

Los Silencios

Written and directed by
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VERSION 10

*NOTE: Dialogues in the film are all in Spanish, except
when indicated they are in Portuguese.*

Sounds of bass boats approaching slowly, in the middle of
the night.

CREDITS

Lettering:

"Sometimes we think we keep a secret, but it's the secret
that keeps us".

1

EXT. NIGHT/DAWN. ROWING BOAT

1

A bass boat moves slowly down a wide river, in the dawn,
till it reaches an island.

Amparo (42), a strong, indigenous looking woman with long
black hair, Nuria (11) and Fabio (9) are sitting with
their bags in the canoe, conducted by a teenager holding
a flashlight.

The water level of the river is low, and water can be
seen evaporating in the early hours.

2 EXT. NIGHT/DAWN. ISLAND OF FANTASY/ ARRIVAL RIVERBANK

2

They reach the steep riverbank of Island of Fantasy, where a lady awaits them holding a flashlight in the misty night. They get out of the Canoe.

Abuelita (70), a mixed-race indigenous Brazilian lady receives them. She is thrilled.

She hugs Amparo close to tears, as Amparo gets out of the boat.

ABUELITA

I don't believe it! I don't
believe it, you're alive!

Clinging to their suitcases and backpacks, Nuria and Fabio look at Abuelita somewhat suspiciously. Nuria is wearing tiny fluorescent earrings.

ABUELITA

Your children?

Amparo nods.

ABUELITA

You're so lucky to get here!! So
lucky! Welcome! Let's go!

She kisses and hugs Fabio and Nuria at the same time, helping them up the slope with their bags.

3 EXT. DAWN. ISLAND OF FANTASY/SMALL FOOTBALL FIELD 3

They cross a desert soccer field in the dim light of dawn heading towards Abuelita's house.

They go up the stairs of a big stilt house where several families live.

4 EXT/INT. NIGHT/DAWN. ABUELITA'S HOUSE 4

Abuelita lights a gas lamp on the table.

The several pots hanging on the wall reflect the light.

MARIA, an indigenous lady in her 50s checks the time on her phone: 4 AM, and sits up in the hammock where she was sleeping. She looks at Amparo, who is apprehensive. Some people sleep on a mattress on the floor.

Abuelita, murmuring alone, gets a key hanging on the wall near the kitchen table, a set of bed linen and two towels folded lying on the table and walks towards the door, followed by Amparo and the kids.

ABUELITA

Come! I'll show you a little house
under construction at the back...
But if it's cold you can stay here
with us... there's always room.

5 EXT. NIGHT/DAWN. ABUELITA'S HOUSE/ SURROUNDINGS 5

They get down Abuelita's house, turn the corner and head to an unfinished house at the back.

6 EXT. NIGHT/DAWN. STILT HOUSE 6

They go up the unfinished house. Abuelita opens the door.

6A INT. NIGHT/DAW. STILT HOUSE 6A

It is a two-story house. There are some windows and the wall are closed by plastic.

At the entrance there is a little table, a hammock, a camp stove, an old sofa and almost no pots on the wall, where's also an old calendar and a forgotten picture of the last family.

ABUELITA

They had to flee, but we look after it as we can.

AMPARO

Thanks, aunt. Thank you very much...

Abuelita leaves the keys for the padlock used to lock the door and the gas lamp with Amparo, the bed linen and towels and leaves the house. Amparo closes the door.

Wind shakes the plastic on the back wall.

7 OMITTED 7

8 INT. NIGHT/DAWN. STILT HOUSE 8

Nuria watches Abuelita's light moving away through the gaps of the squeaky wooden walls.

(CONTINUED)

She notices some wide cracks, including on the floor of the house.

Fabio picks up a pair of muddy leather boots in a corner on floor.

FABIO

Look mom, just like daddy's!

AMPARO

Don't touch them! Leave them where they were!

Fabio tries to put them on.

FABIO (O.S.)

They nearly fit me, like daddy's.

AMPARO

Put them back where you found them. Come, help me make the bed.

Amparo opens the sheet Abuelita gave her shaking it over the double mattress on the floor. Dust goes everywhere.

BLACK SCREEN WITH
TITLE OF THE FILM

Amparo is standing across the street with Fabio and Nuria, who have wet hair. Both are bathed and have their hair neatly combed to go to school.

(CONTINUED)

9 CONTINUED:

9

Many motorcycles, cars and tuk tuks drive past them, lifting red dust.

When the traffic decreases, they cross the road.

10 INT. DAY. PRINCIPAL'S OFFICE

10

Amparo, Fabio and Nuria are sitting, waiting at the principal's office. Apart from the earrings, Nuria also wears a fine, plastic fluorescent bracelet. Behind them there's a wide glass window, and at its side works ANA MARIA, school secretary, sitting on her table.

The fan in the room is little help to relieve the damp and sultry heat of the place - in the heart of the Amazon forest. There is infiltration on the walls and the paint is coming off. Books and folders are stacked on cabinets everywhere.

The door opens and the SCHOOL PRINCIPAL (50) enters the room finishing a conversation with someone outside, carrying some folders and papers.

Amparo and the kids get up. Amparo hands him some forms filled in and Fabio's documents.

The principal checks them, standing by the door, looking at the kids sometimes.

SCHOOL PRINCIPAL

Right. Good grades. All you need is the uniform.

(MORE)

(CONTINUED)

SCHOOL PRINCIPAL (CONT'D)

If you need meals you have to fill in an extra form because the government sends us enough for 600 children, and at present, with so many displacements, we have more than 2500 here.

AMPARO

It won't be necessary.

The school bell is heard.

SCHOOL PRINCIPAL

Okay. He can go to his class if he wants to as his classes are now.

Amparo nods. The principal asks for Ana Maria.

SCHOOL PRINCIPAL

Ana Maria, take him to the third grade, please.

Ana Maria comes and takes Fabio away.

SCHOOL PRINCIPAL

And next week he must be wearing his uniform. Or else he can't come in.

AMPARO

Where do we buy it?

(CONTINUED)

The principal picks up a paper **on his table** and writes down an address.

SCHOOL PRINCIPAL

Here. Talk to her, it's on the street behind the school.

Amparo nods.

AMPARO

Thank you.

Amparo and Nuria walk across a square in front of the school, which is full of shrill birds. They hear them and look up.

They walk past an AREPAS SELLER with her stove under a colorful sun umbrella. Amparo stops for a moment.

AMPARO

Do you have cheese arepas?

VENDEDORA

No.

AMPARO

Really?

The seller nods.

NURIA

What a shame. They're the best.

11 CONTINUED:

11

AMPARO

A standard one then, please.

The seller hands it to Amparo, who breaks it in half. It is still hot, steamy. She eats it there, observing the action at the square with its several immigrants selling churros, toy birds, among other things.

12 INT. DAY. SEAMSTRESS HOUSE/SHOP

12

A seamstress shows Amparo and Nuria some uniforms, taken from a high clothesline. A radio plays gospel songs. She has discreet religious elements on her workshop.

AMPARO

How much are they?

SEAMSTRESS

90.000 pesos.

AMPARO

Do you have any cheaper,
secondhand ones?

SEAMSTRESS

No, we don't....

Amparo counts the money she has on her while Nuria passes her hand on the state school logo sewn on the shirt of the uniform. On the showcase's glass there are some holy cards.

AMPARO

Well... I'll have two then...

(CONTINUED)

12 CONTINUED: 10. 12

SEAMSTRESS

What size?

AMPARO

Big, so they'll last.

The seamstress sets the shirts aside.

13 EXT. DAY. SIGN INDICATING THE BORDER BETWEEN BRAZIL AND 13
COLOMBIA

Amparo and Nuria walk along the road going past the monument that divides Leticia and Tabatinga - Colombia and Brazil - which reads "Welcome to Brazil" on one side and "Welcome to Colombia" on the other. Many bikes, trucks and tuk tuks pass from one side to the other, lifting a lot of red dust.

14 EXT/INT. DAY. TABATINGA CHURCH 14

Amparo and Nuria arrive at the Diocese of Tabatinga (Brazil).

They go through a door where there is a poster in Portuguese saying they receive refugees there (Ministry of Human and Prison Mobility).

They sit in a waiting room with other people.

Stories of people who have fled war conflicts can be overheard from another room.

A NUN enters the waiting room and hands a form for Amparo to fill in.

(CONTINUED)

NUN

(in Portuguese)

Do you have the documents already?

AMPARO

What documents?

NUN

(in Portuguese)

Anything that proves the conflicts
taking place where you come from
... photos, videos... identity
documents...

Amparo nods and starts getting her cell phone and documents from her purse. Nuria looks at her.

NURIA

We didn't have time to get much.

Amparo hands over the documents to the Nun and plays a video on her cell phone.

NUN

Of course...

The nun hesitates to look at it.

15 INT. DAY. CHURCH CONFESSIONAL

15

A Jesus Christ statue that looks up, it's heard shouts of someone who has just found a loved one killed in the street.

The nuns don't look at what is being screened on the cellphone, having difficult to watch those hard scenes.

NUN 2

(in Portuguese)

Was this your house?

AMPARO

Our restaurant... a couple of newly arrived men wearing plain clothes showed up and asked for lunch. We served them.... We didn't know they were paramilitary officers.... Then, a neighbor warned us not to feed them, or people would think we were collaborating...

NUN

And what is written here? On this piece of paper?

They close the cellphone to theirs faces, Nun 2 take out her glasses to look closer.

NUN 2

Killed by "Sapo". Is this your husband?

The nun points to one of the dead bodies in the video and keep watching it while listening to Amparo.

(CONTINUED)

AMPARO

No. That's Angel, the pharmacist's son. The paramilitary thought he was providing contraception to the *girls* on the hills. My husband disappeared shortly after in a landslide caused by an explosion in an oil company that had settled next door. We were waiting for the compensation, but every week another corpse was found on the street.

NUN 2

(in Portuguese)

But are your lives at risk? Is anyone chasing you?

Nuria nods, apprehensively, holding her mother's hand, as she hears her voice denying it.

AMPARO (O.S.)

No.

NUN 2

(in Portuguese)

Because this visa is only for people who can prove they are being persecuted, and once in Brazil, you cannot go back... otherwise it's better to apply for a visa through the Mercosul agreement, which takes longer to get, but allows you to go back...

(MORE)

(CONTINUED)

15 CONTINUED: (2)

14.

15

NUN 2 (CONT'D)

I'll refer you to this lawyer, you
can show him what you have and
he'll help you.

The church bells play.

Nun 2 hands AMPARO a card with the lawyer's address in
Tabatinga.

AMPARO

Is he reliable?

Nun 2 nods affirmatively.

NUN 2

He's helped many people with cases
you can't start to imagine. We are
not concerned with people's pasts,
only what we can do to help them.

16 INT. DAY. LAWYER'S OFFICE

16

The lawyer plays a small bell on his desk and receives
from Amparo an **IDENTITY CARD WITH A PHOTO OF ADAM
BAQUERO AIRES**, some newspaper cutouts about the accident
with Adan's picture on it and a card from an oil company.
Amparo and Nuria are sitting opposite him.

LAWYER

(in Portuguese)

Is this your missing husband?

AMPARO

Yes.

(CONTINUED)

LAWYER
(*in Portuguese*)
Brazilian?

Amparo nods.

The lawyer looks at a card from the Oil company.

LAWYER
(*in Portuguese*)
Oh yes, yes - I remember this
disaster! Have they found the
body?

AMPARO
Not yet. Nor his, nor my older
daughter's, who he was going to
pick up from school when the
accident happened.

LAWYER
(*in Portuguese*)
And they said the families would
be compensated?

Amparo nods.

AMPARO
They have already compensated
some.

CARLA, the secretary, comes.

CARLA
Sir?

LAWYER

Please, bring me the processes of
señor Juan that I'm late.

The secretary leaves.

LAWYER

(in Portuguese)

Okay. I'll look into it and come
back to you. Let me get your
number.

Amparo writes it down on a piece of paper.

LAWYER (O.S.)

Carla, please, I'm late. It's
ready?

CARLA (O.S.)

Yes, sir.

17 EXT. DAY. FABRIC STORE

17

Cars drive past the fabric store. Amparo and Nuria leave,
carrying fabric rolls in a transparent bag.

18 OMITTED

18

19 EXT. DAY. ISLAND OF FANTASY/SOCCER FIELD

19

Amparo and Nuria cross the soccer field in the Island of
Fantasy, carrying the fabric.

20 INT. DAY. ABUELITA'S HOUSE

20

Amparo and Nuria enter Abuelita's house.

(CONTINUED)

AMPARO

Excuse me.

Maria is feeding two children.

MARIA

Abuelita is sleeping.

NURIA

At this time of day?

Amparo notices the children's uniforms.

AMPARO

Oh. Do you happen to have a larger uniform size for me to make the pattern? And do you think anyone could lend me a sewing machine?

MARIA

No.... I don't think anyone here has a sewing machine.

Abuelita comes out of her bedroom, slowly.

ABUELITA

Oh! How are you?

AMPARO

I need to make the uniforms...

(CONTINUED)

ABUELITA
*(in Portuguese, to
Maria)*

Oh! Isn't there anyone who's grown
out of theirs and can pass it on?

Maria does not know.

ABUELITA
At Jaime's, perhaps... listen,
let's find out.

She holds Amparo's arm and walks out slowly.

21 EXT. DAY. ABUELITA'S HOUSE/SOCCER FIELD

21

Amparo and Abuelita leave Abuelita's house and head one
way, crossing the soccer field, while Nuria goes the
opposite direction.

22 EXT/INT. DAY. STILT HOUSE

22

Nuria comes home, opens the door, takes her shoes off,
see that the cowboy boots are not on their place and when
she turns, she is faced with

HER FATHER

(CONTINUED)

Wrapped in a towel, white cowboy hat on his head, all dirty, carrying his boots in a hand and taking uniforms from the bag, with a fluorescent plaster on a bandage on his burnt leg, standing next to an open suitcase brought by Amparo, with his clothes on the floor.

She screams. Her father jumps.

He covers his daughter's mouth with his large hand while closes the door and signals for her to be quiet by placing his finger in front of his mouth.

ADAM

Schhh! Don't tell anyone, okay?

Nuria nods, in shock. Adam removes his hand from his daughter's mouth and kisses her on the hair.

He whispers, nearly mutely.

ADAM

How are you, sweetie?

Nuria cannot answer, still in shock.

They hear the wind and neighbors discussing outside.

ADAM

Easy, okay? You haven't seen a thing.

Adam gets a change of clothes and goes upstairs, limping and whistling. He carries a machine gun on his back, under his daughter's catatonic gaze.

Sound of Nuria's heart.

23 INT. NIGHT. STILT HOUSE

23

The needle of a sewing machine sticks a dark blue fabric of the uniform they bought.

In the hammock, in the other side of the room, Fabio plays a shooting game in his mother's phone while Amparo, sitting at the table next to a sewing machine, measures Nuria's waist with a tape. Nuria is standing up next to her, wearing a shirtless T-shirt and shorts, with fluorescent details. With the measurements, Amparo returns to a piece of sober navy blue fabric to make the uniforms.

AMPARO

Fabio, stop fiddling with the phone, the battery is going to run out! Come, help me here - it's important you learn how to sew. We never know when it might come in handy...

Fabio looks grudgingly at his mother as she passes the thread through the needle of the sewing machine.

FABIO

Handy would be to have money and buy it ready.

AMPARO

But sometimes it's not for sale. Have I ever told you how many times sewing saved our lives in this family?

(CONTINUED)

Fabio nods, and returns to his game.

AMPARO

Your great-grandmother was the first to sew women pants in Bogotá. Did you know that? They had to be sold secretly.

Fabio's expression says he has already heard the story many times.

Nuria smiles and gets pieces of fabric from next to the sewing machine to play with, creating doll shapes, as she listens to her mother's story.

FABIO

And Grandma sewed uniforms to military officers, whereas you sew for the guerrillas.

AMPARO

That's how we kept informed. And it was sewing pants that I met your father.

Nuria looks upstairs and sees through the cracks on the floor someone walking slowly, limping.

A fan on the ceiling of the classroom.

Nuria is standing at the front of the classroom, in front of the blackboard, wearing her new uniform, her earrings, bracelet and a fluorescent pendant on a string that goes down to her chest. Two other children are standing too. The teacher is handing corrected tests to the students.

TEACHER

Introduce yourselves, please.

ANA LUZ (BLACK)

My name is Ana Luz. I'm from Barranquillas.

CLAUDIO

Claudio, from Puerto Assis.

Everyone looks at Nuria, who says nothing and stares at the class. The teacher tries to encourage her.

TEACHER

Tell us a bit about what you like to do...

Nuria remains silent. The tension grows. The other children start making noises.

ANA LUZ

Play ball.

CLAUDIO

Me too.

(CONTINUED)

24 CONTINUED: (2)

24

NURIA remains silent. Exlendy (11) looks at her feeling uneasy. The hustle and bustle increases.

TEACHER

And?

Nuria doesn't say a word. Everyone laughs. Exlendy is uncomfortable.

The teacher is uncomfortable with the rising laughter and Nuria's muteness.

TEACHER

Alright, you may sit. You can
introduce yourselves better later.

Ana Luz, Claudio and Nuria sit at their desks. Exlendy smiles at Nuria, who has anxious eyes and a serious expression.

25 EXT. DAY. SQUARE IN FRONT OF THE SCHOOL / AREPAS

25

Standing in front of the school, Amparo observes the AREPAS SELLER.

AMPARO

If I bring you some cheese ones,
will you sell them?

SELLER

I need to taste them first, to see
if they're good...

(CONTINUED)

25 CONTINUED: 24. 25

AMPARO

I'll bring some, then.

26 INT. DAY. GROCERY STORE 26

Amparo is buying ingredients to make the arepas. She gets to the till. She counts her money. She is short of money. She looks at the young cashier.

AMPARO

May I bring you the rest next week?

THE CASHIER stares at her, looking tired. She calls the MANAGER.

CASHIER

Carlitos! She wants to buy on the cuff.

The manager walks up to them.

MANAGER

What can you leave as guarantee?

Amparo looks at Adam's identity card she has on her.

AMPARO

May I leave my husband's identity card?

MANAGER

We don't accept Ids. We all have 3 or 4 here.

Amparo thinks for a while. She looks at her purchase.

(CONTINUED)

26 CONTINUED:

26

AMPARO

Can I bring you a sewing machine I
borrowed?

MANAGER

Okay. When you bring it, you can
take the cheese and the flour.

Amparo agrees and leaves, taking the other ingredients.

27 INT. DAY. FOOTBRIDGES OF THE STILT HOUSES CLOSE TO THE PORT (BEHIND THE LIBRARY) 27

Nuria goes through the stilts of the stilts near the port
of Leticia, returning from school.

27A EXT. DAY. PEOPLE BY THE WINDOW CLOSE TO THE STILT HOUSE/ ISLAND OF FANTASY - STILT HOUSE 27A

People by the windows and doors hide inside their houses,
looking at people going past through the cracks.

28 INT. DAY. STILT HOUSE 28

Nuria gets home and finds Fabio wearing his father's
cowboy hat, his muddy leather boots, and an open
guerrilla fighter shirt. He is playing secret mission
with his father's machine gun.

Fabio aims at the door where she is and pretends to
shoot.

FABIO

Pow pow pow!

(CONTINUED)

28 CONTINUED:

28

The last shot comes out in fact. Nuria is startled. Fabio too. He runs to close the doors.

She slaps Fabio's nape. Fabio touches his nape right after.

FABIO

Ouch!

Fabio takes off his father's shirt he is wearing over his uniform shirt, put his father's AK47 the below the stairs gets Nuria's backpack and hurries to school. Nuria notices that he runs and limps at times, like their father.

Nuria sees your house, she listen the whistle from his father in the wind. The plastic of the house trembles. She prefers get run out of there. The door closes behind her.

29 EXT. DAY. STILT HOUSE

29

Nuria sees the neighbors sitting on their balconies and doors of their houses, that seem to look at her while do their works. She steps down the stairs, pretending nobody is seeing her.

30 EXT. DAY. SISISI STORE ON THE ISLAND OF FANTASY

30

Nuria approaches a small shop selling fruit and various home products, where a TV is connected to an electricity generator close to the soccer field.

(CONTINUED)

She plugs the family phone there, into an extension cord with multiple sockets and several cell phones connected.

Nuria looks at the TV, which shows news on the armed conflicts and on the progress of peace talks in Colombia.

Then, she observes Rosa (40), a BLACK woman with a baby in her arms, who approaches Sr Sisisi's store.

ROSA

(in Portuguese)

Do you have top up cards for
Brazilian phones?

SR SISISI (60), walks out from within the store with a tea towel on his shoulder.

SR SISISI

How much do you need?

BLACK GIRL

(in Portuguese)

25 reals.

Sr Sisisi hands it to her.

ROSA

(in Portuguese)

Can you add it to the other
things?

(CONTINUED)

SR SISISI

Well... your family hasn't paid
the last month's bill yet....

ROSA

(in Portuguese)

Don't worry Sr Sisisi, I promise
we'll pay everything this month!
We're repairing the boat, and my
husband managed to make deliveries
in Brazil...

A bit bad-humored, SR SISISI notes down the loan.

SR. SISISI

Ask him to come talk with me. It's
been a long time I don't see him.

Exlendy walks up from behind Nuria. She sees her friend
is watching the scene. She talks quietly.

EXLENDY

Have you been introduced to Sr.
Sisisi?

Nuria jumps. Exlendy laughs. Nuria shakes her head.

EXLENDY

Actually he's called Don Amado,
but everyone calls him sr. Sisisi
because if anyone says no...

Exlendy makes a beheading gesture. Nuria looks at him.

(CONTINUED)

EXLENDY

He's the richest guy on the island. I even think he's the richest person in Leticia, in Colombia, in Brazil, Peru, in the whole wide world. He's a very good man, he lends money to everyone.

But if you don't him pay back...

Nuria observes SR. SISISI counting some money and handing part of it to COYOTE (19), who is chewing a long piece of grass at the back of the store. His hair is blond at the end and he wears a cowboy hat hanging down his neck.

EXLENDY

He has agents everywhere. They'll break your leg, cut off a finger. Till you find a way to pay him back. With interest, of course.

He's no fool.

Exlenny opens A SMALL PURSE, from where she removes a lipstick, playing cards, some pesos and crushed candies, which she offers to Nuria.

EXLENDY

Want it?

Nuria shakes her head.

EXLENDY

What do you like to play?

Nuria does not answer.

(CONTINUED)

EXLENDY

Can you play Crazy Eights?

Nuria nods.

EXLENDY

Wanna play?

Nuria shakes her head.

30A EXT. DAY. SR. SISISI'S STORE

30A

Suddenly, a fight starts between the children who were playing ball in the field next to them, nearly at Nuria's feet. Older children try to stop the fight. Coyote comes like an authority.

COYOTE

What's going on here?

CHILD 1

He started it!

CHILD 2

No I didn't! It was him! She saw
it!

Everyone looks at Nuria, who is silent in front of Exlenny.

CHILD 3

Say it! Who started it?

Nuria keeps quiet, feeling intimidated. The tension grows. The bunch of boys who is fighting is getting closer and closer to them.

(CONTINUED)

CHILD 4

Say it!

Exlendy pushes one of them, who fall on the ground.

EXLENDY

No one here was paying attention
to you!

The boy is about to pay it back to Exlendy. Coyote looks
at Sr. Sisisi, who signals for him to intercede.

COYOTE

Easy, easy, It's okay. You can
sort things out another way.

They children return to the game, looking angrily at
Nuria. Nuria remains quiet and intimidated. The children
move away making obnoxious gestures. Exlendy shows them
the middle finger. Coyote laughs, making an obscene
gesture with his mouth.

EXLENDY

Stupid boys.

The other boys go on playing.

30B **EXT. DAY. SR. SISISI'S STORE**

30B

Exlendy smiles at Nuria as they walk in front of Sr.
Sisisi's store.

EXLENDY

You're good at keeping quiet.
Wanna be my friend?

(CONTINUED)

30B CONTINUED:

Nuria smiles at her.

31 DAY. ISLAND OF FANTASY/ SOCCER FIELD 31

Nuria sees Amparo arriving on the island by canoe. She walks towards she.

32 EXT. DAY. HOUSE OF THE PRESIDENT OF THE ISLAND 32

Abuelita introduces Amparo to the President of the Island, who is working on the construction of a boat.

ABUELITA

Look, Sr. President, this is my niece. Her husband disappeared in an accident... she's looking for a job. She needs just enough to settle down.

The president watches Amparo holding hands with Nuria.

PRESIDENT OF THE ISLAND

We don't take displaced people here. We don't want any problems.

ABUELITA

But she's my family, Sr. President. She'll adapt fast. She won't cause any trouble... She's always been righteous and very hardworking.

The President looks at her suspiciously and talks as he carries on his work.

(CONTINUED)

PRESIDENT OF THE ISLAND

Abuelita, they already want us out of here, if we bring trouble, we'll surely be kicked out. Can't she stay in Leticia?

ABUELITA

Sr. President, I've lived here for 30 years. Since the island came up in the middle of the river. Have I ever caused you any problems?

The president continues tightening the screw on his boat, without replying.

ABUELITA

A little word from you is all that it takes for her to get a post at the fish factory... at least for some time, till she can settle down.

AMPARO

I'm clean, Sr. President. I don't bring any trouble. All the problems I had were left behind.

The president looks at her suspiciously.

33 INT. NIGHT. STILT HOUSE

33

Fabio screams as Amparo pulls his ear, scolding him, holding the machine gun with her other hand. Nuria, head down, watches them.

AMPARO

How many times will I have to tell
you not to play with what's not
yours?

Fabio looks at her furiously.

AMPARO

Is everything we've been through
not enough? Do you want to bring
us more problems?

Fabio stares at her without answering. He looks down.

AMPARO

If I catch you playing in your
father's things again, you'll
regret the day you were born.

Nuria, leaning against the wall, looks at him.

AMPARO

Do you understand?

Fabio nods.

AMPARO

I didn't hear it.

FABIO

Yes.

(CONTINUED)

AMPARO

Yes?

FABIO

Yes, madam.

Fabio looks towards Nuria with hatred.

AMPARO

Very well. Now go take a shower.

FABIO

It's cold.

AMPARO

Whatever. It might put your head
thinking straight.

Fabio leaves the room.

AMPARO

Hey!

Fabio turns to her. Amparo throws him a towel.

AMPARO

Look out for the snakes out there.

Fabio leaves carrying the towel.

Amparo sits on the bed and collapses, crying with the machine gun on her lap. Nuria approaches and touches her hair. Amparo gets up at once, quitting the crying and putting the machine gun in the closet.

Closes the closet's door.

34 INT/EXT. DAY. FISH FACTORY

34

The fish's refrigerator door room opens, Amparo and GIRL FROM FISH FACTORY, with white boots, enter where have fish hanging on every wall.

Amparo observes. She is at a small fish factory/company. The lady and the FISH FACTORY is explaining to her how to remove the scales of each type of fish from the Amazon River.

Some young men wearing white clothes enter to carry huge frozen fish bags on their backs. Amparo look at them.

FISH FACTORY LADY

We usually don't hire women as carriers. But you can fish and we'll buy what you get.

AMPARO

It's just that I don't have a boat, nor net, and I don't know this river... I'm really scared of drowning. But I can carry, like them.

FISH FACTORY LADY

But it's very heavy.

AMPARO

I've carried a lot of weight in my life. Look.

Amparo picks up a bag they are finishing preparing and shows how she can carry it on her back.

(CONTINUED)

37.

34 CONTINUED: 34

With a gesture, the FISH FACTORY LADY agrees that Amparo follows the other carriers, and she leaves carrying the bag.

She comes out of the cold room and departs through the door of the factory, while the factory girl stays inside.

35 OMITTED 35

36 EXT. NIGHT. HOUSES ON THE ISLAND OF FANTASY - RAIN 36

It rains on the Island during the night.

37 INT. NIGHT. STILT HOUSE/ BATHROOM UNDER THE STAIRCASE 37

Nuria is inside a large basin, bathing under the staircase with a fluorescent sponge, in a place separated by a sheet. She is wearing her fluorescent earrings. Amparo throws a kettle of hot water into the basin. Steam comes up. On Nuria's back, we see a scar. Basins collect the water that drip from the ceiling in the center of the house.

FABIO (O.S)

Can I set the table already?

AMPARO

Yes, please.

Fabio goes down stairs. Amparo gets up.

38 INT. NIGHT. STILT HOUSE/LIVING ROOM/ KITCHEN 38

Fabio takes two plates and two spoons to put on the table. Amparo approaches and hands him two more plates and spoons. Fabio looks pityingly at his mother, but puts the four plates and spoons on the table anyway.

AMPARO

Quick, while the water is still
hot.

Fabio goes to take a shower.

39 INT. NIGHT. STILT HOUSE/ROOM UPSTAIRS 39

Nuria is upstairs, showered, with a towel on the head, choosing what clothes to wear. She puts on normal panties and a fluorescent bra.

39B INT. NIGHT. STILT HOUSE/ KITCHEN 39B

Amparo prepares a soup with a fish. A Latin, melancholic revolutionary song is heard playing on her **cellphone**.

Adam comes up from behind her and kisses her neck. Amparo smiles. Nuria leaves the room and sees them at a glance from the staircase. At first she is apprehensive but then she relaxes and observes the interaction between the two, hiding. She smiles too.

(CONTINUED)

AMPARO

It seems it stopped raining. We
need to get more water!

FABIO (O.S.)

I'm going!

NURIA

I'll get it.

Nuria goes down the stairs. Her father, wearing shorts,
with fluorescent underwear showing, passes his hand on
her head. He hands her the bucket.

Close to the door, Nuria puts on fluorescent slippers and
leaves, carrying the bucket and a flashlight.

40 EXT. NIGHT. STILT HOUSE

40

Nuria goes down the stairs of the stilt house, listening
to her parents' soft whispers.

41 EXT. NIGHT. ISLAND OF FANTASY/ BEHIND ABUELITA'S HOUSE

41

Nuria walks to a water pump and hand crank behind
Abuelita's house, where she fills up her bucket.

Fluorescent fireflies flash under the stilts.

Abuelita appears in a window.

ABUELITA

Oh! It's you!

Nuria looks up.

(CONTINUED)

ABUELITA

Need anything?

Nuria shakes her head. Sounds of motor boats passing nearby, resembling war helicopters.

ABUELITA

Okay then. Careful of night creatures.

Nuria nods, turns the pump water off and walks away with the bucket full of water.

Amparo pours soup on all plates. It rains outside.

Fabio watches her.

Some basins, buckets and pans collect the rainwater that drips in the house.

Nuria and Adam are also seated at the table. The fluorescent strap of Nuria's bra shows under her sleeveless T-shirt. They start to eat. Adam is left-handed. Fabio looks to the side, towards him.

FABIO

And how are twins born?

AMPARO

Like usual, the mommy gives birth to two children instead of one.

FABIO

And are they exactly the same?

(CONTINUED)

AMPARO

Sometimes yes, sometimes not.

FABIO

But are they born at the same
time?

Adam looks apprehensively at Amparo.

AMPARO

No, one is always born a few
seconds before the other.

FABIO

But are they just the same? Same
way of talking, of walking, same
voice, same clothes, all the same?

Amparo and Adam look at each other.

AMPARO

Sometimes, yes, sometimes no...
Why?

Adan eats with his left hand.

FABIO

But if one is left-handed, will
the other be too, for example?

Amparo look at her husband.

AMPARO

Sometimes yes, sometimes no. Why?

(CONTINUED)

Fabio passes the spoon to his left hand, imitating his father.

Adam, apparently disagreeing with his wife's strategy, rolls his eyes up and looks at the plastic of the door, shaking by the wind.

AMPARO

Drink your soup properly, or it will get cold.

FABIO

I had this soup yesterday...

AMPARO

It doesn't matter. Eat it again, that's what we have for today.

Fabio reaches out to grab a hot arepa from a pile of several arepas lined up on the wood stove behind him.

Amparo makes a noise to stop him.

AMPARO

You already had one, son. These are for selling.

FABIO

I'm sick of eating fish. Everything's made of fish.

ADAM

Don't complain...

AMPARO

...many people are starving.

(CONTINUED)

Fabio looks at Adam and then at Amparo.

FABIO

You sound like dad talking. Just
like him.

Adam and Amparo look at each other.

AMPARO

Go on, eat. Then you can get
another arepa.

Fabio eats unwillingly. A larger part of the plastic bag opens with the wind, noisily. Adam gets up to fix the black plastic bag on the wall, shaking because of the wind and rain. When he leans down, we see his fluorescent underwear appear on the edge of his pants.

ADAM

This won't stand the heavy rains
here...

Nuria comes closer to him with a fluorescent sticker taken from her bag to help him fixing the plastic bag.

Fabio and Amparo keep eating on the table, alone. Adan and Nuria's dishes are full of soap.

Amparo, dressing white, who is delivering a huge fish bag at the port of Leticia, receives a phone call. She identifies on the screen that it is LAWYER calling. She places the bag on the floor and answers.

(CONTINUED)

LAWYER (O.S.)

(in Portuguese)

Listen, I looked into it and the oil company is paying a compensation of 25 million pesos per missing person. I can give you 15 for each of them in advance, and I'll keep 10 for my fees. You just need to sign a power of attorney and I'll start the proceedings.

AMPARO

25 million? But we were told they were paying **two** times that amount.

LAWYER (O.S.)

(in Portuguese)

I can try to negotiate, but it might take years to win the battle... these multinational companies are very powerful... **even more a petroleum company...** and that's what they're offering now, at once. Do you want to have a thought and let me know? Do you understand the situation? Do you want to come here to talk things better?

AMPARO

Yes, I understand. I'll go later.
Thank you.

(CONTINUED)

43	CONTINUED: (2)	45.	43
	Feeling a bit angry, Amparo hangs up.		
	Thunder sounds and rain approaching.		
44	OMITTED		44
45	EXT. DAY. ALLEYS CLOSE TO THE PORT OF LETICIA - RAIN		45
	It is raining in the port of Leticia. People try to protect themselves.		
	Amparo passes.		
46	INT. DAY. STRANDED BOATS		46
	Nuria goes in an abandoned boat to protect herself from the rain. She hears muffled noises.		
	She sees EXLENDY'S SMALL PURSE open and its contents scattered on the floor. She recognizes her muffled voice.		
	Through a crack in the boat, she sees her friend being forced to kiss COYOTE, accompanied by 5 teenagers who were in the football match, and who are now trying to remove her clothes.		
	Trough a slit on the boat, sees 5 teenegers trapping her friend, while COYOTE interrogates, with Exlendy's cellphone in his hands.		
	Exlendy fights them, trying to break free.		

(CONTINUED)

COYOTE

Just a little kiss and I'll give
it back to you. That's all.

EXLENDY

No!

Exlendy fights back as much as she can.

COYOTE

Then tell me what you know. It's
that simple.

EXLENDY

I don't know anything, I've told
you already!

COYOTE

How did you get this?

Coyote shows her a contact number on her cell phone.

EXLENDY

Es de mi papá.

COYOTE

And does Sir Sisisi knows? That
your father has business with
them?

EXLENDY

I don't get into his business.

COYOTE

Come here. I want to say something
in your ear to your father.

(CONTINUED)

The boys take Exlenty's forcibly to him. Coyote licks her ear. **They laugh.** She tries to break free.

Nuria makes a noise as she leans against a rusted iron wall of the boat, which bends. The teenagers hear the noise, let go of Exlenty and run away from there, laughing. **Coyote throws Exlenty's cellphone on the floors, next to her.**

COYOTE

Don't forget.

Exlenty picks up her **cellphone** from the floor.

Nuria helps her friend to pick up the things scattered on the floor.

They wait for the rain to stop, in silence, for a long time in the abandoned boat.

EXLENDY

Can you hear the silence?

Nuria stops for a while and nods.

EXLENDY

My father used to say that before a misfortune there is always a great silence, as strong as a bombardment. Can you hear it?

Nuria listens hard and nods.

(CONTINUED)

EXLENDY

It's the silence that tears our
destiny. You've hear a bombing,
haven't you?

Nuria nods once again.

EXLENDY

Of course. Who hasn't.

They watch the rain gently falling outside, listening to
the Silence.

47 EXT. DAY. STRANDED BOATS

47

Documental scenes of people walking besides the abandoned
boats, after the rain.

48 EXT. DAY. SQUARE IN FRONT OF THE SCHOOL / AREPAS SELLER

48

Amparo hands a large parcel with arepas to the seller.

AREPAS SELLER

They're great! Did you make
chicken ones this time?

AMPARO

I didn't manage. But next week
I'll bring a greater variety.

AREPAS SELLER

How many did you ring this time?

(CONTINUED)

AMPARO

Forty-eight.

AREPAS SELLER

We need to increase to 100. Can you do it?

AMPARO

Of course!

AREPAS SELLER

Right. 100 next week then. Here's your share.

The Arepas seller gives Amparo some notes.

Other people sell toys and other stuffs on the same square.

Amparo watches a few girls, Nuria's age, talking on the way out from school. She sees Fabio leaving, wearing his father's cowboy hat. She walks toward him but Fabio walks directly past her. Amparo is disconcerted.

FABIO

You don't have to pick me up. I can go home by myself.

AMPARO

Don't you want a churros?

FABIO

And do we have money for that?

(CONTINUED)

49 CONTINUED: 50. 49

Amparo smiles.

50 EXT. DAY. SQUARE IN FRONT OF THE SCHOOL 50

Amparo buys a churros to Fabio at the main square, and they leave walking. Two other children eating churros in the square wear flashing sneakers. The sneakers flash every time the children take a step. Fabio moves fast and Amparo tries to catch up.

FABIO

You're stinking of fish.

Amparo, struck, lets Fabio walk ahead and follows behind him.

51 EXT. DAY. STILT FOOTBRIDGES CLOSE TO THE PORT (BEHIND THE LIBRARY) 51

Fabio and Amparo pass by the stilt footbridges near the port of Leticia.

AMPARO

Fabio, I just need to carry 12 more bags and I'll go home, okay?

Fabio nods sullenly.

FABIO

I can work too, you know? It's not hard to take people in the canoes...

(CONTINUED)

AMPARO

No work for you. Go home to study,
I'll be there in a minute. Deal?

FABIO

Okay.

AMPARO

Okay?

FABIO

Yes, madam.

Fabio goes away, whistling her father's whistle.

AMPARO is grinding corn to make arepas with cheese
filling. Nuria helps her putting the flour at the mill.

Adam enters the house from the back, carrying a load of
wood to fire the oven. He is wearing a pendant and has
his black hair back in a braid using his daughter's
fluorescent hair band.

AMPARO (O.S.)

And your homework? Is it done?

FABIO (O.S.)

There isn't today...

AMPARO

There isn't... I suppose... later
you show me your notebook!

Nuria goes close to the door, takes her notebook and highlighter pen from the bag, sitting on the floor.

Adan approaches Amparo taking a piece of cheese. Amparo slaps his hand. He gives her back a kiss on her neck.

Salsa is playing on a Chinese sound box.

AMPARO

What does the lawyer proposal sound to you?

ADAM

I think it's very strange the fact he would give us money in advance. How come he can only get 25 million? He'll surely ask the oil company for much more! Carlo's family got 200!

AMPARO

I know it's little, but it's better than nothing.

ADAM

Better than nothing?

Silence.

ADAM

You shouldn't have left there. It'll be difficult to make pressure from here.

Amparo looks at her husband, holding a large knife.

(CONTINUED)

AMPARO

We shouldn't have left? What did you expect? Did you want them to make someone else disappear?

ADAM

No... It's not like that...

AMPARO

I'm always having to solve the problems you put us into...

ADAM

That I put us into?

cheekily steals a piece of cheese. Amparo slaps his hand.

AMPARO

You're always putting us at risk. Always. First you came up with the idea of going to **Barrancobermejo**, where there was gold, people were starting a new city, there was no restaurant... then, when the gold thing didn't turn out well, you didn't let me go back to Cali.

ADAM

To live under a canvas? Be homeless? And leave everything we had built behind?

AMPARO

It's all been left behind anyway.

(CONTINUED)

ADAM

We'll go back! Occupy what belongs to us... What we built along so many years.

AMPARO

Everything will have been destroyed... taken. We're better off going to Brazil, where we don't run the risk of being recognized again. Lucelia said Manaus is the Miami of South America. Everyone's there.

ADAM

If everyone's there, there must be paramilitaries too.

AMPARO

But if they're there, they've already given up the war, and are fleeing, like us. And it's not polite to ask anyone about their pasts.

ADAM

What if they're living on the same street as you? What do you do? He wasn't even 12 years old... They killed him because they "felt like it", in their own words...

(CONTINUED)

AMPARO

We go live in another street.

ADAM

And keep on moving for the rest of our lives?

AMPARO

You put us into this mess. I told you not to get involved... Not to give interviews...

ADAM

Did you want me to do nothing? And let them destroy everything we had? The children's school? The 200 houses we had built from scratch? The agricultural cooperative?

Amparo passes more arepas for him to put on the oven.

AMPARO

But you didn't need to expose yourself so much.

ADAM

You agreed we had to organize ourselves! Since they found oil, it was clear we were going to be kicked out of there! Said and done!

(CONTINUED)

AMPARO

Then when things get out of control, they make you disappear, and I have to solve everything by myself.

ADAM

You said it yourself you couldn't stand staying there anymore!

AMPARO

You should have asked me first!

ADAM

Do you think I wanted it to be like that? At least with this compensation we can start a new life in Brazil or wherever you want... You said it yourself that you were tired, that you couldn't stand the war anymore, that you didn't want Fabio to have the same end as Angel...

AMPARO

So don't complain about us coming here.

ADAM

I just think we can't accept so little.

AMPARO

You think everything is unfair.

(CONTINUED)

ADAM

But it is!

AMPARO

I know it is. But that's what we can have today. If we ask for more, who knows how long it will take and I don't wanna have to wait.

ADAM

And what's the hurry for?

Amparo raises her eyes to look at him and continues chopping the cheese, angrily, no word said.

AMPARO

And what do we do while we wait?

Adão shrugs, not knowing what to answer.

AMPARO

It's easy to shrug, isn't it? You don't have to juggle everything...

Adam leaves sulkily, lighting a cigarette on the stove and going to smoke in the back of the house, passing through the opening in the plastic bag of the bathroom's wall.

Fabio comes down the stairs from the bed room and sees his mother mumbling on her own.

Nuria does her homework, marking a coursebook with a fluorescent stylus.

(CONTINUED)

56 CONTINUED: (7) 58. 56

She is sitting on the floor, near by the door of the house. She observes the fight of her parents.

52 EXT. DAY. ISLAND OF FANTASY/ SOCCER FIELD 52

The the level of the river has reached the soccer field. Children are playing soccer, having fun.

53 EXT/INT. DAY. ABUELITA'S HOUSE 53

Nuria, sitting with her legs hanging on the porch of Abuelita's house, playing a yo-yo with fluorescent lights. She is wearing slippers, earrings, a pendant, a bracelet and a fluorescent skirt

Abuelita appears on the balcony, coming out of her house.

ABUELITA

Nuria, do you know where your mother put the sewing machine?

Nuria shakes her head.

ABUELITA

You've never been very talkative, huh?

Nuria is apprehensive.

ABUELITA

Do you know the story of the colonel who had donkey ears?

(CONTINUED)

Nuria shakes her head.

ABUELITA

It was your mother's favorite story. Did she never tell you? Her mother used to tell her this story every night, for a long time.

Nuria shakes her head again.

ABUELITA

Well, maybe she's forgotten it...

Abuelita starts telling it.

ABUELITA

There was this colonel, a very powerful colonel who had loads and loads of land in the Brazilian side, and everyone respected him, but no one knew he had donkey ears under his hat. This big and hairy. The only person who knew about it was who? His barber, of course, who took his hat off to cut his hair. And he couldn't tell the secret under the threat of being killed by him. Because who would obey a colonel with donkey ears?

Nuria raises her eyebrows curiously. **Inside the house, on the window, Maria sees Abuelita telling the story.**

(CONTINUED)

ABUELITA

The barber, poor thing, cut his hair but felt rather distressed, as he couldn't tell the secret to anyone. Nor even to his wife and children. And his tongue itched. Ha he sweated. A lot. And had nightmares. Until one day he had an idea! He dug a very deep hole in a mangle, far from the city where they lived, to scream out loud into the hole without being heard: "the colonel has donkey ears! The colonel has donkey ears!". And the more he shouted in the hole, the more relieved he felt.

Exlenty approaches in the porch, listening attentively.

ABUELITA

Do you know what happened then?

Nuria shakes her head. Exlenty smiles, nodding as she leans against the porch.

ABUELITA

Many bamboo trees grew in that hole, and whenever the wind blows everyone hears "the colonel has donkey ears! The colonel has donkey ears!".

(CONTINUED)

Nuria and Exlendy laugh. From inside the house, through the window, Maria sees Abuelita telling the story to Nuria, and Exlendy, who arrived to listen.

ABUELITA

And he had to accept his years.

Abuelita pulls her own ears.

ABUELITA

Are you sure you don't know where
your mother put the sewing machine
she borrowed?

Nuria shakes her head.

ABUELITA

Okay, then. Ask her to look for me
when she comes back.

Abuelita goes back inside, Exlendy whispers to Nuria.

EXLENDY

I know where the bamboo forest is.
Want to go there?

Nuria nods, hesitatingly.

EXLENDY

It's next to the big lake, the one
back there, where even mermaids
can be seen sometimes.

Nuria looks at her. She gets down the stilt house,
jumping from the porch.

54 EXT. DAY. ISLAND OF FANTASY, FROM ABUELITA'S HOUSE TOWARD 54
THE LAKE

Nuria and Exlendy walk side by side through the stilt houses. The ground is a bit flooded.

EXLENDY

Has Abuelita ever told you about
the ghosts in the island?

Nuria shakes her head, scared.

EXLENDY

There are many ghosts here, you
need to be careful. Because
sometimes they get into our bodies
and make us do things we don't
want to. Like Coyote, who you saw
on the boats - remember?

Nuria nods.

EXLENDY

He can be very nice, but every now
and then he's possessed and makes
things he doesn't want to. I have
to explain to him he can't do it.
But he says he can't help it.

They walk past a house.

EXLENDY

There was this lady who lived
there, behind the field, who
killed both her sons. One was a
little baby. She was possessed.

(MORE)

(CONTINUED)

54 CONTINUED:

54

EXLENDY (CONT'D)

Then she killed herself too.
Nowadays, she sometimes
incorporates in other people who
beat their children.

Nuria's eyes are wide open, as she walks along her
friend.

EXLENDY

You never saw anything in your
house?

Nuria shakes her head, finding the conversation very
strange.

EXLENDY

At my place sometimes I see an
apple, a glass or the hair of a
ghost.

They walk faster and faster, moving away on the path.

55 EXT. DAY. LAKE ON THE ISLAND OF FANTASY

55

They approach the lake close to a dry mangrove, full of
tree roots, where there are many bamboo trees. They see a
group of children throwing a leg prosthesis to one
another. Among them, Coyote, jumping on one foot, tries
to get it back.

Exlendy and Nuria stop and observe from afar.

Fabio is among the children, trying to help Coyote by
throwing mud on them fiercely. Besides being older than
the other children, without his leg Coyote is helpless.

(CONTINUED)

55 CONTINUED:

55

The leg is thrown upwards and gets caught in the canopy of a tree. The children run away, laughing. Fabio climbs the tree to get it.

Coyote lights a cigarette, sitting at the foot of the tree.

Nuria and Exlenny watch from afar.

Coyote puts his leg back, sitting next to Fabio. He passes the cigarette to his new friend.

EXLENDY

This is the mermaid lake. It's full of piranhas. Many people have disappeared here.

Fabio takes a puff on his friend's cigarette. He coughs. They laugh.

57 INT. DAY. STILT HOUSE

57

Adam, nails on his mouth, holds a stair with Fabio on it, trying to fix with wood boards the wall with black plastic bags.

ADAN

A little bit there, yes. Try to let the boards the closest possible to each other.

He is wearing his daughter's fluorescent pendant, on his naked chest.

They hear sounds coming from outside.

(CONTINUED)

ABUELITA (O.S.)

Excuse me.

FABIO

It's Abuelita!

Nuria looks scared to the door.

Adan hides behind it, while Nuria, wearing a T-shirt with fluorescent drawings, takes his place.

Abuelita slowly opens the door.

ABUELITA

Excuse me.

Nuria looks at her.

FABIO

Come in Abuelita.

ABUELITA

Oh, how helpful, you're fixing the house! Where's mommy?

FABIO

At the fish factory.

ABUELITA

Is the sewing machine here, by any chance?

Nuria shakes her head.

ABUELITA

Where did she take it?

Nuria shrugs.

(CONTINUED)

FABIO

No idea.

ABUELITA

Please, call me when she comes back. It's assembly day at the Island today. It is important that she goes.

Nuria agrees.

FABIO

Don't worry, I'll tell her.

ABUELITA

Thank you! Do you need help with the boards?

FABIO

It's not needed.

Abuelita looks around again. She sees the arepas on a tissue.

ABUELITA

Oh, she's cooking arepas? So good!

Abuelita takes one to prove and leaves.

58 EXT. DAY. SQUARE IN FRONT OF THE SCHOOL/ AREPAS SELLER

58

Amparo delivers more arepas filled with cheese to the seller.

(CONTINUED)

AREPAS SELLER

How long do you intend to stay
here?

AMPARO

We don't know.

AREPAS SELLER

Because, listen, there's this
party in town to celebrate the
borders with Peru, Colombia and
Brazil. It's very popular, people
come from everywhere. I won't be
here, but I can leave you my stove
and you'll sell over 800 arepas a
night. It's good money for the
rest of the year. Are you
interested?

Amparo smiles.

AMPARO

How many nights does the party
last for?

AREPAS SELLER

Four.

AMPARO

And how much is the stove?

(CONTINUED)

AREPAS SELLER

A new one costs 6 million. I can
sell it for 3, as it's been used
quite a lot.

Amparo passes her hand on the stove, nearly burning
herself.

AMPARO

Hot!

AREPAS SELLER

Yes, it works well!

Carlitos is putting the prices on the market's products.

Amparo is following him trying to convince Carlitos, the
manager of the grocery store, to sell her more
ingredients.

AMPARO

As soon as the party finishes,
I'll pay you with interest if you
like.

MANAGER

Sorry, I'm not the owner here, I
can't sell you so much on the
cuff. If the boss finds out, I
lose my job. I'm sorry.

AMPARO

And where's the owner?

(CONTINUED)

MANAGER

He doesn't live here.

AMPARO

Oh. Sure, as always.

Amparo looks around.

AMPARO

I see it. And when is he back?

MANAGER

We don't know.

AMPARO

Listen, Mr manager, please don't
make me borrow money. It's a
unique opportunity. You know this
party to celebrate the borders,
don't you?

The manager nods.

AMPARO

Do many people come?

The manager nods.

AMPARO

So! Don't you want to be my
partner?

The manager smiles. Amparo returns the smile, shy.

MANAGER

I'm sorry. I can't.

(CONTINUED)

AMPARO

Then what do I do to get so much ingredients?

MANAGER

Every person must find their ways.

AMPARO

Manager, sir, please... Carlos is your name, right?... Please...

MANAGER

One must mind his own life. I can't solve everybody's problems. There's the casino back there, you could try your luck...

AMPARO

Oh, sure! I'm extremely lucky! I can always count on luck... please Carlitos, don't make me laugh!

MANAGER

I'm sorry. This amount is impossible for me.

Amparo looks at the sewing machine, in a bag on the floor, next to them.

MANAGER

Not even that machine is worth so much. Take what you can pay, and after you sell the arepas, you come to get more.

(CONTINUED)

59 CONTINUED: (3)

59

AMPARO

But then I won't be able to make
enough for the party...

MANAGER

I'm sorry. We can't take all the
good chances we have in life...

Disappointed, Amparo looks at him.

AMPARO

Well... at least could you let me
put the ones I'm preparing on your
freezer?

MANAGER

You don't give up, do you?

Amparo smiles. She takes the bag with the sewing
machine.

60 EXT. TWILIGHT/NIGHT. STREETS OF LETICIA

60

Carrying the heavy sewing machine in a bag on her arm,
and some flour and other ingredients on the other, Amparo
stops in the middle of the road and picks up her phone.

Amparo looks at the lawyer's number on the screen.

She hesitates. She looks to the side and sees a shiny
casino. She decides to go in.

61 EXT/INT. NIGHT. CASINO IN LETICIA

61

Amparo buys one chip only. She puts it on the little
machine.

(CONTINUED)

61 CONTINUED:

61

And loses it.

AMPARO

I knew it.

She sees dancers and waitresses in bikinis, with necklaces that look like collars serving other customers. Amparo gets her cell phone and calls the LAWYER.

AMPARO

Hello, Mr Lawyer. It's Amparo Baquero Aires, yes, yes. Right, Okay. Exactly. I thought it through and I think it's better to close the deal. Yes, yes.... I know we could get more in court, but it would take such a long time.... Yes... I understand. So tomorrow I pass in your office to sign the papers. Ok. Thank you.

She hands up. She leaves her chair, in the Cassino.

62 EXT. NIGHT. MAIN SQUARE IN LETICIA

62

Amparo passes through the main square of Leticia, carrying the shopping and the sewing machine in a big reusable grocery bag.

In the square, a large group of people dance reggaeton, imitating a teenage boy on a small stage. Many of them wear tight, fluorescent clothes.

(CONTINUED)

Close to a tree she sees that Fabio is watching the party among them, next to Coyote, who seems to be doing shady business in the shade of the tree. She goes to him.

Amparo sees Fabio together with Coyote. Coyote is getting money from a bully. She goes to them.

AMPARO

What are you doing here?

FABIO

Nothing.

AMPARO

Home. Now.

FABIO

No, mom... I'll go very soon...

AMPARO

Now.

FABIO

But I've already done all my homework.

AMPARO

No words. Home. Come one.

Fabio obeys his mother, who walks behind him.

AMPARO

Help me carry these bags.

He picks up some grocery bags, while Amparo carries the sewing machine under her arms.

AMPARO

Shouldn't you be studying?

(CONTINUED)

FABIO

I already did.

AMPARO

But studying never ends, there's always something to learn about.

They walk.

AMPARO

How much is 8×6 ?

Fabio answers straight away.

FABIO

48.

AMPARO

9 times 7?

FABIO

63.

AMPARO

3 times 15?

FABIO

45.

They move away, testing the tables.

62B EXT. NIGHT. LETICIA'S HARBOUR

AMPARO

Uhm. Imagine what your dad will think if he sees you hanging out with crooks?

Fabio shrugs, like his father.

(CONTINUED)

CONTINUED:

AMPARO

What's that?

FABIO

Nothing.

AMPARO

How daring. (She lets out a sudden
laugh, after some time)

Amparo pulls his ear playfully. He complains, but laughs
with her.

AMPARO

I don't know who you take after
when you do these things.

Fabio smiles, they continue walking. Amparo smiles too.

63	OMITTED	63
64	INT. NIGHT. HOUSE OF THE PRESIDENT OF THE ISLAND OF FANTASY	64

Abuelita, Amparo, Nuria, and Fabio, all bathed, with
their clean and wet hair, get to the Assembly at the
president's house. They are late. Sr. Sisisi, Exlendy, e
other characters of the island are also there, listening
to the President, who says:

PRESIDENT OF THE ISLAND

They want to turn this island into
a giant spa with a casino.

(MORE)

(CONTINUED)

PRESIDENT OF THE ISLAND (CONT'D)

Neither Brasil, nor Colombia, or Peru recognise us as part of their territory, which makes this island perfect for them to wash their money. They're offering 6 million pesos, or 7 thousand reals per house.

Whispers among the people listening to him.

SOMEONE #1

It's very little! Where are we going to live with that? We can't even build another house!

Some agree.

SOMEONE #5

Yes, but at least with the casino we'll have more jobs here! And it's not just a casino, it has a spa and all!

Other's agree.

SOMEONE #6

What jobs? They'll just bring people who can speak English... I doubt they'll hire people from here...

Others agree.

SOMEONE #5

Yes, they will.... We can make an agreement....

(CONTINUED)

SOMEONE #1

Agreement? You want to change your house for a shitty job? The salary won't even be enough to pay a rent in Leticia!

SOMEONE #5

Shitty job for someone who's employed like you! There are less and less fish in this river. It's getting lower every year... Soon it will be dry. My son's been unemployed for more than one year... He can't feed all his children...

SOMEONE #3

We need to make use of the dry season and plant more bananas, manioc...

SOMEONE #6

We do, but without rain nothing grows... At least with a salary we can go to the supermarket...

SOMEONE #7

It's enough for one grocery shopping, but not to pay rent in Leticia, nor Tabatinga nor Santa Rosa! We'll have to find another island somewhere, or live under a bridge...

Murmur of people debating among each other.

(CONTINUED)

SOMEONE #2

What will they do if we don't
accept it?

PRESIDENT OF THE ISLAND

They might send the army here.

Abuelita, the oldest there, begins talking.

ABUELITA

Sr. President, I beg your pardon,
but I've lived here for 30 years.
Since this island appeared in the
midst of nowhere between Peru,
Colombia and Brazil. You all know
me. I was born in an indigenous
village, in the Brazilian side.
They kicked us out of there. Then
I went to the Peruvian side. We
were kicked out again. That's all
they do, kick us out everywhere.
They'll have to kill me to get me
out of here now.

Many agree.

ABUELITA

When the mayor of Leticia came
saying he'd have to remove us from
here, I told him "Mr. Mayor, we're
human beings. You can't throw us
from side to side as if we were
brooms. I'll just leave here when
I'm dead."

(CONTINUED)

Everyone agrees.

PRESIDENT OF THE ISLAND

Then what do we tell them?

ABUELITA

That Island of Fantasy is not for
sale.

They applaud, in agreement.

SOMEONE #3

What if they come with the army or
the paramilitary forces to get us
out of here, what do we do? We
have to organize ourselves...

Amparo looks at Fabio and Nuria, who, like other children
present, pay attention to the conversation.

PRESIDENT OF THE ISLAND

Slowly, ladies and gentlemen. It's
been nearly a decade since the
last massacre. We don't want
violence back.

SOMEONE #4

No one wants violence. We just
want them to leave us alone!

The assembly agrees.

(CONTINUED)

64 CONTINUED: (5)

64

PRESIDENT OF THE ISLAND

Well, does everybody agree?

Most people present in the Assembly nod.

PRESIDENT OF THE ISLAND

So I'll communicate our decision to the mayor. And this brings us to the second point of our Assembly, which is the peace treaty. You know that the referendum will take place on Sunday, and I'd like to discuss some points with you... did everyone get to read the document?

Some nod affirmatively, others shake their heads.

SOMEONE #5

Oh, that won't come to anything...

PRESIDENT OF THE ISLAND

Well...

65 EXT. DAY. HOUSES ON THE ISLAND OF FANTASY - MIRROR ON THE WATER 65

The river water has reached the base of the stilts of houses. People move in canoes among them. T

65B EXT. DAY. SR SISISI'S STORE ON THE ISLAND OF FANTASY 65B

The television at the shop shows a report on the peace process in Colombia.

(CONTINUED)

65B CONTINUED:

65B

The reporter emphasizes the importance of democracy, and people discuss the controversial point of the treaty, in which the FARC-EP shall have two mandates with participation in congress and may form a Party to participate in elections.

A MAN drinks beer while watches TV, unbelieving.

The news report changes and moves on to the impeachment process of the Brazilian president, Dilma Rousseff. The reporter makes it clear that the Public Ministry has not found any evidence of crime against the president being deposed.

66 EXT/INT/ DAY. RIVERSIDE - CANOES PARKING SPOT

66

Nuria is seated in a canoe, alone, close to a stills house where there are a lot of canoes parked. The water is at the base of the stilts.

66B EXT. DAY. ABANDONED BOATS

66B

From the other side of the river, she sees the old abandoned boats full of water.

66C EXT. DAY. RIVER/PORT OF LETICIA

66C

Fabio and Coyote loads a canoe with boxes of fake products in the port of Leticia.

66D EXT / INT. DAY. RIVERSIDE IN FRONT OF SR SISISI'S STORE

66D

Exlendy comes with an ice popsicle (frozen juice in a bag) and sits next to her.

(CONTINUED)

EXLENDY

Want some?

Nuria shakes her head. Exlendy has it, while observing what her friend is looking at far down on the river.

EXLENDY

There's going to be a ghost
assembly here in the island
tonight. Want to come?

Nuria looks at her friend, finding it strange.

EXLENDY

They're going to read the peace
treaty and listen to what the dead
think - if they advise us to vote
for or against it in the
plebiscite on Sunday.

Nuria continues looking at her friend, listening to her crazy talk.

EXLENDY

We have to honor the dead, right?

Exlendy offers the popsicle once again to Nuria, who refuses it again, returning to contemplate the river.

Exlendy watches Fabio and Coyote moving away in the water.

EXLENDY

It's great your brother found a
job already, huh?

(CONTINUED)

66D CONTINUED: (2)

66D

Nuria frowns, watching them.

67 EXT. DAY. RIVER IN FRONT OF THE PORT OF LETICIA

67

Fabio and Coyote glide along the river in a canoe where there are several boxes of fluorescent snickers with LEDs, pirate DVDs, electronic equipment, and other gleaming consumer products.

68 EXT. DAY. COYOTE'S CLIENT HOUSE ON THE RIVER

68

From the boat, Coyote shows a variety of new sneakers to Jorge (60), who stands shirtless by the window of a house on the river bay. Children play, jumping from the roofs of the houses. Fabio tries to help Coyote to sell.

COYOTE

Look, Mr. Jorge, these are brand new, I can make it for 90 thousand pesos!

JORGE

What brands do you have.

COYOTE

All the brands!

Coyote shows a box where there are many brand logos to stick on the sneakers. He makes a sign no Fabio.

FABIO

If you get two, we can give you a discount.

(CONTINUED)

JORGE

No, I can't. It's too expensive.

COYOTE

What do you mean expensive, Mr. Jorge. Your sister can sell them for 200 thousand pesos in Bogotá.

JORGE

Yes, but I don't know when my sister is going there.

COYOTE

But it's better to play safe and store the product, right? Who knows when we'll have others, good like these...

Jorge checks the sneakers. The children ones flash. Fabio smiles when he sees them.

FABIO

Look, we have T-shirts that go very well with them.

JORGE

No, thanks. I can't at the moment. I'm waiting to receive from another delivery... If you come back tomorrow, I'll have it sorted...

(CONTINUED)

COYOTE

But tomorrow we'll have sold it
all in Tabatinga.

JORGE

Too bad...

Jorge returns the shoes.

FABIO

What about a lottery ticket? We
all need some luck in our lives,
huh?

Jorge smiles.

JORGE

No, I have no money.

COYOTE

But we have credit!

The man thinks for a while and decides to buy it.

JORGE

Well, let me have 3. So you don't
leave telling everyone I'm
impolite.

Coyote smiles and hands him the tickets.

COYOTE

And no sneakers today?

Jorge shakes his head.

(CONTINUED)

FABIO

What about a film to go with it?

Jorge checks the titles and keeps two DVD's.

68B EXT. DAY. TALL STILT HOUSES

68B

Coyote and Fabio row past more houses with water reaching the base of the stilts.

Coyote teaches Fabio his art of selling.

COYOTE

You have to learn to read their eyes. When they move outward or upward , there's no deal; but if they move inward, where the product is and look thoughtful, then you've sold it. It never fails. It's like the first key. The second comes when they say "no", that they don't have money. Everyone says that to keep a low profile. It's like saying yes, without showing your willingness. Then the door opens, and sometimes wide open.

They carry on rowing down the river.

COYOTE

I've sold thousands of things just with "I have no money". Because you say "but there is credit". It never fails.

(CONTINUED)

		87.
68B	CONTINUED:	68B
	They move away in the canoe. Other people ahead signal to meet them.	
68C	EXT. DAY. TALL STILT HOUSES	68C
	Children jump from the roofs and windows of the houses straight into the water of the river, having fun and going towards them.	
69	OMITTED	69
70	OMITTED	70
71	OMITTED	71
72	OMITTED	72
73	EXT/INT. NIGHT. STILT HOUSE/ CANOE ON THE ISLAND OF FANTASY	73
	In the dead of night, Nuria and Exlendy cross a high floating grass in a canoe.	
	Nuria's fluorescent accessories and dress glow in the dark. They pass by a few houses with electricity, where people watch TV.	
73B	EXT. NIGHT. TALL STILT HOUSES	73B
	In silence, they go under the stilt houses, whose poles are illuminated by their flashlights.	

(CONTINUED)

73B CONTINUED:

73B

They turn off their flashlights and hold their laughter as they look up and see what people are doing, without noticing them slowly moving on.

They continue, laughing, paddling faster between the stilts, as if they were paddling in caves.

They get to the other side of the houses, in the huge river.

73C EXT. NIGHT. CANOE ON THE ISLAND OF FANTASY

73C

Exlendy and Nuria approach a round indigenous stilt house, where an assembly is taking place. Blue neon light comes out of the place and is reflected on the water.

74 EXT/INT. NIGHT. DEADS' ASSEMBLY HOUSE

74

Exlendy and Nuria go up the stairs to the round house on tip toes, hiding, and watch, sitting in a corner at the back of the stairs, almost unseen.

The clothes of the present are also fluorescent and glow with the neon light of the place.

The place looks like an abandoned disco, with a disco ball, music box and so on.

Nuria watches everyone present, some of them with casts on their arms, others with small exposed wounds, till she sees, sitting in one of the rows --

(CONTINUED)

HER FATHER, ADAM.

Abuelita and the President of the Island, who is holding the thee-hundred-page peace treaty, are also present.

PRESIDENT OF THE ISLAND

Everyone had time to read the
treaty, right?

Everyone agrees.

PRESIDENT OF THE ISLAND

We'd like to know your opinions.

Hustle and bustle.

(The next dialogues are only indications. They will be recorded in a documentary style by people who were really involved in the armed conflicts of Colombia.)

GHOST 01

The part about land reform is important, which will leave the peasants in the lands and villages where they are. But who can guarantee the government will keep their word?

GHOST 07

They have to. If they sign it, they have to keep it. And the UN is going to keep an eye.

They agree.

(CONTINUED)

GHOST 01

What about the gold, diamond and petrol in this land?

The Assembly cannot answer that.

PRESIDENT OF THE ISLAND

Good question.

The secretary of the assembly takes note.

WOMAN GHOST 02

The issue about gender equity. I like that. It's important that the lands are registered in the women's names, who are usually the ones who take care of the children.

Everyone agrees.

GHOST 03

I don't agree with them not being arrested.

PRESIDENT OF THE ISLAND

Who? The paramilitary officers or the guerilla fighters?

GHOST 03

Both of them! I had nothing to do with it, I paid my fees properly, never got involved with any sort politics, and they killed my daughter! Are these people going to stay on the loose?

(MORE)

(CONTINUED)

GHOST 03 (CONT'D)

Doing volunteer work? What's it going to be like for my sister to see them on the streets?

GHOST 02

They can be sent to another city.

GHOST 03

And what message are we giving to the next generations? That you can kill anyone, behead people, destroy their limbs in front of their father, mother, children that it's alright? We forgive them?

GHOST 05

And if they go to jail, will it bring our families back?

GHOST 03

No, but at least we set some limits. That one cannot do as they please with other people's lives and go on unpunished?

GHOST 02

There's no perfect justice that will lead us to peace...

(CONTINUED)

GHOST 04

And arrest the whole city? All families have at least two or three members in jail. Do you know anyone who doesn't have at least one cousin involved with paramilitary or guerrilla warfare?

Ghost 03 shakes his head.

GHOST 04

So. We don't even have enough prisons.

GHOST 05

That won't change a thing... it's just a farce ... a lot of people are making money from the war. Who wants this to end? Are they going to legalize the cultivation and processing of coca? Collect taxes that may be go towards a thousand things, or will they continue to use that as an excuse to foment war and have military bases in our country?

GHOST 06

Look, I was also against forgiveness, and the process of reinserting the guerrillas and paramilitaries into society, because they killed my father, sent us away from our house, we had to leave a whole life behind.

(MORE)

(CONTINUED)

GHOST 06 (CONT'D)

But then I had a son, who is still alive. And I wouldn't like him to continue living with these conflicts for another 60 years like us.

ADAM

I think everyone is rather tired. If the government do their part in matters of reparation and social justice, I believe we can begin to build peace, and weapons will no longer be necessary ... But as the fellow here said, there's no perfect justice to achieve that. It's love that will lead us to peace. Love to those who have remained at least.

Silence.

PRESIDENT OF THE ISLAND

That's right, ladies and gentlemen. We need to know whether or not to approve this agreement.

ABUELITA

Those of you who are in favor of this must tell your relatives who are alive to vote for peace, and cease the war.

GHOST 01

But let's not lay down weapons.

(CONTINUED)

GHOST 03

Not all. Some.

Everyone agrees.

ABUELITA

We need to know from the living on
this island what else they need
for us to follow in peace.

Silence. The faces of the ghosts reveal apprehension and
pain.

GHOST 01

Tell my sister her son is alive in
the mountains. It was me who
convinced him to come with us.
He'll go back to her when they lay
down their weapons.

The SECRETARY of the assembly takes note of the request.

GHOST 05

I'd like them to bury my body in
Magdalena. And give us our land
back. My husband lives with my
kids in a shack in Bogota. If we
don't have our house back,
there'll be no peace.

(CONTINUED)

GHOST 06

That I'd like them to rebuild
schools for our children, our
houses, and San Vincenzo's
cemetery.

The secretary takes note. They look at Adam.

ADAM

I need to be certain my family
received the compensation and will
be able to survive without me...

Nuria cries, in a sudden burst of tears, silently.
Exlendy hugs her.

The President of the Island turns to Nuria and asks her.

PRESIDENT OF THE ISLAND

What about you? Do you need
anything from the living?

Nuria looks shocked. She breathes with difficulty. She
realizes she is also dead. She speaks softly.

NURIA

Tell my mother we are fine. And
that it's not her fault. That it's
okay that she left Orinoco.

The secretary notes the request.

75 INT. NIGHT. STILT HOUSE

75

Nuria enters the house at night. Each step she does, water comes up through the boards on the floor. Shortly after, ADAM closes the door of the house. Both are wearing fluorescent clothes.

75B INT. NIGHT. STILT HOUSE - ROOM UPSTAIRS

75B

Nuria goes upstairs to her parents' room. She sees her mother and Fabio sleeping in the double bed. She lies beside her brother, hugging him. Her Father comes in next and lies down next to her mother, belly up, thoughtfully. The wound on his leg continues open, wrapped by a bandage.

FADE TO BLACK.

76 EXT. DAY. ARCHIVE IMAGES

76

TV images announce the Day of the plebiscite of the peace agreement (archive material).

People queue and vote in schools.

On TV, images of the results. Votes against the peace treaty win. Sad, skeptical people discuss the deal. The FARC announce on twitter that the important thing is that the peace process had begun and that they would remain demobilized until they reached a new agreement (archive material).

FADE TO BLACK.

People protest for peace throughout Colombia.

77 EXT. NIGHT. PARTY ON ANACONDA SQUARE/AREPA STALL 77

Amparo, with a much longer hair, sells arepas at the celebration for the borders. Many people buy from her. Fabio helps her. He is wearing his father's cowboy hat.

AMPARO

Fabio, please, go get some more
soda, it's finished.

Fabio leaves their stall and walks around the party.

78 INT/EXT. NIGHT. PARTY ON ANACONDA SQUARE/ LUCKY ROULETTE 78

Fabio bets some chips on a game of roulette on the floor. He cheers up. He wins. COYOTE sees him from a distance and walks to him.

COYOTE

Look, you're in luck, sissy! Come
with me, I want to introduce you
to someone.

Fabio puts his hands on his pocket, looks at his mother.

FABIO

I can't, my mom is waiting for me.

COYOTE

Com'on it's just a minute, that's
all.

FABIO

I can't, I'm late.

Coyote whistles to the game's moderator. He shows money.

(CONTINUED)

78 CONTINUED:

78

COIOTE

This is for my friend.

Tries a number. They win. They celebrate.

Fabio sees Carlitos passing through the people over there.

FABIO

I have to go.

COIOTE

Here, your part.

Coiote gives him his part of the money they won in the game. Fabio puts it in his pocket, reluctantly, and then runs after Carlitos.

FABIO

Thank you!

78B OMITTED

78B

79 EXT. NIGHT. PARTY AT ANACONDA SQUARE / AREPAS STALL

79

Fabio and Carlitos, the grocery manager heads to the arepas stalls, each carrying a box of soft drinks.

CARLITOS, MANAGER

If the boss finds me opening the store at night, I'm dead meat.

Amparo smiles to see him.

AMPARO

Don't worry, no one here is a squealer.

(CONTINUED)

79 CONTINUED:

79

They put the boxes on the floor. Fabio begins putting the soft drinks in a Styrofoam box filled with ice, while Amparo deliver a warm arepa to Carlitos, who appreciates it.

CARLITOS, THE MANAGER

They're delicious.

Amparo smiles.

Fabio looks suspiciously at the manager, and talks loud so that he hears it.

FABIO

And when are we going to Brazil,
mom?

AMPARO

I don't know. Come. Help me here.

She passes a spatula to Fabio, who turns some arepas on the hot oven plate, with agility.

80 EXT. NIGHT. STILT HOUSE

80

Amparo and Fabio arrive home at night by boat, passing by the porch, which has been flooded by the river.

80B INT. NIGHT. STILT HOUSE

80B

They open the door of the house, which is all flooded, with the few furniture suspended on wooden boards. They walk on the boards like sticks.

(CONTINUED)

They are surprised to find Abuelita sleeping in the suspended hammock.

AMPARO

Abuelita?

She wakes up. She is hugging a letter.

ABUELITA

Look, it came for you this afternoon. I didn't want to wait till tomorrow to hand it to you.

Amparo opens the letter. She is silent, in surprise.

FABIO

What is it?

She starts crying.

AMPARO

They've found Adam's and Nuria's bodies. They'll sent them here.

Fabio hugs his mother's waist.

The Lawyer delivers a relatively small card box to Amparo.

LAWYER

This is what's left. They said they were holding each other. May it bring peace to your family.

Amparo gets the box, next to Fabio.

(CONTINUED)

81 CONTINUED:

81

LAWYER

About your visas. They were approved.

He hands her some papers, which she signs, with the visas to Brazil.

82 INT. NIGHT. STILT HOUSE

82

Upstairs, AMPARO and Fabio sort out Adam's and Nuria's clothes taking them out of the wardrobe and throwing them over the bed. Some items are fluorescent.

Abuelita is with them. Amparo hands the machine gun to her.

AMPARO

I think we won't be needing this anymore.

Abuelita puts the machine gun over her shoulder with ease, and continues to help them separate the clothes.

ABUELITA

Let's hope not.

83 EXT. NIGHT. STILT HOUSE /CANOE

83

Amparo, Fabio and Abuelita leave the house and get into a canoe in the porch of the house, carrying Nuria's and Adam's belongings, as well as the box with their bones in a suitcase, decorated with a fabric embroidered with plastic flowers.

(CONTINUED)

83 CONTINUED:

83

Several people from the Island wait outside, among them the President of the Island, Exlendy and Maria, with the children.

83B EXT. NIGHT. RIVER AMONG THE FLOODED STILT HOUSES

83B

Amparo, Fabio and Abuelita float in a canoe among the stilt houses. Maria and the children are in another. The President of the Island and Exlendy go in another, among other canoes, which form a procession of boats that move away through the houses, with their flashlights and lamps.

Some carry suitcases, portraits and belongings of other people in the canoes.

84 EXT. NIGHT. CANOES AT THE END OF THE RIVER

84

Amparo and Fabio lay Adam's and Nuria's clothes and the box with their bones on a piece of floating wood. Some other people do the same, with other clothes, and objects.

They set fire to them.

Abuelita begins to sing a shamanic song. The other people in the community join in her singing.

They return to their canoe.

Amparo and Fabio watch the fire.

The canoes are in a circle around the floating wooden floor with the bonfire in the middle.

(CONTINUED)

84 CONTINUED:

84

Indians with paintings, necklaces and neon headdresses appear among the singing community.

Then, in front of the people singing in the canoes, Nuria, Adam, and other ghosts with indigenous paintings on their faces appear. They close their eyes, and their eyelids glow neon.

BLACK

SOUND OF WHISTLE OF
A BOAT DEPARTING

85 EXT. DAY. TABATINGA PORT

85

Amparo and Fabio are in a big boat full of colorful hammocks, dragging their suitcases on the boat. They are bringing stove to make arepas with them. They sit besides other imigrants. A ticket man come to check their tickets.

TICKET MAN

Manaus?

They nod yes. Next to them there are many immigrants, tired, immersed on their thoughts.

85B INT. DAY BOAT TO MANAUS

85B

The boat starts to move.

They see the port of Tabatinga and the huge Amazon river.

(CONTINUED)

85B CONTINUED:

104.

85B

The boat moves away in the immensity of the Amazon river,
till it's just a small dot in the immensity.

BLACK.

*Dedicated to all those who came before us, and those who
will come after us.*

END CREDITS.