

THE LAVENDER GIRL

IDEA & WRITER
BY

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LOGLINE

A lavender saleswoman fights to hide her identity as a wealthy heiress despite living a modest life with her childhood nanny...but the arrival of a troubled bandleader uncovers her secret and threatens her world.

BLACK

FADE IN:

EXT. LAVENDER FIELD - DAY 2020

Google earth chase down to Europe, Spain, Balearic island, spotting Mallorca.

CRICKETS CHIRPING

A bright sunny June.

OTA (28), known as "the lavender girl", inviting charisma, ponytail, never dresses to impress, rebellious, hardworking, is eager to push her boundaries in her inexperienced world.

NARRATOR (V.O.)

Here, on the island we are used to so many things, when summer finally brings us tourists, buying local products in the markets.

XISCA (58), simple beige dress, Mallorcaen sandals, round, sweaty face. The faithful soul and old maid observes sharply.

XISCA

(Mallorquin/subtitled)

Your grandfather always said that tourist are like a fish out of water, who after a while begin to pollute the island. God forbid that you should fall into a FORASTER'S arm.

('FOREIGNER in
Mallorquin)

OTA

(Mallorquin/subtitled)

However, dad always rejected Grandpa's thinking. God have mercy on their souls. That's why you started with me processing fresh lavender and selling our lavender products to them at the market.

An AMERICAN POP IDOL, known as PRINCE LIAM (30), Bandleader of his *BOY GROUP DASH*, wavy blond hair, slender tree trunk is always ready to impress.

His composure has a gentle quality, yet today his newly adopted golden retriever puppy, CHICO, does not seem to emphasis it, instead making his owner look ridiculous.

As he chases after Chico, he trips over the lavender plants and slams into Ota, who is only interested in his puppy.

Liam's blue eyes lingering on her, when he overcomes a sneezing fit that makes her grin.

XISCA

(Mallorquin/subtitled)

*If you talk about the devil, he
lands right at your feet. This
'GIRIS' find us also in the middle
of nowhere.*

('TOURIST' in Spanish)

Ota has only eyes for the untrained, cute puppy. She cracks a smile and tickles Chico who drops the peak-cap which shows DASH and hands it, avoiding eye contact, to the MALE TOURIST.

OTA

(Mallorquin/subtitled)

Little Outlier, is this for me?

PHONE DINGS

KATHLEEN CARTER (56), ex MISS AMERICA, long blonde hair, straw hat, casual appearance, is his posh mother, who goes through a horror separation.

Speaking on the phone to her (ex) husband, Logan Carter.

KATHLEEN (O.S.)

At his last concert, you didn't
ask yourself that question.

(lowers voice)

... when you deceived us both.

Ota's eyebrows rise in concern and a questioning look falls on the charming PRINCE LIAM, wearing a navy blue t-shirt.

He is busy cleaning the dirt off his tattered white jeans without losing eye contact with Ota. He clears his throat and returns her broad smile.

The usually cool pop star sheepishly puts on his cap. He overplays the embarrassing situation by burying both hands in his jeans and wordlessly strolling to the exit.

TWO GIRLS ask him something.

INAUDIBLE CHATTER

Liam takes cooly his cap off, brushes his hair back and poses for a selfie with the GIRLS.

Ota watches them and sees Liam leave.

The TOURIST TEENS scream excitedly. Laughing and jumping in circles, they raise their hands in the air.

Ota chops some lavender and puts it in a basket from which she pulls out a bottle of water and takes a sip. She dries her mouth on the back of her hand and smiles.

OTA TO HERSELF

Who the hell was he? Should I have looked closer? Uh, forget it.

Ota's lips part. Deep in thought, she stares at the exit. Xisca raises her eyebrows and grins.

XISCA

(Mallorquin/subtitled)

OTA, OTA, let's go. We promised to the nuns we would return soon.

DISSOLVE TO:

INT. KATHLEEN'S BLACK JEEP CHRYSLER - DAY

NARRATOR (V.O.)

But sometimes you wish this summer had never happened, and other times you could not have imagined a better one. When space and time become unbearable because fate intervenes and brutally sets the course.

LIAM hangs half asleep in the backseat, cuddling with CHICO.

KATHLEEN

Do you want us to bring burgers for everyone?

LIAM

Uh... I'll ask the guys.

KATHLEEN looks through the rearview mirror.

Their JEEP speeds down the winding, congested road, overtaking tourist buses. Groups of bicyclists partially block the narrow country road.

LIAM (O.S.)

I know you didn't want to adopt Chico. I promise I'll take care of him. CHICO, CHICO ... NO.

KATHLEEN

Make sure he doesn't vomit.

They race through the mountains. Kathleen's careless driving style almost throws them off the curve.

She jerks the wheel and squeezes between a bus and a tractor. Liam's hands shoot up and he covers his eyes in shock.

LIAM

(shouts worried)

Dad and that bitch are not worth dying for.

DISSOLVE TO:

EXT. DÈIA/STREET-LEVEL - DAY

CRICKETS CHIRRING

On a scorching hot summer day, OTA, fluttering strap dress, comes by on her marfil-colored Dutch bicycle.

The back basket is full of lavender and the front basket is full of lavender products.

CHICO runs after her bike, who stops when she suddenly notices him at her side, touching her Menorcan sandals.

OTA

Outliner?

Chico's tongue hangs wide outside because the sun burns merciless. Whimpering the dog pants at her.

BUS BLARING

A GROUP OF CYCLISTS, tricots and caps, cycle past her.

PRINCE LIAM stands on the street, tanned like Barbie Ken in a Bermuda, flip-flops and salty, dirty hair.

He holds his towel tightly between his knees and pulls on a washed-out T-shirt with *DASH* on it.

KATHLEEN

(grins)

Uh, I must have left my keys on the rock. I'll be right back.

KATHLEEN looks down at her keychain dangling from her finger, which she hides from Liam. Her intention is clear.

OTA

Poor little. You must be thirsty.

Liam, blue sunglasses, calmly walks toward Ota in a mating dance with his Hermes towel around his neck.

He stops, inhaling coolly.

LIAM (O.S.)

(shouts)

CHICO, CHICO COME HERE.

Ota grabs him and lifts him up.

OTA

(teasing whisper)

Shouldn't you be on a leash on such a dangerous road? Should we punish your master, who is convinced that WE follow him now?

Ota rides with him in the opposite direction. Cars overtake them. Tourist buses have difficulty passing.

LIAM (O.S.)
(shouts mad)
HEY, HEY, LAVENDER GIRL! WHAT ARE
YOU DOING? CHICO! CHICO!

Liam rips off his Hawaiian flip flops and runs after her. It's a dangerous cat-and-mouse game on the narrow and busy street.

SOFT CAR HORN

EXT. FOUNTAIN/STREET-LEVEL - MOMENTS LATER

OTA stops at a water source on the side of the road and gives the LITTLE PUPPY water, where they wait for LIAM, who comes to a stop panting.

Panting, sweating, he leans forward, resting on his knees.

SOUND OF WATER DRIPPING

OTA
(Snickering)
Fresh mountain water desired?
(to Chico)
Tell your master to take better
care of you before you get hit by
a car, because then he will be in
real trouble with me.

Ota shoots him a teasing look. With a groan, he jumps to the spring and holds his feet under the ice-cold water.

As he holds his head under, he tanks like a desert camel.

LIAM
(sighs)
OUCH, the ground is scorching.

He takes the towel from around his neck, wipes his eyes and puts it under his feet.

When he turns to Ota, he discovers a porcelain-white beauty sitting on a stone in the shade with closed eyes.

Biting her pink lower lip. Her head tilts absently to the side and her shoulders rise.

As Liam crouches beside Ota to help fix the strap of her dress that has come undone, he tries to silently adjust it back into place.

However, the lip-quivering moment is interrupted by a group of HYSTERICALLY SCREAMING GIRLS who spot the pair.

Meanwhile, Ota watches Liam closely as he works to fix her dress. Ota shrugs and looks at him up close. Intense eye contact. He clears his throat. She pulls herself together.

OTA
(ordering)
Where is the leash?

Ota sees it around his neck hanging and jerks it harshly.

LIAM
(sobbing)
OUCH, uh, that was uh, a pretty
turn-on. Whoa

Ota lashes Chico.

Liam splashes just icy water in his face as a bus stops and THE TOURIST arrives to take video of both of them as Ota is on her knees putting a bandage on her bleeding chest.

Liam immediately pulls her up and covers her face, turning his back on the screaming girls to protect Ota.

OTA
(whispers)
What's his name?

LIAM
(half whispering)
Uh, I am Liam. Prince Liam.

OTA
(addressing the dog)
I mean HIS name.

Liam throws his head back and lets out a chuckle.

OTA (CONT'D)
What's so funny?

LIAM
Because I never lived this before.

OTA
WHAT, that someone is more important
than his highness Prince Liam?
Whatever kingdom you come from, at
least you are quite open-minded.

Liam taps Ota's mouth and shoots a laser at her with sparkling eyes.

LIAM
(soft)
Well, I know who YOU are. The
Lavender Girl from the field.

He takes his hand off and his mouth part glaring devouring lips. She pushes him back.

OTA

If you knew who I was, you wouldn't dare come near me.

LIAM

Why? Would you suck my blood like a vampire? I must disappoint you. I'm not a blue-blooded prince.

Ota slips under his arm and fixes her hair by twirling it up. The parking lot is empty.

LIAM (on the phone)

Mom? Sorry. Uh, where? Uhm, at the fountain. Exactly, this one. Uh, okay. Great. Okey, thanks.

Ota takes the water bottle and fills it. She puts the water in the palm of her hand and offers it to Chico.

LIAM

And what about me? I am thirsty. Can I lick it from there too?

With a mischievous grin, she shakes the water from her hands, when a black Jeep stops next to Liam, who opens the door and drops Chico inside. He closes the door from the outside.

LIAM (CONT'D)

Fuck, this is still scorching.

Ota sits on her bike and looks on his feet with a grin.

OTA

Then why are you not in the car?

LIAM

To burn you into my memory. Hasta la vista, babe.

OTA

(Mallorquin/subtitled)

Adeu

DISSOLVE TO:

EXT. MURO-BEACH - NIGHT

A few days later the traditional SANT JOAN NIGHT.

BON FIRE CRACKLE

OTA crouches with her two childhood girlfriends on blankets with rubber dishes, plastic cups, a wine bottle, and a white pad of paper with a pencil. The three went to music school.

Glass jars, half buried in the sand, with tea lights flickering in them, frame each of the groups.

ALI FUSTER(28), inconspicuous but warm-hearted.

Ines Fond (28), funky appearance, colorful hair strands, cool outfit, prefers pop music, unlike Ota and Ali, who is more interested in classical music.

POPPING OF MUFFLED FIREWORKS

OTA

(Mallorquin/subtitled)

I just wanted to play a prank on him. You should have seen him when I took his cute little puppy and drove away.

(lowers her gaze)

BEAT:

These sparkling eyes full of life.

(she rises her gaze)

On both encounters, girls asked him for a selfie or made videos of him. Mostly US tourists.

PARTYGOERS cheer and stroll. CHILDREN playing. TEENS hanging out on blankets. ELDERLY LOCALS munching on Tupperware camping tables.

ALI

(Mallorquin/subtitled)

So he is not from the conservatory?

(she observes her from close)

From Palma? Valdemossa?

INES

(yells thrilled)

WHOA! FORASTER? FOREIGNER?

Giggling INES points at OTA who draws a little puppy and a tall guy in the sand.

OTA

(Mallorquin/subtitled)

I will miss this time with you at the conservatory.

ALI

Do you mean our skipped hours with Esteban?

OTA

(chuckles)

Why don't you date him, Ines?

Ali lights a cigarette and has a coughing fit.

INES

ME? Now that we are graduated I want to be free. He is anyhow gay. Didn't you know that?

Ota pours wine in their plastic cups and Ali chokes.

OTA

Is it that why he had no eyes for me when I was his neighbor.

ALI

(clears throat)

ESTEBAN? Impossible. He comes from a very old family.

INES

OMG ALI, what has this to do with a tendency somebody has?

(to Ota)

What about Noah, our hot beekeeper? He falls for you. I can see it when he stalks you on the markets.

OTA

I prefer to repair the old upright piano for the orphanage, then to date any local fellow.

Ota swipes across the sand and draws another little puppy. The candle casts a light over the shape.

ALI

We have the best ones on our island.

Ota lies back and stretches her arms out, looking up.

OTA

I want to teach the orphans piano.

INES

Do you want to end up with the nuns? You still live with Xisca, the old maid. You work tirelessly for the orphanage, unpaid, because you are tormented by guilt.

ALI

You are alive because you were brought to my twelfth birthday by XISCA and MANOLO, saving their lives as well. But the loss of your family, as sad and bitter as it is, is not your fault.

Ota comes up with her upper body and sits on her knees, hugging Ali and Ines warmly.

INES

Girls, there is a rumor that the boy group Dash is vacationing on the North Shore. Well, actually, they left New York because of a big scandal and are said to have split with their lead singer. Apparently she cheated on her bandleader. I couldn't stand her anyway. And of course we don't know who she did it with. I hope not with Ian, my hero.

ALI

Never heard about them. We know only about the boy band opera singers, like IL DIVO or THE THREE TENORS.

INES

Have you never heard about Prince Liam? Although I love more Ian.

ALI

This Prince of Pop certainly can't be compared to opera royalty like Jonas Kaufmann, Lawrence Brownlee.

OTA

Hold on a second. DASH? I I met him. I mean PRINCE LIAM.
(pauses)
I am afraid to know even his secret.

INES

(Screams thrilled)
COME ON. NO WAY, WITH THE SECURITY HE HAS AROUND HIM.
(tries to be funny)
Whooo, I guess he tried to seduce you in the lavender fields.
(freezes in shock)
What do you mean with knowing the secret? Don't tell me it's Ian.

THE THREE GIRLS are unaware that the band members are only a few minutes away from them on the same East Coast beach.

CONTINUOUS:

THEIR TERRITORY is widely marked with giant torches.

IAN(29) British, reddish punk haircut and full of tattoos, is playing an acoustic guitar. LIAM, songwriter, takes the guitar from him and wraps his arms around it.

LIAM

(soft singing)

I've never had problems remembering lyrics or notes. I can't shake the uneasy feeling, which is why we came to Spain. My mother worries me the most. I was already through with Paris anyway.

Ian buries his head in the sand and watches the stars.

IAN

Where are we going to get a good voice now? Our band can't be harmed and we have to get back on stage as soon as possible.

MASON (29), wild Rasta braids, PoC, American, just like DYLAN (29), dyed pink, neat hair, chubby, always wears big glasses, swings his long leg twist over Dylan's head.

DYLAN ducks from Mason's outstretched leg attack and spins like lightning around his own axe.

Dylan's right arm never even touches Mason, who quickly grabs it and throws him onto his back. Barefoot, he stands with one leg, just hinted, on Dylan's neck, who smiles and lifts his thump up to him.

DYLAN

(yells)

THIS IS HILARIOUS, DUDE.

JAMIE (29) captures their joyful skills. The finance-brain AARON (28), dark crewcut, Boston polo, shorts, mumbles unimpressed from the COCA MALLORQUIN.

CONTINUOUS:

BACK TO THE GIRLS.

OTA writes her wish on a pad of paper on ALI's back. The white letters appear on the screen.

"I will repay with all my might what the nuns and Xisca have done for me".

They burn their papers on a small fireplace. THE THREE GIRLS dance in a circle, holding hands. They turn from one side to the other, jumping through the sand.

On their backs, on a blanket, a half-eaten Coca de San Juan. Empty bottles of wine and a tuber on a cooler.

Ota jumps over the small fire that is almost fading.

CONTINUOUS:

BACK TO THE BOYS.

They are stretched out like matchsticks on their towels,
staring up at the sky.

JAMIE

WOW, look at those shooting stars.
And I didn't bring my analog camera.

LIAM PLAYS THE ACOUSTIC GUITAR ON HIS ABDOMEN.

MASON

Do you remember when we spent the
summer solstice once in Menorca?

DYLAN

We were so fucking drunk on your
uncle's homemade gin with lemonade.
Does he still live in Mahon?

IAN

(hoarse)
Uncle Todd? Sure.

DISTANCE FIRE CRACKING

JAMIE

Paris visit him next week.

Dylan shoots startled halfway up. He looks back over his
shoulder at Liam and returns to Jamie.

DYLAN

(half whispering)
PARIS? Are you kidding me? I I
mean are you nuts?

IAN

(to Jamie)
Come on, why would you say something
like that, dude? You can't mean
it?

They glare horrified at Jamie and get closer

DYLAN

(half-whisper)
NEGATIVE! BEAT: Don't you know
what happened at our last concert
in New York and why you are here
with us?

FIREWORK BURST, BANG BANG.

FLASHBACK:

EXT. NEW YORK-RADIO CITY MUSIC HALL - NIGHT 2020

ONE MONTH BACK

The illuminated, legendary Art Deco building comes into view. The large colored neon letters announce:

DASH, ONLY ONE NIGHT! SOLD OUT.

INT. NEW YORK-RADIO-CITY-MUSIC-HALL - CONTINUOUS

AUDIENCE CHEERING LOUDLY.

LIAM
(shouts out)
THANK YOU SO MUCH FOR WELCOMING US
BACK TO OUR HOMETOWN!

LIAM, white, sleeveless, sweaty shirt, black jeans, jumps high up. Smoke shoots up and he waves his arms. Flowers are thrown at him. He blows kisses back.

CROWD CLAPPING

BACKSTAGE

LIAM takes off his small microphone and receiver. He jogs down the aisle clapping hands, hugging and kissing crew members who high-five with him.

THEN he runs down the stairs into a neon-lit hallway. He takes off his shirt. A WOMAN tosses him a towel. With hurried steps, he reaches his dressing room.

His dressing-room-door bears his name *LIAM*. He bounds in and freezes. Slowly he feeds step backwards out again.

VIOLENT EXCITED MOANING.

HIS FATHER, SONGWRITER LOGAN CARTER (58) from behind. Pants half down. Long beautiful legs engulf his waist.

LIAM (CONT'D)
(clears throat)
Whoa, sorry Dad, uh Mom. I I had
no idea. OH MY GOD.

Liam stifles a smile and backs out. He gently closes the door and blows out a breath of laughter. He rests his forehead and arms on the door, making sure no one comes in.

LIAM TO HIMSELF
(chuckles)
Where is Paris hiding? She won't
never believe it.

Hums a song: TREAT YOU BETTER by SHAWN MENDES

... as if on cloud nine, when someone gently taps him on the shoulder and holds red roses to his nose.

LIAM
Mmmm, there you are, darling.

Liam turns without losing contact with the door. His eyes widen dramatically, his eyebrows shoot up in shock.

With his hands raised, he leans against the door, blocking the way. His lips split and his eyes suddenly spit hate.

HAS HE SEEN AN ALIEN?

LIAM (CONT'D)
(stutters in shock)
MOM? What ... what are you doing
here?

Tears shoot into his eyes. He breathes heavily and collapses into her arms. In her back are standing the band members.

BACK TO PRESENT:

EXT. MURO BEACH, OPEN SEA - NIGHT 2020

THE BOYS leave on a dinghy toward dozens of yachts and sailboats anchored outside.

IAN
Do we have everything set for
tomorrow?

MASON
Who do you think I am, dude? I am
the great AMASON!

TIME-CUT:

EXT. MOTOR YACHT - CONTINUOUS

LIAM, IAN, AARON and JAMIE pee side by side in the sea exposing their butts to the beach.

DISSOLVE TO:

EXT. SINEU/CHURCH SQUARE - MORNING

It's a sunny, bright Wednesday on a weekly market, set up around an old church in the old town, stretching through narrow streets.

KATHLEEN
How much is this eucalyptus honey?

LIAM studies the honeycomb as PUPPY CHICO begins to whimper.

NOAH
(Mallorquin/subtitled)
*The jar 3 euros. You can also try
the honeycomb. It is the same price.*

NOAH (29), ponytail, unshaved, T-shirt (**LETTERS: BEE NICE**). OTA puts two jars of lavender jam on the stand and gets two jars of eucalyptus honey in exchange.

Ota shoots a eye exchange with Liam. Chico jumps up at her.

NOAH (CONT'D)
(jealous)
Can't you control your dog?

OTA
(thrilled)
Outlier!

NOAH
(Mallorquin/subtitled)
You know him?

OTA
(Mallorquin/subtitled)
He is the little runaway.

Liam's eyes light up, grinning at Ota and Chico.

LIAM
Um, we take two of these.

Still looking at Ota, Liam points to the honey jar.

NOAH
Six euros please.

Ota hurries back to her stall full of lavender products. She talks to XISCA who looks over and nods. Ota comes running back with two lavender scented candles.

OTA
Please accept this from us.

Ota and Liam have a intense eye-exchange.

LIAM
I can't accept this. Please take
this money.

Ota runs away. Kathleen looks after her and then at Liam, who looks after her as if spellbound. Chico barks also after her.

DISSOLVE TO:

INT.EXT. INNER-COURTYARD/ORPHANAGE - MORNING

OTA takes the basket of lavender from her Dutch bicycle when JOSEFA (17), big glasses, brings her a box.

JOSEFA
(Mallorquin/subtitled)
Wait, there is another box.

Josefa brings another box with lavender candles. Ota stuffs her baskets up with the products, when SISTER MARIA (40s) comes along with mini lavender-dry-bouquets.

SISTER MARIA
(Mallorquin/subtitled)
*I asked someone who repaired the
old organ in the monastery of Lloc.*

OTA
*Will he help us with the two missing
keys? That would be fantastic.*

SISTER CATALINA (58), glasses, beige robe.

SISTER CATALINA
(firm voice)
He will. It's a gift from us for
your Master's Degree in Music
Education. We are so proud of you
and grateful for your hard work.

OTA
(thrilled)
I have to thank you.

DISSOLVE TO:

EXT. DÈIA/HIPPY MARKET - NIGHT

OTA, in a sleeveless button-up dress, is standing at her
stall with TWO TOURISTS (both in their 20s). They pay.

A MALLORQUIN MUSIC BAND (in their 40s) on stage. TONI
(drums) POU (keyboard). MERCHE (guitar & vocals).

CROWD CLAPPING.

TONI
(Mallorquin/subtitled)
*Welcome to this evening's charity
fair. We have a surprise for you!*

LOW CROWD CLAPPING FADES.

MERCHE
(Mallorquin/subtitled)
*Hello, most of the locals know us
and know that this huge electronic
equipment is not ours.*

SNARE DRUM BEATS UP AND FADES.

TOURISTS and LOCALS crane their necks and raise their heads.

MERCHE (CONT'D)
We have the great privilege to
introduce you to our guest artists,
who are actually on their vacation.

Ota is trying to catch a glimpse from her stall, as Liam
arrives with Chico. She smiles broadly at the puppy.

MERCHE (V.O.)

We had a godsend bringing us these
awesome famous American boy group.

GIRLS CROWD SCREAMING LOUDLY.

SISTER CATALINA from the -HOLY MOTHER ORPHANAGE- stifles a
warm smile, sitting in the front row, framed by SISTER MARIA,
SISTER MARGA (40s), along with some ORPHANS and JOSEFA.

LIAM visits OTA'S Lavender stall.

LIAM

(swallows)

Can Chico stay here for a while?

Before she can answer, LIAM hastily disappears and makes
his way through the people. Noah's eyes follow him.

TONI (O.S.)

(rising voice)

WELCOME THE AMERICAN POP GROUP:

!!! D-A-S-H !!!

CROWD CHEERING GETS LOUDER, CROWD APPLAUDING.

MASON, DYLAN and IAN jump onto the stage and get into
position.

Ota watches from a distance, scanning the market for Liam.

TOURIST GIRL (O.S.)

(German/subtitled)

*I want one of the linen scents and
four lavender soaps.*

OTA

(joyful)

Anything else?

Ota puts all into her bag. XISCA, curly brunette bob, simple
blue flower dress, Mallorcaen blue sandals.

OTA (CONT'D)

(shouts to Xisca in
Mallorquin/subtitled)

CAN YOU TAKE OVER HERE?

XISCA

(to the Tourist in
Mallorquin/subtitled)

We are also at the Chopin Festival.

TOURIST GIRL

Where?

XISCA

(shouts)

VALDEMOSSA? CHOPIN FESTIVAL!

The Tourist nods thankful, pays and goes.

ON STAGE.

A silhouette of FOUR BOYS in the dark. A light-cone comes up and falls on Liam.

HYSTERICAL LOUD CROWD CHEERING

Liam places the microphone in front of him and shoots a toothy grin at the crowd. His sun-tanned chest leaks out of his half-open, lightly blown-out shirt.

A strand of blond hair falls across his tanned forehead, which he brushes back.

LOCAL WOMAN #1
(shouts in Mallorquin)
GUAPO

Liam hits a few notes and the beguiling sound of his voice enchants the mood of the TEENY GIRLS who look at Liam with bright eyes, but he only has eyes for Ota.

LIAM
(shout out)
HEY GUYS, I AM PRINCE LIAM.
We would like to support with you
the orphanage #HOLY MOTHERS in
VALDEMOSSA. All the handmade things
are created by the orphans. In
the detail is a lot of love and
effort, as you can see. Everything
you buy or consume goes to them.
We are NOT on tour. We are on
vacation and are donating this
charitable concert to boost sales.

HE STRUMS THE GUITAR.

LIAM (O.S.)
A special thanks goes to Sister
Catalina who knows my mom and me
since I am a little rug rat.

Ota walks through the crowd with puppy Chico in her arms. Her teary eyes reveal that she is on cloud nine.

ALI and INES follow her gaze and realize that she only has eyes for the hot bandleader.

THE BAND MEMBERS respond as THEIR NAMES are called out by Liam and the light shines on each of them.

LIAM
(points to each)
DYLAN (Drummer)...
MASON (KEYBOARD)...
IAN (BASS-GUITAR)...

Liam glances warmly at Ota, who returns a bright, warm smile and blushes when Chico licks her cheek. Her friends glance at Ota and then at him.

LIAM (CONT'D)
(vocalizing)
There is something I have been
working on for a special girl I
met here. *THE LAVENDER GIRL.*

HYSTERICAL CROWD CHEERING.

TIME-CUT:

EXT. VALDEMOSSA PARKING LOT - MID NIGHT

PISSING AND FART NOISE

IN A DIMLY LIT ALLEY IS AT THE END A PARKING LOT.

A dark-haired JERK (30) is peeing between cars.

INT. EXT. XISCA'S CAR - CONTINUOUS

OTA sits in a ramshackle lime-green Polski Fiat 126, where she hastily stuffs her hard-earned money into her bra and buttons her sleeveless dress.

She gets out of her car and locks manual the door. Her car keys fall to the pavement.

EXT. PARKING LOT - CONTINUOUS

STRANGER ONE stops. He rolls his shoulders as OTA scans the dark floor with the cell phone flashlight.

TENSE MUSIC COMES UP

He takes a step back, rests his arm on her car, grins teasingly, narrows his eyes, and smacks his lips.

STRANGER 1
Hey sweetie. How you doin'? If
you looked for me, I am here.

TWO MORE GUYS(all 30s), slightly drunk and obviously they are not friends with her. THE THREE STRANGERS frame her. Ota flinches when one exhale the smoke over her face.

STRANGER ONE scratches his back from his head and smacks. He glances at her from down and licks his lower lips.

STRANGER THREE scans her up and down.

STRANGER 2
(stammers)
Why don't we have some fun together?

As the parking lights begin to flicker and it gets darker, STRANGER TWO looks around to see if anyone else is there.

OTA
(breathing heavily)
Uh... you better get lost!

STRANGER THREE steps in front of her, blocking her path, his eyes drifting to her mouth.

STRANGER 3
(smacks lips)
What a fancy piece of meat with
cute big tits.

CU on her chest filled with money. We see one man open his zipper, another pushes her hair away and bites his lips.

Ota turns away from him as Stranger TWO grabs her arm and pulls her around. He puts his mouth almost over hers.

OTA
(screams with
trembling voice)
Don't dare to touch me!

In the darkness a silhouette of tall whirling legs comes into the view. The assailants are being attacked by giant fighter birds. A battle is underway.

The parking lot lights flicker back on.

Ota has tears streaming down her cheeks. She turns to the DASH BOYS. LIAM, concerned look, gently dries her tears.

LIAM
(soft)
Are you okay?

DYLAN'S thick black-rimmed glasses still hang crooked on his nose, which he lifts and bends into shape.

IAN rubs his hands over his slightly scratched arms while MASON shakes his wrist with a proud grin.

OTA
(sobbing)
I I wish to vomit.

XISCA (O.S.)
(shouts upset in
mallorquin/subtitled)
*...WHAT THE HELL IS GOING ON?
WHAT DID YOU GIVE MY OTA THAT MAKES
HER WANT TO THROW UP?*

XISCA, pajamas, slippers, a fist in one hand, an old carpet beater in the other, raises her hands to her hips.

OTA

(clears throat)

It's not what you think. They helped me when I was framed by three idiots. ... Thank you guys. I really owe you one, and also for your support at the market. Thanks to you, we had such a great sale.

MASON

Uh, we were around in 'Es Taller', so we are glad that we could help.

LIAM

(chuckles)

WHAT is this?

XISCA

(hoarse)

It's to clean carpets. I am Xisca. It must be hard to earn a living like that. I saw you play.

Ota stretches out her arms and hugs Xisca, who hits gentle her butt with the carpet cleaner.

OTA

(half whispering)

Sorry to worry you, Mom.

MASON

(stammers)

Mom? Did she just say it?

DYLON

(inhales deeply)

She did!

XISCA

(smacks)

TSKS, MI 'OTA.

Xisca glares over Ota's shoulder with shifting eyes.

BEEP OF A CAR DOOR AND CAR LIGHTS.

Liam opens the BLACK JEEP CHRYSLER parked next to Xisca's lime green frog. He hands the keys to Mason.

LIAM

That was close. Fucking cowards.

DISSOLVE TO:

EXT. DÈIA/KATHLEEN'S HOME - AFTERNOON

LIVING ROOM

PUPPY CHICO squats under the grand piano with a tennis ball.

The size of the mansion, the luxurious furnishings, the pool, the tennis court and the lush gardens are a testament to their wealth.

KATHLEEN walks to her studio in her long beach dress.

CONTINUOUS:

ATELIER

On the relay stands a half-finished acrylic painting with a view of the SA FORADADA PENINSULA among dozens of paintings by a professional artist.

Large canvases reflect the most breathtaking landscapes and sea views, mainly from the north coast of Mallorca.

CONTINUOUS:

KITCHEN

IAN, bathing suite, strums an electric-guitar.

LIAM (O.S.)
(calls out to
Kathleen)
WHERE IS THE WHISKEY, MOM?

Ian smiles and tunes his guitar.

IAN
YEAH. I already played my eighteen
holes this early morning with your
mom, so let's party, yay!

LIAM
Did you really bring her back to
play, Dude? Give me five. I hope
she can also paint again soon.

LIAM pours Whisky into two glasses and toasts with Ian, who strokes gentle some tunes. THEN like electrified.

ROCK'N ROLL MUSIC BEATS UP.

IAN
(Elvis style)
... one for Kathleen, two for the
road and three for the throat.

Liam grabs his mom's hand, when Ian beats up with:

Ian reclines his tattooed body. Kathleen also shifts her body back. She dances to his rhythm.

Ian imitates Elvis songs, biting his lower lip and moving his hips with wriggling legs.

Liam and Kathleen deliver an energetic, catchy rock'n'roll performance. Chico barks and jumps wildly around them.

MASON, in a stone-washed Dash T-shirt and Bermudas, leaves a tray of dishes on the table and claps his hands.

They burst into an endless, loud laughter and scatter to the floor. IAN hurriedly puts down his guitar as Mason reaches out to her.

IAN (CONT'D)

(worried)

Are you okay?

Liam smiles back over his shoulder.

LIAM

YEAH, I will marinate the ribs
with a lot of extra whiskey.

THE PERUVIAN MAID ROSA (40s) arrives with a huge bread-knife and bread-baskets, shaking her head with a warm grin.

KATHLEEN

(To Liam and Chico)

Hey boys!

(she peeks over

Liam's shoulder)

Don't use my old whiskies.

LIAM

(chuckles)

You mean Logan's 40 year old
Glenfiddich, Tennessee Jack Daniels
and the old crow bourbon?

Eagerly, he takes the kitchen cleaver and strikes between the ribs.

(THUD)

ROSA stares at the chopper and grits her teeth in shock, putting the containers in the American refrigerator.

AARON

Rosa did the 'ceviche salad'.

Aaron places two Mallorcaen pizza on the table.

LIAM

Mmmm, with extra roasted peppers,
onions and tomatoes, dude.

AARON

Yep.

PHONE VIBRATES

SUPERIMPOSE TEXT:

DYLAN

Do we need anything else from Palma?
I bought cloth napkins and vegan
green tea ice cream.

AARON

Who likes vegan green tea ice cream?

White text next to Aaron is coming in.

DYLAN (O.S.)

Why do you spy on prince Liam's
cell phone? I guess nobody, just
in case.

TIME-CUT:

EXT. KATHLEEN'S HOME/VERANDA-GARDEN - CONTINUOUS

Some hours later at sunset hour

SUMMER-HIT IN THE BACKGROUND

MASON, red tailored ensemble, white apron. The grill is
full of steaks, ribs and the other part full of vegetables.
He turns the corn on the cob.

MASON

(sighs)

Blow me. That looks fucking good.

IAN, vintage golfer knickerbockers, timeless elegance, high-
fives with MASON.

CAMERA CLICKING

JAMIE captures real moments with his REFLEX CANON.

ALL THE GUYS look stunning and THE GIRLS are all dressed up
in summer mini-dresses. KATHLEEN wears a green satin midi
dress and high heels like MIRANDA, red satin jumpsuit.

KATHLEEN

(to Miranda)

Thank you for borrowing me these
days Rosa. I don't know how I
would have ever made it without
your support, darling.

They embrace each other warmly and pat each other on the
back. Miranda, widow, raised Aaron alone.

MIRANDA

(soft)

I am glad that we could be here
for you, even if it is no
consolation to either of you.

ROSA comes over with a tray of drinks and smiles at them.

KATHLEEN

First we have to get our heads
sorted out, then Liam has to talk
to his manager Brandon. Wether
they go on tour or he stays here.

Ian and Mason raise their glasses to each other.

DYLAN, dressed like a vanilla-pomegranate macaroon pads
Mason's arm.

DYLAN

(whispers to Mason)
You look AMASON

DOOR CHIMES IN DISTANCE

CONTINUOUS:

MAIN-HALL

ROSA opens the front door. OTA delivers small lavender
sprigs, scented candles and lavender soap in a large box.

OTA

Oh, I I am sorry for my delayed.

MUSIC IN THE BACKGROUND

Ota, no makeup, ponytail, Menorcan sandals, T-shirt, shorts.

As she glances past ROSA, she notices all the sophisticated,
dazzlingly styled peers. With her upper arm, she wipes the
sweat from her chin.

ROSA

Please, take your money.

Ota looks down at herself. Pouts and walks away.

KATHLEEN (O.S.)

(softly kind)
Darling, you should stay with us.
Come and meet our friends.

Ota hesitates to turn around. KATHLEEN gently takes her
hand from behind.

KATHLEEN

You said that you owed me a favor.
Now is the time to repay it.
(to Rosa)
NO word to anyone. Not even to
Miranda and your beloved Aaron.

Rosa nods. We see her from behind, walking to the kitchen. KATHLEEN and OTA walk up the elegant staircase, which has framed posters of Dash receiving EMMY and MTV awards.

CONTINUOUS:

MASTER BEDROOM

KATHLEEN shows OTA the shower and gives her towels.

RUNNING SHOWER NOISE

TIME-CUT:

HAIR-BLOWER NOICE

OTA comes out with a turban on her head and wrapped in a towel. She bites her lower lip with a stifled smile. Her skin is pure and white.

KATHLEEN sits with her on a long chair and removes the towel from her head. She fans her long hair with a hairdryer.

KATHLEEN (CONT'D)
(speaks louder)
I ALWAYS WANTED TO HAVE A DAUGHTER
LIKE YOU.

HAIR BLOWER NOISE STOPS.

KATHLEEN (CONT'D)
When Liam was little, he always
had half-long hair. Look.

Ota wraps her hair and puts a hair clip over it as she stares at a portrait above the king-size bed.

LIAM (5), sweet face, between HIS PARENTS (90's style), playing guitar with his father LOGAN.

Another portrait shows Kathleen as Miss American.

OTA
You were Miss American? Whoa!
You look stunning. Uh, I I mean
you still do.

Kathleen accentuates Ota's pure beauty with pink blush, pink lip gloss. A little mascara to bring out her big eyes.

She smiles softly at her. Then she drags her into her room. Ota's eyes and mouth are wide open in awe.

Kathleen shows her a flowered corset mini dress with fringe to accentuate her figure.

OTA (CONT'D)

(stammers shy)

I I don't know what to say.

She puts her on a stool and hands her a pair of high heeled sandals to match her pink nails.

KATHLEEN

(enchanted)

Oh my love. You look royal like a born princess. Please walk a little?

Kathleen raises her eyebrows in amazement as Ota walks up and down with astonishing confidence, as if on a catwalk. She puts a necklace with a small diamond around Ota's swan neck and removes the clip from her hair.

Ota's hair falls in impressive waves over her broad shoulders. She sprays lavender perfume over her.

CINDERELLA'S TRANSFORMATION IS BREATHTAKING.

Kathleen lifts her chin, takes her face in her hands with a warm smile, and kisses her forehead gently.

CONTINUOUS:

EXT. VERANDA-GARDEN/POOL - SAME MOMENT

INDISTINCT WHISPERING

EVERYONE around freezes and stares in the same direction. Mouths wide open, pupils large. Girls raise their hands to their cheeks. Curious glances exchange.

THE BOY GROUP, solidly taken, looks at LIAM in his white summer linen suit, choking heavily on his drink as he looks at his MOM, holding OTA's hand, just letting it go.

MARTA elbows AARON in the side, when she sees DYLAN wiping away a tear and glances enchanted at Ota.

IAN taps Liam on the shoulder and points his head in her direction. MASON gives Liam a shove as he walks toward them.

THE DASH GROUP rushes to the music. Ian raises his voice.

LIFE MUSIC BEATS UP.

CROWD CHEERING. HAND CLAPPING GROWS UP.

She takes his hand as he turns her toward him. She looks at him up close. Their lips part and almost touch. Then he turns her the other way.

EVERYBODY is inspired, grooving to the music with hands in the air. Liam waves his arms around and his half-opened shirt reveals his sun-tanned chest with a gold neckline.

Ota unexpectedly slaps Liam's palm and they both wiggle their knees. All the dancers clear the floor as they rock side by side. LIAM does a backward roll and grabs Ota.

She turns nimbly to and from his hand three times. Her legs fly over each of Liam's shoulders in turn.

Kathleen's eyes are wide open, as are those of the others who are watching. Both rock the dance floor.

Mason high-fives Ian when Liam drags Ota with him to a bar. He offers her a gin and tonic with strawberries. She smiles and toasts him. He glares at her as he sips.

LIAM
(whispers)
Follow me.

Both move towards the barbecue.

LIAM (CONT'D)
Aren't you hungry? I am starving.

OTA
Mmm... I feel bad because I should
have brought also food.

Dylan offers her a plate with every possible delicacy.

OTA (CONT'D)
(surprised)
Is this for me?

He nods, raises his eyebrows and, with a smile on his lips, passes a napkin with a fork.

DYLAN
(clears throat)
That's for you, princess.

Ota, eyes downcast, smiles shyly and takes a bite of the sesame bread with salmon and avocado.

OTA
Green tea ice-cream? It is my
favorite, I swear.

Liam steps closer and stares into her eyes. Then he uses his thumb to wipe the ice-cream from her mouth.

POOL IN THE BLUE MOONLIGHT

They squat on a sun bed. Liam opens his undershirt. He slips out of his pants. Ota's eyes go wide and she blinks her eyelashes nervously.

WHOOPING

He jumps into to pool sexy. With a wet gaze he stares at Ota through his lashes.

LIAM

What about you?

ALL OTHERS get motivated and follow him as we discover outstanding sun tanned long legs on stilettos.

Their gaze move up a toned sculpture barbie doll in a hot red bikini until they discover PARIS ROSS (32), dyed blonde hair. The extensions fall over her tanned silicone breasts.

MIRANDA and DYLAN put their heads together gossiping.

DYLAN

(puked)

She must have had more plastic surgery than Janet and Michael Jackson combined.

THE FAMOUS US INFLUENCER, wearing tons of makeup, a rabbit's smile due to excessive Botox injections and her tightened facial features, chews chewing gum.

MIRANDA

(horrified)

OH DEAR

Miranda's eyes wander to KATHLEEN.

Dylan lifts his pop glasses from his nose. His green eyes peer through lashes and his lips part.

DYLAN

My wish didn't come true.

ALL gossiping around, drawing the attention of Ota, who holds back a smile.

Paris waves her iron arms in the air as she targets Liam. To get his attention, she snaps her fingers, which still seem to be the only natural thing about her.

MASON

Did she just snap her fingers?

She kicks off her high heels.

PARIS

(screams)

OH MY GOD.

(squeals)

YEAH! LIAM DARLING

With a header, she jumps into the pool and dives towards him. When she comes up, she kisses him wildly on the mouth, holding his cheeks between her hands so he can't escape.

ALL PRESENTS are like frozen.

CROWD GOSSIPING

Ota frowns, shoulders hunched. She hurries toward the exit. Mason runs after her. Dylan shoots a killing glare at Paris, who is still holding Liam.

Kathleen steps near the pool and gives her a cold stare.

KATHLEEN

(mad)

WHO DO YOU THINK YOU ARE? TAKE
YOUR HANDS OFF MY SON. YOU ARE
NOT INVITED.

Liam looks over her shoulder and follows OTA. He pushes Paris' arms away. He hurries out of the pool.

Dripping, he stands lost in the doorway of the living room as Ian arrives.

IAN

Mason takes her home, so don't
worry.

LIAM

(mad)

It's not HER who has to leave!

Liam hits the door frame with a worried look.

KATHLEEN

(gentle whisper)

You should go after her, darling.

DYLAN (O.S.)

I couldn't hate her more. Who
told her about today?

Kathleen examines everyone and purses her lips as we discover Paris dripping in the middle of everyone watching Liam.

KATHLEEN

(to Liam)

No one would have thought that a
local lavender girl could make you
shine brighter than the North Star.

Kathleen, raising her chin, turns and steps close to Paris. With crossed arms she scans her from head to toe, surrounded by all the guests.

SOUND OF A SPANISH BULLFIGHT ARENA.

KATHLEEN (CONT'D)

(determined cold)

Just as no one could imagine that you are not the sun as we all mistakenly thought, you are truly the darkness that eclipses the moon.

(yells louder)

OUT! WHAT ARE YOU WAITING FOR?

Dylan and Jamie, wide eyed glance at each other.

DYLAN

(whispering to Jamie)

Are you mad? I told you.

Dylan and Jamie turn their backs to all. Ian joins them.

JAMIE

I couldn't reach her. I sent her hundreds voice and text messages. Look. She totally ghosted me.

IAN

(clears throat)

But how did she know about tonight?

Jamie blushes slightly, scratching his back-head and his insecure look says he is lying. Embarrassed, he hits himself on the back of his head and spins uneasily in a circle.

JAMIE

(concerned)

BATSHIT, what a FUCKING BITCH.

Liam grabs Paris' things and drags her by her upper arm to the front door, opens it, and throws her out.

DOOR SLAPS LOUDLY

DISSOLVE TO:

EXT. OTA'S HOME - AFTERNOON

In the narrow cobbled street comes the charming stone house with the typical geranium pots into the view. They are blooming all over the facade. The green shutters are open.

TWO CATS meow in the front garden.

OTA, straw hat, T-shirt, jeans, takes a linen shopping-bag from her bicycle basket. Ceramic plates on the front door.

GATE SQUEAKS

Ota bumps through the little gate.

INT. OTA'S HOME/KITCHEN - CONTINUOUS

OTA
(in Mallorquin)
I am home. XISCA?
(to herself)
Mmmm, I am starving to death.

SEWING MACHINE WHIRRING IN THE BACKGROUND

OTA puts two almond-milk-bottles in the refrigerator and the rest behind a colorful fly curtain in the pantry.

XISCA (O.S.)
(shouts in
Mallorquin/subtitled)
*WASH YOUR HANDS AND TAKE THE
GAZPACHO WITH PA AMB OLI FIRST.
I'LL BE FINISHED IN A MINUTE.*

OTA
(shouts back in
Mallorquin/subtitled)
*SISTER MARIA GAVE ME TOMBET AND
SOMETHING MORE FOR YOU.*

Ota opens a tubber box. XISCA, her face round and heated, stands beside her in a flowered kitchen smock.

XISCA
(caressing in
Mallorquin/subtitled)
My OTA, you need to eat more.

OTA
(full mouth)
*I don't want to be a fattened goose.
We finished the scented candles
and put them in the folder boxes.*

XISCA
*We take them to the flea market.
I put the ribbons in the laundry
bags. Now all you have to do is
fill them with lavender.*

CONTINUOUS:

BEDROOM

In a small room, classic wooden furniture, OTA sits on her bed. In front of her are two boxes full of small, white laundry bags and a lavender basket. A KITTEN sits in the open window and meows.

She madly pulls a pillow over her head and takes it to her chest. She squeezes it neatly and falls asleep.

GENTLE KNOCK

XISCA (CONT'D)
(half whispering in
Mallorquin/subtitled)
OTA! OTA! You must come down.

The door flies open. XISCA brutally shakes her shoulder with both hands to wake her up.

OTA
(sleepy)
Mmm, what's the matter?

XISCA
(half whispering in
Mallorquin/subtitled)
*There is uh, this tree-trunk. Uh,
the foreign musician. Hurry up.*

Xisca opens the window and trips over the high heels. She tucks her hands into her waist and stares at the dry-cleaning bag of Kathleen's outfit. Her eyebrows shoot up in surprise.

XISCA (CONT'D)
Is THAT why he is here, uh?

OTA yawns and sits up. She pulls her shoulders up.

CONTINUOUS:

LIVING

In the tiny, modest living room stands LIAM. His hair is neatly slicked back. White linen shirt, light blue shorts, white sneakers.

MALLORQUIN TV NOISE MIXT WITH BUDGIE SOUNDS.

A cage with a budgie stands on a stand.

Ota, no make-up, loose hair, wrinkled t-shirt, dark red shorts. Sleepy and yawning she hands him a huge bag and steps back, her eyes downcast.

LIAM
(soft low voice)
Uh, I didn't come for that. I wanted to apologize and clear up a misunderstanding. I'm glad Mason brought your bike, which I saw outside.

He points his head to the front door.

Ota digs her hands into her pockets and wipes her toe on the ceramic tiles, biting her lower lip.

XISCA
(clears throat)
Have you had dinner?

LIAM
(to Xisca)
Ma'am?

XISCA, dressed in a floral housecoat, raises her hand to her mouth, suppresses a smile, and pulls her shoulders up in embarrassment.

XISCA
(stammers half
whispering in
Mallorquin/subtitled)
MA'AM? Why don't you tell him?

Ota gives Xisca a warning look and grimaces. Intimidated, Xisca lowers her head and frowns.

OTA
(dry)
He has to go. Good bye then!

Ota turns and races up the stairs.

LIAM stands lost in the room, staring after her. He pulls a large bouquet of sunflowers from behind his back and stares at it. He hands it to XISCA.

LIAM
(shouts after her)
I CAME TO BRING THESE FROM THE
BOYS AND ME.
(lowers his voice)
I'll be off then. Bye.

DOOR FALLS SHUT

Eyes shining, Xisca chokes a smile and stomps up the stairs.

CONTINUOUS:

BEDROOM

OTA stays at the window and watches LIAM walk out. When he turns his head and looks up, she hides.

MOTOR-CYCLE ROARING BEATS UP

She looks out and watches him intently. Liam sits on a YAMAHA XSR 900 and looks up with his helmet.

MOTOR-CYCLE SOUND FADES

OTA
(thought sunken)
What I am supposed to do?

The door fall open. XISCA bumps in.

OTA (CONT'D)
(inequitable)
Hell, you startled me. I don't
know why you knock if you're going
to pull the door off its hinges
unannounced.

Ota looks unimpressed over her shoulder at the bundle on
her bed. Xisca sneaks out on tiptoe.

DISSOLVE TO:

EXT. DÈIA/BAY/MOTOR-YACHT - DAY

Boats and yachts crowd the dazzling turquoise bay.

LIAM, Columbia University polo shirt, picks up KATHLEEN,
both in bathing suits, in a fireman's lift and spins his
mother around.

KATHLEEN
(whooping, laughing)
Don't you dare throw me in the
water. LIAM, put me down!

JAMIE, baseball cap, takes a video of MOTHER and SON and
moves his camera over MIRANDA chilling in a giant plastic
ring with a swan's head.

SPEEDBOAT- AND JET-SKI-SOUND WHIRRING

MASON drives the speedboat. IAN causes a shot of water
through the waterski. CHICO shakes off the water.

MASON
(thrilled)
WHOOO

DYLAN, pineapple bathing suit, huge colored glasses is
chilling on a air mattress and gets shaken up.

DYLAN
(shouts)
STOP IT, MASON.

CUT TO:

EXT. DÈIA/KATHLEEN'S HOME, POOL-AREA - AFTERNOON

CRICKETS CHIRPING

KATHLEEN, big floppy hat, lowers her huge sunglasses. All
kinds of fast food packaging and beer bottles everywhere.
A half-eaten doner kebab in an open box.

KATHLEEN
(inhales)
Look at these jerks.

SNORING NOISE

MASON, IAN, DYLAN, JAMIE, and AARON lie scattered on the large, inviting loungers by the pool, shaded by the straw umbrellas.

LIAM, face down. CHICO lies on his back between his legs, snoring to the rhythm of THE BOYS.

Kathleen shakes her head and drives her hands through her hair. She serves herself a drink.

KATHLEEN TO HERSELF (V.O.)
(enchanted)
You will never regret asking me to
come to Mallorca with you. I
couldn't have made a better decision
to gather you around me.

Kathleen glares on a school-magazine.

KATHLEEN
(wondering)
What's this edition? 2019?

She sips from her dry martini, flips, stops and reads.

KATHLEEN (V.O.)
*The DASH group had the highest
scholarship in high school. They
started martial arts at a young
age and founded their own club
with the highest ranking old
taekwondo master.*

Kathleen scrolls to the end of the article with her finger.

Narrative VOICE OVER by Paris Ross.

PARIS (V.O.)
(girly posh)
*I miss my boys, our bandleader and
brilliant songwriter who gave me
the chance to be the female voice
of Dash.*

KATHLEEN forms a fist and exhales deeply. She angrily crumples up the magazine and sweeps it off the table. Liam yawns and picks it up. He tosses it into a trash can.

DISSOLVE TO:

EXT. DÈIA/NORTH-COAST - NIGHT

CRICKETS CHIRPING

LIAM skates with CHICO who squats between Liam's legs.

OTA, open hair, drives by XISCA's lime green car and watches them through the window. She looks through the rearview mirror until she has rounded the bend.

DISSOLVE TO:

EXT. CALA DÈIA - DAY

SPANISH GUITAR PLAYS SOFTLY

The perfect summer dream with crystal blue water.

Across the dazzling sea comes on a dinghy LIAM sitting on the outboard holding the tiller. The engine stops.

INDISTINCT LAUGHTER

Kathleen dives in with a header and surfaces. She puts her head down and pulls her hair back with both hands.

KATHLEEN
(inhaling sharply)
Pretty good. I'm going to swim a few more laps, and you?

ENGINE REVVING

Liam takes the dinghy to the rock at the foot of the restaurant. He looks up hastily and then rolls a joint.

LIAM
Why did you come with the car?
It's much more fun with this tub.

Chilly, he lies in his dinghy with his feet up. A small tattoo of a clef is visible on his right ankle.

SPLASHING WATER SOUND

KATHLEEN
I brought the car to go from here to Palma. I miss the boys. So lets go shopping later.

LIAM
(hums a tune)
Do you remember this?

KATHLEEN
(exhales deeply)
Logan wrote it for you.

LIAM
(hums a melody)
Whoo. Whoo. Whoo

KATHLEEN

At least he did this well. You are as talented as him. I wouldn't have to worry about you if I drowned right here.

LIAM

(startled)

Don't you ever dare to leave me.

INT./EXT. RESTAURANT CA'S PATRO MARCH - CONTINUOUS

MELLOW MUSIC PLAYING

LIAM, wet hair, sits behind a menu card on the terrace and looks at the next table, red shrimp from Soller carpaccio.

KATHLEEN, hair pulled back, caftan, sunglasses, puts the raffia basket on a stool next to her.

WAITER JUAN (40s) brings bread with garlic dip and two Tinto de Verano.

LIAM scrolls through his I-Phone.

PHONE DINGS. FACETIME. THREE SLEEPY LOOKING GUYS leave the JFK Airport door, when THEIR MANAGER honks and waves from a BLACK DASH VAN.

AARON (V.O.)

Hey Dude, just arrived. Sad smily

MASON (V.O.)

Dude, that's unfair. Look at this rainy weather here. Miss you. Thanks again to you and mommy Kathy. Hugs. TONS OF LOVE

LIAM

WE miss you too guys. Mallorca misses you. WE LOVE YOU ALL!

CROWD CHEERING IN DISTANCE

DYLAN (O.S.)

Brandon say hello!

Dylan swift the display to their MANAGER BRANDON (40s).

DYLAN

(shouts)

LOVE YOU!

Liam twist the phone to his mom, whose eyes are sad.

KATHLEEN
(clears throat)
Love you all. Greetings to Brandon.

Liam waves to the guys and turns the silent mode on.

OTA (O.S.)
(Mallorquin/subtitled)
Juan, I put it over here.

OTA is unpacking the lavender candles, placing them on the tables. As she approaches Liam, he hides halfway.

Ota, natural look, taps the waiter on the shoulder, and when he hands her the money, she leaves.

JUMP CUT FOWARD:

INT. CAR - SUNSET HOUR

Through the windshield the sign Valdemossa - Palma comes into the screen, driving down a winding, narrow, crowded country road.

LIAM, white Mao style shirt, white jeans, sits with CHICO in the back of a black JEEP CHRYSLER. KATHLEEN, red lace pencil dress, big red sunglasses, stylish hair, is driving.

KATHLEEN
Sorry, darling, for making you
come today as my fashion consultant.

LIAM
(chuckles)
YEAH, it's all because Dyl who
talked you into this.

KATHLEEN
It's about being able to take my
handsome son shopping, which I
last did when you were a teenager.

MUSIC BEATS UP: MAMBO NO. 5, BY LOU BEGA

LIAM
Oh, isn't this one of your favorite
oldies?

Both begin to swing. Liam hums.

Kathleen takes off her sunglasses and turns up the radio.

KATHLEEN AND LIAM
(singing simultaneous)
*A little bit Monica in my life
a little bit Erica by my side,
a little bit Rita it's all I need...*

The sun is blinding, forcing Kathleen to squint as she looks at LIAM through the rearview mirror.

Kathleen's hair flutters with the open windows as a thicker strand briefly covers her eyes like a blindfold.

TIRES SCREECHING

THUS --- BANG

The car turns sideways. It flips over and stops upside down.

DEAD SILENT --- ONLY THE KEYCHAIN SOUNDS LIKE A TIME BOMB

A fish-shaped keychain made of blue/white Mallorcaen tongue fabric dangles in the ignition like a ticking clock.

Liams forehead shows blood like his Mao collar. Slowly he opens his eyes. The howling PUPPY licks worried his cheek.

LIAM
(weak whisper)
Mom?
(sighs)
Mom?
(breathing shakily)
MOM?

DEAD SILENT CONTINUOUS.

KATHLEEN (O.S.)
(clears throat)
UH-HUH. Are you okay?

Liam touches his head and his hand shows blood. When he discovers Chico, he smiles with relief because the puppy seems to be okay. Everyone survived.

LIAM
Are you fine?

Kathleen takes her belt off and tries to move out, when Chico jumps out of the back window of the turned car.

LIAM (CONT'D)
Chico! Chico!

Kathleen climbs out of the car window, seemingly unharmed so far. When she finally gets to her feet, Chico remains in the middle of the road, lost.

Liam try to unbuckle his seatbelt while looking sideways anxiously at Chico running around on the busy road.

He nervously fumbles with his seatbelt and sees his mother's hurried steps to save Chico.

KATHLEEN (O.S.)
(shouts madly)
CHICO, COME HERE.

A HURRIED HONK OF A BUS HORN

However, the bus cannot stop. Liam's big eyes stare paralyzed, watching the worst-case scenario.

INT. AMBULANCE/STREET-LEVEL - NIGHT

FAST AMBULANCE SIRENS IN THE BACKGROUND

VOICES AND NOISES BLURRING LIKE UNDER WATER

EMERGENCY HELPER 1
(Mallorquin/subtitled)
Hello, can you here me? Can you see me? HOLA.

The EMERGENCY DOCTOR lights up LIAM's pupils.

EMERGENCY DOCTOR I
(in
Mallorquin/subtitled)
Have you pain? Can you talk?
(repeat in
German/subtitled)
Have you pain? Can you hear me?

SIRENS BLARING

THE FIREFIGHTERS leave. A TOWING SERVICE pulling the Jeep onto the truck. HELICOPTER BLADES WHIRRING IN THE BACKGROUND

An EMERGENCY DOCTOR attends to the shocked BUS DRIVER. PASSENGERS are transferred to another bus.

LOCAL POLICE OFFICERS write the report and send away curious PASSENGERS near the GUARDA CIVIL covering a BODY where a red cloth reveals the drama to us.

AMBULANCES and POLICE CARS block the main road.

From the side of the road, the IB3 live TV reports, as do the LOCAL PRESS REPORTERS.

A HELPER holds the whimpering Chico in her arms.

TIME-CUT:

INT. HOSPITAL SON ESPASES PALMA - NIGHT

INDISTINCT CHATTER

FEMALE EMERGENCY DOCTOR II
Can you hear me? What's your Name?
(to the auxiliaries)
ONE-TWO-THREE

An EMERGENCY DOCTOR's team rushes LIAM on the wheeled gurney to the Emergency Department.

EMERGENCY HELPER 1
Can you tell me what your mother's
name is? Keep your eyes open.

Harried steps through the aisles. Blurred vision. Fuzzy voices. Heartbeat sounds. Ceiling lights race overhead.

FEMALE EMERGENCY DOCTOR II
Do you remember something? Who
else was with you in the car?

DISSOLVE TO:

HOSPITAL ICU

MONITOR BEEPING

NURSE I
(Mallorquin/subtitled)
*Are you awake, Mr. Carter? Liam
Carter, can you hear me?*

LIAM, oxygen mask and on his forehead is a bandage.

MONITOR BEEPS RHYTHMICALLY

INTERCUT DAYDREAM

PUPPY WHIMPERS, BARKING

KATHLEEN
(weak trembling
voice)
Are you okay?

LIAM
(blurry echo)
MOM? MOM. Don't leave me.

STRONG BRAKING NOISE, TIRES SCREECHING

MUFFLED BANGING

BUS SLITHERS PAST, BLURRED WITH REVERBERATING ECHO.

BACK TO PRESENT:

LIAM'S finger twitches beneath the heart rate monitor.

TIME-CUT:

HOSPITAL ROOM

MONITOR BEEPS RHYTHMICALLY

OTA is standing next to LIAM'S bed. Her hand holds his. She sobs with her eyes closed and her head tilted.

The door opens and a MALE DOCTOR (mid-40s), mustache, enters.

(Inaudible chatter)

Ota shakes her head frantically.

THE DOCTOR looks at the monitor and then at Liam. He nods at Ota, who mumbles half whispering a prayer with close eyes and crucifies herself three times. The doc exit.

FLASHBACK:

INT. ORPHANAGE/OFFICE - MORNING

SISTER CATALINA holds her daily prayers, when a gentle door knocking interrupts her. Her gaze falls on the door.

SISTER CATALINA
(clears throat)
Please come in!

KATHLEEN
(soft voice)
Good morning. Uh, may I?

Sister Catalina opens the window a crack.

SISTER CATALINA
What brings you so early to us
Ma'am? Please take a seat.

KATHLEEN
Well, uhm , I told you the other
day that my husband and I ... mhm
are getting divorced. Uhm

Sister Catalina sits on a stool with a wondering gaze.

KATHLEEN (CONT'D)
Liam and I will be staying on the
island for the time being. I would
never come to you for advice if I
had not known you and the orphanage
for many, many years as I am a
good customer of your products and
a reliable sponsor.

The sister nods warmly.

SISTER CATALINA
(gentle)
Thanks to the tirelessly helping
and caring souls like you, Ma'am,
we are able to carry on.

KATHLEEN

(nods)
Tell about Ota.

SISTER CATALINA

Ota? Is something wrong with her?
I mean she has been working hard
for us ever since she became an
orphan.

She get's closer. Her gaze falls concentrated at Kathleen.

KATHLEEN

Orphan?

SISTER CATALINA

(half whispering)
She has never been back since her
family was found poisoned.

KATHLEEN

This poor thing. However, she is
is not the reason why I came here.
I was only curios.

The nurse pours her a glass of water and takes a hearty sip
herself.

SISTER CATALINA

Poor? Ota? She is the richest
soul you can ever imagine.

KATHLEEN

I heard enough about the lavender
girl. Let's focus on the reason
why I reach out to you. I want
the police to inform you, not his
father, if anything happens to me
or us.

SISTER CATALINA

(worried)
God will lead you to a peaceful
way. Don't worry about you and
Liam. He has already made an
admirable career. Look how
selflessly and responsibly he acted
the other day to support us. He
does not need his father for money.
He is an adult. Free and on his
own.

KATHLEEN

The moment I die, you will
automatically receive a generous
monthly payment to take in my son.
Don't tell anyone.

SISTER CATALINA

(shocked)

In? In where? You mean in here?
But we can't take in any man. NO
MATTER HOW young, popular or rich
he is. This is a convent for
Catholic nuns only. Anyway, how
would he come to live with old
nuns in such an austere and
unemotional place? What about his
band and all his friends?

Kathleen pushes a folder over her desk.

KATHLEEN

(begging)

Find a way to hide him or find a
place for him that is not our home.

SISTER CATALINA

(inhales deeply)

How could I deny it? But you are
not thinking of anything that we
need to worry about you?

KATHLEEN

Don't worry about me. I would
never voluntarily leave my son
alone. We both love our lives.
Maybe there are no bad guys in
YOUR world, but there are living
devils in mine.

BACK TO PRESENT:

INT. HOSPITAL ROOM - AFTERNOON

With KATHLEEN's URN under her arm, SISTER CATALINA crucifies
herself three times and sighs. With one hand, she wipes
away a tear that runs under her glasses.

She nods at OTA, looks back at LIAM and leaves.

SNIFFLES

JUMP CUT FOWARD:

EXT. CAN MASÓ/INNER-COURTYARD - DAY

A WEEK LATER

CANDELA

(yells in
Mallorquin/subtitled)

WHY DIDN'T YOU CLEAN HIS PLACE AS
I TOLD YOU?

CANDELA (46) is the housekeeper in OTA's parents' house. She yells at her son PEDRO (17), chubby type, round face, one earring, jogging suit, worn-out sneakers.

PEDRO TO HIMSELF
(grunts in
Mallorquin/subtitled)
AM I HIS PERMANENT BUTLER OR NURSE?

CANDELA
(mad in
Mallorquin/subtitled)
MOVE YOUR GOD BLESSED LEGS.

PEDRO
(fearful to Chico)
Good dog.

He hesitantly approaches the wild-looking LIAM. His face is half hidden under his long, wavy mane of hair, which is also covered by sunglasses.

Unshaven, in a white linen shirt and baggy pants, he crouches on the ground like a hippie.

CHICO growls at PEDRO. LIAM wears large headphones and stares off into the distance.

DISSOLVE TO:

INT. EXT. ORPHANAGE INNER-COURTYARD - MORNING

OTA, her hair casually pulled back, in a summer dress and Menorcan sandals, comes with her bicycle. Baskets full of lavender.

SISTER CATALINA, modest appearance.

SISTER CATALINA
(clears throat)
I wanted to thank you for letting
him live in your house. How is he?

OTA
(clears throat)
We all take good care of him.

INT. ORPHANAGE FLOWER WORKSHOP - CONTINUOUS

INDISTINCT CHATTER

A group of ORPHANS are processing lavender according to OTA's instructions. They tie small dried bouquets.

DISSOLVE TO:

INT. CAN MASÓ/INNER-COURTYARD - DAY

INDISTINCT WHISPERING

LIAM stands like a ghost in the courtyard.

WHIMPERS

THUD, CHICO lies on his back expectantly.

PEDRO

(loud)

MY MOM SERVED THE BREAKFAST. DON'T
THINK THAT I BRING IT OUT TO YOU.

SILENCE

CANDELA, housekeeper smock, gives Pedro an annoyed look,
elbows him in the arm and purses her lips.

LIAM walks over to an old rattan settee where PEDRO sets
down a tray of coffee, orange juice and an ensaimada,
(majorcan lard pastry).

AN HOUR LATER

XISCA arrives with fresh lavender. She takes one of his
hidden hands and rubs the lavender over his fingers.

XISCA

(half whispering in
Mallorquin/subtitled)

Mi Ota ask me to do this.

We notice that LIAM swallows with a slight tremor of the
eyelids. He pricks sensible up his ears.

MANOLO (O.S.)

(Mallorquin/subtitled)

*How is OTA? Uh, and please say
thank you to Noah for the eucalyptus
honey. He really likes it.*

Xisca's gaze is fixed on Liam's hand clutching the lavender.
We notice a slight positive reaction in his tentative smile.

DISSOLVE TO:

INT/EXT. CAN MASÓ/INNER-COURTYARD - EVENING

CANDELA

(Mallorquin/subtitled)

What he needs is a shower.

(to Manolo)

*Bring him to the bath and you Pedro
get him clean clothes.*

TIME-CUT:

INT. CAN MASÓ/DINNER ROOM - NIGHT

LIAM, freshly showered, sits alone in his pajamas at a huge
long dining table.

In front of him is the untouched food on a finely laid tray of fine china and silver cutlery.

The old-fashioned decorated room, overloaded with dark furniture, heavy curtains and huge family portraits, adds to the suffocating atmosphere.

CANDELA
(Mallorquin/subtitled)
Chico come.

CANDELA gives him fresh water. Chico wags his tail joyfully and prances around her.

PEDRO
(Mallorquin/subtitled)
He is so rich and famous. Why is he in this Dracula Castle and Ota lives with Xisca? What pathetic rich guys.

CANDELA
(baffled.
Mallorquin/subtitled)
You mean, why is he here and Ota there? I guess if you are rich you can choose. We have no choice. Where are all his famous friends from his band?

PEDRO
He must have a cool house in DEIA.

PEDRO opens the Internet and scrolls through his social reds. Candela and PEDRO put their heads together and gossip.

MANOLO
(grunts)
He was brought here by our OTA. Have you forgotten who she is and why we live here? How many times must I remind you, this son?

LIAM'S oppresses thought sunken his lips.

DISSOLVE TO:

INT./EXT. ORPHANAGE INNER-COURTYARD - MOMENTS LATER

OTA turns ashen and almost fainting. SISTER MARIA grabs her arm and looks at her worriedly.

OTA
(Mallorquin/subtitled)
If it is not organically what the doctor said it was, then it must be psychological, right?

SISTER MARIA
(Mallorquin/subtitled)
*We think that he will not see and
talk because of the shock, mmmm....*

INAUDIBLE CHATTER

SISTER MARIA pinches dead leaves from the half-dried plant.

SISTER MARIA (CONT'D)
(clears throat)
He is like that plant on the
crossroads. Right now it is
withering. The question is, will
he revive or will he literally
die?

OTA
(thought-sunken
mumble)
What he needs is stimulation, not
vegetation like a lonely hermit.
Xisca told me that he responded
positively when she brought him
lavender. He almost smiled. I
have to help him. But how?

INT. ORPHANAGE/OFFICE - CONTINUOUS

SISTER CATALINA holds a box and hands it to her. She nods approvingly at OTA.

SISTER CATALINA
(calm)
It's time to reconnect with your
past to reconstruct your present.

Ota is leaning against the sliding paper wall. She sighs tremblingly and inhales deeply, her arms on her knees.

The sister hands her a fine leather box on which we zoom in on an old family seal and initials. M.C.Z.T.

Ota looks up at the box with tears in her eyes.

OTA
(sighs trembling)
I I don't want this.

She fearfully ignores the box at first. After hesitating, she slowly opens it halfway and closes it again.

Then she grabs it and runs out. She pumps into SISTER MARIA and SISTER MARGA.

Ota ignores both and leaves through the courtyard.

SISTER MARIA
I don't know her like that.

SISTER MARGA looks at sister Catalina's door and then at her. Sister Maria knocks at the door.

DISSOLVE TO:

INT. OTA'S HOME/BEDROOM - EARLY MORNING

DEEP SOBBING

The morning sun shines gently through the open window. OTA, wearing short summer pajamas, sits cross-legged on her bed and stares out trance-like.

ENERGETIC KNOCKING

The door flies open. XISCA pushes in with a laundry basket, leaving her ironing behind. She frowns worriedly and her gaze falls on OTA's tense shoulders. She spots the box.

XISCA
(Mallorquin/subtitled)
Don't ... don't open it.

Xisca, lips pressed together, wants to take carefully the box away from her, which Ota is holding tightly between her arms on her chest.

OTA
(sighs deeply)
It's okay. I have to face it once.

Various photos show Ota up to the age of twelve. A noble mansion and a well-dressed FINE COUPLE are on the photos.

Different impressions in a wealthy environment. One photo shows a finca where THE FAMILY is sitting around a table on a covered veranda.

Xisca nods shy.

XISCA
(sobbing)
Your grandparents were always so good to us. Like you, my OTA. Paula was like a sister to me and the evil tried to save her and than they both died.

Xisca bursts into tears. She pulls her handkerchief from her sleeve.

A zoom focus on another larger photo:

FLASHBACK:

EXT. SUMMER-RESIDENCE CAN MORTIX - AFTERNOON

SUPERIMPOSE: Pollensa, 16 of Juli, 2006.

CRICKETS CHIRPING

An old u-shaped country family estate nestled in a pine forest in the mountainous hinterland invites to stay.

CONTINUOUS:

VERANDA

DON MATEU (85), gray Cesar hairstyle, respectful appearance, beige summer suit, sits at the head of a festively decorated table with small bunches of lavender and a lavender wreath.

On his right is OTA (12), brunette with flowing hair, pink hair ribbon, pink striped summer dress. On the left, GRANDMOTHER SOFIA (81), gray round hair, strong figure, striking clothes and jewelry.

GRANDFATHER MATEU

(Mallorquin/subtitled)

*OTA darling, thank you for tribute
me a birthday song on the piano.
Xisca, tell Manolo to drive you
now over. I have to rest.*

Ota hugs her grandpa and whispers in his ear.

Ota's FATHER MATEU (60) brushed gray curls, delicate figure, medium blue suit, white shirt. MOTHER ADELE (57) soft, wavy layers, normal figure, elegant red dress.

MOTHER ADELE

(clears throat)

*Ota, say goodbye to Esteban and
his parents. And tell Ali's parents
that Grandpa would have been
delighted with the box of wine.*

On the other side are MR. and MRS. ROSELLO with ESTEBAN (13) gap teeth, round face, large glasses.

FATHER MATEU

Come, give your daddy a kiss.

TWO MAIDS, (in their 40s) both green/white dress, serve coffee. A half eaten chocolate Sacher cake shows the candles of a 85.

INAUDIBLE CHATTER

Ota waves and blows some kisses into the round. Hesitantly, she moves around the table, grinning fiercely at ESTEBAN.

OTA

(jokes)

Grandma, see you tomorrow.

GRANMOTHER SOFIA
Give me a huge hug and behave.

CONTINUOUS:

KITCHEN

PRESSURE COOKER WHISTLES

THE COOK PAULA (48), in a bun and maid's uniform, is washing dishes and watching OTA through a window as she jumps around an old, twisted olive tree in the yard, when XISCA grabs her. They both come into the kitchen.

XISCA
(Mallorquin/subtitled)
Say bye to Paula.

PAULA points with her rubber-glove-finger on Ota's belly.

PAULA
(Mallorquin/subtitled)
Is there still room for more cake?

XISCA
(Mallorquin/subtitled)
Do you smell gas too? We should call the technical gas service.

AGATA, fine gray bob, glasses, comes with a huge tray full of the coffee dishes.

AGATA
(grunts)
Uh-huh, that stinks. This is because of the old gas and water pipes before Christ.

PAULA
Ask Manolo to check it when you get back. We won't get any official technique at that hour.

THUNDERSTORM GROWLING

XISCA
(to Ota)
Let's go before it rains.

OTA
Ewww, does gas smell that ugly?
(half whispering)
I told Grandpa I would bring him a homemade spicy sobrasada.

PAULA
(eye winks)
Don't let it see Doña Adele.

JUMP CUT FOWARD:

INT. CAR - NIGHT

A FEW HOURS LATER

SIRENS BLARING COME NEARER

MANOLO drives with XISCA back to Can Mortix.

WINDSHIELD WIPER NOISE

MANOLO
It looks that Ota fall asleep.
Tomorrow morning they'll check the
gas-tube.

As they approach the forest, SEVERAL FIRE TRUCKS and POLICE CARS speed past them. AMBULANCES and hearses approach them. Manolo drives on the narrow road next to them. BOTH crucified themselves hastily. There was a traffic jam.

CARS HONKING

On the back seat sleeps Ota open-mouthed with a vacuum-packed pepper sausage in her lap.

BACK TO PRESENT 2019:

EXT. ORPHANAGE CLASSROOM - LATE AFTERNOON

SUPERIMPOSE: NEXT DAY

All NUNS and NEW ORPHANS stay around the piano in awe.

OTA sits in front of the grand piano and rehearses.

SINGING SCALES, VOCALIZING

Voice rising to a high tone.

The zoom linger on her playing hands at the piano.

THE VOICE RHYTHMICALLY ACCOMPANIES THE SOUND.

OTA (V.O.)
(gentle voice)
How dark does it have to be inside
of you that you don't want to see
anything.
(pause)
What can I do to make you see with
your heart.

(MORE)

OTA (V.O.) (CONT'D)

(pause)

To illuminate your soul?
To flood your sadness with light?
To reawaken your senses with rays?

(pause)

The darkness snatched the light
from you?
This bright glow that makes the
colors shine so pure.
Is it an eclipse that protects you
from what you don't want to see?

DISSOLVE TO:

INT. OTA'S HOME/BEDROOM - EVENING

OTA eagerly watches through the window the thunderstorm.

Then she lies down on her bed, yawns, and snuggles with THE KITTY. Next to her is a book. *Find Your Way Back*.

The window is wide open and the curtain begins to move in the wind.

THUNDERSTORM HUMS

A shutter rattles. She stands up as lightning flashes out of the blue. Ota breathes a sigh of relief and sticks out her nose to sniff the air that blows around her head.

Her happy face betrays her joy as she stretches her hand far out into the rain, the drops pattering on her arm.

THUNDERSTORM BANGS HEAVIER

She rubs her arm thoughtfully, when she flinches back in a startled manner and closes the window with a frighten look, what triggers a memories.

OTA rubs her arms. She rushes to get dressed and hurries to the door. She runs down and slams the door behind her.

DISSOLVE TO:

EXT. PALMA STREET LEVEL - NIGHT

RAIN PATTERNING

The streetlights reflect the density of the torrential rain.

OTA, soaked to the bone, hurriedly hammers on the large wooden front door.

PEDRO looks puzzled as Ota rushes past him without a word. His gaze follows her.

INT. CAN MASÓ/LIBRARY - NIGHT

Restless, she turns her head from side to side, searching. Chico comes wagging toward her, whimpering.

THOUGHTFUL MUSIC

LIAM, white caftan, sits cross-legged on the floor, arms folded, like a ghost in a dark room. Filtered street light falls through the window.

SOFT CRYING FADES

He rubs his eyes and rests his face in his hands.

Ota takes off his headphones.

OTA TO HERSELF

(Mallorquin/subtitled)

*It does not seem to be connected.
Where is the device for that? Don't
tell me he's just wearing it to
seal himself off?*

She takes off his sunglasses and places them in his lap. Her hand waves in front of his impassive gaze.

OTA

Liam
(sniffles)
Liam

She takes his face in her hands and gently turns it toward the window. We see his profile and how his lifeless gaze wanders off into the distance.

Crouching on her knees, she approaches him and whispers in his ear. We see the restless reaction of his pupils.

Ota gets up.

OTA (CONT'D)

(orders him)
Get up.

Liam puts his hands on the floor, briefly straightens his legs, pulls them toward him and stands. She takes his hand and pulls him behind her. They both look out the closed window. She opens it.

RAIN AND THUNDER NOICE. TREE RUSTLE IN THE FIERCE WIND.

A DOOR SLAMS SHUT

Musical notes sail from the piano across the room to the floor. Both stand with their backs to us. Her flowing hair, his caftan and her summer dress are touching.

The streetlight penetrates between them and shows how their hands almost touch.

OTA (CONT'D)

(soft)

Lets close our eyes.

Ota has her eyes closed. Liam's gaze lingers on her lips and her small, delicate nose. Her eyelashes and eyebrows are perfectly drawn.

Startled, Liam closes his eyes as Ota moves her eyelid.

CONTINUOUS:

INNER-COURTYARD

OTA drags LIAM out into the yard and pushes him into the pouring rain.

OTA (CONT'D)

(gentle)

If you feel something, nod.

Both stand under CANDELA'S and PEDRO'S observation.

RAIN PANTING HEAVIER

Liam's long hair and beard are dripping.

His white, soaked caftan caresses his manhood. He stands barefoot, raising his arms to the sky with his eyes closed, taking a deep breath.

CANDELA

Jesus! He looks like ...

CANDELA and MANOLO cross themselves.

Liam looks warmly at Ota who, thanks to him, has found her way back to her parents' house.

Completely soaked, he breathes a sigh of relief. Ota, dripping from head to toe.

OTA

(half whispering)

Tell me with a gesture if you can feel something.

His eyes flicker. He swallows. Then he nods gently. She lifts his chin so he can feel more of the rain's power, and touches with her lips almost his ear.

She gives Candela, Manolo and Pedro a look to leave them alone. They turn around and stand with their backs to her. Ota clears her throat. Finally, the three of them go downstairs, into the house-keeper basement-apartment.

Standing on tiptoe, she hugs him and kisses him tenderly on the cheeks. Slowly, she moves her lips very close to his. Her two hands touch his face. Raindrops fall on their faces and trickle over their lips. They both breathe heavily.

OTA (CONT'D)

This feels alive, right?

Liam nods gentle and stretches his arms out to feel the rain in his palms. Ota stands in between close to him. Her face beams, when she sees LIAM enjoying to be alive.

OTA (CONT'D)

(half whisper)

You should go inside and take a warm shower. You will catch a cold because of me.

Liam pulls her close and whispers in her ear.

INAUDIBLE SECRET

Ota looks at him in irritation, searching for an answer.

Her lips open slightly and her tear-filled eyes reveal that she is moved by his words.

Ota's lips are on Liams' closed ones as PEDRO raps on the floor behind her. Spinning on his back like a professional rapper, he performs for her. The two are impressed as the boy dances to his big analog portable radio.

OTA (CONT'D)

(stammers confused)

I I've got to go. Uh, it's late.

Ota brings irritated her hand to her mouth and shift her gaze between Liam and the rapping Pedro.

Pedro rushes to take his radio, when he freezes.

LIAM (O.S.)

Thank you Dude, that was awesome.

Pedro's eyes and mouth are wide open and beaming happily, as if slightly exhausted. He lifts his thumb to both of them.

Ota takes Liam's hand and their fingers slide together.

CONTINUOUS:

STAIRCASE

Ota hesitates at the bottom of the stairs as LIAM grabs her and lifts her straight up to his room.

CONTINUOUS:

GUEST-SUITE

Liam walks her through the door and closes it with one foot.

Without taking his eyes off her, he leads her to his bed.
He sets her down and his lips touch her mouth gently.

HEAVY BREATHING

Liam from the back takes his caftan off.

LIAM (V.O.)
(soft whispering)
You make my heart beat like a
drumbeat. My strong legs tremble
like jelly, my softest part is
awaken to a bear-strong element.

Their hands are drawn together into the pillow.

HEAVY PANTING FADES

DISSOLVE TO:

INT. OTA'S HOME/BEDROOM - MORNING

LIAM (V.O.)
(soft whispering)
My eyes want to perceive only you.
Your scent of lavender haunts my
dreams. My thoughts will only
write songs for you.

OTA pulls the blanket up to her neck and stares at the
ceiling. Tears of happiness are streaming down her cheeks.
Than she pulls the blanket up to cover her face.

LIAM (V.O.) (CONT'D)
(soft whispering)
You vibrate like a tuning fork and
set the tone in my life. My hearing
belongs only to you.

FOOTSTEPS APPEARS

Door opens and XISCA stands in front of her bed. Ota turns
to the other side.

XISCA
Breakfast is ready

OTA
Coming

XISCA
Are you not going to the Orphanage?

OTA
Not today

XISCA
I'll take the bike then.

XISCA stifles a smile and talks on the phone closing the door.

CONTINUOUS:

STAIRCASE

XISCA (CONT'D)
(whispers in
Mallorquin subtitled)
*Candela, Candela, what what happened
last night to mi Ota?*

INAUDIBLE CHATTER

XISCA blushes. She fans her hand with a beaming face.

CUT TO:

EXT. CAN MASÓ - STREET LEVEL - MORNING

OTA slams the car door of the run-down lime green frog as the side mirror falls halfway off. She puts it back.

CANDELA steps close to her and watch her over her shoulder.

OTA
Candela, buenas dias! you startled
me. Is something wrong?

Candela drags her inside.

CONTINUOUS:

COURT-YARD

PIANO PLAYS. EASE MY MIND BY BEN PLATT

MANOLO pats PEDRO on the arm. They look at CANDELA who is pulling OTA into the library.

CONTINUOUS:

LIBRARY

They both stop in the door.

LIAM, ponytail, polo shirt and jeans, is sitting with his back to them, playing the piano.

He is repeating the chords and writing them down on a piece of paper.

OTA looks at him, speechless, her mouth open. She stands with folded arms, leaning against the frame, listening.

Liam hums.

PLAYS A FASTER MELODY.

LIAM
(singing)
You are the tuning fork for my
singing. The timbre for my melodies.

He scratches his neck.

OTA
(whispers)
There he is again. Unmistakable.

MANOLO (O.S.)
I hope he will be soon ready to
hold a funeral for his mother.

OTA
(whispers in
Mallorquin/subtitled)
*Oh, I think we should not mention
the funeral now. When he feels
like it, he will ask for it himself.*

CANDELA
It is only because he likes you.
He needs you now more than ever.

CHICO crosses his legs over to Liam.

Liam looks down at him. As Chico heads for the door, tail wagging, LIAM looks back over his shoulder.

His eyebrows shoot up as he sees them all standing in the doorway. Startled, he jumps up, quickly puts on his sunglasses, grabs the sheet music and hides it behind his back.

With one hand he closes the piano, when Ota goes to him.

Liam stares at her questioningly. She grabs his arm and whistles to Chico.

THE THREE push their way out through the curious family, who look after them with grins.

EXT. STREET-LEVEL - CONTINUOUS

OTA
I want to show you something. Are
you okay with this? I mean, riding
in a car?

OTA points on XISCA'S old Polski Fiat 126 in lime green.

LIAM
(clears throat)
Uh, the point is. Uh, I don't
know if Chico, uh, likes it.

OTA
Sorry, I I am pushing you to follow
my pace. I'll understand if you
don't feel like driving in a car.

LIAM brings Chico back to the door, as PEDRO comes out.

LIAM
Can you take him in, please?

PEDRO
Uh-huh. Come Chico.

Liam gives him a slight smile.

INT. XISCA'S CAR - CONTINUOUS

LIAM struggles to get into the small car. He buckles his
seat belt. OTA suppresses a smile and takes her seat belt.

OTA
I know a lot about you, but you
don't know anything about me.

LIAM
I know that you are a Lavender
girl who owns a palace but live in
a tiny house, drive a lime green
frog, or use a bicycle when you
own a Volvo. Yesterday you showed
me your therapeutic as well as
your skills as a musician. Could
there be anything else? Uh, and
you have almost as many employees
as our US president.

She bites her lower lip and opens the window a crack.

OTA
(chuckles)
Do not exaggerate?

Liam glares at her.

SILENT REMAINS

Traffic sign shows airport.

AFTER A FEW MINUTES.

LIAM
I have forgotten to mention that
you like dog's and ladybugs.

Both let out a loud laugh.

OTA
... and cats!

LIAM
You should join Dash.

OTA
The guys are so worried about you.

LIAM
(swallows)
I I miss them too ... uh.
(sniffles)
Can we just stop somewhere?

Ota sets the indicator and stops for a moment.

OTA
Would you rather we turn around?

LIAM
Would that be okay to drink
something first?

She parks and takes a bottle of lavender perfume from her small backpack and sprays it all over.

INT. HOTEL PORTIXOL - DAY

MELLOW MUSIC PLAYS

OTA and LIAM sit on a table. A WAITER hurries with the order off.

LIAM
(clears throat)
I could see that in my friends how
much they love you. You know, we
New Yorkers are surrounded by
spoiled, freaked out, crazy psychos.
They don't care about anything but
themselves. You are so different.

Ota presses her lips together in embarrassment as her eyebrows rise in flattery and her eyes beam at him.

WAITER (O.S.)
The Cappuccino?

LIAM
For this wonderful lady.

THE WAITER (45) put the order on the table.

OTA
Thank you.

Liam remains quite and glares at her and shakes his head.

LIAM

(clears throat)

You are priceless as a psychologist.
You accomplished more in one session
as any psychotherapist in years.

My ... uh

(pause ... clears
throat)

Uh ... my mother and I only went
to two sessions to a greedy money-
grubber after the incident with,
uh,

(clears throat)

Uh, my dad and well, you saw her.
We spent a fortune only to feel
worse afterwards.

(inhales deeply)

This place has magical energies,
as do its people. Especially the
one sitting across from me.

Ota sips from her cappuccino and her forehead frowns.

OTA

(hesitating)

Uh. Let's go to Pollensa.

LIAM

Puerto Pollensa?

OTA

More in the mountain hills.

CUT TO:

INT. XISCA'S CAR - CONTINUOUS TWO HOURS LATER

BIRDS CHIRPING

LIAM slams the car door as the side mirror falls off.

OTA comes over and fixes it. Liam watches her intently
with all his admiration.

Liam turns around. Ota follows his gaze.

Surrounded by a mountainous landscape, nestled in lush
greenery, is the U-shaped estate of Ota's GREAT FATHER DON
MATEU.

SOFT MUSIC PLAYS #NO BOUNDARIES# BY KRIS ALLEN.

Clouds obscure her face. With hesitant steps, Ota walks
toward the house and pauses.

Liam does not avert his concerned gaze from her.

LIAM
(low voice)
Is it where you want to go? Are
you sure?

A tear roll over her face, which he wipes away.

LIAM (CONT'D)
Where is my strong and brave
lavender girl gone?

Ota's forehead falls on his arm. She cries.

SNIFFERS

OTA
(sobs)
I I miss my parents and my grand
parents so much. I could never
come back to here since that day.

LIAM
(hearse voice)
That day?

INAUDIBLE CHATTER

BOTH drive for a while and from outside we watch Ota talking.

EXT. CAN MORTIX SUMMERHOUSE - DAY

LIAM lifts OTA with both hands and embraces her. Her face
is resting on his chest with her eyes closed.

OTA
(sobs)
I have been living with Xisca since
who was my nanny. I have never
been able to return to here, nor
where you live now. Paula and Agata
worked here in our summer house.

LIAM
(whispers)
Let us go back for today. We come
back another day. Then we go
inside.

Ota nods on his chest and looks up at him. They both look
deeply into each other's eyes. Lustfully he gazes at her
lips and then at the sky. He stretches out his palm.

RAIN PAINTING

OTA
(whispers)
Can you kiss me now? I want to
create new memories ...

Liam passionately kisses her lips and holds her face between his hands.

THUNDERSTORM RUMBLE

Both look up. They brush their noses together and kiss again. Then they jump into the car where their open mouths meet and he pushes his tongue into her wide open lips.

He strokes her hair. She rest her tear stained cheek on his hand.

OTA

(worried whispering)

I'm afraid of getting hurt again.

LIAM

(whispers)

When I return home, it will be with you. Will you promise?

She gently wipes a tear from his cheek and kisses him.

OTA

(nods)

Our love and the love to our parents will never die.

Liam nods and cries on her shoulder.

LIAM

(sobs)

I promise that I will always love you and be there for you.

Ota lifts her chin. Tearful eyes exchange.

OTA

(sighs deeply)

I will never want to miss you the way I have missed my family. Your mother was so good to me and I really loved her like a mother when she held my hand. Blew dry my hair. Placed a necklace on me and defended me against this idiot.

LIAM

She loved you as I do. Lets hold a dignified funeral for her.

DISSOLVE TO:

INT. CHAPEL - NIGHT

VALDEMOSSA, a funeral mass is ending.

The urn of the late KATHLEEN is nestled between two dark rose arrangements in front of a wooden cross of the Lord.

A photo of her shows her radiant smile, framed by two tall candlesticks with flickering white candles.

Dressed all in black, LIAM, with semi-short hair, and OTA, with a soft, swept-back bun, are framed by the DASH CREW.

With folded hands and bowed heads, they stand and pray.

ALL PRESENTS

(loud)

*FOR YOURS IS THE KINGDOM, THE POWER
AND THE GLORY, NOW AND FOREVER.
AMEN.*

DISSOLVE TO:

EXT. CALA DÈIA - CONTINUOUS

ENGINE WHIRRING STOPS

LIAM is sitting on the outboard of his dinghy, holding the tiller. He slowly approaches the rocks. OTA is holding Kathleen's urn in her lap.

Liam takes the tea lights and a lighter from Ota's small backpack on her lap. Sad exchange of glances.

LIAM

(half whispering)

Do we set first the six candles
for your family, or after the seven
together?

Both keep silent. Their eyes drop to the urn.

OTA

If you are sure about it than we
should do it first without any
attention because of the lights.

LIAM

Mom, I am sorry that we are partners
in crime until our very last moment.

Liam turns his head away. Ota opens the urn. He hesitantly turns back with tears in his eyes. She gently takes his hand and places it on one side of the urn. She takes the other hand and turns it upside down. Liam's hand trembles.

Her eyes wander thoughtfully to the glowing and drifting tea lights. Out of nowhere, water splashes and the silhouette of a small school of fish jumps up.

Liam's and Ota's eyes begin to light up. Eyebrows shoot up and a happy grin spreads across their faces.

They beam at each other and give each other a big hug.

JUMP CUT FOWARD:

EXT. ARTDEMOSSA FAIR - MORNING

A YEAR LATER, JULY 2021

XISCA puts more lavender items on her stand.

XISCA
(hoarse loud in
Mallorquin)
*HANDCRAFTED LAVENDER SOAP. DON'T
MISS THIS NATURAL SCENT.*

LIAM (O.S.)
(clears throat)
I want one of those soaps.

Everyone looks back.

A shiny looking LIAM (31). He wears a longer, versatile toupee cut. White linen summer suit.

As he steps aside, the radiant OTA (29), modern hairstyle, big sunglasses, summer suit, blends in.

XISCA
(Mallorquin/subtitled)
*MI Ota. Don't you wiggle those
high stilts?*

Ota falls chuckling into her arms. SISTER MARIA lift Ota's high-heeled wooden sandal with red leather up and signs a cross to her chest.

OTA
(thrilled)
Your are all here and what are you
listening at Xisca?

XISCA
(smacks tongue)
IB3 classic, what else.

All PRESENTS crack out laughing. PEDRO with a tapered hair shape, thinner, puts the volume of XISCA'S MP3 Player up and takes the cable off.

PEDRO
(smacks lips)
Liam's and your latest duet.

OTA
(chuckles)
And since when you use a digital
device?

Xisca throws herself into Liam's arms and whispers in his ear as he leans over to her. They high-five each other.

OTA (CONT'D)

Look at these two. Always sharing secrets to make me jealous.

Xisca, short shrug, keen grin.

Liam pulls Ota to his chest and kisses her forehead, her outstretched hand scratching his back. Then they look into each other's eyes and he kisses her briefly on the mouth.

LIAM

(to Ota)

I love you

(to Xisca)

She wasn't jealous when you beat me ALMOST with this ugly carpet cleaner up.

Xisca lets slaps her hand over her mouth.

CROWD GIGGLE

DISSOLVE TO:

INT. LIAM'S HOUSE/POOL-SIDE - NIGHT

In the semi-darkness we find LIAM, wet and naked, lying face down on the king-size sun bed.

The sapphire light of the full moon shines on OTA's naked, feminine curves as she enters the frame. She climbs dripping onto LIAM's back as her hair falls over his shoulders.

She shakes her wet mane to one side and kisses his neck.

He inhales deeply

LIAM

(sexy)

Señorita, ooh, la la la

He turns under Ota to face her and their noses touch. His hand sensually strokes her mane at the back of her neck and pulls her down to him, very close to his mouth.

Then he moves up and sits on top of her. He picks up a bottle of lavender oil from the floor next to him.

He splashes the oil on her body, spreading it with both hands from her shoulders, over her chest to the base of her vagina, and engulfs her with his gaze.

Her breathing is excited and her lips long for passionate kisses.

Both moan.

Ota stretches her arms back into the pillow. Liam moves up and down rhythmically.

He kisses her again and his fingers travel up her arm until he feels her hands reach out and interlock. Her lips open and she pushes her head back into the pillow. He kisses her breasts passionately.

Our gaze turns to a palm tree moving slowly in the moonlight.

HEAVY PANTING CRESCENDO

DISSOLVE TO:

INT. CAN MORTIX/HALL - DAY

INDISTINCT CRAFT NOISES

Industrious craftsmen of different trades work at full speed.

Preserved old stone arches, stucco, ceiling paintings, old walls with integrated original wooden beams, bay windows and frescoes remain on the good old times.

Modern lighting, bright walls, polished wood floors and tile floors are brought to life by contemporary design.

CONTINUOUS:

CHIMNEY-ROOM

CIRCULAR SAW WHIRRING

Boards of wood are being cut by TWO CARPENTERS.

THE YOUNGER (30s), shirtless, lifts the board with his muscular, tattooed arms and moves his sexy body over to the wall next to the glass fireplace.

DYLAN, pink caftan, pink glasses used as a hairband, stands wide-eyed, lips parted, holding a fabric palette and gulps.

LIAM (O.S.)

Shut your mouth old drummer and
come with me instead.

LIAM, white T-shirt, *I Love Valldemossa* red heart emoji, shorts, flip-flops, tabs him from the back on the shoulder.

DYLAN

(shh)

Whoa, he drives me crazy. Isn't
he hot?

Dylan lifts his chin, points his finger at Liam's red heart, and looks at the sweating carpenter with a flirtatious grin.

CONTINUOUS:

KITCHEN

Our gaze explores a kind of great American kitchen dream.

FINE-TUNING SOUNDS

A TILER (40's) kneels on the old black and white tile floor.

Old drywall is exposed and integrated into a modern environment. TWO ELECTRICIANS adjust the dimmers.

COURTYARD/BUCOLIC MEDITERRANEAN GARDEN. BOUGAINVILLEA, LAWN, FLOWERING LAVENDER, OLD OLIVE TREE.

XISCA gives fresh water to the lazily stretched CHICO.

LIAM

I don't know what my life would be
without you and Ota.

Liam takes two beers from the American fridge, opens it and walks with Dylan through a hallway to a staircase.

DYLAN

Prince Liam I love you and Ota.

Liam puts his arm around Dylans shoulders.

LIAM

(in awe)
Dilly Dolly, I mist you guys.

IAN (O.S.)

Kate knew that you are spoilt,
Prince Liam. That's why you need
a hard working woman like Ota.

Dylan and Liam glimpse through the wooden stair railing and discover IAN and MASON. A Paper shows: *freshly painted*

LIAM

What took you so long to come here?

The boys hug briefly.

MASON

HOLA XISCA

XISCA

BON DIA.

Xisca hugs Ian at his trunk who coughs with his arms up. Mason and Liam spread out a song.

LIAM AND MASON

Fly me to the moon, let me play
among the stars, let me see what
spring is like on Ota and her love.

DYLAN

In other words hold my hand

CARPENTER
(twinkles to Dylan)
I am off then.

Dylan grabs his hand and turns him gentle into his arms.
ALL present remain their eyes on him until he exit.

CUT TO:

EXT. PALMA STREET-LEVEL - MORNING

TWO WEEKS LATER

OTA, high heels, pantsuit, talking with a dashing tall man, executive look, with their backs to us as they enter a building in the Jaime III. Avenue.

INT. INTERIOR-DESIGN - CONTINUOUS

OTA passes with ESTEBAN with their backs to us to the elegant reception. THE EMPLOYEES welcome him respectfully as their boss. Ota explores her environment.

SUPERIMPOSE: *INTERIOR DESIGN ESTEBAN ROSELLO & MIGUEL MIR*

SECRETARY 1
Good morning. Uh, I put the plans
at your desk you asked me for.

ESTEBAN (O.S.)
Thank you Maria. Anything else?

SECRETARY 1
Uh, Mr. Foster is on his way.

Esteban taps uneasy twice on the counter with his palm and scratches the back of his head in irritation.

ESTEBAN
I don't want anyone calling me for
the next twenty minutes.

Both walk down the aisle with their backs to us, talking.

INAUDIBLE CHATTER AND LAUGHTER

He ruffles her head and intimately ruffles her inhibited hair. She hits him several times on the upper arm as he puts an arm around her neck.

Esteban pulls her close by kissing the top of her head. She puts her left arm around his waist and dances next to him.

We cut back to the reception area where we see Liam and Dylan staring at the large letters on the wall.

DYLAN
(in Spanish)
Buenas dias, Uh, I am Dylan Foster.
We have an appointment with Mr.
Rosello.

SECRETARY 1
Senior or Junior?

Quick questioning eye exchange between All.

DYLAN
Uh, we come to pay the bill we
received yesterday in his letterbox.
(his eyes point on
Liam)
We just wanted to express our
gratitude and pay.

Liam pulls his peaked cap down low on his face and rubs his eyes under his ray-ban. His tattered denim jacket shows a clef on the collar and a t-shirt of Dash with an electric guitar and a sticker of Liam flashes in front of him.

SECRETARY 1
(to Liam)
What is, uh, your name Sir?

Liam leans on the counter, when DYLAN pulls him back.

LIAM
Carter. Uh, this is the bill for
Can Mortix in Pollensa.

SECRETARY 1
Thank you Mr. Carter. Today there
is only the Junior boss. Please
take a seat at the end of the
hallway. You can't miss it. As
soon as his friend get's out you
will be the next.

DYLAN
(to the secretary)
You mean we have to wait because
his friend is with him?
(mumbles to himself)
Oh dear, what a world.
(chuckles to Liam)
The client is king seems not to
count for Prince Liam.

LIAM
(chuckles yawning)
Why does it take so long? Is he
screwing her before breakfast?

Liam sits in a lounge area, flipping through AD, an architectural design magazine.

Dylan takes off his sunglasses and tries to see something through the glass wall. Curious, he cranes his neck.

DYLAN

(indulges)

Love is in the air, that's why it
takes so long. The way he hugs
her, he must really love her.

Liam tosses the magazine aside with a bored look on his face and stands up. He stretches his arms out to both sides and tosses his cap at the ceiling.

His gaze remain on the intimate interaction between THE TWO behind the blind glass and their confidences silhouetted.

LIAM

This is when I miss Brandon the
most. He does all this boring
shit for us. We should knock and
interrupt her fumbling. She must
be cheating on her boyfriend.

DYLAN

Prince Liam, have a seat. This is
not for Dash, this is for our
lavender princess. Your love.

The door opens and Dylan jumps up. He sees THE GUY from behind. His eyes widen as he discovers his tight butt.

Patiently, Liam and Dylan stare at each other and wait.

Mr. Rosello turns to them as they both part their lips and stand up with their eyes wide open. He turns to the side and talks to someone.

DYLAN (CONT'D)

(whispering to Liam)

Is it him? The sexy Carpenter?

LIAM

(half whispering)

No way. What interest would he
have in going undercover among us
to do such a hardcore job?

ESTEBAN

(to them)

One second please

OTA (O.S.)

You have clients waiting and I
have to meet Xisca at the market.

Ota steps for and hugs gentle the Interior Designer.

ESTEBAN

I missed you all these years.

Liam freeze. Dylan fringes and stares on LIAM who shoots a high kick. THEN --- LIAM jogs through the hallway to the exit. Ota chases after him.

Mr. Rosello's and Dylan close the door behind them.

TIME-CUT:

EXT. STREET LEVEL - DAY

OTA'S gaze follows Liam's black open G-Wagon speeding down the Paseo del Born. Chico sits next to him.

DISSOLVE TO:

INT. LIAM'S G-WAGON - DAY

PHONE RINGS

LIAM'S display shows ten missed calls: The Lavender Girl

MESSAGE TEXT IS SHOWN IN WHITE LETTERS ON THE SCREEN

OTA (V.O.)

Why don't you hear me out.
Esteban's parents have still the
house next to Can Mortix.

Liam drives to the Restaurant Varadero, next to the see and looks for a parking. The Cathedral is in front of him.

OTA (V.O.) (CONT'D)

They were friends of my parents. I
haven't seen him since then.

He and Chico jump of.

OTA (V.O.) (CONT'D)

Xisca met him recently. Don't ask
me where. That's why he called
me.

They head to the seaside.

OTA (V.O.)

Liam, I love you and I can't stand
that you run away from me.

Chico lift his leg and pisses. Both go to the Restaurant.

TIME-CUT:

EXT. CEMETERY - AFTERNOON

OTA from the back.

INAUDIBLE CHATTER

She talks and cleans the old leaves around the ground, changing the old flowers for new ones.

TIME-CUT:

INT. PALMA/CAN MASÓ - LATE AFTERNOON

MANOLO is in the courtyard polishing the blue Volvo. OTA steps slowly next to him.

OTA

(Mallorquin/Subtitled)

You take care of it every day as if my family were going to get in there at any moment.

MANOLO

Why you are alone here? You did not come to talk about your grandfather's car with me.

Ota looks down and remains silence. MANOLO stops polishing.

OTA

(Mallorquin/subtitled)

I brought fresh flowers to the cemetery and cleaned a bit up.

MANOLO cleans his hands with a rag and frowns his forehead.

MANOLO

(clears throat)

Where is Xisca?

CANDELA (O.S.)

Xisca, Xisca. She doesn't need her nanny. Where is Liam?

MANOLO

You two talk. I just wash my hands and bring the tea.

OTA

Uh, I met Esteban today and uh ...

CONSERVATION FADES

DISSOLVE TO:

EXT. RESTAURANT-VARADERO - DAY

LIAM is sitting at a table right by the ocean. We see a hamburger on the table. He is drinking his beer.

Chico stares at him whimpering and puts his head in his lap.

PHONE RINGS

Messenger explodes, showing WhatsApp traffic on the screen.

MASON (V.O.)

Whooo, we are in Palma guys.

DYLAN (V.O.)

I am on cloud nine, dude. I can't believe that he likes me.

IAN (V.O.)

WHO???

DYLAN

I made him confess that he is GAY when I accused him of having an affair with OTA.

Liam chokes on the coffee.

IAN

What are you talking about having an affair with OTA?

Liam opens the sugar-bag which scatters all over him.

MASON (V.O.)

OTA, an AFFAIR? Liam are you okay?

DYLAN (V.O.)

All invoices have been settled. Prince Liam are you with her? How do we explain to her that we came to see Esteban?

AARON (V.O.)

INVOICES? What INVESTMENTS did you do without consulting me, your finance minister?

Liam leaves the money on the table and jogs to the parking. Chico jumps into the car.

IAN (V.O.)

Who is Esteban, dude? Must be the jet-lag. Didn't we come back for her birthday surprise party?

LIAM (V.O.)

(voice message)

I pick you up jerks. Go up to departure under the parking bridge.

(to Dylan)

Call Ota. She must be in Palma. Choose a place and let us know.

DYLAN (V.O.)
Hey, Prince Liam forget me as your
footman. YOU must call her NOW!!!

JAIMIE (V.O.)
I want Iberico ham and no dramas.
(whiny)
I bought a new camera for her
birthday-party. So don't mess up.

LIAM (V.O.)
I am such an idiot. What if she
does not forgive me?

MASON (V.O.)
Oh dear, let's meet and hug. I
missed the fuck our jam-sessions.

IAN (V.O.)
YEAH, let's rock. I brought also
my violin.

ALL PRESENTS
Let's first find The Lavender Girl.

CUT TO:

INT. DÈIA/HIPPY MARKET - NIGHT

XISCA
(mad)
What is this face?

XISCA stays at the stand with her hands on her waist and
watches OTA in astonishment. Who wordlessly switches the
candles to one side and the fragrances to the opposite side,
and repeats this process several times.

She frowns and pouts while a tear rolls down her cheek.

XISCA (CONT'D)
(grunts)
So you discussed?

Ota raises her shoulders and avoids eye contact.

PHONE DINGS

XISCA (O.S.)
(impatiently)
Where are you? What the hell is
this noise?

Xisca holds the phone away with a grimace and rubs her ear.
She taps her fingers several times for hands free listening

INDISTINCT CHATTER

LIAM, JAMIE, MASON, IAN
(crowd cheering)
XISCA, we missed you.
(Dylan in
Spanish/subtitled)
Is your Ota with you?

Xisca smiles into the phone as she notices the BOYS standing behind her at NOAH and MARTA's honey stand.

She turns around to see the BOYS GROUP waving and jumping around happily. AARON runs up and hugs Ota from behind. JAMIE takes a picture of Xisca's surprised face in black and white, which we see exposed on the screen.

LIAM hesitantly approaches Ota, who crosses her arms sulkily.

He picks up fresh lavender from the stand without taking his eyes off her. He sinks to his knees before her.

A dazzling diamond ring hangs from one of the lavender flowers.

THE MEMBERS OF DASH, Xisca, THE THREE NUNS with JOSEFA form a circle and our attention is focused on Liam.

LIAM
(pleading)
Can you forgive a spoiled Prince
Liam for reacting jealously?

Liam fumbles the ring out of the lavender flower and holds it out to her with a pleading look.

THE CROWD CHEERS

TOURISTS and locals approach, craning their necks to catch something, listening intently to every word.

Many cell phones are visibly being held up and recorded.

LIAM (CONT'D)
Will you be the sound of my songs,
the key on my piano, the vibrator
of my vocal chords and the sound
of my voice, like the pulse of our
boy group and my special anchor in
the sea ... then PLEASE MARRY ME.

Ota looks at him shamefully. Xisca moves closer to Ota and elbows her in the waist.

STRINGS BEAT UP

THE BOYS are harmonizing.

MASON
(a cappella)
It had to be you, It had to be you
(MORE)

MASON (CONT'D)

(holds note)
I've wondered around, finally find
somebody who could me make be true.

DYLAN

(a cappella)
Whoa whoa could make me be blue.

IAN

(a cappella)
And even be glad just to be sad
thinking of you

Marta grabs the chin from Liam.

MARTA

(a cappella)
Some others I've seen, Might never
been mean.

NOAH

(a cappella)
Might never be cross

PEDRO

(a cappella)
Or try to be boss

Chico squats next to LIAM and pleads with his gaze at her.

OTA

(a cappella)
But they wouldn't do for nobody
else give me the kick, with all
your faults I love your still.

Liam gets up and puts the ring on her finger.

LIAM

(a cappella)
It had to be YOU, wonderful YOU

OTA AND LIAM

(together)
It had to be YOU!

STRINGS HOLD ON

OTA AND LIAM (CONT'D)

Cause nobody else gave me the
thrill, with all your faults I
LOVE YOU STILL. It had to be YOU!

Liam and Ota kissing passionately.

People standing around them, all of whom fold their hands
in gratitude and look up to the sky.

XISCA
(shouts loud in
Mallorquin/subtitled)
SI, SI, Si! Gracias Señor!

Xisca paints three crosses on her chest and forehead.

Liam and Ota giggle as they watch Xisca drown in tears.
She sobs and wipes her eyes.

Dylan and Esteban exchange loving glances. Mason bursts
into tears and hugs IAN who pushes him away.

CROWD CLAPPING FADES

DISSOLVE TO:

INT. DEIA/LIAM'S BEDROOM - NIGHT

DEEP PANTING

Two hands are tightly interlocked in white sheets. Two arms
lying on top of each other.

MUSIC RAISE UP. I LOVE YOU ALWAYS FOR EVER/DONNA LEWIS

The view goes down to their shoulders, until we reach their
sweating faces. LIAM'S and OTA'S parted lips are touching
each other with closed eyes.

CONTINUOUS:

BATH

A running shower. LIAM and OTA from their backs. He touching
her from behind her boobs.

CONTINUOUS:

WARDROOM

OTA'S hand getting painted her nails. Her eye lid getting
pink eye shadow. Her red lips getting lip-gloss.

LIAM slips into a white button shirt and kisses her neck.

TIME-CUT:

EXT. COSTA NORD/STAGE - NIGHT

THE STAGE IS IN THE DARK

LIAM
(into the micro)
Can you please give us a chord

CROWD CHEERING AND CLAPPING FADES

The spotlight falls on MASON playing a chord on the piano.

ALL HARMONIZE

Spotlights shine on THE THREE BACK-UP SINGERS.

OTA, hot-eyed, takes her place at the microphone stand.

AUDIENCE CHEERS

Lights shine on the BAND MEMBERS. LIAM sits down at the piano and sings to OTA, who joins him in a duet.

The audience stands up. Dancing, singing and filming.

LIAM and Ota rock the stage together.

BAND PLAYS INSTRUMENTAL MELODY CONTINUOUSLY.

Light falls on Liam and Ota as they embrace and kiss.

DISSOLVE TO:

INT. PALMA-CONVENTION-CENTER - NIGHT

A WEEK LATER

GENTLE PIANO AND SOFT VOICE GROWS

On the stage: LIAM, dark suite, white open bottom shirt, sits playing alone on the wing-piano. Nobody else.

LIAM

(singing)

*I had to learn to live without
you. Heartbroken, I ran away.
Just as I was regaining my
confidence, Mom was taken from me.*

OTA sits in the first row, flanked by the DASH-CREW, MIRANDA, AARON, JAMIE, all elegantly dressed up with teary eyes.

LIAM (O.S.)

(singing)

*I thought lyrics would never be
written or spoken, nor could I
ever say "I love you," until you
gently broke me open. You taught
me that I was wrong and I began to
write this song. With naturalness
you penetrated deep into my
petrified heart and soul and turned
me into a loving, singing fool.
You enchanted and spoiled my
friends. you taught me the value
of the simple things in life. you
brought me down to earth where
humanity exists and at the same
time let me take off. We unfolded
our lives again.*

Ota, sobbing, shift slightly her head to Dylan's shoulder, who kisses her forehead.

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

(singing)

*You gave me a family and things
money fail. Although everything
that gave meaning to your own life
was brutally taken away from you.
You found your strength by paying
attention to the miserable and
growing in devotion to be there
for others, to heal my sore eyes
from crying when you needed to be
comforted the most.*

On her opposite side sits ESTEBAN who smiles warmly at both.

A SINGLE, SOFT CLAP is heard from the stage side behind him. APPLAUSE ERUPTS. STANDING OVATION.

LOGAN CARTER (late 60s) short, spiky hair, formal cocktail attire. His warm, teary-eyed gaze is fixed on Liam.

Liam stands and bows to THE AUDIENCE. He extends his hand to Ota to come up the stairs.

In the front row surprised looks spot Logan.

(Inaudible gossiping)

He follows Ota as she goes up a side staircase. Logan smiles warmly at her and nods, clapping his hands.

Liam freezes when he sees his father and gulps. She runs over to Liam and hugs him impatiently. They kiss.

They both wave to the crowd. Arm in arm, they walk leisurely to the side stage where the man has disappeared.

THE CURTAIN FALLS BACK.

OTA AND LIAM

I love you. Who was this man?

LIAM

(clears throat)

My Dad

OTA

I wish I could chase after mine
and hug him once again. Hurry.

LIAM

Not without you.

EXT. STREET-LEVEL - CONTINUOUS

LOGAN CARTER has a hand on the half-open cab door. LIAM and OTA come running holding hands.

LIAM
(half whisper)
Dad

OTA
Hello Mr. Carter, I am ...

LIAM
(shoots nervous)
She is my wife.

Logan, frozen, shuts the Taxi door and turns to them.

LOGAN CARTER
(clears throat)
Congratulation.

Logan faces Liam. Both remain silent. MASON comes running out, followed from ALL FRIENDS.

MASON
Uh, Logan, how how are you?

LOGAN CARTER
(low voice)
Hi Mason ... Dyl
(lowers his gaze)
How are you son?

IAN hooks Ota from one and Dylan from the other side.

AARON
Uh, we wait for you home, Liam?

Logan nods to all friendly.

LOGAN CARTER
(clears throat)
Hi Miranda. Uh, I I'll catch the next taxi, so don't worry.

OTA
(half-whisper)
Darling, why don't he come home?
I I mean I leave it to you, mmm.

LIAM
(raises his voice)
OKAY GUYS YOU GO FIRST.
(raises his arm)
TAXI! TAXI!

TIME-CUT:

INT. TAXI - NIGHT

MELLOW RADIO MUSIC

LIAM gazes silently into the darkness from the backseat, sitting next to his dad, he is rubbing his hands back and forth on his knees.

They stay like that for a while.

LOGAN looks down and frowns. Sometimes he glances out of the corner of his eye at Liam's unsteady hands. Then he scratches unquiet the back of his head and struggles for words with his mouth half open.

LOGAN CARTER

(clears throat)

Uh, it's all my fault. She might still be alive if I hadn't been such an asshole. I ruined both your lives. Not to mention mine.

SNIFFERS

Liam glares still outside.

LIAM

She immediately took Ota into her heart and vice versa, who is the love of my live.

(pauses)

Mom died because of my fault.

Logan looks at Liam who is sticking his head out the window.

LOGAN CARTER

Don't talk such nonsense, my son. I am heartbroken that I have taken your mother away from you.

LIAM

It's because of my dog which I adopted.

(pauses)

We first survived all three. Then he escaped and ...

LOGAN CARTER

It was an accident. Don't blame yourself. The only one to blame is me. I can't even ask you to forgive me, or your mother.

LIAM

Ota's whole Family died. Only she survived with her nanny and the chauffeur.

LOGAN CARTER

(clears throat)

I'm sorry to hear this. But you have each other. You're a great songwriter, even better than me. You live in a paradise and have the best friends. You are blessed, if not with me, but with everything else.

PHONE DINGS

The taxi fades in the dark night.

DISSOLVE TO:

INT. LIAM'S G-WAGON - DAY

SOME DAYS LATER

The green landscape quickly passes by. The car stops at an intersection next to a sign pointing to Pollensa.

AARON, IAN, Jamie and MASON are in his Jeep next to LIAM, who passionately is kissing OTA as Chico sticks his head between them. We see the laughing faces of THE BOYS.

ESTEBAN and DYLAN follow. As they stop at a traffic light, LIAM blindfolds OTA and kisses her.

SOFT CAR HORN

DISSOLVE TO:

EXT. CAN MORTIX - AFTERNOON

BIRDS CHIRPING

LIAM parks and walks around the car. OTA remains blindfolded. Liam puts his finger to his lips and commands XISCA to keep her lips sealed.

THEY sneak to the main entrance, where MANOLO opens them.

INT. CAN MORTIX HALLWAY - CONTINUOUS

LIAM, MANOLO and XISCA lead OTA through the aisle.

OTA

(confused)

Where do you take me? It smells like lavender. I I didn't tell you which day is today.

LIAM

Why? Is it a special day?

CONTINUOUS:

KITCHEN

The kitchen is fully equipped. Elegantly decorated and warmly lit. Champagne and flowers. Lots of plates of delicious food waiting to be eaten.

Lavender candles and lavender underscore who owns this house.

JAMIE captures memories from the large Happy Birthday garland hanging over the patio door. Welcome Home hangs on one wall.

INAUDIBLE WHISPERS

ALI, the BOY GROUP, AARON with MIRANDA, ESTEBAN with his PARENTS, THE ORPHANS, ALL NUNS glare with teary eyes on OTA, who stands in the middle, biting nervously her lips.

She shrugs with a smile as Chico licks her hand.

LIAM removes his bandana from Ota's eyes and gives her a quick kiss on the lips as her eyes open wide and fill with tears. Her eyebrows shoot up and a hand covers her mouth in surprise.

IAN intones "HAPPY BIRTHDAY" AND VOICES RISE IN SONG.

LIAM takes from MANOLO the giant birthday cake with the number 30. OTA gaze beams completely thrilled. Then she scans all the familiar faces with joy.

XISCA nudges Ota's waist to blow out the candles. Manolo stands behind them, wiping away a tear.

CHAMPAGNE CORKS POP WITH A BANG

Dylan pours a glass of champagne for OTA and one for ESTEBAN.

MANOLO and AARON take over and pass out champagne to everyone. PEDRO hands LIAM a glass and pats him on the shoulder gratefully. LIAM gives him a confused look.

PEDRO

Although I hated you. I wish you
both nothing but love and peace.

Everyone raises their glasses and toasts to Ota's health, who looks touched in the round. Her head tilts slightly to the side as she realizes where she actually stands.

SISTER CATALINA toast to OTA. The other NUNS embrace her.

As if in a trance, she cuts through the crowd to the small courtyard and remains rooted to the spot. Xisca joins her and looks at her questioningly.

XISCA

(clears throat)
He and Dyl worked so hard.

(MORE)

XISCA (CONT'D)
(glares at Esteban)
The day when one of his employees
failed Esteban helped out too.

Liam comes and pulls Ota over to a herb garden.

LIAM
Manolo told me that your Grandma
put one only for you.

Ota nods and leans her head on his shoulders. Liam strokes
her hair.

SNIFFERS

Then she discovers a large dog house.

LIAM (CONT'D)
I guess he likes more to sleep on
your feeds.

OTA
(whispers)
I love you. Words can't express
how much I do.

LIAM
(whispers)
There is no way to pay you back
with what you did for me. We both
pay back only with kisses. Promise?

Manolo drags Xisca into the kitchen. LIAM stays outside
and kisses OTA intensely. ESTEBAN joins them with DYLAN.

ALI runs over and puts her arms around them.

ALI
Shouldn't the bridesmaids and
groomsmen finally know the date?

Liam runs his fingers over the lavender and smells his hand
with his eyes closed. Ota looks up at him and smiles.

ESTEBAN (O.S.)
(To Dylan)
Shall we bless them now?

DYLAN
(chuckles)
Prince Liam is more than blessed.

Dylan sees everybody stalking through the door.

They fall into a sitting area. MANOLO comes running with a
bottle of Champagne and new glasses. XISCA follows him
with plates full of Mallorquin specialities and snacks.

LIAM
(whispers to Xisca)
Please bring two more glasses.

Xisca does not hesitate and comes flying back with champagne flutes. Liam stands up and pours XISCA and MANOLO and THE NUNS a glass.

LIAM (CONT'D)
A very special toast to you for making this day possible. Thank you for your warm caring and responsibility from day one.

MIRANDA paces close to LIAM and glares at him with teary eyes. ALL THE NUNS joins them and listen carefully.

Liam turns to Sister Catalina

LIAM (CONT'D)
(to the nuns)
We kept the material things, but our families were stolen from us. First you took in Ota, then she took in me, where we could just be Ota and Liam.

PEDRO
(Mallorquin/subtitled)
Don't forget me Prince Liam. Your devoted servant.

CROWD CHEERING AND LAUGHING

JUMP CUT FOWARD:

INT. SANT JOAN/AIRPORT - DAY 2023

INDISTINCT AIRPORT NOICE

LIAM has only eyes for little MAT (3), who is on XISCA'S arms. MANOLO comes and takes their luggage, after greeting them briefly with a bright grin.

OTA
Where is my little darling?

LIAM
Give daddy a huge kiss.

MAT
Did you bring a surprise?

OTA
It depends on whether you also behaved well?

MAT

Chico didn't. He ate all my cookies.

Xisca hands Mat over to his dad.

XISCA

(mallorquin/subtitled)
Of course, he behaved in an exemplary manner.

OTA

I wonder who he got that from?

LIAM

You don't doubt Prince Liam? Oh, look who is there. Run to grandpa.

LOGAN spreads his arms, into which Mat flies. He is warmly hugged while Ota and Liam look at them arm in arm and Logan returns their touched look.

OTA

When did you arrive?

LOGAN CARTER

Last night. Manolo was kind enough to tell me when you land today. Have you got all the papers, son?

LIAM

Yep. Everything is signed and we are ready.

DISSOLVE TO:

INT. PARISH OF SAINT BARTOLOMÉ - AFTERNOON

VALDEMOSSA

PRIEST (V.O.)

I declare you man and wife

LOCAL REPORTERS, INTERNATIONAL PRESS and TV SENDER are waiting at the exit of the church. The newlyweds come into view. OTA comes out beaming on the arm of the dashing LIAM.

Her BRIDESMAIDS ALI and INES, Liam's GROOMSMEN, THE BOY GROUP DASH, shower them with red rose petals.

TOURISTS and LOCALS crowd the Church-square.

TOURIST GIRL

(screaming)

LIAM... I LOVE YOU!!!

LOCAL WOMAN

(shouts loud)

OTA, FOR PRINCESS

OTA smiles and waves to the crowd as LIAM grabs her and gives her a deep kiss. DYLAN dries his tears. JAMIE, AARON and MIRANDA applaud from the side with LOGAN.

Dash' and Liam's Instagram fan account skyrockets. Comments, photos and followers increase astronomically.

CUT TO:

EXT. FINCA - EARLY EVENING

The drone pans across a typical Mallorcaen finca, where we see a happy wedding party.

DINING AREA

Spread across the beautifully set tables, we discover the faces we all know. INES, teary eyes, dressed freakishly glamorous, stands next to Ian, who sits at her side.

INES

(sobs and chuckles)

Ota, I can really congratulate you, that you married the outstanding Prince Liam. Remembering that you denied to get to known a Pop-idol. And I am so glad for a very egoistic reason, that you didn't choose Ian. I love you both, but more him.

Ines tosses Ian a fleeting kiss raises him up and drags him to Ota and Liams table. They hug them hearty and clink their glasses to them and to the rest.

DANCING FLOOR

DASH MUSIC AND CROWED DANCING.

An intimate kiss between the bride and groom on the dance floor causes the guests dancing around to applaud.

When in addition A THUNDERSTORM RAIN starts, where everyone flees in panic in all directions, the two look smiling to the sky and devour each other with their kisses.

SOAKED IN HER WHITE DRESS AND HE IN HIS CUT THEY BRUSH THEIR NOSES WHERE RAINDROPS RUN OVER THEIR FACES MIXED WITH TEARS.

FADE OUT: