. I failed you.

FLASH BACK: Title: THREE MONTHS EARLIER.

INT. NURSING HOME - DAY

In a nice room with a bed, nightstand with a telephone,
bathroom and kitchenette, half-lying on a bed is THERESA,
Marilyn's ailing mother, in her seventies. Their resemblance
is striking: same face features, same ashy blond hair. Except
the occasional white hair on the mother's head, the only
difference between them is Marilyn's long curls and tanner
skin. Marilyn walks in.

MARILYN

Hi, Mom. How are feeling today?

Marilyn approaches the bed and kisses her on the forehead.

THERESA

Much better, Sweetheart. I'll be
discharged soon.

Marilyn pulls a chair and sits at her bedside.

MARILYN

That's great!

THERESA

Yes. Maybe in a couple of weeks
I'll be home.

MARILYN

I am glad. Well, what's going on?
What is it you have to tell me?

THERESA

Marilyn, Sweetheart.
(takes her hand)
I have to confess something to you.

MARILYN

What is it, Mom?

THERESA

(takes a deep breath)
Your father is not who I told you
he was, and as far as I know he is
not dead.

MARILYN

(her mouth is wide open)
My father is alive?!

THERESA

Yes, as far as I know. His name is
Emilio "El Candy" Oviedo.
He's a well-known Cuban musician.

Marilyn is overtaken by emotions. She smiles. She grimaces.
Suddenly her face turned very red and she burst into a tirage
of curse words:

MARILYN

\$%#!?*&%!#*&%\$#!@*&^%\$#@!

THERESA

Marilyn!

MARILYN

(covering her mouth)
Sorry Mom.

THERESA

I thought you were cured from your
Coprolalia!

MARILYN

I am cured. But the doctor told me that it occasionally could come back in very stressful emotional moments.

THERESA

Oh, no. I am sorry. I needed to get it off my chest.

MARILYN

Why did you hide that from me? What happened with him? Why did he abandon you... and me? Please, tell me everything.

THERESA

(takes a deep breath)

Back in the day I met him in New York, I worked in a restaurant where musicians used to hang around. We talked few times, became friends, went out few times. He saw me just as a friend. But I fell madly in love. To make it short. One day I seduced him in my place and we started an affair. He was married and eventually had to return to Cuba... to his wife.

MARILYN

So... you knew about her?

THERESA

Yes. He always told me that after the tour he would have go back to her. I didn't care then. I was so in love...

MARILYN

Mom, I understand. I know we can't control our heart.

THERESA

We were together for almost two years. At his side I had the most wonderful time of my life. I still keep the warmest memories. When he had to leave, I was pregnant. I didn't tell him. I felt guilty. I didn't want to bother him anymore. When we said good bye...I was so heartbroken... and so was he.

MARILYN

But why did you keep this from me
for so long?

THERESA

Forgive me, Sweetheart. I didn't
know better. I thought you would
judge me.

MARILYN

Why are you telling me this now?

THERESA

I realized that you deserve to know
who your father is, meet him and
get to know him.

MARILYN

He doesn't know I exist ?

THERESA

I didn't have the courage to tell
him. But I decided to keep you as
the most precious gift from our
love.

Marilyn hugs her.

MARILYN

I love you, mom. I forgive you.

They embrace for a few seconds. Theresa gently pushes Marilyn
away.

THERESA

Go to Cuba, find him.

MARILYN

I'll go, Mom. As soon as you get
better. I would love to meet him.
I think I have a good idea how to
do it.

THERESA

How?

MARILYN

I am a filmmaker, so I'll tell him
I am coming to film an interview
with him for a documentary.

THERESA

Why wouldn't you say that you are
his daughter right away?

MARILYN

Mom, he abandoned you. Who knows what kind of a man is he now. I'll tell him eventually. But I want to get to know him first.

THERESA

It's your call, Sweetheart.
(tenderly smiles)
I wish so much I could see him just once.

MARILYN

Mom!

Marilyn shakes her head, smiles.

END OF FLASHBACK.

EXT. HAVANA - NOON.

The rain has stopped as sudden as it started. Norberto walks into the building and sees Marilyn sitting on the floor, all wet and in a state of disarray.

INT. BUILDING - NOON.

NORBERTO

(genuinely surprised)
Eh, what are you doing here?

MARILYN

(sneezing)
He refused the interview.

NORBERTO

I kind of knew that. But...come with me. I'll see what I can do.

He helps her with her stuff and both head toward the streets.

CUT TO:

Norberto knocks at Candy's door. This time Candy opens the door. Florinda shows up behind him holding a towel.

NORBERTO (CONT'D)

Candy. I found this poor lady all wet and crying. Could you give her a glass of water?

Candy sees the mess Marilyn has turned into and feels pity for her. Marilyn sneezes.

CANDY

Oh, of course. Poor girl. You can get in and change that wet clothing.

Candy smiles, steps aside, and ushers Marilyn into the house. Marilyn's face blossoms with happiness. She steps in and turns around.

MARILYN

Thank you...

NORBERTO

My pleasure.

INT. CANDY'S LIVING ROOM - DAY.

The living room is a spacious area with old-fashioned but well-kept furniture. A portrait of the Sacred Heart of Jesus and family pictures hang on the walls.

MARILYN

(giving Candy the box)
I got these cigars for you.

CANDY

Oh! *Gracias*.
(Opening the box, taking a cigar out and smelling it)
I love the aroma. But I quit smoking many years ago.

FLORINDA

Here dry yourself.
(gives her the towel)
I'll bring you a dry t-shirt.
(to Candy)
I'll make some coffee.

Florinda heads to the interior.

MARILYN

(drying her head and arms)
I read a lot about your show with Bola de Nieve in New York.
Remember that show ?

CANDY

How could I forget if it was a
sensation back in 1948!
Ignacio Villa was his real name. He
was a genius. The audience adored
him.

FLASHBACK:

INT. A BROADWAY THEATER - DREAMLIKE LIGHTING

Under an old-fashioned spotlight on the stage of an old
Broadway theater BOLA DE NIEVE, a very dark black man, enters
dressed in a white coat-and-tails and top hat, flanked by two
black female dancers wearing blond wigs. He performs his song
"Mesie Julian".

MESIE JULIAN (Lyrics)

Yo soy negro social, intelectual y chic
Yo, yo fui a Nueva York, conozco Broadway y Paris
Soy artista mundial y no digo mas: cha-cha
Yo que un dia baile el french Can-Can
Como acabo en Broadway, mi bongo?
Y al volver al solar me han de llamar Mesie,
Yo me llamo Julian Martinez Vidal y Ruiz
Y se me hasta olvido que en Cuba yo fui toti.
Fui el gran gentleman de blondas alla en Paris.
Y hasta en jargum: yes, yes, oui oui.
Yo soy Mesie, pero Mesie Julian
Yo soy Mesie, pero Mesie Julian
Martinez, Vidal y Ruiz.

END OF FLASHBACK

INT. CANDY'S LIVINGROOM - DAY.

CANDY

You know what? Now you got me
inspired! I'll give you the
interview!

MARILYN

Thank you! You can't imagine how
much it means to me!

CANDY

You really look familiar. Did we
meet before?

MARILYN

No, no.

Florinda comes back with the coffee in very small cups and serves it. Marilyn takes a little seep and Candy drinks it in one shot.

CANDY

Marilyn, I'll leave you with Florinda for a minute. I'll be right back.

He goes to his bedroom.

FLORINDA

Here. Change your wet t-shirt.

Florinda hands her a dry t-shirt.

MARILYN

Thank you.

FLORINDA

It's my daughter's.

She points to a picture of a 15 year-old girl hanging on the wall.

MARILYN

She is beautiful.

Marilyn quickly changes and gets to set up the camera and tripod.

FLORINDA

You're very lucky Emilio agreed to your interview.

Marilyn assents, but can't barely hold her emotion and her eyes fills with tears.

MARILYN

I am sorry. I am an emotional wreck, right now.

CANDY

(yelling from another room)
Florinda where did you put my beige cap?

FLORINDA

(yelling back)
Where it always is! Look properly!
(to Marilyn)
Men can never find anything.

Marilyn smiles through her tears, then gets more composed.

MARILYN

So he doesn't perform anymore?

FLORINDA

Mi niña, Emilio hasn't played the bongo in forty years!

Candy comes back dressed in his best outfit: a beige safari suit from the seventies and a matching cap.

CANDY

Okay. I'm ready!

Marilyn takes her note-pad out of the bag and hangs a little microphone on Candy's shirt, in her fumbling, frazzled way.

MARILYN

Now, lets begin with who you are.

CANDY

My name is Emilio Oviedo Martinez. But I'm better known as CANDY.

MARILYN

Why?

CANDY

For Sugar Candy. A brand of sugar it used to be. And I would always put a lot of sugar on anything...
(smiles)

I grew up surrounded by drumming, dancing and singing. I never went to school. My Mom taught me to read and my father taught me how to play the bongos...

Title: «EL SOLAR. The 1920s» .

INT. ROOM IN EL SOLAR IN THE 1920S - AFTERNOON

In a small room CANDY CHILD and his father POCHOLO, a twenty-something black man, play bongos using two boxes and repeat the rhythm with their mouths.

POCHOLO

(hitting on the box)
Pri-ki-tipa-pa-pa, pri-ki-tipa.

ASUNCION, the child's mother, black, in her late 20s, starts slapping at cockroaches everywhere with a slipper and yelling.

ASUNCION
Malditas cucarachas. I hate them!

CANDY CHILD
 (hitting on his box)
 Pri-ki-tipa-pa-pa, pri-ki-tipa.

Asuncion puts her hands to her head and turns towards the players.

ASUNCION
 That's enough for today.
 (to the boy)
 It's time for your reading lesson.

POCHOLO
 And I need to sell my fruit.

Pocholo picks up his fruit basket, heads toward the door singing and dancing, teasing Asuncion.

POCHOLO (CONT'D)
 LA CUCARACHA, LA CUCARACHA,
 YA NO PUEDE CAMINAR....

The child laughs.

ASUNCION
 (smiling)
 Get out!

Pocholo exits.

CANDY CHILD
Mima, I'm hungry.

ASUNCION
 (picks up the drink)
 I've got a glass of brown sugar
 with water for you.

CANDY CHILD
 Aayy! My favorite drink!

ASUNCION
 (stirring the drink)
 This will keep you going until
 dinner.

Asuncion gives him the drink and hugs the boy with a lot of maternal love.

ASUNCION (CONT'D)
Mi negrito lindo.

EXT. EL SOLAR - AFTERNOON

Pocholo carrying his fruit basket on the shoulder walks and sing:

POCHOLO
Mango, papaya, mamey!
Very sweet from El Caney!

INT. CANDY'S LIVING ROOM - LATE MORNING

CANDY
My childhood was my mother's love,
my father's drumming, and my
fascination with the house of our
Spanish landlords...

EXT. HAVANA STREET - AFTERNOON

CANDY as a child is climbing up an iron gate and looking through a window into the Spaniards' house.

INT. COLONIAL HOUSE - AFTERNOON

Inside the living room in an old and big colonial house, Eustakio, a Spanish man with a moustache and a big belly, in his fifties, wearing a red vest, white shirt and black pants is tightening his bowtie. AZAFRANA, his older looking Spanish wife, is dusting a chair.

AZAFRANA
Eh, where are you going?

EUSTAKIO
I am going to El Solar to collect
the rent.

AZAFRANA
Today? On a Sunday and Carnival
Day?

EUSTAKIO
So?

AZAFRANA
It's a holiday! Leave them alone!

He pulls a little bottle of fragrance from the vest interior pocket and sprays himself with it.

EUSTAKIO

No. I am going there. Azafrana,
today is the first of the month and
I am getting my rent.

He heads toward the door and leaves. Azafrana yells after him.

AZAFRANA

Like I don't know you're after the
ass of that black girl in El Solar!

Azafrana, irritated, picks up the chair and hits the floor with it. Then she reaches for her bra, takes out a little metallic bottle, lifts the top, takes a sip and makes a funny body contortion.

EXT. HAVANA'S STREET - AFTERNOON

Outside, Asuncion and Pocholo, who have come along looking for little Candy, spot him looking in the Spaniards window. Asuncion grabs him away from the window.

ASUNCION

Muchacho, come on! We're going
home.

CUT TO:

CANDY (OS)

I will tell you about an indelible
day in my memory. It was a sunny
Sunday afternoon in El Solar and
because it was a carnival day there
was a festive mood....

EXT. EL SOLAR- LATE AFTERNOON

The patio of El Solar is crowded with mostly black people, and a few poor whites and mixed-blood Chinese. People are putting on carnival costumes. Some men are drinking, others are playing dominoes. Women are cooking, sweeping.

CANDY (OS) (CONT'D)

And there was Cachita. She was the
reason why my mother moved out of
El Solar.

A gorgeous black girl with a big behind, CACHITA, is hanging washing on a clothes line.
Beside the girl is a washtub sitting on a big stool.

Farther on there is a curtained door with a sign above saying "Baños" (toilets). In front of the clothesline there are FULANO, a black male and MENGANO - white, both in their thirties, sitting on boxes and drinking rum.

FULANO

Eh, eh, eh! Cachita, we are getting wet here!

CACHITA

(with a lot of attitude)
If you don't want to get wet just move it!

MENGANO

(with macho attitude)
We were here first!

CACHITA

Get out of my way.
(picking up a pee pot)
Get out of my way!

The men pick up their boxes and drinks and rush away from her, complaining.

Cachita continues washing the clothing and rotating her hips exaggeratedly. Asuncion, little Candy and Pocholo walk into the patio. Pocholo immediately starts staring at the movement of Cachita's bum.

ASUNCION

Cachita, you're blocking the entrance to my room with your clothesline.

Cachita with her usual attitude responds.

CACHITA

You can go around it.

Asuncion pushes little Candy to the room and responds:

ASUNCION

You always want to do whatever you want. Don't you, Cachita?

CACHITA

Bah, Asuncion. What you are is jealous because your husband doesn't take his eyes off my ass.

Pocholo caught red-handed quickly looks away. Asuncion angrily grabs his arm and rushes off to their room.

ASUNCION

Get in the room!

She goes in after him. Cachita picks up the pee pot and walks toward the bathroom, passing by the two men, who signal bad smell.

MENGANO

This Cachita is something. But what an ass she has!

FULANO

Cirilo! And the way she walks! If she cooks as she walks I'll eat the leftovers and even do the dishes.

Suddenly, Asuncion storms out of her room, very irate and starts yelling. Pocholo comes out after her.

ASUNCION

I've had it with this shit place!
We're covered with cockroaches, my family is crowded into one little room - and that shameless Cachita! That's it! We're going back to the countryside!

Cachita turns around, looks at Asuncion and yanks her skirt up showing the backside of her underwear. Asuncion gets furious at the insult and tries to grab Cachita, but Pocholo intervenes and manages to grab her from behind and lift her (while she protests, punches and kicks in the air) and takes her back to the room. All through this, little CANDY has been watching wide-eyed and uncomprehending. Cachita flicks her skirt back down nonchalantly.

FULANO

Did you see that ass? That was a gift from the gods!

MENGANO

Cirilo!

Cachita, as if nothing has happened, continues washing her clothes and rotating her hips. Fulano walks past her and exclaims:

FULANO

Shake it, shake it Mami, because the sugar is at the bottom!

Cachita turns and gives him a flirty look, and continues washing and rotating her hips. Fulano yells:

FULANO (CONT'D)
Ave Maria Caridad!

A *Guaguanco* song with the phrase "*Ave Maria Caridad*" starts up and Fulano starts dancing a rumba with Cachita.

All the other inhabitants of El Solar (dance corp) gather around them and start clapping and singing to the Rumba. After the dance has progressed for a while, Eustakio, the landlord, shows up.

MENGANO
 (running toward the dancers)
 Cachita, Eustakio is here for the rent!

CACHITA
 (to Fulano with disdain)
 Get lost!

Fulano dejectedly stops dancing and leaves. Now Cachita smiles and dances seductively towards Eustakio inviting him to dance with her.

EUSTAKIO
 No, *Negrta. Negrta*, no.

CACHITA
 (showing him the steps)
Mira, si es facil! Haz asi, mira.

Eustakio is slowly drawn in and starts dancing very badly but with a lot of joy for about 10 seconds. Music stops.

EUSTAKIO
 (composing himself)
 I have to collect the rent.

CACHITA
 (flirtatious and caressing him)
 Please, Eustakio, don't be bad. Give us a chance. It's carnival day. Come for the rent next week.

EUSTAKIO
 No! I want my money now!

CACHITA
 I've got a big present for you!
 (She shakes her butt)
 Come with me.

She starts pulling him towards her room and Eustakio happily follows. Right now Azafrana shows up.

AZAFRANA

Eustakio!

He stops dead in his tracks. He turns to her in shock.

EUSTAKIO

Azafrana!

AZAFRANA

It is me who has a present for you!

She takes a shoe off and raises it towards him. He takes off running chased by Azafrana, who is yelling at him in Spanish.

AZAFRANA (CONT'D)

Mal hombre! Sinverguenza!

Descarado! Todos son iguales!

She runs off after him out of El Solar, trying to smack him, amid general laughing.

MENGANO

No rent today!

That's something to celebrate!

ENSEMBLE

Si!

And *La Chancleta*, a Cuban tap dancing begins. Men in *Guaracheras* and women in typical Carnival dresses (Conga outfits). Dances: *La Chancleta* (30sec) in which female dancers start a tapping pattern and challenge the men to repeat it (three times) and then all the dancers end up doing the same synchronized tapping, freezing at the end and... *La Conga* (2 minute choreography) starts in which the dancers create the *comparsa* formation using many different steps and moves. When the dance ends Asuncion, Pocholo and little Candy all carrying a suitcase get out of their room to leave EL Solar.

INT. CANDY'S LIVING ROOM - NOON

CANDY

That was our last day in El Solar-

Norberto sneaks his head into the living room.

NORBERTO

Buenas! Am I interrupting?

CANDY
 (pointing to Marilyn)
 Well...

Norberto steps in.

NORBERTO
 (to Marilyn)
 So you got your interview!

MARILYN
 (proudly smiling)
 Yes.

NORBERTO
 I see. Besides being beautiful,
 you're very lucky.

MARILYN
 I'm not lucky with cigars, though.

CANDY
 (ushering him out)
 I'll deal with you later, Norberto.

Candy returns to his seat. He smiles. Marilyn cellphone rings.

MARILYN
 Sorry. Just one minute.

She heads toward the balcony.

EXT. CANDY'S BALCONY - NOON

MARILYN
 (excited)
 Hi, Mom. Yes, I found him. No, I
 didn't tell him yet. Mom, we'll
 talk later. Bye.

Marilyn hangs up the phone and comes back to the living room.

MARILYN (CONT'D)
 Sorry about the call. Let's
 continue.

CANDY
 Sorry, where were we?

MARILYN
 Last day in El Solar.

CANDY

Oh, yes. We moved to a small village in the countryside. When I was 14 I started playing bongos with a trio at parties. Everything was going *suave* and smooth, and then I met Florinda.

Once again almost imperceptibly Marilyn's eyes are filled with tears.

EXT. COUNTRYSIDE - AFTERNOON

A title on screen:

The 1930s. LOS GUAJIROS (COUNTRY PEOPLE).

The young FLORINDA, wearing a white dress and a jasmine flower on her hair, is sitting at the shore of a creek, doing some laundry and singing a soft tune.

FLORINDA

(singing)

Allá en el año noventa y cinco
Y por las sendas del Mayarí
Una mañana llegó al bohío
Y a la manigua se fue un mambí...

Young CANDY, who is standing behind the bushes 10 feet from her, starts throwing little stones toward her.

FLORINDA (CONT'D)

Little stones! Ah! Someone is declaring his love for me! *Ay mi virgencita*, make it be him, please, make it be him.

After throwing a few more stones he calls.

CANDY

Florinda!

FLORINDA

Emilio! Yes, I love you too!

And very passionately they kiss each other all over their faces.

INT. CANDY'S LIVING ROOM - AFTERNOON.

CANDY
 (looking affectionately at
 Florinda)
 In those days poor country people
 didn't get married.

MARILYN
 So what did you do?

CANDY
 I kidnapped Florinda. With her
 consent, of course.

MARILYN
 (smiling softly)
 That's so romantic!

FLORINDA
 It was quite an adventure,
 actually.

MARILYN
 I want to hear it!

Florinda gets up and takes the dirty coffee cups.

FLORINDA
 Our kids should be here soon. They
 have to pick up the lobsters I
 bought for their restaurant.

MARILYN
 Ah, I would love to meet them.

Florinda nods and leaves taking the dirty coffee cups.

CANDY
 In the village we lived in one of
 those small palm tree huts...

INT. THE OVIEDOS'HUT - NIGHT TIME

Inside a poor hut made out of palm wood with a roof out of
 dried palm leaves, Candy is sitting with his parents. A much
 older Asuncion is sewing a dress and a visibly aged
 Pocholo is cleaning a machete.

CANDY (CONT'D)
 Mother...father, I am going away
 with Florinda. We are uniting
 forever!

POCHOLO

Then son, take this machete. Take care of it. It was from my father, who fought the Spaniards in the Independence war.

CANDY

Gracias papá. It's a great honor.

Asuncion gets a dress from a trunk.

ASUNCION

My precious boy, this is my only decent dress left. It's my present to Florinda.

CANDY

Gracias, Mima. That's very kind of you.

At this moment the squealing of a pig is heard from outside. CANDY reaches for the machete and rushes outside.

EXT. COUNTRYSIDE - NIGHTTIME

CANDY (CONT'D)

Who's there?

A RURAL GUARD, a tall and tough-looking Hispanic man in his thirties, is taking one of the Oviedos' pigs.

CANDY (CONT'D)

(very angrily)

Where are you two going? On a date?

RURAL GUARD

I am the authority!

CANDY

And she's my Pig- and she's pregnant!

RURAL GUARD

Do you think you can stop me?

The Rural Guard goes for a face off. CANDY stands up to him. The pig is squealing its head off. The Guard lets the pig go.

RURAL GUARD (CONT'D)

Ha. This time you're lucky. And keep your mouth shut or I'll beat you up so badly your mother won't recognize you.

The Rural Guard leaves.

Candy acts out what he should have done to the Rural Guard with the machete.

EXT. AT THE CREEK- SUNSET

The young Florinda is sitting on a rock reading a letter. Candy approaches her.

CANDY
Hola, mi amor!

FLORINDA
Emilio!

They warmly embrace.

CANDY
What are you reading?

FLORINDA
It's a letter from my older brother. He is in the United States studying to be a pilot.

CANDY
I didn't know.

FLORINDA
He is telling me that he misses me a lot. He would always stand up to my father to defend me. I think that was the real reason why my Dad sent him away, to study in the US.

CANDY
I see.

FLORINDA
Mi Emilio. Remember when we danced so close in the last *Guateque*? I loved it so much! Right there I knew it, I felt you were my man.

CANDY
I will never forget the look in your eyes. By then I was already madly in love with you.

FLORINDA
I'm looking forward to the next *Guateque*.

CANDY
That's exactly what I want to talk
about -the next *Guateque*.

FLORINDA
I can't wait!

CANDY
Florinda, you know how much I love
you.

FLORINDA
(very innocently)
Yeees.

CANDY
And you know your father doesn't
like me.

Florinda nods.

CANDY (CONT'D)
Well, I'm taking you away the night
of the fiesta!

FLORINDA
Really? Really?

CANDY
Yes. We are going to Havana!

FLORINDA
To Havana?! Are you serious?

CANDY
I am, and as proof take this.
(giving her the dress)

Here the Rural Guard is seen hidden behind the bushes and
listening to their conversation.

FLORINDA
Oh! It's beautiful. Si, Emilio.
With you I will go to the end of
the world.

CANDY
(He hugs her with passion)
Te adoro, Florinda mia.

In the bushes the Rural Guard rubs his hands with joy and
anticipation.

INT. FLORINDA'S HOUSE - AT DUSK

In the living room of a spacious, old, but well kept wooden house, lit by the fire of rustic lamps, Florinda is angrily listening to her father, DON ANTONIO, a very light tanned man with a moustache, in his forties, who is all upset.

DON ANTONIO

Florinda, I am permanently forbidding you to even make eye contact with that Negro.

FLORINDA

But father-

DON ANTONIO

No ifs, ands, or buts!

FLORINDA

And this is nonsense! Your grandmother was black!

DON ANTONIO

But that was generations ago in Sancti Spiritus, when we were poor. Here in Havana Province we are whites and we have an hacienda. We have to protect that!

FLORINDA

That's not fair! I love him!

DON ANTONIO

You have to forget him. Beside he is a...musician.

(with great disdain)

And musicians are lazy, drunkards and womanizers.

FLORINDA

He will never be like that!

(lowering her voice)

And I will keep seeing him.

DON ANTONIO

Not while I am breathing!

Somebody knocks at the door. The Rural Guard rushes in.

RURAL GUARD

Don Antonio, I have something important to tell you...

(looking at Florinda)

alone.

DON ANTONIO
Florinda, go to your room.

FLORINDA
Si, señor.

She sticks her tongue out at the Rural Guard as she is leaving.

RURAL GUARD
Don Antonio, I could not steal the pregnant pig!

DON ANTONIO
Ah, Carajo! How come?

RURAL GUARD
The young black caught me. That pig was too noisy.

DON ANTONIO
Coño! I was looking forward to those piglets.

RURAL GUARD
But I have good news for you.

DON ANTONIO
What is it?

RURAL GUARD
I overheard Florinda and that Negrito talking. They are planning to escape.

DON ANTONIO
Ahh, how do they dare!?! We'll keep our eyes on them. They won't have a chance.

RURAL GUARD
At your orders, Don Antonio.

INT. CANDY'S LIVING ROOM - AFTERNOON

CANDY
No matter how much I tried, I could not see Florinda again before the party. I smelled something rotten, so I implemented plan B: my friend Arsenio.

EXT. COUNTRYSIDE - EVENING

Throughout this, the young CANDY is seen speaking to ARSENIO, a young, not very tall and slightly overweight white Hispanic man, who nods, takes the rum offered by Candy, and after an animated handshaking, smiling happily, utters:

ARSENIO

You're like my brother, and I would do this for you anyway.

EXT. PARTY: EL GUATEQUE - DAY

In a clean cut area, surrounded by hills, in the Cuban countryside people are starting to arrive. There is a palm roof supported by four wooden columns. Alongside its perimeter there are a few tables and many more chairs aligned one beside the other. The place fills up very quickly with people talking loudly, joking and laughing. In a corner there are a couple of guys roasting a pig. Some are drinking, others eating. Even when people are obviously very poor they have put on their best outfits.

EXT. GUARDPOST - DAYTIME

The Rural Guard in the company of 5 other guards on horses arrives at the Guardpost built of a palm-leaf roof with no walls and situated around 80 meters from the party. All the other guards dismount and tie-up their horses.

RURAL GUARD

(still on the horse))

Wait here. If I need you I'll blow my whistle.

The Rural Guard trots toward the party.

EXT. PARTY: EL GUATEQUE - DAY

Four musicians, one with guitar, another with a marimbola, CANDY with bongos, and a singer with clave on hand enter the party.

CHORUS

The musicians are here!

DON ANTONIO

Que comienze El Guateque!

Music(2 minutes):The musicians start to play "*Como Se Empina El Papalote*" first, followed by "*Baila Carica*".

Dance:

A young boy and a girl start dancing "*El Papalote*". The male imitates the moves of someone who is flying a kite and the female dancer moves side to side shaking her shoulders resembling the moves of a kite in the air.

The Rural Guard walks in dragging his horse, a big and imposing animal. He ties up the horse, walks toward the stage and stands behind the musicians keeping an eye at Candy.

Shortly the music stops and somebody yells.

CHORUS

Let's dance *un Son Guajiro!*

And others respond.

CHORUS (CONT'D)

Si, un son. Un son guajiro!

The trio starts playing the Son Guajiro "*Mi Guajira*". The dance troupe (party goers) performs the choreography "*Mi Guajira*".

Male dancers in Guayaberas, Sombreros, and red or blue scarves, female dancers in the typical Cuban dresses. At the end the onlookers are applauding and congratulating the dancers. In this moment Arsenio, visibly intoxicated, enters the party yelling:

ARSENIO

Eh!Eeeehhh!

Everyone looks at him.

ARSENIO (CONT'D)

In this country, *la politica es una mierda!*

Immediately everybody starts to yell their opinions to each other.

CHORUS

-There have been good politicians!

-All of them are thieves!

-How about our heroes: Marti, Maceo?!

-Those are in different category!

-Do not yell at me!

-Look who is talking!

-You shut up!

The Rural Guard reluctantly intervenes.

RURAL GUARD
Quiet, quiet! Who started this?

Everyone at the same time points to Arsenio.

CHORUS
Him!

RURAL GUARD
You have to leave. This way.

Saying this he grabs Arsenio's arm very quickly, roughly twists it in behind his back and carries Arsenio away. Don Antonio follows them.

In the confusion and arguing, Candy approaches Florinda.

CANDY
Florinda now is the moment.

Candy quickly unties the Rural Guard's horse, helps Florinda to sit on it, climbs on and speeds away.

EXT. CLEAR-CUT IN THE BUSHES - DAYTIME

The Rural guard gives Arsenio a kick in his butt. Don Antonio looks on.

RURAL GUARD
Get lost!

Now the Rural Guard and Don Antonio return to the party. The guard notices that his horse is gone.

RURAL GUARD (CONT'D)
Where is my horse? *Me cago en la mierda!* This was a set-up!

DON ANTONIO
Where is Florinda?!

The Rural guard blows his whistle.

EXT. COUNTRY ROAD - DAY

We see CANDY riding the horse very fast, with Florinda sitting in front of him.

EXT. GUATEQUE PARTY-DAY

The guards burst in on their horses.

RURAL GUARD.
 (very agitated)
 Sergeant, lend me your horse! Mine
 was just stolen.

The Sergeant quickly dismounts.

SERGEANT
 Take it!

The Rural Guard jumps on the horse and yells:

RURAL GUARD
 They set me up.
 (pointing to the
 party-goers.)
 They're all accomplices.

He speeds away.

DON ANTONIO
 (yelling at him)
 Bring Florinda back!

The Sergeant takes his club off his waist and yells:

SERGEANT
 Dismount!

The guards quickly get off the horses.

SERGEANT (CONT'D)
 Charge!

All the guards rush into the party and start beating everybody with their clubs. People fight back and a big scuffle erupts.

EXT. COUNTRY ROAD - DAYTIME

The Rural Guard screams and repeatedly hits the horse forcing the animal to gallop even faster. Copious streams of foam are coming out of the horse's mouth and nostrils.

INT. PARTY: EL GUATEQUE - DAYTIME

The fight is at its peak even when the guards are starting to gain some ground.

Now Arsenio, completely sober and smiling, comes back to the party, touches the Sergeant from the back and when the sergeant turns around Arsenio lifts the enormous man and throws him over his head. Then, unnoticed, Arsenio steals the leftovers of the roasted pork and takes off.

EXT. COUNTRY ROAD WITH TRAIN STATION IN VIEW - DAY

Candy's horse now is trotting. Candy and Florinda look happy, relaxed. They arrive at the train station. He helps Florinda to get down and they calmly and surely join the passengers that are getting onto the train.

EXT. COUNTRY ROAD - DAYTIME

The Rural Guard keeps whipping the horse. The animal gallops even faster.

INT. TRAINCAR - DAYTIME

Candy and Florinda are in their train seats. Florinda gives Candy a loving look and a smile of excitement. Candy kisses her.

EXT. TRAIN PLATFORM - DAYTIME

The train whistles, steam starts to come out of the locomotive and the train slowly pulls out.

EXT. COUNTRY ROAD WITH STATION IN VIEW - DAYTIME

The Rural Guard is approaching the station at full speed. The train is just meters away. The Rural Guard catches up with the train. He briefly passes Candy and Florinda's window. Candy sees him, keeps the cool. The train goes faster and the Rural Guard jumps from the horse and hangs at the window just behind the couple. Candy notices it.

CANDY

I'll be right back.

Florinda smiles and assents. Candy approaches the window that the Rural Guard is trying to climb and grabs the downward-sliding window sash.

CANDY (CONT'D)

Get your hands off the window or I smash them.

Candy makes the attempt to pull it down and the Rural Guard in panic let his hands off, hits the dirt, runs few steps and falls rolling down head first towards a pond alongside the rail road, making a big splash. Nearby the horse is drinking water from the pond. The Rural Guard sees it, whistles to get its attention. The horse turns, looks at him, turns its back and marches on.

(End of flashback)

INT. CANDY'S LIVING ROOM - AFTERNOON

Florinda, Marilyn and Candy are laughing.

CANDY
(laughing)
Arsenio did a great job.

MARILYN
He certainly did. Now Candy, why have you stopped playing your music?

CANDY
I wanted to have my family and be with Florinda.

MARILYN
Many musicians have families and still play.

CANDY
You see, the music gave me everything it could and took me all over the world. But I needed to be with Florinda...and have my family. Excuse me, I want a bit more coffee.

Marilyn swallows, trying to hide her emotions. He gets up and goes to the kitchen.

MARILYN
You don't have any idea why he stopped playing?

FLORINDA
It all started when he came back from New York after being away for two years. He said he was thru with the music.

MARILYN
(a bit scared)
Did he say why?

FLORINDA
Ssshhh! He's coming back.

Candy has just come back with a little cup of coffee. Marilyn excuses herself.

MARILYN
Candy, I have to make an important phone call. Excuse me for a minute.

CANDY
Yes, of course.

She goes out to the balcony and calls her mom.

MARILYN
Mom. I just found out how he met Florinda and how they fell in love. What a romantic story. They had to scape from her obnoxious and racist father, who hated Candy.

THERESA
So they had to fight for their love.

MARILYN
Yep. I can see that she still loves him very much.

THERESA
Sweetheart, so do I.

MARILYN
Mom!

THERESA
I'm just kidding.

MARILYN
By the way he doesn't play nor perform since he came back from New York.

THERESA
Oh, really. Do you know why?

MARILYN
To be with Florinda and create a family, he said. Okay, bye, now.

THERESA
Bye, Sweetheart.

Marilyn puts away her cellphone and returns to the living room.

MARILYN
You were saying that you went to Havana.

CANDY
Havana back then was flourishing and had a booming nightlife. Initially though, to survive I had to sell clothes hangers in the streets and Florinda had to work as a maid in the home of wealthy Cubans.

FLORINDA
I worked for the O family. What a nightmare it was.

Title: The 40's. The O family.

INT. THE O'S MANSION - MORNING

In the living room of a sumptuous house Florinda, dressed in a maid uniform, is ironing some clothing when LADY O - a slightly overweight white woman in her fifties with red cheeks and large high breasts- approaches her and reads a large list of errands.

LADY O
Florinda, today is the laundry day.

FLORINDA
(very determinedly)
Si, señora.

LADY O
Do not forget to take the dirty clothing from all the rooms.

FLORINDA
No, señora.

LADY O
Also Miss Lopez is coming for lunch.

FLORINDA
Si, señora.

LADY O
She loves roasted pork, but don't
over cook it.

FLORINDA
No, señora.

LADY O
Ah, Mister O is ready for his
coffee.

FLORINDA
Si, señora.

LADY O
Don't stand there, get going!

FLORINDA
No, señora - Si, señora!

Florinda takes off to the kitchen leaving the hot iron on the clothing. In a few moments Lady O notices it and yells to Florinda.

LADY O
Florinda, come here!

Florinda shows up, Lady O points to the ironing. Florinda picks up the burned clothing.

FLORINDA
Sorry, Lady O.

At that moment a whistle is heard and both rush back to the kitchen to find the coffee exploding out of the coffee-maker. Lady O leaves with her hands on her head, shrieking a bit.

EXT. SUBURB'S ROAD - MORNING

From a car stopped on a hill with a view of an exclusive suburb in Havana emerge two men: Don Antonio and the Rural Guard in plain clothes.

RURAL GUARD
In that residence over there...
Florinda works and stays on
weekdays. It's the Senator O's
mansion.

Don Antonio gets a roll of bills from his pockets and hands them to the Rural Guard.

DON ANTONIO

This is the advance I promised. The rest when you bring Florinda back to me.

RURAL GUARD

Tonight will be the operation Flor. My men are ready.

INT. THE O'S MANSION - MORNING

Florinda is in the living room dusting the furniture where MISTER O - a white man, in his late fifties, wearing a silk robe - is sitting in a big armchair, sipping his coffee and eating a huge sandwich.

He pretends he is reading a newspaper, but actually is following Florinda around with his eyes and almost panting out of desire for her. Suddenly he stands up and grabs her:

MISTER O

You are the most sensual woman I've ever seen! I can take you anywhere in the world you want.

FLORINDA

No, Mister O, get off! You're hurting me.

Lady O walks into the living room and yells.

LADY O

Florinda!

Mister O lets Florinda go, and leaves.

LADY O (CONT'D)

I saw you
(searching for the word)
Country Girl! I can tolerate your mistakes around the house. But for my family... I am able to kill!
Stay away from my husband!

FLORINDA

(fearfully)
Si, si, señora.

Lady O leaves stomping hard on her heels. Florinda, terrified, continues dusting.

The son of the family, JUNIOR O, a 18 year-old boy, way overprotected and infantile, (known in Cuba as a *niño bitongo*) enters, dressed in a little boys style navy outfit with matching white cap and shorts. He approaches her, corners her, and says:

JUNIOR O
Do you like tickling? I love doing this.

And unexpectedly for Florinda he starts tickling her all over and Florinda, who is very sensitive to tickling, can't control herself and begins laughing and giggling .

FLORINDA
Ha, ha, ha. Stop it! Ha, ha, ha.
Please, Junior O, stop it!

At this moment Lady O walks back in and completely misinterprets what she sees.

LADY O
Florinda! What are you doing to Junior?
Teaching him devil things?
That's it, you're fired. Get out of my house!

She approaches her son and tenderly caresses him.

LADY O (CONT'D)
Are you alright, my baby?

JUNIOR O
Yes, mom. She was teaching me very bad things.

LADY O
(in the direction
Florinda has gone)
Shameless, shameless, shameless.

EXT. MANSION'S DRIVEWAY - MORNING

Lady O talks to the chauffeur of the family black sedan Cadillac, who then opens the back passenger car door and Florinda gets in.

LADY O
Drive her to the nearest trolleybus stop and come right back.

The chauffeur nods, gets on the driver seat and takes off.

After a few turns through the suburb streets the Cadillac comes to a red light stop. Florinda looks to the car stopped next to hers and she sees her father and the Rural Guard talking in the back seat. Out of surprise and fear Florinda lowers her head to avoid being seen by them.

INT. SOLAR ROOM - EVENING.

Florinda is lying on the bed in their room in El Solar, crying. Candy runs in excited.

CANDY

Florinda! What are you doing home?
What happens? Why are you crying?

FLORINDA

(wiping her eyes)
I got fired!

CANDY

Oh, come here, mi Amor.
(open his arms)
Don't worry you'll find another
house.

FLORINDA

They all were so weird!

CANDY

Then be happy that you're out of
there. You are honest and
hardworking. Anybody will be happy
to hire you.

Florinda assents.

FLORINDA

To top that I saw my father and the
Rural Guard near the O's mansion.
I'm sure they are after me.

CANDY

Oh, it means they found out where
you were working and staying.

FLORINDA

Not, anymore.

CANDY

Right. They lost track of you now.
So we have some time to think what
to do next.

(smiling)

(MORE)

CANDY (CONT'D)

But now... I have great news. I've got a job with a band!

FLORINDA

Really?

CANDY

Yes. Tonight we are going to see the band! Let's go out and have a goodtime. That will cheer you up.

Florinda smiles and agrees.

FLORINDA

Okay.

Candy tenderly hugs her.

INT. CABARET "LA PLAYA" - EVENING

In an old-fashioned cabaret. The band, "Septeto Litoral" is playing the song "Echale Salsita". Several couples(dancers) are executing a Son Cubano choreography to the song.

Florinda and CANDY appear sitting at a table with a half-empty bottle of rum and glasses in front of them. They are drinking and they look intoxicated, but Florinda is a little bit over the line. She laughs a lot. The dancers exit the dance floor when the song is still playing. Florinda stands up and encourages Candy(also drunk)to dance. They play, they flirt with each other, they dance(mostly badly), but they are having fun, they are happy.

EXT. O'S MANSION GROUND - NIGHT

Three men dressed like ninja, all in black, with face and head covered and flashlights in hand, are climbing the security wall of the O's mansion.

They quickly cross the ground toward the residence.

INT. O'S MANSION - NIGHT

The men are seen in the hallways, then searching each bedroom. First Junior O's room, later the masters bedroom where both Lady O and Mister O alternatively snore, and finally the maid's. They found it in disarray with maid uniform pieces scattered on the floor. In their frustration they take the masks off their faces.

RURAL GUARD

She vanished.

SERGEANT

Nowhere to be found.

In the masters bedroom Mister O wakes up, hears a noise. Gets up. Reaches for his revolver under the pillow. Looks at the window and sees the three men running away. He shoots: bang, bang, bang. He misses. The men get away.

INT. SOLAR ROOM - SEMI-DARKNESS

We see an undefined mixture of non-sexual body parts of dark and light skins moving quickly up and down. At the same time we hear almost imperceptible sounds -neatly blended with the background music- of female and male moaning. Suddenly a huge crash is heard.

CANDY

I forgot to fix the bed!

FLORINDA

That was outstanding!

INT. HOTEL ROOM - MORNING

Don Antonio from a hotel room is on the phone with the Rural Guard.

DON ANTONIO

She wasn't there? Don't tell me!
And now you lost track of her! I
want my money back right now. You,
piece of shit. Bring my money back.

Don Antonio slams the phone with rage.

INT. SOLAR ROOM - MORNING

Candy and Florinda are sitting at a tiny two-seat table having breakfast. They are having cafe con leche and scrambled eggs with toast.

FLORINDA

(laughing out)

That bed tumbled down very loudly.

CANDY

It scared the hell out of me!

FLORINDA
(getting serious)
So what are we going to do? They
surely are after my every step.

CANDY
I'm thinking that you will have to
hide in a safe place when I am gone
on the tour to Mexico. I'll talk to
Arsenio and we'll see what we can
come up with to keep you safe.

FLORINDA
The sooner the better.

INT. CABARET LA PLAYA - AFTERNOON

Candy is finishing rehearsing with the band when Arsenio
shows up. The song ends and Candy approaches Arsenio.

ARSENIO
Well. The only place I think they
will never look is La Madama's
Harem.

CANDY
In a brothel?

ARSENIO
Exactly. As a waitress. The
business is booming and she needs
more waitresses. La Madama told me
she will give her a room and board
if she waits tables for her. Don't
worry. My wife Clara works there
too. Waitresses are untouchable.

CANDY
Are you sure she will be safe
there?

ARSENIO
Absolutely.

CANDY
How about if someone recognizes
her?

ARSENIO
Out of the question. The waitresses
have their faces covered. They wear
a veil.

CANDY

So nobody will see her face. And nobody is going to touch her.

ARSENIO

Exactly. These are La Madama's rules.

CANDY

Have you hear the rumors that all the girls are her lovers?

ARSENIO

That's what they say, that La Madama has seduced them all.

(with malice)

Don't worry, man.

CANDY

I am not. I am sure of Florinda. Otherwise you would be worried. Your wife works there too!

They both have a friendly laugh.

EXT. EL HAREM DE LA MADAMA- AFTERNOON

A stablishing shot from the street shows the big marquee of the brothel turned off.

INT. EL HAREM DE LA MADAMA - AFTERNOON

Inside Arsenio appears talking to LA MADAMA, a transsexual, glamorous woman with high breasts, a lot of gold jewelry and very feminine manners.

ARSENIO

I have the other waitress you wanted.

LA MADAMA

I am glad to hear that. I was wondering if you had forgotten.

ARSENIO

She's my best friend's woman and she needs to hide until my friend returns from a tour abroad. Her father opposes their relationship and is looking to take her back by any means.

LA MADAMA

I owe you many favors. So, no problem. I'll protect her. She will be safe here.

EXT. EL HAREM DE LA MADAMA - EVENNING

This time the establishing shot from the street shows the big marquee of the brothel fully illuminated with moving red and yellow lightbulbs.

INT. EL HAREM DE LA MADAMA - EVENING

All the décor of the place is simulating a paradisiacal Arabian island surrounded by fake palm trees and fountains. The tables are all aligned in a horseshoe formation around a small stage. On each table there are 2 champagne bottles, baccarat glasses and baskets filled with tropical fruits.

Don Antonio, the Rural Guard and Mister O are being sat at a table by La Madama herself. A few steps behind her stands Florinda in her Arabian outfit.

LA MADAMA

This is the best table, Senator. All the girls here are very desirable and submissive. They do whatever you want: They feed you, they drink with you, they dance for you and they are willing to go to a room with you, whenever you're ready.

SENATOR

Gracias, Madama.

LA MADAMA

The price is \$200 a pop. Dinner and drinks from the house. Tips are optional. We have only two rules: don't touch the waitresses and don't lift the girls' veils. It's to protect their identity. Be my guests.

La Madama smiles and goes away. Passing By Florinda she orders her:

LA MADAMA (CONT'D)

Special guests. Take good care of them.

Florinda takes a bottle and pours the Champagne.

DON ANTONIO

Senator, I am willing to offer a considerable amount if you use your influence to help rescue my daughter and put away that Negro.

MISTER O

Concretely what do you want to do with him?

DON ANTONIO

I want him to rot in jail.

MISTER O

Two grand!

DON ANTONIO

Deal!

A shiver cross Florinda's body who was serving the table through the whole conversation. Another waitress- Clara- brings the food and Florinda helps to serve it. The same menu for each table: a small roasted pig leg with plantain "tostones", a big fried fish with baked potatoes, a tray with lettuce salad and a tray with rice and black beans, "Moros y Cristianos".

When placing the last dish on the table Florinda gets a bit too close to the Rural Guard.

RURAL GUARD

(smelling her)

Jasmine. You smell of Jasmine.

(grabbing her)

It reminds me of someone I know.

Florinda shivers again.

RURAL GUARD (CONT'D)

Do you want to be my date?

Florinda abruptly frees herself.

DON ANTONIO

Leave the waitress alone! Didn't you hear what La Madama said?

RURAL GUARD

Sorry. I've got carried away by her fragrance.

CUT TO:

The guests have already eaten. The show starts with the working girls, all wearing tiny Arabian skirts, bras and veils coming out dancing carrying robes of different colors with matching turbans and dressing all the men in the room. La Madama takes centerstage and announces:

LA MADAMA

Now to all our guests, young and mature, you've been made into an Arabian prince who is about to marry the princess of his dreams. Let the party begin!

The men start choosing the girls, who sit on their laps, laugh, drink, feed them fruits and playfully seduce them. In no time couples are heading upstairs.

INT. CANDY'S LIVING ROOM - AFTERNOON

FLORINDA

I was shaking all over. I was scared to death.

CANDY

The tour was extended for 2 years. We joined Bola de Nieves' show performing in Mexico, Paris, London, Tokyo, New York.

MARILYN

How it was in New York? I am from New York.

CANDY

It was a wonderful time and it was also a very sad time.

FLORINDA

The longest two years of my life. We only kept in touch by letters.

CANDY

In some of them I could see the stains of her tears.

MARILYN

Oh, It's so sad.
(pauses, sniffes)
How did you cope?

FLORINDA

It ended alright- he finally came back! He had saved some money, so he bought me this beautiful house.

CANDY

The Spanish landlords' home. The house I always dreamed off. Since I was a child.

FLORINDA

And in no time I was pregnant with the twins.

CANDY

And with my old friend Arsenio, I opened a bar in the heart of Havana.

Title: THE 1950s. BAR "EL BODEGUERO"

EXT. BAR'S STREET - LATE AFTERNOON.

Florinda, very pregnant, is seen walking down the street and entering the Bar "El Bodeguero".

INT. BAR EL BODEGUERO - LATE AFTERNOON

The bar, with 5-6 tables, sits in a kind of semi-darkness, but interestingly lit up. We see a counter with liquors and a marquee that reads: "Bar El Bodeguero" and under: "Bebidas y Licores". Candy is getting ready to open the bar when he is surprised by Florinda, who is pregnant and happy.

FLORINDA

I missed you and decided to come to help you open.

CANDY

Hola, mi amor! I wasn't expecting you.

FLORINDA

Here I am.
(She puts a coin in
the jukebox)
I work better with music.

The music, Nat King Cole singing in Spanish "El Bodeguero", (a cha-cha-cha song), starts playing and Florinda starts dancing Cha-cha-cha at the same time they do the opening duties: putting the stools down off the counter, chairs off the tables and setting them up. They are full of joy.

EXT. BAR'S STREET - LATE AFTERNOON.

An unmarked car is pulled over on the other side of the street from the bar and we see the Rural Guard and the Sergeant conversing, looking through binoculars. Both are in plain clothes and disguised with fake moustaches and sideburns.

RURAL GUARD

This is Candy's bar.

SERGEANT

Finally we found it. This time it's over for him.

RURAL GUARD

And thanks to the Senator, now we're armed with an arrest order for Candy. We have the Law on our side.

SERGEANT

Can't wait to finish this business and get the money.

RURAL GUARD

As soon as the first customer shows up we enter the place.

SERGEANT

Once inside what's the plan?

RURAL GUARD

We order a drink and join the dice game. That will give us time to check if anything else illegal is going on there.

SERGEANT

I get it. So we can add more charges to his case.

RURAL GUARD

Correct. We play until I tell you to act. I'll announce the arrest, show him the badge and the warrant.

(MORE)

RURAL GUARD (CONT'D)

You handcuff him, drag him to the car and we take him to the police station.

SERGEANT

And later we go for Florinda and take her to Don Antonio.

RURAL GUARD

Exactly. And finally get that money from him. We're long overdue.

On the sidewalk leading towards the bar appears VISTEBIEN- a mulatto in his early forties. He looks around with stylish attitude, lights up a cigar, starts smoking. Then BOCACHULA shows up - a black man also in his thirties, also well-dressed. He shakes hands with Vistebien and, in mime, asks him for a cigar. Vistebien reluctantly gives him one. Then Bocachula, also in mime, asks for a light and Vistebien, shaking his head, offers his lighter.

Now we see EL POLLO, the Pimp, a tall, good-looking white Cuban in his early thirties walking with a gorgeous and well-dressed blond prostitute on his right arm. El Pollo takes her arm off his and leaves her behind. He walks slowly, frighteningly serious, looks at Vistebien and Bocachula with disdain and walks away. Then the prostitute passes by the two men, looks at them seductively and walks on.

INT. BAR EL BODEGUERO - LATE AFTERNOON

The music ends, Florinda kisses CANDY and leaves.

FLORINDA

See you tonight, mi amor.

CANDY CHILD

Hasta pronto, mi vida. You made my day.

Candy turns and walks toward the counter.

EXT. BAR EL BODEGUERO - TARDE

Bocachula and Vistebien, showing up at the door, watch Florinda leaving.

BOCACHULA

(indicating the size of Florinda's pregnant belly with his hands)

A big battle must have happened under that hill!

They both laugh very loudly as they come in to the bar and head toward the counter. Few couples (dance corps) enter and sit at the tables.

EXT. BAR'S STREET - LATE AFTERNOON.

Still in their car the Rural Guard and the Sergeant converse.

RURAL GUARD

Judging by all these fellows there are pimps and prostitution going on in this neighborhood.

SERGEANT

And we are pinning that on him too.

RURAL GUARD

You guessed it.

All of a sudden they see Florinda coming out of the bar. They are startled!

SERGEANT

Florinda!

RURAL GUARD

I think we are going to kill two birds with one shot! What the heck let's go and get her! Now!

SERGEANT

(to the driver)

You wait here.

Both men jump out of the car and hastily cross the street. The Sergeant grabs Florinda with a hand, with the other covers her mouth and the Rural Guard handcuffs and blindfolds her. Both rush her back to the car very quickly. The Rural Guard opens the car's back door and the Sergeant gently sits her and gets himself into the car, The Rural Guard goes around and gets in the car through the opposite back door. Finally the Sergeant takes his hand off her mouth.

FLORINDA

Who are you? Why are you doing this to me?

RURAL GUARD

Well, you don't want to know who we are.

FLORINDA

Where are you taking me?

RURAL GUARD

We are taking you to your father.

FLORINDA

I don't want to go to my father. I have a husband and I am pregnant.

RURAL GUARD

You won't see your husband anymore. We are taking him to jail. He's wanted.

FLORINDA

Wanted! For what?

RURAL GUARD

The conversation is very nice but we have to keep working. Sergeant, gab her end let's go get him.

The Sergeant introduces a big ball of gauze into Florinda's mouth.

SERGEANT

Okay. Let's go.

RURAL GUARD

(to the driver)

Keep an eye on her and don't move until we get back.

INT. BAR EL BODEGUERO - AFTERNOON

Vistebien and Bocachula are standing at the counter.

VISTEBIEN

Candy, please, lend me the dice.

(To Bocachula)

The loser pays for the drinks.

Candy takes a leather cube with the dice inside and places it on the counter. Bocachula gets the dice, shakes the cube and throws the dice on the counter.

Candy gets busy serving other customers (dancers) that enter and sit at the tables.

BOCACHULA

I'm short of money today, so I brought my loaded dice. Whoever joins the game is going to get ripped-off. Even El Pollo.

VISTEBIEN

El Pollo. You are crazy! If he finds out we're cheating he kills us!

BOCACHULA

I don't care. He takes money from his putas. What difference does it make if I take it from him?

VISTEBIEN

Don't count on me!

The Rural Guard and the Sergeant have just come into the bar and head toward the counter.

BOCACHULA

I know what I'm doing...

RURAL GUARD

Can we join the game?

Rapidly Bocachula changes the dice for the ones he carries in his pockets.

BOCACHULA

We haven't started yet, but...
(gives him the dice)
Be my guest.

SERGEANT

I can start.

The Rural Guard gives the Sergeant the dice, the Sergeant shakes the cube, throws the dice on the counter and the game starts. The players will take turns throwing the dice a couple of times. In the meantime two young women: TETE, black and FIFI, Mulato, arrive at the bar and are sitting at a table.

BOCACHULA

Vistebien, look at that nena over there!

VISTEBIEN

Oye, Bocachula. Leave the women alone.
(throws the dice)
We're playing.

BOCACHULA

It's not my fault, Vistebien.
(picks up the dice)

(MORE)

BOCACHULA (CONT'D)

When I was growing up my mother put sugar in my bath, so the women would come to me like ants!

VISTEBIEN

Like Army ants, because you have a few bites from them. And what's worse is you don't learn your lessons.

Bocachula throws the dice. El Pollo enters the bar and looks around.

BOCACHULA

El Pollo!

Then the gorgeous prostitute walks in, opens her purse, gives El Pollo a roll of bills and exits. El Pollo approaches the players.

EL POLLO

I want to play.

BOCACHULA

(passing him the cube)

Of course! I love when the pot gets bigger.

Vistebien, behind the back of El Pollo and the rest of the group, silently protests and gestures "no" to Bocachula. El Pollo is carefully counting his money. One of the two beautiful women looks at Bocachula and throws him a kiss. Bocachula nudges Vistebien to look. Vistebien turns around and sees the woman, very sexily, using her index finger to indicate to Bocachula "come over here".

BOCACHULA (CONT'D)

Did you see that?

VISTEBIEN

Yes, I saw it.

BOCACHULA

The game is over for me, *Monina*. I won't miss that woman for anything!.

VISTEBIEN

You can't go now.

Bocachula finishes his drink in one gulp and walks towards the women's table.

EL POLLO
 (putting his money away)
 Forget that fool.
 (grabbing the dice)
 Let's play.

Vistebien is "sweating bullets". El Pollo throws the dice.
 The game resumes.

Bocachula, on his way to the girls' table, puts a coin in the
 juke box and a romantic Benny More bolero starts playing.

BOCACHULA
Buenas! Can I sit with you?

TETÉ
 Be my guest. By the way I'm Tete
 and she's Fifi.

BOCACHULA
 You can call me Bocachula.

TETÉ
 Pretty Mouth?
 (very flirty)
 I can see why.

BOCACHULA
 Gracias.

TETÉ
 (touching his neck)
 I like your neck too.

BOCACHULA
 Really?

TETÉ
 Yes. It's thick and hard.

BOCACHULA
 Mm-hmmm

Candy brings a drink to Bocachula.

CANDY
 Your friends paid for it.

FIFÍ
 Will you buy us a drink?

BOCACHULA
 Oh! Uh...yeah. Candy, can you bring
 these girls a round of rum?

Bocachula indicates Candy to come close and tells him in his ear.

BOCACHULA (CONT'D)
 (indicating at the
 players)
 Put it on their tab.

Candy nods to Bocachula and leaves shaking his head.
 Bocachula laughs.

TETÉ
 What are you laughing about?

BOCACHULA
 I'm just thinking about the food
 chain. Figuratively.

FIFÍ
 The food chain?

BOCACHULA
 You see that guy with the white
 hat?

TETÉ
 Yes.

BOCACHULA
 He's El Pollo, the pimp. He rips
 his whores off, and now I'm ripping
 him off.

TETÉ
 How is that?

BOCACHULA
 My friend is playing with my loaded
 dice and will win all his money,
 half of which will be mine.

FIFÍ
 But you aren't playing.

BOCACHULA
 (very cocky)
 I don't have to risk my skin to
 make money. It was my idea and the
 dice are mine, so I take half.

TETÉ
 (very flirty)
 You are so smart!

Here the Benny More song "*Que Bueno Baila Usted*" starts playing. Bocachula stands and says to Teté:

BOCACHULA

Let's Mambo!

Dance: A choreography for three to four couples dancing Mambo on the tables and chairs. At the end of the dance Bocachula and Teté come back to their table hugging and laughing. He pulls the chair out for her.

BOCACHULA (CONT'D)

I have to water the plants.

He exits to the bathroom. Teté nudges Fifí, who gets up and goes toward El Pollo.

FIFI

Pssspssst.

(El Pollo turns)

Come here!

El Pollo approaches her and puts his arm around her shoulders with a lot of familiarity. She explains something in El Pollo's ear. He reacts very angrily. Vistebién, terrified, takes off. Fifí calms El Pollo down and returns to her table.

El Pollo goes back to the counter, takes the dice and examines them and when he looks up, sees Bocachula coming back, oblivious to what is happening.

EL POLLO

Eh! Pretty Mouth! You're a dead man!

(pulling out his huge knife)

Hijo de Puta!

Candy intervenes from behind and grabs El Pollo by the right arm.

CANDY

Not in my bar. I don't want any trouble here. Problems outside.

Bocachula buys time and runs out of the bar. El Pollo chases after him.

The Rural Guard orders the Sergeant:

RURAL GUARD

Now!

They turn towards Candy.

SERGEANT
 (showing the warrant)
 Emilio Oviedo! You are under
 arrest!

RURAL GUARD
 (showing his badge)
 We are the authority! You are
 accused of stealing a service horse
 and abducting a girl.

SERGEANT
 Plus illegal gambling and
 prostitution.

RURAL GUARD
 You are going to prison until you
 welcome the next millennium.

CANDY
 I recognize you now. You are The
 Rural Guard!

Candy takes his machete that he keeps somewhere under the
 counter.

CANDY (CONT'D)
 I am not going anywhere with you.

The Rural Guard and the Sergeant pull out their revolvers.
 Arsenio runs in.

ARSENIO
 (yelling)
Truinfó La Revolución!
 Batista the Dictator is gone.

There is panic in the Sergeant's face.

SERGEANT
 What!!

RURAL GUARD
 What are you waiting. Let's beat
 it.

They put their guns away and flee the bar.

EXT. BAR'S STREET - LATE AFTERNOON.

The Rural Guard and the Sergeant cross the street running toward their car. The Rural Guard opens the back door and orders the Sergeant.

RURAL GUARD

Untie her. Quickly. Let her go.

The Sergeant takes the blindfold off Florinda's face, then the gag and helps her get out of the car.

FLORINDA

What's going on now?

RURAL GUARD

You're free to go.

They get in the car.

SERGEANT

(to the driver)

Let's get the hell out of town. In no time the Rebels will be looking for us.

The car takes off.

INT. BAR EL BODEGUERO - AFTERNOON

Candy is still in shock for everything that just happened. Arsenio talks to him:

ARSENIO

What happened here? What are you doing with the machete in your hand? Who were these men?

CANDY

The Rural Guard was here! He tried to arrest me with a fake warrant.
(raising the machete)
I was ready to...

Suddenly a great racket is heard. Everybody rushes outside.

A crowd, mixed with people in military fatigues, walks across the screen cheering, celebrating. Some people are looting the parking meters. Two armed Rebels pass by at a fast pace pushing El Pollo, whom they've handcuffed. One of them carries El Pollo's huge knife.

CANDY (CONT'D)
 (standing in the doorway
 of the bar)
 Bocachula was saved by the
 Revolution!

Florinda shows up gasping for air.

CANDY (CONT'D)
 Florinda!

FLORINDA
 (out of breath)
 Two weirdos grabbed me, pushed me
 into a car then later came back and
 let me go!

Two other rebels, armed with Thompsons, very serious, come to the door of the bar. One pulls a paper out of the side pocket of his green fatigue pants and reads in a deep voice:

REBEL
 Who is Emilio Oviedo?

CANDY
 Me. Why?

REBEL
 (scarily serious)
 You have to come with us.

Tension-filled music. Florinda faints and Arsenio just in time holds her.

INT. CANDY'S LIVING ROOM- AFTERNOON

MARILYN
 Oh, no. You two really went through
 a lot. Even the rebels came after
 you! Did they put you in jail?

CANDY
 They took me to the police sector
 to confiscate the bar. But they did
 not put me in jail.

FLORINDA
 The bar was immediately closed-
 "intervened" as they called it.

MARILYN
 They took away your bar! That was
 cruel. Did they tell you why?

CANDY

They said my bar was a den for crooks and prostitutes. They knew that we didn't have anything to do with that.

FLORINDA

But it was that kind of area. Actually Havana was full of it.

CANDY

So it was true, so we had to accept it.

FLORINDA

It was like that. Gone. They took it. No compensation, no nothing.

MARILYN

It was terrible.

Marilyn's phone rings.

MARILYN (CONT'D)

Oh, excuse me. I have to take this call.

Marilyn walks out to the balcony.

MARILYN (CONT'D)

Mom. They went through so much.

THERESA

What was it?

MARILYN

Long story. The reason he stopped playing is because he wanted to raise a family and didn't want to be away from Florinda again. He still doesn't play.

THERESA

It's a shame. He was so successful. He loved it so much. Maybe Florinda...

MARILYN

No, Mom, Florinda didn't force anything. She didn't suspect anything. It was his own decision to stop playing. Well, mom. I have to go back.

THERESA

Okay, Sweetheart. Keep me posted
when you to tell him who you are.

MARILYN

I will, mom. Bye.

She returns to the living room. A car horn is heard.

CANDY

Close the balcony door. Please.
It's too noisy outside.

MARILYN

After they took your bar what did
you do for a living? They left you
unemployed again?

CANDY

They gave me a job managing the
sugar supplies in a candy factory!

The three of them laugh.

FLORINDA

And Arsenio went to manage a
Cafeteria.

CANDY

Our wage...one hundred and sixty-
three pesos a month.

MARILYN

That doesn't sound like much.

FLORINDA

Of course, that wasn't enough!
With two children, a wife and a
house to sustain.

CANDY

But thank God for the black market.
We managed to survive.

FLORINDA

(smiling)

Looking back it sounds funny.
Emilio "borrowed" some sugar and
sold it in the black market and
Arsenio did the same with the
coffee.

CANDY

We were called "La Combinacion Perfecta".

They all laugh again.

MARILYN

And is the black market still going?

CANDY

Going? In the sixties the black market was a marginal economy and now in the 90s...it's the National Economy!

FLORINDA

Right now you find very little in the stores. Most of the food, clothes and personal hygiene items we have to buy it in the black market.

Here enter the couple's twins: CORALITA and EMILITO, both young-looking 30ish, with light brown skin.

CORALITA

Hola!

EMILITO

Hola!

Emilito sits down beside his mother and puts an arm around her. Coralita sits on the arm of Candy's chair.

CANDY

(toward his children)

Eh, good timing. This is Marilyn. She's American and she's making a documentary about me.

Coralita and Emilito look at each other with great surprise.

EMILITO

I don't believe it!

CANDY

This is Emilito, my son, and Coralita- my daughter.

CORALITA

Mucho gusto.

EMILITO

Mucho gusto.

Marilyn gets up and hugs her warmly. Coralita is surprised but goes along with it.

MARILYN
You seem so young!

Then Marilyn goes and hugs Emilito too, which takes him aback somewhat.

MARILYN (CONT'D)
You really look like your father.

CANDY
(to Marilyn)
You see? This is what I traded
music for.

FLORINDA
Our lovely family.

CANDY
My boy Emilito is my pride and
hope. And Coralita is the apple of
my eyes. I spoiled her rotten.

CORALITA
(smiling embarrassed)
Papá, she doesn't have to know
that.

CANDY
They're university graduates, and
were always very good at math.

MARILYN
Hey, I was good at math too.
(to Coralita)
Was math your favorite subject?

EMILITO
No, no. Her favorite subject was
the Russian language.

MARILYN
The Russian language?

CORALITA
Si. We had this teacher from Russia
...Liudmila

CUT TO:

Title: THE 1960s. THE YOUTH.

INT.HIGH SCHOOL CLASSROOM - NOON

In a classroom all the students are in school uniforms. Girls wear starched gray khaki skirts with pleats, white blouses and sixties hairdos. Male students are wearing wide starched gray khaki pants with cuffs and white shirts. The RUSSIAN TEACHER, a female in her thirties, with hairy legs and sporting a beehive hairdo, addresses the students.

RUSSIAN TEACHER

*Cevodnia u vas net domashnevo
sдания.*

ENSEMBLE

(at the same time)

Urra! Urra! Urra!

RUSSIAN TEACHER

That's right, today I won't give you any homework.

ENSEMBLE

Spacibo!

RUSSIAN TEACHER

I know you have an hour of recreation before lunchtime. But please be quiet. Coralita!

CORALITA

Yes Luidmila Andreevna.

RUSSIAN TEACHER

You will be in charge of the discipline.

(to the class)

Da svidania!

ENSEMBLE

Da svidania!

The teacher exits. Immediately NORBERTO gets up and approaches CORALITA and MANOLITO (her black teenager boyfriend), and OMAR. They are getting up and putting their notebooks in their school bags.

NORBERTO

Coralita, I hate the Russian language.

CORALITA

Oh, no. I love it.

MANOLITO

I love it too. I like the way it sounds.

NORBERTO

No-que va, Manolito! I wish we were taking English.

(He pulls a record out of his school bag.)
Look what my cousin the sailor brought me. Tantarantan!

ENSEMBLE

(with excitement)
The Beatles!

Two other girls, SUSANA, a whitish Hispanic with dark hair, and CARMITA, a dark black girl, have joined in the excitement.

NORBERTO

Shhshssh! If the teachers find out I have this they'll say I have political problems, and call my parents.

OMAR

Or they'll say you're spying for the CIA!

CORALITA

But I am dying to hear it.

MANOLITO

Yo tambien.

ENSEMBLE

And me too! Yeah, me too!

NORBERTO

Shsshsh! Ok, this Saturday I'll throw a party at my house. You can all come and dance to it.

CORALITA

Norberto, at your house? Are you crazy?! Your father Arsenio is almost a Communist!

NORBERTO

This weekend my parents are going to visit my brother, who is in a work camp with his school in the countryside.

CARMITA
I'll be at the party for sure!

OMAR
So will I.

MANOLITO
Yo también.

SUSANA
It's gonna be a blast!

NORBERTO
You know how my parents are always
giving me shit for listening to
music in English. Bla, bla, bla.

CUT TO:

(flashback)

INT. ARSENIO'S HOUSE - WEE HOURS OF THE MORNING

NORBERTO(VO)
The other night I woke up hungry
and went to make myself some water
with brown sugar to deceive my
stomach- and I could not believe my
eyes!

Arsenio and CLARA(a beautiful brown woman), now a forty-
something couple, in pajamas, are dancing Twist to an Elvis
Presley' song from an American radio station.

NORBERTO (CONT'D)
(walking in)
Hey, Mom, Dad, what are you doing?

ARSENIO
(turning the music off)
Oh, us? We are doing some
calisthenics.

And they start to pretend they were doing some squat
exercises.

(End of flashback)

INT. CLASSROOM - NOON

ENSEMBLE

(laughing)

At that hour of the night?

SUSANA

The teacher is coming back!

CORALITA

Turn on the radio. Let's dance.

MANOLITO

Good idea.

CARMITA

(while shaking her
shoulders)

How about Mozambique?

NORBERTO

Yech, Cuban music. I wish we could
dance to the Rolling Stones.

He does a stupendous imitation of Mick Jagger's dance moves
for a couple of seconds. The Russian teacher enters.

RUSSIAN TEACHER

How is your recreation going kids?

CORALITA

We're dancing. Why don't you join
us?

RUSSIAN TEACHER

(categorically refusing)

Saviershenna NYET!

(and exits)

The music starts playing. It's a musical piece with an
arrangement that will include Dengue, Mozambique and Pilon
(Cuban rhythms and dances from the 60s). The dance is a
choreography that mixes the dance steps of these rhythms.

EXT. THE PARK - LATE AFTERNOON

CORALITA

(very romantic)

We have to do it, eh Manolito? I'm
old enough.

MANOLITO
Coralita we can wait. I'm not sure
I'm ready.

CORALITA
I don't want to wait! Why?

MANOLITO
I don't know...maybe -

CORALITA
You have to do it.
(softly hitting his
shoulder)
Now, now, now!

MANOLITO
Shshsh, somebody is coming.

Omar shows up with GISELA, a beautiful mixed-race girl who is
a much taller than him.

OMAR
Hola! Coralita, Manolito, this is
Gisela.

GISELA
Mucho Gusto.

Manolito signals Omar with his head to step aside to talk.

MANOLITO
Where did you get this girl from?

OMAR
(EXCITED)
She's my date and she is coming to
the party this Saturday with me.

MANOLITO
Omar, you don't see the disparity
between you?

OMAR
Eh! That's my problem not yours.

MANOLITO
How about when you have to kiss
her, or...

OMAR
Just watch me. If I have to I'll
climb on her!

INT. NORBERTO'S PARTY - EVENING

In Norberto's living room the school kids, in couples cheek to cheek, are dancing Cha-cha-cha for about twenty seconds to The Beatles' song It's Been a Hard Day's Night. We see Coralita with Manolito, Emilito with Susana, Norberto with Carmita and Omar with Gisela, all enjoying themselves.

CUT TO:

INT. NORBERTO'S PARTY - EVENING

As the lights get dimmer the couples start getting a little naughty, slow-dancing very closely to a romantic Jose Feliciano's song. Gisela and Omar, while dancing, start snuggling, caressing each other and talking very quietly. Suddenly Omar yells.

OMAR (CONT'D)
Stop the music!

Music off.

OMAR (CONT'D)
Gisela just agreed to be my
girlfriend!

A generalized euphoria takes place. All the girls take Gisela by the hand to a corner, except for Coralita, who begins whispering to Manolito in his ear. Meanwhile, the girls, Carmita and Susana, are talking to GISELA.

CARMITA
What did he say to you?

SUSANA
What made you accept him?

GISELA
Girls, it's like this. He's short,
but he has a really big heart.
(indicating the size
of his "heart" with
her hands)

The girls react with amused shock, shrieking and covering their mouths. Norberto turns the music back on.

NORBERTO
C-mon, let's dance!

Everybody starts dancing again to another Feliciano song. Things get even more playful between Gisela and Omar.

He eventually leads her to another room. Norberto's and Coralita's parents show up!

ARSENIO
 (turning then lights on
 full)
 What's going on in here?!

NORBERTO
 Papá, I can explain.

CLARA
 Oh, yeah. You have a lot of
 explaining to do.

NORBERTO
 I didn't expect you back tonight.

CLARA
 No kidding.

Gisela and Omar come back to view still dancing very close
 and caressing, oblivious to what is going on.

ARSENIO
 (yelling)
 Hey, you two! What were you doing
 in there?

They scream and run away.

ARSENIO (CONT'D)
 (to Norberto)
 You're in trouble boy!

CLARA
 Norberto go to your room! We need
 to talk!

Norberto goes to his room followed by Clara.

ARSENIO
 Everybody else... There is the
 door!

Now Coralita gets Manolito by his shirt and drags him toward
 her parents. Manolito is frightened. She pushes him forward.
 Manolito makes a gesture of protest.

CORALITA
 Papá, Mima, Manolito has something
 to tell you.
 (to Manolito))
 (MORE)

CORALITA (CONT'D)
Tell them what we agreed in the
park.

CANDY
What is it?

MANOLITO
(shaking)
Eh, uh...senor Emilio, senora
Florinda. We are in love.

CANDY
Whaaattttt?

MANOLITO
(very nervous)
And we want your blessing.

FLORINDA
Oh boy.

CANDY
Are you kidding?!

CORALITA
So we don't have to hide anymore.

CANDY
(to Coralita)
I have to talk to your mother.

Candy takes Florinda away to a corner.

CANDY (CONT'D)
No way. No Way!

FLORINDA
Oh boy-oh-boy. The more things
change, the more men stay the same.

CANDY
(throwing his arms in
the air)
Okay. That's fine. I understand.

Candy turns around and calls.

CANDY (CONT'D)
(with deep-voiced authority)
Coralita. Ven aca!

Coralita serenely approaches him, completely unafraid.
Manolito quickly exits the house on tiptoes.

CORALITA

Well?

CANDY

(a little reluctant)
Your Mother and I
(beat)
have agreed-

CORALITA

Papi, I love you!

She takes off running after Manolito.

CORALITA (CONT'D)

Manolitooo!!

CANDY

(alarmed and yelling)
But you're having a curfew!

CUT BACK TO:

INT. CANDY'S LIVING ROOM - LATE AFTERNOON

CANDY (CONT'D)

Coralita knew she could get
anything from me.

CORALITA

(embarrassed in front of
Marilyn)
Papá, stop it!

EMILITO

It's true. Dad even threw a huge
Debutante party for her when she
turned 15.

FLORINDA

(to Marilyn)
You won't guess where we celebrated
Coralita's 15th birthday?

MARILYN

No idea.

FLORINDA

At the O's mansion!

CANDY

They confiscated their mansion
after they left to Miami and
converted into a Hall for Weddings
and 15th birthday parties.

FLORINDA

Can you believe it?

MARILYN

What an irony!

CANDY

But what an ordeal it was.

EXT. A HAVANA STREET - MORNING

Candy and Florinda are shown walking and entering an office
with a placard that reads: OFICODA (Oficina Comercial de
Abastecimiento).

INT. LA OFICODA OFFICE - MORNING

A bureaucrat - a Hispanic white man, wearing a tie and short-
sleeved shirt with pens in the shirt pocket -is sitting at a
desk. He, very officiously, almost arrogantly, addresses
Candy and Florinda, who have just sat in front of him.

BUREAUCRAT

Yes?

CANDY

We came to get the stuff for my
daughter's Debutante party.

BUREAUCRAT

Do you have her birth certificate?

CANDY & FLORINDA

Yes, comrade.

She gives the document.

BUREAUCRAT

Your coupon book for grocery
supplies?

CANDY & FLORINDA

Yes, comrade

Florinda hands the booklet.

BUREAUCRAT

And the coupon book for clothing?

Florinda passes the last booklet. The bureaucrat checks the documents. Seeing that all the documents are in order nods with his head, stands up, opens a drawer and takes a bunch of forms. He sits back down and stamps each form before handing them.

BUREAUCRAT (CONT'D)

Here is the paper for the cake and the party sandwiches.

CANDY & FLORINDA

Thank you, comrade.

BUREAUCRAT

This one here is for the beer and the rum.

CANDY & FLORINDA

Thank you, comrade.

BUREAUCRAT

And with this one you can buy material for the girl's dress and this is for her shoes.

CANDY & FLORINDA

Thank you, comrade.

BUREAUCRAT

Make sure you lineup early before everything runs out.

FLORINDA

(to Candy)

Or before they sell it in the black market.

BUREAUCRAT

Pardon?

CANDY & FLORINDA

Yes, comrade!

INT. CANDY'S HOUSE - EVENING

The spacious living room in Candy's house is used to rehearse the choreography for Coralita's party. A group of youngsters standing in a semicircle are watching Omar, the choreographer, who with Gisela as his partner, demonstrates the steps.

OMAR

Every couple waltzes out toward different sides of the hall...and that completes the choreography for the waltz.

(turning around)

Coralita, call your parents.

CORALITA

(bossing him around)

You call them, Emilito, please.

EMILITO

(annoyed)

You're lucky it's your Debutante party. Papaaaa!

The parents show up. Candy is in pajamas. Florinda is in her robe and has curlers in her hair.

CANDY

What is it?

OMAR

I need you two to practice with us.

CANDY

And it has to be now? I was up all last night in that stupid lineup for the party supplies.

OMAR

For the first time the parents will dance as part of the choreography and-

CANDY

And not for the first time I have to get up at 6 AM to go to work!

OMAR

I heard that you and your *esposa* are good dancers.

CORALITA

Well, mi mamá is a great dancer, but I have never seen mi papá dancing. He must have two left feet.

CANDY

Excuse me, *mocosa*. Before you were even born, I had girls like this

(MORE)

CANDY (CONT'D)
 (snaps fingers)
 wanting to dance with me.

FLORINDA
 (skeptically)
 I don't remember that.

OMAR
 I would love to see you dance!

CANDY
 (getting more animated
 now)
 It would be my pleasure. Emilito,
 please, play my favorite Guaracha.

EMILITO
 (protesting)
 It's always me!

A well-known Benny More song is heard and CANDY dances a bizarre solo dance for approximately 10 seconds.

CORALITA
 (when he's done)
 I warned you. He has two left feet.

OMAR
 You are wrong. He has no left or
 right foot either!

CANDY approaches the choreographer.

CANDY
 (wiping his forehead
 with his sleeve.)
 What do you think about that, eh?

CORALITA
 Papa, at my party they will
 announce you as the Dance Assassin!

Candy makes a face of surprise and denial.

OMAR
 (to Florinda)
 Let's see if I can teach him.

Candy is shaking his head in complete denial.

FLORINDA
 After that dance I would lose hope.

CANDY
Eh! Wait a minute!

OMAR
(speaking to Candy)
I want you to do a number in which
the whole family is going to dance.
Something really special.

EMILITO
And you said it's original? It
hasn't been tried before?

OMAR
That's right.

CORALITA
Oh, no! I'll make sure everyone
finds out about it! Some people
will die of envy. Papá,
(wrapping her arms
around his shoulders)
you have to be good.

EMILITO
What are you talking about?
(smirking)
You could see that he's already
good.

(end of flashback)

INT. CANDY'S LIVING ROOM - EARLY EVENING.

MARILYN
Who would expect that in communist
Cuba the Debutante party was such a
big thing?

CANDY
(smiling)
It was the era of "Socialism with
Pachanga".

CUT TO:

INT. THE O'S MANSION - EVENING

A title: THE 70s. CORALITA'S 15th BIRTHDAY PARTY.

The hall is decorated for a sumptuous party. Florinda, recognizing that it is the O's former residence, says ecstatically.

FLORINDA

Thank you *mi Virgencita!* Who would imagine that I would celebrate my daughter's Debutante party in the mansion of the O's family!

A photographer starts taking group, family and individual pictures in the center of which Coralita always appears. In the background we hear an orchestra playing and singing:

FELICIDADES CORALITA OVIEDO
FELICIDADES...DADES...DADES

Clara, all dressed up in an evening gown, gets up to the stage and in front of a microphone addresses the audience:

CLARA

Attention, please. For the celebration of the fifteen spring times of the angelical Coralita Oviedo we are now presenting...The Waltz!

(Applause)

Song: A Spanish version of the Paul Anka song "Crazy Love" (Paul Anka's music was amply used to dance the Cuban style Waltz at Debutante parties in the 70s).

Dance: A choreographed group Waltz(Cuban style). During the choreography there is a comedic silent scene in which Coralita, who is cracking under the pressure of the biggest night of her life, sees a girl at her party being flirtatious with Manolito, has a fit of outrage and starts making a scene at her own party. Florinda will be almost fainting at the possibility of Coralita ruining her debutante party. Candy is trying to keep Florinda from passing out and calming everyone down at the same time. His son Emilito is killing himself laughing. Manolito finally succeeds with Coralita, she composes herself and they join in the Waltz. When the dance is over applause and cheers are heard. Clara continues her emceeing.

CLARA (CONT'D)

And now what you've all been waiting for: the buffet and the beers. Enjoy.

At this moment Arsenio and another man in classic waiters outfits show up with trays in their hands full of little carton boxes containing two little croquettes, a piece of cake, a tiny piece of sandwich and a spoonful of pasta salad in them. As soon as they walk into the hall somebody yells "El Buffet!" and a chaos ensues. Everybody stands up, rushes toward the ladies and in seconds the trays are empty- some of the guests are walking back to their seats with several boxes and start eating. Arsenio and the man look around, then at each other in astonishment and leave. Not long after they show up with other trays, this time full of little plastic glasses with beer. And exactly the same thing happens: Somebody yells "La Cerveza!" and very quickly the trays are empty. Clara re-appears.

CLARA (CONT'D)

Now that you have your food and drinks, we are presenting the best of our show.

CLARA (CONT'D)

Something groundbreaking!
The parents are going to be part of the Debutante dance! For your enjoyment- *Casino en Familia!*

Dance: Casino(Cuban Salsa). Emilito and Coralita come out dancing from different corners and get together in the middle of the dance floor. After they finish three turn combinations, surprisingly Florinda starts dancing toward her children and joins them in what has become a two-women one-man dance. After three turn combinations are completed Coralita leaves the dance floor and Candy joins in to what now is a two guys one- woman dance. After performing a few combinations together Emilito leaves and Florinda and Candy continue dancing, performing a sensational set of turns and footwork which causes cheers and applause from the crowd.

INT. CANDY'S LIVING ROOM - AFTERNOON

FLORINDA

Not even myself expected the dancing Emilio performed that night!

MARILYN

You were genuinely surprised.

FLORINDA

Yes. When we danced before he was always clowning around or playing around.

(MORE)

FLORINDA (CONT'D)

I never took his dancing seriously.
So I assumed he didn't know how to
dance.

MARILYN

It seems like, for you, music and
dance are...like sugar. You sweeten
everything with it.

EMILITO

No wonder I'm a dance maniac.

Suddenly Norberto runs in followed by his father, Arsenio.

NORBERTO

Candy! Candy!

CANDY

Que pasa?

ARSENIO

I got this telegram for you! It's
from the American Embassy, sorry...
(reading)
from the Interest Section. It says
it's urgent.

CANDY

What-what?!

ARSENIO

Here! Read it!

He reaches out to get the telegram and opens the envelope and
starts reading.

CANDY

(reading)
It's from the Carnegie Hall...We
are cordially inviting you to
perform at the Gala for the 45th
Anniversary of Bola de Nieve's
memorable performance in 1948.

Everybody is stunned. They can't believe what they're
hearing. Florinda is in shock. He pauses while all present
make exclamations of astonishment and excitement.

CANDY (CONT'D)

No way. I said a long time ago I'm
not playing the bongo again.

ARSENIO

Emilio, this is a great opportunity to rebuild your career. Look at Compay Segundo and Ruben Gonzalez...

CANDY

You know I am man of my word!

EMILITO

Papa, you've kept your word for 40 years. Arsenio is right.

Candy shakes his head.

NORBERTO

Candy, go for it!

CANDY

No! I'm too old for all this!

FLORINDA

Too old! You told me you were strong as a bull last night!

CORALITA

Mima!

FLORINDA

He's just too stubborn.

CORALITA

(begging)

Papa, do it for us!

CANDY

Alright, alright

(his face lights up)

I will play the bongo again!

A big euphoria erupts. Candy picks up the bongos from a trunk and begins to dust them. Emilito and Coralita start jumping like children. Florinda cries. Marilyn hugs her while crying also. Norberto pulls out of his jeans back pocket a wrinkled and seemingly overused handkerchief and offers it to Marilyn. She notices its condition and politely refuses it. Candy and Arsenio warmly embrace.

CANDY (CONT'D)

(sitting down)

I've got to do this.

Candy plays a short but virtuoso pass on the bongos. Everybody bursts into applause and cheers.

ARSENIO
I once dreamed I was playing
maracas with you!

CANDY
(looking at him with
sympathy)
Come with me then.

Arsenio executes a contorted dance of happiness and kisses
Candy on the cheek.

ARSENIO
Conchoo! Wait for me. I go change
my shirt.

Arsenio leaves. Norberto moves toward the door, but Candy
stops him.

CANDY
Norberto, I need to talk to you.

CORALITA
Emilito, we have to go back to the
paladar.

FLORINDA
Don't forget to take the lobster I
bought for you, kids.

Emilito and Coralita follow Florinda to the kitchen. Marilyn
pulls out her cellphone and steps out to the balcony. Candy
talks to and Norberto.

CANDY
Norberto, you sold Marilyn
(pulling a cigar from
his pocket)
these cigars, didn't you?

NORBERTO
Well, I-

CANDY
You know I don't smoke.

NORBERTO
I'm sorry.

Candy crumbles the cigar and sprinkles it on Norberto.

CANDY
And they are fake!

NORBERTO
I was broke! I couldn't afford the
real ones.

CANDY
(very sternly)
Selling cigars is illegal but
that's no reason to be dishonest!

NORBERTO
(pathetically freaked out)
Please, don't tell my father!

Arsenio returns wearing a different shirt.

ARSENIO
(to Candy)
Listo. Any time you want.

CANDY
Okay. Let's go.

Candy and Arsenio leave. Norberto follows.

CUT TO:

EXT. BALCONY - AFTERNOON

Marilyn is on the phone with her mother.

MARILYN
Mom, you aren't going to believe
this...Candy is going to perform in
New York!

THERESA
I know.

MARILYN
You know it! How?

THERESA
Did I tell you I had a plan?

MARILYN
No! Mom! You arranged all that?!

THERESA
Yep. I did all the arrangements.

MARILYN

But you be careful what you do when you see him. Don't commit any indiscretions.

THERESA

Don't worry. I just want to see him perform again. From the stands.

MARILYN

Ah, I see. Because... I don't think I will have the courage to tell him I am his daughter.

THERESA

Why not!? That was the purpose of your trip.

MARILYN

My reason was to get to know him.

THERESA

But what's the point if don't reveal who you are?

MARILYN

I see the whole family is so happy. They love each other. The kids adore their parents. I feel that admitting I am his daughter is telling about his infidelity and that can disrupt their lives.

THERESA

Well...

MARILYN

My dad could hate me for that. Florinda could hate me for that and my siblings will for sure hate me. I see a lose-lose situation here.

THERESA

As I told you. It's your call. I accept your decision.

MARILYN

I prefer to be seen as a friend. I feel like I am connecting with them and at different level. I love them and they like me. They don't need to know.

THERESA

If that is what you want to do. I respect your decision. By the way, I am very happy with the chance to see him again.

CUT TO:

INT. CANDY'S LIVING ROOM - AFTERNOON

Florinda and Marilyn are conversing in the living room.

FLORINDA

Now that he's going back to music and is going to New York I am feeling a bit anxious, nervous . I don't know.

MARILYN

Why? It's just a short trip for a performance.

(smiles)

He may become famous again.

FLORINDA

Last time they kept him for almost two years.

Candy rushes in. Coralita and Emilito follow.

CANDY

Florinda, they want us to leave tonight!

FLORINDA

Oh, my God! Let me pack up your clothes right now! Emilito, please come and help me!

EMILITO

(throwing his arm in the air)

Who else?

Florinda and Emilito exit.

CANDY

I can't believe I'm going back to New York after all these years!

Candy approaches Marilyn and says with a lot of warmth.

CANDY (CONT'D)
You really brought us good luck!

MARILYN
(taking his hands)
Candy, you mean so much to me.

Coralita, watching this, folds her arms in a gesture of considerable displeasure. Emilito comes back.

EMILITO
(to Candy)
Mima is calling you.

CANDY
Oh, Emilito- while I'm getting ready- tell Marilyn my favorite story.

Candy exits.

CORALITA
(to Marilyn)
Dad means Emilito's wedding story. But before that, Emilito, you should tell her what they went through around that time.

EMILITO
It's kind of scary what happened to them.

CORALITA
I would say terrifying.

FLASHBACK

EXT. HAVANA'S STREET - AFTERNOON

Florinda carrying her grocery bag is leaving her house when a car slowly approaches her and from the passenger seat her brother TONY, a man in his late forties wearing a white t-shirt that enhances his muscular attributes, gets his head out of the car's window and says:

TONY
When in glory - no memory!

FLORINDA
Tony! My brother! What a surprise!

TONY
Get in the car!

Florinda opens the back door and gets in. Then she notices that Don Antonio is right beside her.

FLORINDA

Hi, Papá! Didn't see you! Another surprise!

DON ANTONIO

Hi, Florinda. We came to talk to you. It's urgent.

EXT. PATIO IN A RESTAURANT - AFTERNOON

On a patio of a beautiful and typical Cuban restaurant surrounded by tropical vegetation and red and yellow flowers hanging from the old stone walls, at a rustic table filled with pork, rice, beans and salad leftovers, are sitting Florinda, Don Antonio and Tony. All have beer glasses in front of them.

FLORINDA

My brother, I am so happy to see you. It has been such a long time. Tell me how is your life?

TONY

Well, I became a pilot. I am married to a wonderful woman. Have two beautiful kids.

(show two pictures)

I am an American citizen.

Florinda looks at the pictures.

FLORINDA

Ah, my nephews!

DON ANTONIO

Did you know that he took part in two missions against the Castro troops in Bay of Pigs and returned intact? He is a war hero.

FLORINDA

Really? But how come you're here now?

TONY

I arrived secretly. I have a boat hidden in a beach and a plane waiting in a nearby key. I came to pick all of you up.

DON ANTONIO

Yes. He came to take all of us out of this communist pigsty. They took everything from me, the land, the farm, everything.

FLORINDA

I know. They also took the bar from us.

TONY

Well, were leaving tonight. Pack the essentials and get ready.

DON ANTONIO

You and your twins. Not Candy.

FLORINDA

I am sorry. I would love to go, but I am not going without him. How can I do that to him? He loves his kids and the kids adore him. He is such a great father and I love him.

TONY

Dad, could you be more flexible? She is not leaving her husband behind. We should take him too..

DON ANTONIO

I don't like him. Period. He goes. I stay. It's her choice.

TONY

Sister, are you sure you don't want to go?

FLORINDA

I would love to go, but not without my husband. Go ahead, take my dad. We'll be okay.

TONY

Talk to your husband. He may agree to you leaving with the kids.

FLORINDA

I won't even mention it to him. I have zero intention of separating my kids from their loving father.

CUT TO:

Inside the restaurant, the Rural Guard in plain clothes is seen sitting at the bar, nervously waiting. Don Antonio gets up.

DON ANTONIO
(to Florinda and Tony)
You two catch up. I'll be right
back.

Don Antonio approaches the Rural guard at the bar.

RURAL GUARD
I though you weren't here yet.

DON ANTONIO
Have you been waiting long?

RURAL GUARD
Not that long. Just 45 minutes.

DON ANTONIO
Stop that sarcasm with me. I saved
your damn life. Do I have to remind
you what happened to your Sergeant?

RURAL GUARD
Dead... by the firing squad.

DON ANTONIO
(with sarcasm)
And how come you are here?

RURAL GUARD
You arranged with the ex-Senator,
Mr.O, to change my identity.

DON ANTONIO
So you owe me your life! And now I
am so stupid that I want to save
you again.

RURAL GUARD
What do you mean?

DON ANTONIO
I was going to take you to the
States with me.

RURALGUARD
No! How is that possible? Don
Antonio I will be grateful to you
forever.

DON ANTONIO

My son secretly flew in with his plane to take the family to the States.

RURAL GUARD

Wow!

DON ANTONIO

I was thinking to take you with me.

RURAL GUARD

Don Antonio, please!

DON ANTONIO

Under one condition...

RURAL GUARD

Anything you order, Don Antonio.

DON ANTONIO

I can't believe that Florinda refused to go with us because she's still in love with that cheap, broke musician.

RURAL GUARD

Don Antonio, what do you want me to do?

Don Antonio pulls a commando knife out his jacket pocket and places it on the counter.

DON ANTONIO

I want you to dispatch him today! I want you to go now, while Florinda is distracted talking to her brother.

The Rural Guard takes the knife, jumps off the stool and rushes to the door, only to come back.

RURAL GUARD

The address?!

Don Antonio gives him a piece of paper.

DON ANTONIO

Here! Go!

The Rural Guard storms out.

INT. CANDY'S LIVING ROOM - AFTERNOON

Candy is at home watching a baseball game on TV. The door bell rings. Candy calmly gets up, walks to the door, still focused on the tv. Opens the door. The Rural Guard without saying a word stabs him in his chest, close to the left shoulder and pushes him back. Candy, wounded, trips over the trunk and falls. The trunk pops open and there is his machete. The Rural Guard sees it and desperately dives in, knife in hands, to try to stab him to death. This time Candy is faster, grabs his machete and strikes the Rural Guard on the neck. The Rural Guard falls forward, dead, nailing his knife on the trunk on his way down .

INT. LIVING ROOM - EARLY EVENING

MARILYN

Candy almost got killed!

EMILITO

That's right. The knife missed his heart by few inches.

CORALITA

We were close to losing him.

MARILYN

Oh, no that would have been horrible.

EMILITO

God gave us another chance. Since then we never take anything for granted anymore.

CORALITA

That's why every time we can, we tell them we love them, we care for them. Right here, right now.

EMILITO

We wanted to tell you this because they never would.

MARILYN

Thank you. I really appreciate it.

EMILITO

Here it is his favorite story. My wedding day.

CORALITA
I'll go to help them pack.

CUT TO:

Title: THE 80s: A WEDDING TALE

INT. CLASSROOM - NOON

Two instructors (one female and one male) come into a classroom with no students.

MALE TEACHER
I'm pretty sure that I saw those
graphics in this closet.

They open the closet and there they are: Emilito and his girlfriend Susana, with their clothes on, making out lying down.

FEMALE TEACHER
What the hell!!

EMILITO
(getting up and
straightening himself up)
I am sorry. I am very sorry!

SUSANA
What a shame! I am so embarrassed!

FEMALE TEACHER
I can't believe what I have seen!
No puedo creerlo!

MALE TEACHER
Kids, but what do you think a
closet is for? Never mind.

FEMALE TEACHER
I'm so shocked that I'll let you
choose your punishment: telling
your parents or expulsion from
school.

EMILITO
Telling my parents!

SUSANA
Expulsion!

INT. SUSANA'S HOUSE - EVENING

Susana, at home, appears between her parents talking in the living room.

FELIPE
 (talking to his wife)
 He dishonored her. He has to marry her. That's the way it's always been.

AURORA
 What is it with you men? Haven't you noticed times change?

FELIPE
 I won't allow a bastard baby in my family.

AURORA
 Felipe, we're in the 80s not the 30s.

SUSANA
 You won't have it both ways.
 Decide: the baby or the marriage.

FELIPE
 The marriage!

AURORA
 The baby!

INT. RESTAURANT LA ROCA - AFTERNOON

In a restaurant Emilito and his friends, all dressed up, are sitting at a table that contains the leftovers of a big feast and a few bottles of "Stolichnaya" (Russian vodka).

NORBERTO
 In honor of Emilito's wedding tonight, this drink is for life to always go up...
 (gestures his forearm up)
 and never go down!
 (gestures his forearm down)

And pours the vodka in a glass and hands it to Emilito.

ENSEMBLE
 (as Emilito drinks)
 Down! Down! Down!

OMAR
 (pouring a drink)
 For all the domino matches we won
 together.

Omar gives the drink to Emilito.

ENSEMBLE
 Down! Down! Down!

Manolito gets up.

MANOLITO
 (pouring another drink)
 This one is for-

Emilito takes the drink from his hands before Manolito even finishes the toast.

ENSEMBLE
 Down! Down! Down!

INT. THE O'S MANSION - DUSK

The wedding hall is the same but is a notably aged O's mansion.

On one side of the room are Susana(the bride), her parents(Felipe and Aurora),and the NOTARY, a middle aged woman. Several feet from them is Florinda, Candy and Coralita. Everyone looks worried.

FLORINDA
 (weeping)
 This house is part of the family
 history one more time.
 (after composing herself)
 Where is Emilito?

CANDY
 How should I know? He left home all
 dressed up around noon with his
 friends.

FLORINDA
 But he's 15 minutes late.

FELIPE
 (to his wife)
 I've never seen the bride waiting
 for the groom. It's always been the
 other way around!

AURORA

Let's not freak out. There's nothing we can do. Except wait.

NOTARY

If the groom is not here in five minutes I'll have to cancel the wedding. I have other people to marry.

FELIPE

Can I freak out now?

At this moment Emilito, all a mess, shows up very drunk and held up by Norberto and Manolito. He can barely walk. Someone yells: "The groom is here". The wedding pianist starts playing while Emilito is walking down the aisle flanked and held up by his two friends. Felipe exclaims, angrily whispering to his wife.

FELIPE (CONT'D)

Nobody told me he was a mulatto!
You kept that from me.

AURORA

Shut up!
You didn't want to meet him.
(twisting his ear)
Remember?

FELIPE

Ay, ay!

AURORA

She's getting married.
(lets go of his ear
and whispers)
Now shut up!

Finally the groom's procession approaches the bride and the notary begins.

NOTARY

I'll start by reading quotes from the Socialist Family Code of Laws: "The husband should share equally all the housework and the responsibilities for the upbringing and education of the children".
Agree?

Norberto who is holding Emilito pulls Emilito's head up and says:

NORBERTO

Agree!

NOTARY

(looking at her watch
and shrugging)

And now you are declared husband
and wife! You may kiss the bride!

Again Norberto, holding Emilito, yells in his ear.

NORBERTO

Wake up! Kiss her! Kiss her!

Emilito, who for the first time during the whole ceremony,
opens his eyes, makes a step forward and gives a huge kiss...
to the notary!

There is a big commotion in the room. A collective "Oh" is
heard. Felipe, the brides father, faints.

CUT TO:

INT. THE O'S MANSION - THE PARTY

In the party hall Susana is sitting on a sofa holding an ice
pad on Emilito's head, who is lying down semi-conscious in
her lap.

SUSANA

Why'd you have to get so drunk on
our wedding day?

EMILITO

(moaning)
Aaahhh.

SUSANA

Why? You never drink.

EMILITO

Aaahhhh. My head hurts.

The song "*Sueño con una Gitana*" starts playing and Omar
yells:

OMAR

Caballeros! Let's dance a Rueda!

Emilito suddenly snaps awake sober.

EMILITO

Rueda? !Susana let's go!

He grabs Susana and they join the dance.

Dance: Six couples take the dance floor and the Rueda dancing begins. Rueda is a synchronized group dance in a circle, to Salsa music, with changes of partners and many cool moves, where the dancers have great fun, specially Emilito, who is enjoying it the most . When the choreography is done all the guests applaud and cheer. The dancers take a bow.

(End of flashback)

INT. LIVING ROOM - EARLY EVENING

MARILYN

That was funny. Thank you for sharing it.

EMILITO

It's my pleasure.

INT. CANDY'S ROOM - EVENING

Candy, carrying his luggage, leaves the bedroom. Florinda and Coralita converse.

CORALITA

Mima, don't you think there's something strange about Marilyn?

FLORINDA

Why are you saying that?

CORALITA

She's way too friendly with Papi.

FLORINDA

Coralita, she's friendly with everybody. Don't be silly, my girl.

Florinda leaves the bedroom. Coralita scowls and folds her arms.

CORALITA

Hum!

INT. LIVIN GROOM - EVENING

First Florinda, then Coralita join Marilyn, Candy and Emilito in the living room. Norberto and Arsenio- maracas in hand, walk in.

ARSENIO

Are you ready?

NORBERTO

Don't forget the bongos.

Candy picks up the bongos from the trunk.

CANDY

(to Marilyn)

When I get back next week let's meet at the kids' restaurant, the paladar. You'll love the food.

Candy motions for Emilito and Coralita to come closer and hugs them.

EMILITO

Enjoy your trip, Pa.

CORALITA

Take good care of yourself, Papi.

CANDY

And you kids, take care of your mother!

FLORINDA

(tearful)

Here. Remember to take your pills.

Florinda hands Candy a medicine bottle.

CANDY

Aren't you coming to the airport?

FLORINDA

No. I hate the airport. It brings bad memories.

CANDY

(getting close to her)
Florinda, are you crying?

FLORINDA

I can't help it. I'm afraid...

Candy tenderly hold her hand.

CANDY

Shshsh... Don't worry, Florinda. It's only a week. You know I wouldn't change you and my kids for all the gold in the world.

FLORINDA

Oh, mi Emilio! ¡Mi amor!

They hug with passion. Then, still embraced, they walk toward the door. There they separate, kiss each other and she waves good-bye, still sobbing a little. He turns to wave good-bye to Marilyn.

CANDY

See you next week in the paladar.

He exits. Everybody follows, except Marilyn and Florinda.

FLORINDA

(looking up)

Mi Virgencita, don't keep him away from me this time.

Marilyn goes to the balcony and calls her mother.

EXT. BALCONY - EVENING.

MARILYN

Mom. He has just left for New York.

THERESA

Did you tell him who you were before he left?

MARILYN

Mom, I told I wouldn't. I gave you my reasons.

THERESA

I just wanted to know if you have changed your mind.

MARILYN

Mom, Listen. Candy was badly wounded by a hitman, who was sent by Florinda's father to kill him. They have been through so much. I won't put them through anything else.

THERESA

Oh, what a horrible man!

MARILYN

Now you understand?

THERESA

I do. But still, if they are such loving, understanding people as you say: they will accept you and love you.

MARILYN

Mom, right now I am cherishing every moment I am with them. I am content with that. No, I wont say who I am. I already made that decision.

CUT TO:

Title: THE 90s."LA PALADAR"

INT. HOME RESTAURANT - DUSK

In the hoe-restaurant "La Paladar del Cerro" Emilito and Coralita are serving customers. There are several tables with people talking, some eating, some drinking beer, some reading the menu. At a table there is Norberto with his friend, Omar, and next to him CONSUELO, a young female Spanish tourist. Two girls, Carmita and Gisela enter and are sat by Emilito at a table.

NORBERTO

Consuelo, you should buy a box of cigars. They make a great present back in Spain.

CONSUELO

How much are they?

NORBERTO

Only 25 dollars! It's a fabulous deal!

CONSUELO

Oh, in Spain they're so expensive! I'll take two of them.

Norberto takes the boxes from his backpack that lies beside him under the table and closes the transaction right on the spot.

Meanwhile at another table Gisela and Carmita have are conversing while drinking beer from their glasses.

GISELA

Look who's there with that foreign woman.

CARMITA

It's Omar! Your first boyfriend.

GISELA

Yep.

CARMITA

The woman he is with looks Spanish to me.

GISELA

Lucky him. I wish I could find a foreigner to take me out of this country. As a radiologist here I get paid the equivalent of twelve dollars a month!

CARMITA

Well, you know Norberto is always doing business with tourists. Maybe he can introduce you to one of them.

GISELA

Do you think?

CARMITA

Gisela, what have you got to lose? You want me to call him?

GISELA

Sure.

CARMITA

Norbertooo! *Ven aca un momentico.*

Norberto gets up and comes to the girls' table.

NORBERTO

(approaching)

Que honda? You want cigars too?

CARMITA

No, no. Sit down. Gisela wants to talk to you about something else.

He sits down.

NORBERTO

I am all ears.

Carmita nudges Gisela, encouraging her to talk.

GISELA

Introduce me to a foreign man to see if he wants to marry me and take me out of this country. I am desperate. Can you hook me up?

NORBERTO

I don't think I know anybody right now. But I can help you in another way. You see Omar with that tourist woman?

GISELA

Uh-huh.

NORBERTO

Well, I took him to Lalo El Babalawo. He made a nice spell for him and he found a woman from Spain. I'm pretty sure he can do the same for you.

GISELA

Okay. Let's do it.

NORBERTO

Hold on a sec.

Norberto moves back to his table. The girls continue talking.

CARMITA

(doubtfully)

You gonna go?

GISELA

I'm ready to try anything.

Marilyn and Florinda walk in the restaurant and seat at a table near by Omar's. Consuelo gets up to go to the restroom. Norberto picks up his backpack and before he heads to Gisela's table Omar stops him..

OMAR

What did the girls want?

NORBERTO

Gisela wants me to take her to see Lalo El Babalawo.

OMAR

And what does she want to see him for?

NORBERTO

She wants to find a foreigner to marry and get out of here.

OMAR

Did you tell her about me?

NORBERTO

Yes, I told her that he helped you with the same thing.

OMAR

But why did you tell her? I thought it was a private thing between us.

NORBERTO

Are you upset for that? Or you still have an itch with Gisela you haven't been able to fully scratch.

OMAR

Whatever you, traitor. I'll get you.

Norberto heads back toward the girls' table.

NORBERTO

(to Gisela)

I'll see you in an hour.

Florinda calls Norberto.

FLORINDA

Norberto come here.

Norberto approaches her table.

NORBERTO

Hi, Florinda. Hi Marilyn.

FLORINDA

What's going on that's making Omar so upset?

NORBERTO

I think he is jealous because I am taking Gisela to see Lalo El Babalawo.

FLORINDA
 (to Marilyn)
 Lalo El Babalawo is a priest of the
 Afro Cuban religion.

MARILYN
 (with curiosity)
 Oh, yeah.

NORBERTO
 Do you want to go to see him?

MARILYN
 Well, that would be interesting.

NORBERTO
 I come back in an hour for you.

(CUT TO:

INT. LALO EL BABALAWO'S SACRED ROOM - EVENING

Afro Cuban ritual drumming is heard in the background.

In a small room LALO EL BABALAWO is all dressed in white including his cap. He is preparing an altar on the floor with fruits and candies on top of a silk rag. On the rag he also has a bunch herbs, shells, a cigar, a coconut and a little sack hanging from a plaster statuette of the virgin Mary. He goes to the door that opens to a living room, where Norberto, Gisela and Marilyn are waiting.

LALO EL BABALAWO
 Okay, Norberto. Who is first?

GISELA
 Me, me, Padrino!

LALO EL BABALAWO
 Come in!

She rushes in in. They seat on two cushions on the floor in front of each other on each side of the mat.

GISELA
Padrino, please. I'm desperate.

LALO EL BABALAWO
 Calm down. Just tell what do you need.

GISELA

I want to find a foreigner who take me out of this country.

(blubbering)

I can't take it here any longer.

LALO EL BABALAWO

(very calmly)

Okay, okay. First, let me clean you. Take you shoes off.

She takes her shoes off. Lalo grabs a bunch of herbs and starts to swish them continuously all over her, turning her around and around and singing a chant in the ancient Yoruba language. He throws the herbs away and picks a chain made of sea shells.

LALO EL BABALAWO (CONT'D)

Now let see what the sea shells chain say.

He throws the sea shells chain. Gisela shivers.

LALO EL BABALAWO (CONT'D)

They say that if you put all your positive energy and faith to it you will undoubtedly find the man you looking for.

GISELA

(very happy)

Really?

LALO EL BABALAWO

Yes! Go home take your clothes off and pour honey all over your body. Then take petals of white flowers, put them in a bathtub with water, add a bit of milk and bathe with it.

GISELA

Okay. I'll do it.

He picks up the tiny sack on a leather chain from the altar.

LALO EL BABALAWO

Take this little sack, fill it with sugar, keep it in your purse and when you want a man to marry you just put it on.

GISELA

Muchas gracias, Padrino.

LALO EL BABALAWO

Good luck.

Gisela opens her purse and takes two 20 pesos bill.

GISELA

This is for the saints.

She places the bills on the rug.

LALO EL BABALAWO

Tell the other girl to come in.

Gisela rapidly put her shoes on and takes of, walking with a radiant smile. Marilyn walks into the room. Lalo gestures her to sit down.

MARILYN

Hi, I don't know if you could help me. But I will be very relieved if you do.

LALO EL BABALAWO

Tell me, daughter, what's bothering you.

MARILYN

Two things. One is a mental health issue that at times comes back and the other is a dilemma that seems impossible to solve without causing hurt to the people involved.

LALO EL BABALAWO

(pointing above)

For Olofin - God - nothing is impossible.

Title: A WEEK LATER

INT. LA PALADAR - DUSK

Emilito and Susana are working the crowded restaurant. At one table Norberto is with Florinda, Clara and Marilyn, all laughing, having a good time.

FLORINDA

(looking at her watch)

Emilio and Arsenio should be arriving any minute now. I am so excited.

MARILYN

I can't wait to hear how everything went.

NORBERTO

And they're probably loaded with dollars!

CLARA

Norberto!

Suddenly Gisela enters the restaurant dragging TOMAS, a Spanish tourist, a white man in his forties wearing shorts, a t-shirt and sandals. They sit at the only table available. Norberto can't hide his amazement.

NORBERTO

That was fast!

CLARA

What did you say?

NORBERTO

Never mind.

Emilito approaches Gisela's table, hands her a menu and walks away. Gisela opens her purse, takes the chain with the little sack and puts it on her neck.

GISELA

(caressing his face)

Are you happy, Sweetie-peepee?

TOM

I don't know if I've ever had such a fiery night!

GISELA

Oh, that was nothing. Wait until I do "the Fan" to you.

TOM

The Fan? What's that?

GISELA

No, no. It's a surprise for tonight.

TOM

(begging)

Oh, tell me now. Please.

GISELA
 It's very simple. I lay down, you
 lay on top,
 (demonstrate with her
 arms)
 I grab your head, then your legs,
 and I SPIIINN you to heaven!

 TOM
 (getting down on his knees)
 Will you marry me?

 GISELA
 Yes!!
 (And kisses the sack)

Norberto, who has been watching the whole thing, gets up and approaches their table.

 NORBERTO
 (showing a box)
 Ask if he wants some cigars.

 GISELA
 (barely moving her lips)
 Not now, Norberto. Not now.

 NORBERTO
 (returning to his table)
 All women are the same. As soon as
 they get what they want, they don't
 even look at you!

He sits down. Florinda, laughing at him, yells:

 FLORINDA
 Bafata!

Coralita and Manolito come rushing in carrying a plastic box of beers.

 MANOLITO
 Guys, the inspector is coming.

 CORALITA
 And we don't have a license!

 EMILITO
 We have to pretend were having a
 party!

 CORALITA
 (bossing him as usual)
 Emilito, hide the lobster!

A big rush starts. Everybody helps to clear the tables. The customers (dancers) stand up, push their tables back and get into their positions to start dancing. Only Florinda and Clara stay sitting. Gisela brings Tom to Florinda's table and both sit down. Emilito has run inside and returns dragging across the room to another part of the house, a huge, 2-meter-long lobster, that has the word "illegal" painted on it. He comes back and joins the ensemble. The music starts and the dance -Timba - begins.

Dance: A 3-minute choreographed group dance to a Timba song. The dance mixes elements from Casino(Salsa), Cuban grinding (Despelote) and others. In it will participate everybody in the scene, except Tomas, Gisela, Florinda, Clara and Marilyn, all sitting at the same table. In the middle of the song the INSPECTOR, a middle aged man dressed in uniform holding a clipboard and a pen in his hands, comes into the paladar. He has a hard expression on his face and looks around with suspicion.

After walking through the place once, he stops at Gisela's table, checks everybody out, and Gisela automatically hands him a bill of American money. He relaxes his look, and to everybody's astonishment, puts the clipboard down and joins the dance for ten seconds with a lot of enthusiasm! Before the dance finishes he takes his board, straightens himself up and leaves, happy and satisfied. The dance ends.

MANOLITO

Ah! We did it! We fooled the
inspector

ENSEMBLE

(yelling)
Yeah!

Candy and Arsenio arrive- both dressed in white suits and fedora hats- carrying leather suitcases with huge stickers on them of Cuban and American flags side by side.

CANDY

Is Florinda here?

FLORINDA

(running toward him)
Mi Emilio, you're back!

They hug and kiss. Then he embrace both his kids. Arsenio hugs Clara, then Norberto.

MARILYN

Well, how was the show?

ARSENIO

Grandioso!

CANDY
 (pulling out a document)
 They signed me for a record deal!

A big euphoria erupts.

Candy comes over to Norberto and gives him some American money.

CANDY (CONT'D)
 Buy yourself real Havana cigars.

NORBERTO
 Let's the party begin!

MARILYN
 Wait! Wait! Please. I have
 something important to say.

Everyone gets quiet. The silence that ensues becomes deafening. Marilyn grabs Candy's hands.

CORALITA
 (whispers to Florinda)
 You see?!

MARILYN
 (to Candy)
 I have to confess that there is
 something more to my visit here.
 Other than to interview you for a
 documentary.

CANDY
 (intrigued)
 Eh?

MARILYN
 (trying to hold her tears)
 Candy... I am your daughter!

CANDY
 What! (pause)
 Oh, no! Don't tell me.

FLORINDA
 Marilyn, what are you talking
 about?!

EMILITO
 (to Coralita)
 What the hell is going on?

Coralita shrugs her shoulders.

MARILYN

Candy, I am the fruit of your relationship in New York with Theresa, my mother!

Marilyn can't keep her composure any longer. Her face starts getting very red and when she is about to start cursing - to her astonishment the Coprolalia - didn't erupt.

Candy is petrified, with his mouth wide open, speechless.

EMILITO & CORALITA

WHAAAATT?!!

FLORINDA

Did You have an affair and not tell me?

CANDY

I am sorry, Florinda. I didn't want to cause you more pain. I loved you then and I love you with all my heart now.

MARILYN

I am so sorry to cause this trouble.

FLORINDA

It's not your fault, Marilyn. I am just finding out about Emilio's infidelity and I am in shock.

CANDY

Florinda you don't know how my guilt from my betrayal has eating me inside. The weight on my conscience is the reason I stopped playing and performing. I blamed the music, the tours.

MARILYN

(still crying)

Sorry. Sorry. You are such a loving family... But I couldn't hold it anymore.

CANDY

(to Marilyn)

Oh, my God. Oh, my God! How could I know? You mother didn't tell me.

FLORINDA

Ay, mi Virgencita! Why are you
doing this to me?

CANDY

Forgive me. Florinda. The lonesomeness,
my immaturity, the male instinct,
my youth, the cold climate. I don't
know. It just happened. And I have
been sorry since then. Florinda,
forgive me. That was very long time
ago.

FLORINDA

Yes, it was over forty years ago!
It's true. You have been a good
husband and a great father. I know
you love me but... I forgive you
Emilio.

Candy rushes to embrace Florinda.

CANDY

Thank you, thank you. I can't stand
the idea of not being with you. And
all these years...

Emilito y Coralita, stunned and confused, are just looking at
their parents, then at Marilyn, then at each other. The look
on their faces is mixture of panic, pain, disappointment,
embarrassment. Suddenly, in Coralita's eyes shines a spark of
relief, even happiness.

CORALITA

This explains everything! This
explains Marilyn's familiar
behavior toward Papa!

EMILITO

You can't blame her! It's not her
fault. I feel compassion for her.
Can you imagine not knowing, nor
living with our dad for all these
years?

CORALITA

No, I don't want to imagine that.
Missing the love, the care, the
presence. You know I adore my dad,
(to Marilyn)
Yes, I can understand how you must
feel.

MARILYN

All these years I thought my Dad was dead.

CANDY

(to Marilyn)

I feel also very liberated. From the bottom of my heart I can tell you what you've said has freed me. Guilt was eating me for being unfaithful to Florinda and keeping it secret from her for all these years. After so long I am starting to feel myself again.

MARILYN

I am so glad to hear that it helped you too. I was torturing myself thinking how much you all could ended up hurt because of me.

FLORINDA

It did hurt. But just momentarily, because then I realized that we had the privilege to have and raise our family.

MARILYN

Yes, you're very lucky indeed.

As they look at each other love begins to shine in their eyes.

MARILYN (CONT'D)

I came up with the idea of the documentary to come here, and get to know...the father I never had... and my Cuban family.

Everyone falls silent at this.

CANDY

(to Marilyn)

I didn't know about you at all.

MARILYN

I know you didn't, Dad.

CANDY

Oh, my daughter!

Candy approaches her and hugs her with love.

MARILYN

I thought I would never have the
chance to hug my Dad!

Emilito and Coralita, touched, rush over to embrace both of
them.

EMILITO

(joyfully to Coralita)
Wow! She is our sister! We have
another sibling.

FLORINDA

Poor child, welcome to our family,
your family.

Florinda embraces her also. A second later, Arsenio and
Norberto, who are blubbering, look at each other and also run
to join the group hug.

MARILYN

(softly breaking away and
looking up)
Thank you Olofin!

Everyone is amazed at the mention of Olofin. Norberto smiles.

FLORINDA

(to Marilyn)

My respect to your mother. She
raised alone this beautiful
daughter. I think she showed a lot
of courage and sacrifice for our
happiness.

ARSENIO

Wow! So everything is cool then.
Right? Now we have more reasons to
celebrate. Let's party!

The Conga music starts, everyone gets dancing. Marilyn shows
that she's "got it in her blood" and her skillful dancing
gets everybody's attention, especially Norberto's, who is
seen having a particularly good time dancing with her.

CUT TO:

Marilyn from the balcony calls her mother.

MARILYN

Mom, mom. I told him! I told him!

THERESA

I am so happy! I saw him
performing! Sorry, sweetheart. What
was you saying? You told them you
are his daughter!!!

MARILYN

Mom, You were right. They accepted
me. They love me! And I love them!

On the sky an explosion of fire works announce: Carnival
Havana 2000"

FADE OUT