

**PROGRAMA
DOBLE**
*** SA DE CV ***
**CINE
VIDEO TV**

dollar

mambo

CINEMATOGRAPHIC
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INSPIRED BY REAL EVENTS
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**XXX. PROLOGUE. CREDITS.
PANAMA. EXTERIORS (EVENTUALLY). DAY.**

The tropical music of a mambo, played by a full orchestra, erupts like an authentic overture, sensuous and rhythmic:
(Damaso Perez Prado: RCACSMI/Instrumental)
"Llévame a la luna"

The PRINCIPAL CREDITS are shown superimposed.

The CAMERA meanwhile describes the city, above all the popular neighbourhoods, Santa Ana, the colonial district, the areas surrounding the port and the market, the Calle del Estudiante and its neighbourhood. The remnants of the Chorrillo district.

Subsequently, the multicoloured facades of its bars: "La Cueva del Zorro", "El Ovalo", "Nick", "The New Ancon Inn", the "Cantina Panamericana", or the "Happy Dream".

The enormous murals stand out, advertising "Cerveza Atlas", "Ron Herrerano" or "Cerveza Panama", alongside the colour advertisements that depict the bridge over the canal, or landscapes in which palm trees are mixed with Swiss-style chalets.

All of these over wooden supports or sheets of rusting corrugated iron.

Also, thereabouts, can be seen a casino (or, better, Ca\$ino, as the advertisement says, between washing hanging from the balcony), a run-down hotel, an eating-house with hanging sides of meat and "Mondongo a la Q".

Everything eaten away by the sea, the weather and poverty.

The CREDITS finish as the music ends.

CUT TO:

1. INTERIOR. BAR. DAY.

Silence.

A typical Latin American popular cabaret-bar, poor but not squalid, with its small luxuries of stage and decoration, which we now see in a kind of half-light, as somebody (who remains out of the image) gradually turns on the lights.

Infernal flames painted on the lower part of the walls give a touch of character to the decoration of the bar.

There is a jukebox.

There is also an area for a small orchestra to provide music when the occasion requires.

The CAMERA describes the place, encountering as it does so the painted plaster reliefs of naked women and tropical landscapes that "sprout" from the walls and columns of the area.

The name of the place is eventually highlighted, lit up in neon over the stage, or painted on the backdrop:

"SALON PANAMA"

The person who has been turning on the lights now comes into the image:

RAUL, the doorman or keeper of the place, poorly clothed, perspiring, and with a look of concentration on his face; he is finishing his task (without, however, having lit all of the bar's lights) and he now pauses to contemplate the place for a moment.

The sound of voices in OFF begin to fill the place.

RAUL opens a bottle of beer and carries it to a table at the back, where he sits down. He lights a cigarette, draws on it deeply and, with a nostalgic look, gazes intently at the stage, from where two characteristic voices start to become clearly distinguishable.

CUT TO:

2. INTEROR. BAR. NIGHT.

The light increases considerably and the "show" comes to life.

In front of the backdrop, which is decorated with palm trees, the sun and the sea, "THE CROONERS" (SEALY, CAMPBELL AND THOMPSON) appear; they are Latin American music hall comedians.

SEALY (OFF at first):
Listen to me, gentlemen...!
I'd like to speak with you for a few minutes...

CAMPBELL (OFF at first):
Of course, friend... What about?

SEALY:
About nothing...

THOMPSON:
What did you say?

SEALY:
Are you deaf?
I said that I'd like to talk with you about nothing...

CAMPBELL:
But one cannot talk about nothing, sir...

SEALY:
Of course one can! That is precisely what we are talking about... Upto now we haven't talked about anything. Or have you perhaps said something to me?

THOMPSON:
No, sir...

SEALY:
No, obviously not...!
If you had said something to me, we would at least know what we are talking about...

CAMPBELL:
The fact is we aren't talking about anything...

ROBERTO appears at the door and pauses a moment at the threshold. He is very young, has a scar on one cheek and is dressed simply but fashionably.

(continues)

SEALY:
Ah...that's great...!
Because that's exactly what I wanted us to talk about!

THOMPSON:
But the fact is one can also talk about something.

SEALY:
Yes, I know that one can talk about something, but I've already told you that all I want is to talk about nothing...

CAMPBELL:
Well, friend... what, then, do you want us to talk about?

SEALY:
About precisely that... about nothing! Don't you understand me...?

At the back of the saloon, we see LOS HIJOS DEL QUINTO PATIO, dressed modestly and in shirtsleeves, but with the slightly shady air of cabaret musicians and striking a pose like a record cover.

They are accompanied by YELENA and the TIGRESS, PICHICUAS and PINGARRON.

CAMPBELL:
Very well, but in that case we're going to remain silent...!

SEALY:
But if we remain silent, not only will we not talk about anything, we're not going to talk either...

THOMPSON:
But so far we haven't talked about anything...

SEALY:
You see? But nevertheless, we haven't remained silent...

CAMPBELL:
But when I talk, I try to say something...
But to speak about nothing... I don't know...!

SEALY:
Who told you that, my friend?
Get rid of that hang up!
You have talked perfectly about nothing...
Moreover... Your conversation is very pleasant...!

(continues)

THOMPSON:
Do you think so?

OLGA watches the scene from the table that she shares with RASTA.

From another table, MARIO, ORESTES and OSMANY contemplate the act.

SEALY:
Besides, it's an advantage that you don't say anything, because with a face like yours, if you do say something it'll be utter nonsense...!

CAMPBELL:
Listen to me, sir!

SEALY:
No, don't get annoyed...
Another day we might continue conversing...

THOMPSON:
All right, but next time we'll talk about something else...

SEALY:
All right, if you like, next time we'll talk about something...

THOMPSON:
Such as what?

SEALY:
About precisely that, about something...

CAMPBELL:
But the fact is one can't talk about something either...

SEALY:
Ah, so with you two one can neither talk about something nor about nothing...!

THOMPSON:
No, sir...

SEALY:
Ahhh! In that case don't waste my time!
Better still, don't say anything to me...!

BLACK OUT AND
FAST CURTAIN FALL

RAUL shifts in his seat, drinks his beer and looks nostalgically towards the stage.

CUT TO:

3. INTERIOR. BAR. NIGHT.

The lighting of the stage grows even brighter, as does the reflected light in the rest of the bar.

A new piece of music immediately surges forth, the famous:
"MAMBO NUMBER EIGHT"
 (PHAM-EMMI-CE 1001)
 also by Perez Prado.

In front of the backdrop, which is decorated with palm trees, sun, sea and sirens in unmistakably "naive/tropical" style, the "MAMBOLETAS" dance. Their costumes and feathers are those of any spectacle influenced by the "Tropicana" style. They dance with genuine enthusiasm and good humour.

RAUL, with a more relaxed attitude, less attentive than when we saw him at the start, watches the show and glances around the bar:

The "grand finale" of a modest Latin American cabaret show.

All of the company takes part: IBIS and MURIEL ("THE DOLLY SISTERS"), JENNY and two "MAMBOLETAS" (CUBANA 1 and CUBANA 2), SEALY, CAMPBELL and THOMPSON, SILVESTRE, 2 ACROBATS and a MAGICIAN, amidst the flags of numerous countries, naive cardboard palm trees and jungle foliage made from strips of paper.

ROBERTO moves towards the "show", watching the stage intently.

One of the "mamboletas", JENNY, without pausing in her dance, notices ROBERTO's arrival, and smiles to him from the stage.

RAUL notices this, takes a sip and looks about.

Meanwhile, large backdrops like North American flags appear, in the style of the famous choreography of "Yankee Doodle Dandy" (Busby Berkeley, 1942), but reworked in an unmistakably Caribbean style, from the viewpoint of a Latin American cabaret show of many years later.

A percussion rhythm now imposes itself and leads into the enthusiastic and sensual appearance of the ROW OF FIVE DANCING GIRLS, naively dressed as "marines" from a North American film. Without any martial air at all, but with a tropical style, they dance to the exorbitant rhythm of the mambo.

(continues)

From beside the cash register, ALEJO, the proprietor, "elegantly" dressed in the cabaret style of the 1940s, watches to see that everything is in order and walks about the saloon.

Once again the cymbals and the brass reintroduce the theme: amidst the smoke of dry ice and the effects of rudimentary cabaret lighting, huge cannons and scenery aircraft appear, they are more reminiscent of the ships in a Georges Melies film than of the Hollywood models that surely provided their inspiration.

A group of saxophones, playing staccato, and a keyboard, with the brass in the background, take up the theme, while the 5 DANCING GIRLS and THE REST OF THE COMPANY reappear dressed in different ways: one as a good looking Uncle Sam, another as a semi-tropical Statue of Liberty, and several as Popeye, apparently travelling along "the canal", which provides the background scenery for this part of the show.

Two prostitutes, GILDA and ANA SILVIA, are drinking with ABEL, who is now drunk.

ALEJO observes their table from a certain distance.

ABEL has gone to sleep against ANA SILVIA.

ALEJO, with a stern look and a firm gesture, instructs ANA SILVIA to change tables.

ANA SILVIA obeys, she stands up, barely manages to rearrange ABEL, and goes to another table to await a new client.

From another table, MARCO ANTONIO and CASANOVA are having a drink and watching the stage.

Meanwhile, the mambo brings the show to an end. JENNY, provocative and sexy, takes her leave of the public blowing kisses.

The MAGICIAN juggles while he dances as part of the company (he is flanked by the TWO ACROBATS, who second him).

SILVESTRE is spectacular dancing the mambo.

SILVESTRE, or THOMPSON, as he is leaving the stage, winks and takes his leave addressing THE CAMERA.

(continues)

SILVESTRE or THOMPSON:

And so, ladies and gentlemen, that's the end of the show... It's over!

"Salon Panama" waits for you from tomorrow and every night with a new and very spectacular new, new show, all new and brand, brand new, just like in "Las Vegas"...!

(Note: underlined text in English in original).

But take care, my friend, don't go changing the channel, because you'll miss it... And we'll be waiting for you here tomorrow and every night with the next one! The new one! The marvellous, hope-filled show of the SALON PANAMA!

In conclusion, Perez Prado's orchestra performs a medley of all the themes played, and now, with the same naive scenery, the stage becomes a type of "paradise" as a sun and moon descend adorned with perching MAMBOLETAS, with a backdrop reminiscent of a celestial sky.

The music concludes and the curtain falls.

RAUL has been watching all of this from a dark area of the apparently solitary and empty bar. He is still surrounded by a cloud of smoke, proceeding from the dry ice of the show.

CUT TO:

4. EXTERIOR. LANDSCAPE. DAY.

Palm trees and canal.

In the midst of the landscape there are some advertising billboards (for cars, whiskeys, beaches and cigarettes, with shapely models). Outstanding amongst these is one for a liquidiser together with its numerous and magical attachments, which make it into an apparatus to be coveted, almost a marvellous kitchen in itself:

the liquidiser-mincer, surrounded by its science fiction attachments, is at the centre of an advertising paradise:

it is set in the midst of every type of fruit and vegetable, flowers and even fowls (peacocks, macaws, toucans).

This advertisement must be credible, spectacular and marvellous: the new industrial idol of the tropics.

Further on, we can see the same advertisement being posted on a wall by a WORKMAN.

CUT TO:

4A. EXTERIOR. JOHNNY'S HOUSE. EXTERIOR. DAY.

THE CAMERA takes us to another place:

Within the same green and tropical landscape, in another zone, not far away, a small house is brought into prominence; better built than those seen previously, it is strikingly pretentious.

CUT TO:

5. INTERIOR. JOHNNY'S HOUSE. DAY.

This is a space with painfully ridiculous pretensions of middle-class comfort, which are expressed above all in its decorative objects; these are ugly, made of cheap plastic and almost useless.

Everything is useless plastic in the proliferation of bottles, containers, adornments, tea sets, cutlery, jars, curtains made of plastic lace, shoddy plastic flowers set before a plastic Sacred Heart, plastic lamp, plastic fruit and tropical birds surrounding a plastic baby-doll, all the Walt Disney figures in plastic, a plastic Statue of Liberty, plastic tourist souvenirs of Panama, a plastic Christmas tree with plastic snow, a plastic Santa Claus, ninja tortoises, and play sausages, hamburgers, roast chickens, all made of plastic.

The CAMERA describes the place, its cheap and pretentious furniture, its decorations, the sitting room, the bathroom, the dressing room.

The CAMERA's movement is accompanied with music by Perez Prado:

"Saltando"

(RCA CASM 1771)

which proceeds from a television set that is switched on in the sitting room or the dressing room.

DIANINA, JOHNNY'S WIFE, a woman who is heavily made up - although not completely since she has only recently woken up. She is wearing a dressing gown of garish colours and watching a television set in fascination, on which an advertisement is being broadcast.

AAA (TV commercial).

The GIRL IN THE ADVERTISEMENT is agilely performing aerobic exercises in the "publicity set for the liquidiser" to the rhythm, of course, of the music by Perez Prado that has already been heard.

DIANINA, without standing up, moves her arms, legs and folds of fat, expectantly trying to follow her movements.

AAA (TV commercial).

The movement of THE GIRL IN THE ADVERTISEMENT ("inside the liquidiser") is followed by the TV camera, which shows us an even greater quantity of attachments surrounding the prodigious liquidiser/mincer/blender:

(continues)

there are now dishes of gourmet cooking: pies, fishes, sucking pigs, creole dishes. At the centre of a publicity paradise, set in the midst of spectacular vegetables and fruits of every type - absolutely fresh, juicy, an explosion of colours: "The new idol of the tropics".

Meanwhile, in an adjoining room,
JOHNNY THE POLICEMAN has just finished dressing.

With Perez Prado's music in the background, somewhat remote, he removes his pistol from beneath the mattress, places it in his shoulder holster; he takes out some yellow plastic glasses with "incrustations" of purple imitation jewels. He realises his mistake and, still half asleep, rectifies it: he takes them off and takes out some black rimmed ones. He puts these on just as the phone starts to ring; he answers it.

We return to DIANINA and the advertisement.

JOHNNY puts down the receiver, looks at his watch and, putting on his jacket, goes over to DIANINA, who does not take her eyes off the liquidiser on the television; he kisses her and leaves.

CUT TO:

6. EXTERIOR SHACK. (PERMARGO/BACKGROUND) DAY.

Landscape similar to that of sequence 4,
THE CAMERA takes us inside:

6A. INTERIORS/TINY ROOMS IN SHACK (PERMARGO/BACKGROUND) DAY.**A/ PICHICUAS AND PINGARRON'S ROOM****SCENOGRAPHY TO BE DECIDED**

PICHICUAS AND PINGARRON are sleeping deeply and noisily. Their snores fill the room and the sound carries beyond the walls, becoming mixed with distant voices from the neighbourhood.

THE CAMERA describes the room and its occupants,
before moving on to:

6B/ THE MAGICIAN'S ROOM.

THE MAGICIAN is sleeping peacefully on his rickety old bed,
which floats in the air by levitation.

THE CAMERA describes the scene after panning around the decrepit walls of the room, which is filled with all the paraphernalia of a magician: rabbits, doves, mirrors and tattered hats.

THE CAMERA then leaves the room when it reaches the opposite wall of the narrow room.

6C/ WILLEBALDO'S ROOM.

Large, tattered anatomical drawings cover the walls. A broken skull, surgical books worn through use and a transparent plastic figure showing veins and nerves, make up the scarce contents of the room; it is lit by a naked light-bulb that has been on all night.

WILLEBALDO, MEDICAL STUDENT, dark rings under his eyes and unshaven, continues to study in spite of the sounds of snoring from the neighbouring rooms.

THE CAMERA pans around his room and then leaves it to move on to:

(continues)

6D/ JENNY'S ROOM.

JENNY and ROBERTO are in each others' arms on the bed; they are just waking up, or have just made love.

Whatever the case, ROBERTO is resting on JENNY and making tender and amusing "guttural sounds".

JENNY smiles and strokes him.

The sounds from ROBERTO's windpipe gradually rise in volume and humour as he changes position, leading JENNY to burst out laughing.

(JENNY is wearing a striking necklace, with which ROBERTO plays.)

THE CAMERA continues as far as the wall, where an eye appears in a little hole between cheap wigs and crockery and a small improvised Christmas tree.

(Homemade speakers within a somewhat amateur installation of electrical wires, some musical instruments and photos of Perez Prado, Beny More, "Lord Cobra", Bob Marley, "The General" and Daniel Santos decorate the room.)

6E/ RAUL'S ROOM.

THE CAMERA continues its movement, traversing the wall and revealing RAUL, who with a mischievous and amused expression ends his spying and changes position; he takes a drink from his beer and reflects for a moment before, without getting up, moving to the other wall. This is made of cardboard boxes that read "Seco Herrerano", "Ron Caribe", "Rhum Barbancourt", "Pampero" and "Cacique", "Cerveza Panama" and "Habana Club". Here, he spies on his other neighbours through another little hole.

THE CAMERA follows his movement and with him observes...

(continues)

6F/ NINON'S ROOM.

NINON's room is full of dresses that are frayed but colourful and bright; they are arrayed amidst boas and feathers, hanging tights and "sophisticated" bras, mirrors and sequins; the walls are covered with photos and posters of NINON herself, when younger.

NINON is wearing Walkman headphones and is crying in an almost ecstatic state, without any apparent motive save the inaudible music from the Walkman.

NINON raises a glass of rum and takes a drink.

6EE/ RAUL'S ROOM.

RAUL watches for a long while; then he leaves the spy-hole and, moved, he becomes introspective.

CUT TO:

7. EXTERIOR. JOHNNY'S HOUSE AND LANDSCAPE. DAY.

The car with JOHNNY'S POLICE PARTNER has come by to collect JOHNNY, and the two of them are driving through the landscape without speaking; they are listening to coded reports and static on the police radio set on the dashboard.

OFF. From the radio set police conversations are heard:

54 8 21 Affirmative.
28 3 12 Negative. 49 in 20.
I read you. 17 39 in 28. Do you read me?
Affirmative...

His POLICE PARTNER has passed JOHNNY a dossier, or at least a photo, which JOHNNY is looking at.

It is a front and profile photo of ALEJO, the "proprietor", with his file number as a prisoner. There are figures for his age, weight, height, etcetera, in English.

JOHNNY and his PARTNER exchange looks and smile.

(On one of the walls they drive past, someone is painting or billposting an advertisement for the liquidiser).

CUT TO:

8. INTERIOR. JENNY'S ROOM. DAY.

The television is switched on in Jenny's room next to a rudimentary kitchenette. From it proceeds the music that has already been heard (Perez Prado "Saltando").

The CAMERA moves up to the image on the TV screen - the set is old and battered. A commercial is being shown, similar to that of sequence number 5, recorded for television.

The light from the television is intense and the images clear and shiny, contrasting with the haziness of the room.

BBB (TV COMMERCIAL)

The television is showing the advertisement for the liquidiser. On this occasion the GIRL IN THE ADVERTISEMENT is doing more or less as before but on a beach; she is operating the liquidiser, which is making juices and soufflets amidst peacocks and every type of dish, by remote control without leaving her hammock under the palm tree.

The CAMERA cuts and shows us JENNY who is hypnotised by the TV, quite obviously yearning to have such a liquidiser, and mechanically fingering her necklace.

ROBERTO is squatting and watching JENNY. He looks at her for a long while.

He is only dressed in trousers, and has a towel round his neck.

JENNY becomes aware that he is watching her. She meets his gaze, still thinking sadly about the liquidiser and the TV (she cheers up and begins "jogging" to the rhythm of the music: somewhat resembling a musical "tai-chi").

ROBERTO gets up, goes over to the mirror and begins to comb his hair.

Next to the mirror there is a bookcase with some records. Foremost amongst them is the cover of "Pedro Navaja".

There is also a poster of Roberto "Mano de Piedra" Duran, pictures of other boxers and a playgirl.

There is a worn felt baseball cap, which says "The Yankees", and a sports trophy made of golden-coloured plastic.

(continues)

The mirror is framed by little stars of tinsel-paper, like lights, giving it a certain air of a theatre dressing-room.

ROBERTO combs his hair.

He takes a cigarette and, admiring himself, strikes up different poses with it in front of the mirror. He tries to resemble an avenging gallant.

Then ROBERTO turns to look at JENNY, who is continuing to do her exercises.

The CAMERA leaves him and returns to JENNY, who is still hypnotised by the liquidiser on TV.

ROBERTO comes into the image and regards her with concentration.

THEY BOTH look at each other and try to smile, somewhat sadly.

CUT TO:

9. EXTERIOR. PERMARGO. DAY.

Silence.

In the "port", there is an enormous industrial installation standing in the middle of the tropical landscape.

The trunks of huge palms and other trees are being raised with chains, cranes and hoists onto a ship for export.

There is a fence in the dock area on which can be read several signs:

NO TRESPASSING
CANAL ZONE
NO HAY PASO

Further on, several signs read:

NO HAY VACANTES
NO VACANCIES

Roberto is walking nearby in front of the ships, he has a pensive look on his face.

A GROUP OF DOCKWORKERS are unloading and stacking large boxes, on which can be seen the logo and image of the miraculous liquidiser.

An UNEMPLOYED PERSON (ORESTES) is tapping a tune with his tools, amongst hanging nets and some absurd "Christmas decorations"

A PROSTITUTE, one of those introduced at the bar (ANA SILVIA or GILDA), walks by looking for a client, while,

ROBERTO pauses for a moment to watch the work and the "tree exportation", then he changes direction and continues his stroll.

A new sign fills the screen:

WANTED
SE SOLICITA

ROBERTO stops, looks at the sign, goes over to the fence and goes inside.

CUT TO:

10. EXTERIOR. PALM GROVE ("CENTRAL")

JENNY approaches, walking through the palm grove. She is carrying a ballerina's suitcase.

She passes in front of the enormous industrial area and goes up.

CUT TO:

10A. EXTERIOR. BARGE (PROTEXA). DAY.

In a circle, RAUL, MARIO, WILDO and RASTA are improvising music and amusing themselves, while they drink beer on the barge, which is half decorated in a "Christmas" style.

Together with the "CUBAN MAMBOLETAS", RASTA dances a **TOQUE DE YUCA**

JENNY walks past with her ballerina's suitcase.

THE MUSICIANS see her, smile, wolf-whistle at her, tease her.

RASTA, with the humour and eroticism that the "yuca" implies, dances with MAMBOLETA 1, while MAMBOLETA 2 and the rest of the MUSICIANS watch, enjoying themselves and beating out the rhythm.

JENNY comes up and, goodhumouredly, joins the dance with MAMBOLETA 2.

Then, the couples are changed: JENNY with RASTA and MAMBOLETA 1 with MAMBOLETA 2.

Shortly after, the four of them make up a round, still with the "yuca rhythm". JENNY dancing, plays around with them...

Finally, JENNY continues on her way.

RAUL watches all of this and sips at his beer.

CUT TO:

11. INTERIOR. PERMARGO "STOREHOUSE". DAY.

Separated from the exterior by a grill fence, the place is filled with great piles of boxes containing domestic electrical appliances of every kind, Nintendo games and large quantities of liquidisers/mincers/blenders with all of their numerous attachments, just as in the advertisement.

ROBERTO enters silently.

Initially, with caution and in suspense, he examines the lay out of the area. Finally, he goes through the piles of boxes and apparatuses and upto the desk where a GORGEOUS SECRETARY is "in attendance".

ROBERTO goes up to her, with the look of someone asking for work.

The SECRETARY looks him up and down, and then smiles.

CUT TO:

(N.B. DIVIDED SET).

11A. INTERIOR STOREHOUSE (Mexico Distrito Federal). DAY.

From OFF, the rock music of Los Hijos del Quinto Patio erupts:

"Supermercado"

(Ariola LAN.885.1989).

Shortly after, ROBERTO comes out from between the boxes, with a watchman's cap set crookedly on his head and the jacket of a uniform, which he quickly puts on even though it is too big for him.

ROBERTO walks in front of huge parabolic antennas, refrigerators or enormous video screens. With a childish and mischievous curiosity he turns them on; they make noises or light up. He amuses himself playing with them; he turns on Nintendos and a video screen.

There are signs and labels for SONY, HITACHI, NINTENDO, etc. A wall of videos is showing the liquidisers.

ROBERTO is fascinated by the apparatuses, while the (adapted) music recites:

Someone from security
Please report to till six.

Today
I finally made it...
I finally got a job
Looking after junk
In this warehouse...

I
Take care of what's not mine
what I'll never be able to buy
They change the price tags
They raise them more and more...

More and more and more and more...

Suddenly, an object amongst the boxes catches the attention of ROBERTO: the "liquidiser from the advertisement". He fixes his attention on it.

The liquidiser appears to radiate its own light.

ROBERTO is fascinated.

The light from the liquidiser seems to become brighter, more attractive.

Suddenly a noise makes him look up.

The music ends.

(continues)

In the distance, JOHNNY and his POLICE PARTNER, seen between boxes and parabolic antennas (and through the fence), are walking along purposefully.

ROBERTO takes cover and shortly afterwards takes out some binoculars, or a little video camera, and looks through the viewfinder.

JOHNNY and HIS PARTNER arrive and meet ALEJO. They shake hands. They show him his photo.

ALEJO takes money out of his wallet and "buys the photo."

They all laugh and embrace each other.

They tear up the photo, or, better perhaps, they stick it on a notice board, where there are already several of his photos, some of them bearing the caption "wanted" or with penitentiary numbers.

ROBERTO focuses on the photo(s) with the lens.

CUT TO:

12. INTERIOR. BAR. DAY.

From the jukebox is heard:

"Silbando mambo"
(Perez Prado-CE 1001)

There are chairs on the tables.
Empty bottles not yet collected up, full ashtrays, etc.

IBIS and MURIEL, OLGA, NINON, OSMANY, SILVESTRE, the MAGICIAN, ACROBATS, KALURIS, SEALY, CAMPBELL and THOMPSON, a COLOMBIAN and DOMINICANS, ABEL, YELENA and TIGRESS, ORESTES and ONE of LOS HIJOS DEL QUINTO PATIO...

(Later: JENNY)

SOMEONE is at work putting up Christmas decorations. ANOTHER is wiping tables, SOMEONE is sweeping, ANOTHER collecting bottles, washing glasses or dusting the thatched ceiling with an enormous feather duster. SOMEONE ELSE is tuning his instrument, others are moving scenery and curtains. On a dummy, the Uncle Sam costume is being turned into Santa Claus. OTHER GIRLS arrive to rehearse their number for a new show, while SOMEONE tests lighting and smoke effects.

ONE OF THE GIRLS is eating a sandwich, ANOTHER is still getting ready, or glancing in a mirror to put on make up, while she does warm up exercises for dancing.

NINON is organising the decoration of a huge "Christmas palm tree", with snow effects and coconuts as balls.

Meanwhile, dance numbers, magic and acrobatics are being rehearsed; each in a different place, "each one doing their own thing".

They sweat, they exert themselves, they work...

SOME are carrying (bringing on) enormous blocks of ice. OTHERS keep an eye on the clock as if waiting for someone, but they seem doubtful as the clocks do not appear to be working correctly.

The choreography that is gradually built up radiates sensuality, or more exactly: the senses are enhanced in a sensual way. The girls smell, touch and taste each other, amongst the huge eyes and mouths of the bar. Everything has a certain humour and is very graceful.

Shortly after, JENNY arrives and joins the group.

When JENNY comes in, NINON looks at her with barely concealed hatred, although JENNY doesn't seem to notice.

CUT TO:

13. PALM GROVE/CENTRAL . EVENING OR NIGHT.

ROBERTO, still dressed as a watchman, walks a few steps thinking to himself.

Suddenly, he throws some punches at the empty air, and half-dances as if he were a sportsman.

He turns, advances and stops.

He continues walking normally, only a few steps.

He stops.

He again "boxes" with an imaginary enemy.

Some way behind, RAUL follows him.

ROBERTO, tense, stops. He has a look of concentration as he thinks to himself.

He sits down somewhere.

He realises he is wearing a uniform, takes it off and throws it to one side.

RAUL, who has stopped, watches him.

Then he advances, approaches ROBERTO and sits down opposite him.

He offers him a drink from his beer.

CUT TO:

14. EXTERIOR. PERMARGO PLATFORM. EVENING.
(sound?)

A night time baseball match is being played on the platform.

(PICHICUAS and PINGARRON + WILLIBALDO)

WILLEBALDO performs an elaborate dance with the bat while he waits for the ball to be pitched.

PICHICUAS is the catcher. He makes hand signals that are part esoteric, crazy and pornographic to PINGARRON-PITCHER, telling him the ball he wants.

PINGARRON-PITCHER gets ready.

THE ACROBATS do somersaults threatening to take the base.

PINGARRON-PITCHER does not take his eye off them and pitches the ball at home-base - only, he doesn't throw anything.

THE ACROBATS decide to go for base.

PINGARRON does now throw the ball to the MAGICIAN-FIRST BASE, who catches it and then immediately throws a genuine "fireball", which not only gets them out but also envelops them in flames.

(REVISE)

Whatever the case, shortly afterwards, ROBERTO arrives (followed by RAUL).

He observes the game and locates PINGARRON and PICHICUAS.

He calls them over with a facial gesture and goes off with them.

CUT TO:

15. STOREHOUSE INTERIOR (DF). NIGHT.

A type of improvised pre-Christmas party is taking place in the storehouse.

ALEJO, JOHNNY and HIS POLICE PARTNER are drinking and dancing with ANA SILVIA, GILDA and the SECRETARY, who they are holding very close.

From the big louspeakers and sound-equipment, stored between liquidisers and Nintendos, screens and cassette-players, emerges the voice of

"Bola de Nieve"

humorously singing

"La vie en rose"

(Edith Piaf - Cubartimpex LP 1008)

THE COUPLE(S) dance with the solemnity required by the scene: POLICE PARTNER with the SECRETARY and perhaps also with ANA SILVIA.

All of them appear to have drunk a great deal.

ROBERTO, badly dressed as a waiter, watches them from beside an improvised bar, while he prepares cocktails.

While some continue to dance, ALEJO, JOHNNY and HIS PARTNER move apart from the group (without concealing the fact), laughing and celebrating, and walk towards a corner of the storehouse, filled with boxes.

They walk through them until they come to a place where dozens of packets of white powder have apparently just been unpacked.

In high spirits they open one of the packets and prepare some lines of coke.

THE REST continue dancing.

CUT TO:

16. EXTERIOR. STOREHOUSE (PERMARGO). NIGHT.
(Background piano: Valdez...to be found)

RAUL, PICHICUAS and PINGARRON (called by Roberto in sequence 14) are walking silently.

OFF, the music is about to conclude.

THE YOUTHS stop and spy through an opening into the storehouse.

They exchange glances.

ONE of them looks at his watch.

The music ends.

CUT TO:

17. INTERIOR. STOREHOUSE (DF). NIGHT.

The party is ending.

ROBERTO gathers things up and turns out the lights.

ONE COUPLE are cuddling and ANOTHER COUPLE are combing themselves or straightening their clothes before leaving.

17A. INTERIOR. STOREHOUSE (PERMARGO). NIGHT.

Through the window, the eyes of PINGARRON and PICHICUAS can be seen watching them and waiting.

17B. STOREHOUSE (DF). NIGHT.

The door finally closes and the place is left empty.

CUT TO:

18. INTERIOR. STOREHOUSE (DF). NIGHT.

Silence.

Through an opening, already shown in sequence 16, PICHICUAS gets into the storehouse. PINGARRON and RAUL are behind him, they exchange glances, they crouch down and come in.

RAUL and HIS FRIENDS hesitate a moment, summon up their resolve, proceed with their entry and run into ROBERTO.

ROBERTO, who appears to be in charge of the operation, indicates that they should be silent.

Then he makes a gesture to PICHICUAS and places his fist against his own cheek, as if indicating where he wants the other to strike him.

Without hesitation, PICHICUAS deals ROBERTO a forceful punch on his cheek.

ROBERTO staggers, but he is smiling.

"He turns the other cheek".

A second blow knocks him to the ground.

THE REST smile. ONE of them is on the point of bursting out laughing.

ROBERTO, even though blood is pouring from his mouth, is smiling, and from the floor orders them to stop laughing.

Crouching all the time, they come to some boxes containing electrical household appliances, music sets; they rummage about, choose and take things, and begin to make for the way out.

ROBERTO is carrying a liquidiser, like the one seen in the advertisements.

PINGARRON carries some cassette-players and Walkmans.

RAUL has an enormous electric keyboard and a hair-dryer or a Singer.

(continues)

When they appear to have equipped themselves with what they want, ROBERTO, who is only carrying the liquidiser, passes it to PICHICUAS, who in turn puts down the cassette-players he is carrying; he takes a long cord and ties up ROBERTO, while PINGARRON gags him.

When they are about to finish, a noise is heard.

ALL OF THEM react.

The noise of the door opening slowly with a scraping sound is heard.

They exchange looks.

ROBERTO gestures for them to leave.

They glance hurriedly at each other and they get out very fast, each one carrying his things.

The liquidiser has been left behind and ROBERTO, who has realised this, tries to tell his friends to take it with them, but the gag and his bonds prevent him from doing so.

He falls over in his struggle and some cardboard boxes fall on him.

ROBERTO is trying to co-ordinate his movements, grunting, when footsteps are heard coming towards him.

CUT TO:

18A. STOREHOUSE INTERIOR (DF). NIGHT.

It is JOHNNY and, behind him, ALEJO.

On seeing JOHNNY, ROBERTO freezes.

JOHNNY with an ugly expression makes a move to draw his pistol, but controls himself.

He thinks for a moment, and instead takes out a knife.

ALEJO smiles.

ROBERTO is terrified.

Meanwhile, JOHNNY goes over to ROBERTO and places the knife blade to his throat.

Then he smiles and with one cut frees ROBERTO from his bonds.

ROBERTO is just starting to recover when ALEJO approaches; he is furious.

A noise is heard in the background, and ALEJO pauses.

The SECRETARY looks in and watches from the door.

ALEJO controls himself, and reconsiders; with a violent gesture he orders ROBERTO to get out.

Without even stopping to remove his gag, ROBERTO runs out.

JOHNNY then goes over to the abandoned liquidiser and picks it up.

He makes a motion as if he is about to give it to ALEJO, but ALEJO, magnanimously, gestures with his hand that he should keep it "as a gift".

JOHNNY smiles and clasps the liquidiser to his chest.

CUT TO:

19. EXTERIOR. STOREHOUSE (PERMARGO). NIGHT.

The SECRETARY, clutching the liquidiser in one arm, and JOHNNY with the other, is humming drunkenly; she is still jiving; she cuddles with him amongst streamers and "Christmas decorations" near to the storehouse.

CUT TO:

20. INTERIOR. BAR. NIGHT.

"Snow" is falling inside the bar, where Christmas is being celebrated.

Somehow the roles have been reversed: members of the public are on the stage, while amongst the festivities at the tables can be seen:

the MAGICIAN, the ACROBATS, the MAMBOLETAS, SEALY, THOMPSON and CAMPBELL, IBIS, MURIEL, NINON, SILVESTRE...

On the stage there are some WORKMEN, who are widening the stage opening, together with: MARIO, ORESTES, WILDO, RASTA, MARCO ANTONIO and CASANOVA, OSMANY, WILLEBALDO... ABEL with YELENA, OLGA and TIGRESS... who are accompanying:

the GUAGUANCO

which is played on a large number of drums of every type and accompanied by the rhythm of bottles, saucepans, hand claps and banging on the tables.

PICHICUAS and PINGARRON (who have arrived), the MAMBOLETAS and ALL OF THEIR FRIENDS won't let go of the sound systems, Walkmans, etc, that have been given to them.

ALL are dancing happily amidst the uproar of laughter and the haze.

Only RAUL is moving amongst the couples, unable to find anyone to dance with.

Also to one side is JENNY, who is watching out with an anxious gaze; craftily observed only by NINON.

Finally, JENNY, who is worried, leaves.

Meanwhile, from another part of the bar, ONE of LOS HIJOS DEL QUINTO PATIO is amusing himself throwing snow at everyone.

CUT TO:

20A/ EXTERIOR (PALM GROVE?). NIGHT.

ROBERTO is walking; he looks very depressed.

JENNY, who has come out to look for him, watches him from a certain distance.

ROBERTO notices her.

THEY look at each other.

ROBERTO makes a gesture of defeat as if to say:
"No way... I failed..."

JENNY smiles at him.

They go towards each other.
They embrace.

CUT TO:

20B/ INTERIOR. BAR. NIGHT.

The party in the bar continues, but the mood has become romantic:

Los Hijos Del Quinto Patio play:

KUMBALA

Ariola CSN.949

and the couples dance holding each other close:

ABEL and TIGRESS, IBIS and OSMANY, MURIEL and CASANOVA, MAMBOLETA 1 and RASTA, MAMBOLETA 2 and WILDO, MARIO and GRETA, ORESTES and YOMIRA, MARCO ANTONIO and NORMA, SILVESTRE and JULIA (?), WILLEBALDO and YELENA, PINCHICUAS and GRETA, PINGARRON and VALERIA...

NINON and...

RAUL (and some of the above) watch and drink.

JENNY and ROBERTO have come in now,
and also dance in each others' arms.

(They watched by a serious NINON).

CUT TO:

21. INTERIOR. JENNY'S ROOM. NIGHT.

In JENNY's room, which has already been shown, we now see a passionate love scene between JENNY and ROBERTO.

BOTH are naked and standing.

JENNY has her eyes blindfolded and is only wearing her necklace.

ROBERTO is just finishing tying a bandage over his own eyes.

BOTH smile before beginning the erotic game.

Laughingly, they search for each other and dodge each other. They brush each other, embrace, separate.

They pat and tickle each other.

They stroke and lick each other.

They smell, feel and abandon themselves to each other.

Their senses are emphasised: the lovers smell, feel and taste each other.

(In some way, at some point, ROBERTO plays with JENNY's necklace, drawing attention to it.)

The television in the background is still on, but without a picture: there are now no channels broadcasting.

Perhaps in the background KUMBALA can still be heard.

CUT TO:

22. EXTERIOR. PERMARGO. NIGHT.

There is a silent pause.

In the midst of smoke and shadows,
ABEL moves drunkenly away, humming "cubierto de nieve".

He is off tune, he is swaying, but he continues humming as
he walks away.

After a few steps (in the mist?)
he meets RAUL.

The two greet each other and take their leave, drunkenly.

The CAMERA continues with RAUL.

CUT TO:

23. EXTERIOR. PERMARGO. NIGHT.

Noises begin to be heard in the distance. At first it is hard to distinguish what they are, later they resemble the sound of fireworks.

THE CAMERA describes a street, or a part of the empty wharf (A slogan is painted on the wall: (VIVA) PANAMA).

Suddenly, there are some flashes, similar to distant thunder and lightning, or to the fireworks at a carnival, which light up the still empty wharf.

Shortly afterwards, RAUL appears there. He stops, intrigued by the lights and the explosions.

THE CAMERA moves closer to him while the explosions become mixed with the sound of helicopters and low flying aircraft.

RAUL becomes frightened when he identifies, as we do, the source of the noises: bombs and shrapnel, flares and flamethrowers.

On a nearby bridge, ABEL is undergoing the same experience.

ABEL ceases to hesitate: he seeks refuge and gets under cover.

The sounds grow louder.

CUT TO:

23A. ABEL'S VIEWPOINT. EXTERIOR. PERMARGO. NIGHT.

Explosions,
bursts of flame,
military detachments silhouetted.
Shadows. Noise.

There is noise, a lot of noise, and fear.
Panic.

Suddenly the noise seems to die down and, immediately, it ceases.

ABEL stands up.

There is now an ominous silence.

Only some distant croaking serves as a counterpoint.

A green fog begins to creep over everything.

CUT TO:

24. EXTERIOR/INTERIOR. PERMARGO. NIGHT.

A green fog is gradually shrouding everything.

(Some cows stand grazing in front of an abandoned tractor, storage tanks for milk, pastures).

The marines trample over everything.
There are many of them and all are in uniform.
They all wear gasmasks and carry heavy combat gear.

(They climb up onto waiting vehicles.
Buses, lorries, tanks, helicopters, wagons, bicycles,
monocycles, stage-coaches). (?)

Background music by Perez Prado:
"JOSE"

ABEL watches all of this in amazement.

He is not sure that he isn't hallucinating.

From a spot nearby,
RAUL cautiously peeps out from where he is crouching down.

ABEL and RAUL look about and their eyes meet.

CUT TO:

25. INTERIOR. BAR. NIGHT.

The same musical theme by Perez Prado

"Jose"

serves as the background music to the spectacle of the PROSTITUTES (the same as the ones at ALEJO's party in the storehouse in sequence 15) and the RAMPANT WHORES (ANA SILVIA, GILDA, GRETA, VALERIA, OLGA, MAMBOLETA 1, MAMBOLETA 2) who offer themselves in line to the file of HOWLING MARINES.

ALEJO is managing the cash register and charges the MARINE-CLIENTS directly as they file past.

The MARINES file past the cash register to the stairs, where COUPLES go up and come down (TIGRESS and MURIEL amongst them).

ALEJO operates the cash register without a pause.
The sound of the cash register is heard.

At the staircase, one FILE goes up and ANOTHER descends. THOSE GOING UP are more or less impeccably dressed; THOSE THAT COME DOWN are still dressing themselves, but all of the MARINES without exception are wearing gasmasks.

CUT TO:

25A. INTERIOR. BAR. (BROTHEL/"FIRST FLOOR").

The corridor that leads into the rooms appears to stretch on forever.

COUPLES go into and come out of the rooms.

ALEJO, the proprietor, with a large watch and a whistle hung round his neck, keeps time in the corridor.

He is constantly consulting his watch and glancing at the doors into the rooms.

When a couple takes too long in coming out, he raps on the door with his knuckles and shouts (in English):

"Time over!".

(The scene should be developed "in crescendo", rising to a peak and then decreasing until, at the end, it should resemble a disaster area, as if a war had just finished.)

CUT TO:

26. EXTERIOR. PERMARGO. DAWN.

Although dawn is now breaking, RAUL has stayed immobile, unflinching.

We find him in exactly the same place, posture and with the same expression as in sequence 23A.

He now appears to react, to emerge from his nightmare.

He walks slowly towards the "SALON PANAMA".

He passes in front of the wall with the painted slogan from sequence 23 (PANAMA), now bullet-riddled and barely legible.

CUT TO:

27. INTERIOR. PANAMA BAR.

A large CONTINGENT OF U.S. SOLDIERS wearing gasmasks has "seized" the chairs, "invaded" the tables, and, like schoolchildren, is howling and giving slow handclaps.

They are demanding that the show should begin.

RAUL timidly looks in through the door...

CUT TO:

28. INTERIOR. PANAMA BAR.

A.-

In view of the uproar, THE WHOLE COMPANY, as introduced in the initial sequences (2 and 3), with the exception of JENNY, comes out onto the stage (adjusting their costumes or applying a final touch of make-up) to dance the luscious mambo from the start of the film:

"Mambo numero 8"

the sound of which proceeds from a record that SOMEONE puts on.

However, THE MASKED MILITARY MASS protests:
it wants something else.

THE MUSICIANS and DANCERS exchange glances,
they don't understand what is happening, but it is
obvious that the SOLDIERS are not happy with them.

Mambo numero 8 ceases.

THE COMPANY deliberate or rearrange themselves.

CUT TO:

28 B.-

To the rhythm of drums and berimbaus (*), the
ACROBATS dance a splendid
CAPOEIRA

(* - Brazilian musical instrument, with a
single string)

THE MASS begins to protest from behind its masks, whistling
with a kind of guttural echo.

The DANCERS are disconcerted once again.

CUT TO:

28C.-

THE MAMBOLETAS come to their rescue, dancing a
splendid "Cuban son"
"SUAVECITO"
Septeto Nacional de IGNACIO PINEIRO
EGREM.PRD-067

THE MILITARY MASS, however, is not in the mood for
appreciating the marvellous trumpet,
nor the beauty of the dance,
which it interrupts before the chorus starts.

SEALY, CAMPBELL and THOMPSON come out to try and appease the
MILITARY TRIBE.

CUT TO:

28D.-

Finally, the show restarts.

MUSIC: EUGENIO TOUSSAIN

THE COMPANY has decided to invoke folklore:

SEALY, CAMPBELL and THOMPSON (in English):

From the outskirts of the Amazonian jungle
The heights of the Incaic Empire...
The warmth of the Caribbean...
The best of our music...! Our most sexiest dances..
Just like in Vegas...
The Panama Bar is proud to present...!

The audience seems to understand. NINON is dressed up as Carmen Miranda and applause breaks out.

NINON performs her "Carmen Miranda" number, and then,

adorned with more or less realistic plumage and make-up, some mysterious "PERUVIANS" or "MEXICANS" (IBIS and MURIEL together with the 2 MAMBOLETAS) come out on the stage and seem to initiate a strange ceremony of invocation.

The MASS becomes interested.

Finally, SEALY, CAMPBELL and THOMPSON follow their example; wearing a combination of costumes that include a Goya-like toreador, Rudolfo Valentino and a movie "Sevillian", they perform a supposed "TANGO" somewhere between Xavier Cugat and "Los tres caballeros".

They are applauded.

Little by little, the show has become like a Hollywood spectacle, in "full colour", banal and decaffeinated.

THE PUBLIC is enraptured: they give "Flamencan handclaps" (obviously out of time) and "shout" like Mexican mariachis (obviously without the flair).

NINON enjoys herself, making fun of the public until she tires, or becomes bored, and leaves the stage, followed by the rest of the COMPANY.

THE MASKED MILITARY MASS protests.

RAUL watches everything in shock, without leaving the door's threshold.

The jeers and the foot-stamping of the public increase.

CUT TO:

29. INTERIOR. BAR (BACKSTAGE). NIGHT.

The exhausted COMPANY once again takes a break.

There is further uproar from the PUBLIC.

The MUSICIANS and CHORUS-GIRLS exchange looks:
They must play their final card:
Everyone turns to look at NINON.

NINON has no option; she goes out onto the stage.

CUT TO:

30. INTERIOR. PANAMA BAR. NIGHT.

NINON appears on stage and begins her strip-tease number.
(N.B. music TV)

THE SOLDIERS become excited; howl and stamp their feet.

As the strip proceeds, the tension rises.

NINON continues her show: she is naked, but the public demands more.

The PUBLIC is in a state of frenzy.

A SOLDIER crawls up onto the stage with all his gear and simulates a cunnilingus through his gas mask.

NINON does nothing to stop him.

To the sound of ovations and shouts, the SOLDIER draws back a little, without leaving the stage.

But the PUBLIC continues to demand more and more.

NINON is at a loss; finally an idea occurs to her.

NINON goes over to the SOLDIER, who is still on stage, and takes the bayonet off his rifle.

With her thumb, which she wets with a provocative lick, she feels the blade, winking at the public.

THE MILITARY MASS responds with howls.

NINON now disappears for a moment through the opening in the scenery and immediately reappears, attired for "the Ninon and the Gorilla show" (the right side of her body is covered in a crude gorilla costume, her other half is almost nude).

The MASS howls with satisfaction.

NINON begins "the gorilla show", stroking and exciting herself, practically making love to herself through the costume.

The MILITIA reacts as can be imagined.

(continues)

A SOLDIER goes up onto the stage with a bottle in his hand; it is not clear whether he is trying to carress or rape NINON with the bottle.

ANOTHER SOLDIER also goes on stage and "acting the gorilla" (to loud bursts of laughter from the AUDIENCE) tries to take the gorilla costume off NINON, so that he can put it on.

A THIRD SOLDIER puts a contraceptive on the barrel of his pistol, and uses it to try and masturbate or threaten the increasingly distraught NINON.

THE THREE SOLDIERS surround her and imitate gorillas, hemming her in, grasping her, smothering her.

CUT TO:

31. INTERIOR. JENNY'S ROOM. DAWN.

Silence.

JENNY wakes up with a start.

She seems to have had a nightmare.

She looks around the room; everything is as it should be.

ROBERTO is sleeping peacefully in the hammock.

JENNY relaxes.

But not completely; she strains her ears although no sounds can be heard; she looks doubtful...

She gets up.

She hesitates.

She starts to get dressed.

The television is still switched on; there is no picture.

CUT TO:

32. EXTERIOR. PALM GROVE OR LANDSCAPE. DAWN.

RAUL, like a zombie, is walking aimlessly and mechanically.

Silence.

There are only some distant noises from the sea, seagulls, etc.

(There is a slight smokiness in the air.)

(Also a "Protexa" parabolic antenna.)

RAUL stops; he slumps down on some rusted drum or some piece of dock equipment.

He thinks.

He makes up his mind.

He stands up and goes back the way he came.

CUT TO:

33. INTERIOR. PANAMA BAR. DAWN.
 (Music: Eugenio Toussant)

The atmosphere in the bar has changed radically: although still quite full, there are fewer SOLDIERS, apparently drunker but less noisy; they are sitting in small groups or by themselves.

All continue to wear gasmasks.

On the walls have appeared slogans such as "Kilroy was here", "Everything's big in Texas", names and hearts. Perhaps also the Uncle Sam poster: "We want you".

From somewhere (or someone is singing from behind his gas mask) can be heard a blues song roughly based on "Sweet home Chicago" by Robert Johnson, playing (and lamenting) with the words "home" and "babe"...

The whole sequence is conducted to the gentle rhythm of blues.

In one corner, A SOLDIER (mime?), who is alone and apparently very sad, is looking at the photo of his "chick back home" through his gasmask. On his gasmask, written in thick letters, are the words Lebanon '82 and Grenada '83.

ANOTHER SOLDIER (mime?) staggers as he wanders aimlessly between the tables, until he looks up and meets the gaze of RAUL, who is watching him from the entrance.

RAUL and the SOLDIER regard each other for a moment.

Then the SOLDIER decides to continue his erratic course between the tables, some empty, some occupied by DRUNKEN SOLDIERS and some half-broken, looking for his own table; meanwhile somebody is snoring.

Without changing position, RAUL follows him with his gaze.

Then he observes the rest of the bar.

CUT TO:

34. INTERIOR. PANAMA BAR.
(Music: Eugenio Toussaint)

ONE SOLDIER, behind the scenery, is manipulating ropes, backdrops and supports; he draws the curtains.

The atmosphere is filled with smoke and dry ice.

There is disco music, based essentially on electronic percussion and prefabricated rhythm.

Backdrops in the style of "Gold Diggers 1933" ("We're in the money"). Everything is on a grandiose scale: backdrops of enormous dollar bills or coins.

Discotheque lights and laser rays.

The music begins to change: it gradually becomes a version of the North American anthem, inspired by Jimmy Hendrix, dissolute and in blues style, but reminiscent of "disco" music.

RAUL watches in disbelief.

CUT TO:

35. INTERIOR. PANAMA BAR.
(Music: Eugenio Toussaint)

Suddenly, confetti falls amongst the tables.

The scene begins to fill with soap bubbles.

The light becomes clearer.

A SOLDIER floats in the air, almost at the level of the ceiling, like an olive green, camouflaged astronaut, tied to an "umbilical space chord"; he has a bottle of Bourbon, which he sips through the tube in his gasmask, while he throws the confetti...

RAUL cannot believe his eyes.

Backdrops descend that depict bananas.

The light becomes appropriate to a discotheque.

The SOLDIERS smoke marijuana, sniff cocaine.
ANOTHER SOLDIER is preparing something he has taken out of one of the many pockets in his baggy clothes.

In another part of the bar, at the back, SOME SOLDIERS in olive green and camouflage have dressed up as Darth Vader and fly over the tables, where others are singing and playing blues on a banjo, harmonica or piano; they are drinking and becoming nostalgic.

RAUL, while keeping them in his sight, glances towards a nearby door.

ET makes a fleeting appearance there; he seems to scold the soldiers with his luminous finger and murmurs in his emblematic voice:

ET:
YAN...KEE GO HOME...

RAUL watches him and smiles sadly.

CUT TO:

36. INTERIOR. JENNY'S ROOM. DAY.

ROBERTO wakes up with a start.

On the television in black and white:

CCC:
demonstrations
(by a few women, an old man in bandages)
and banners saying "Yankee Go Home".

(In Permargo or the Palm Grove area,
amidst smoke and flames.)

The sound of the TV has awoken him.

(Yankees Go Home!
Yankees Go Home!)

CUT TO:

37. EXTERIOR. PERMARGO. DAY.

Demonstration by a FEW PEOPLE.

POPULAR PERSONALITIES and PEOPLE DIRECTLY AFFECTED BY THE INVASION are demonstrating:

"Go home, Go home," in the midst of smoke and fire; damage.

Nearby, sheltering between U.S. SOLDIERS , we can see JOHNNY and his PARTNER, in dark glasses.

Following the direction of their gaze, with binoculars or through a camera, we see U.S. SOLDIERS (all in gasmasks) surrounding the demonstration.

They interchange signals and looks.

Nearby, ROBERTO appears amongst the people, looking about for someone.

(SEVERAL CHARACTERS from the film are in the demonstration: RASTA, ORESTES, MARIO, WILDO, PICHICUAS and PINGARRON, WILLEBALDO...

Finally, RAUL also appears amongst them.)

The MARINES prepare to fire.

CUT TO:

38. INTERIOR. BAR. DAY.

(Background music: Toussaint)

Silence.

The bar is empty.

JENNY alone in the solitary bar.

JENNY enters at the back and from a corner looks at everything in alarm.

She thinks she is dreaming: "landscape after the battle."

Slowly, THREE SOLDIERS come out from under the tables; they are in "camouflage" and wearing gasmasks. They finally sit down at another table, but do not take their eyes off JENNY.

Although they look identical, to differentiate between them we will call them LM, GV, OM (and sometimes JB or K).

They extract things from their immense packs and equipment.

LM takes out a flask from which, by pressing a button, or by making a magician's wrist gesture, he "extracts" some thick straws. Then he transforms it into a pineapple, with flowers and all, resembling a "planter's punch" or some Hawaiian drink that exudes dry ice steam. He takes a sip before offering it to JENNY, who regards him with a firm and contemptuous look.

GV raises his helmet and a roast chicken appears.

JENNY turns him down in the same way.

JB tries his luck and from between his palms produces an enormous "Lorenzo and Pepita" style sandwich, or a giant super BIG MAC hamburger with triple cheese.

JENNY turns her back on him.

(continues)

LM then produces a bell from somewhere and rings it.

JENNY spins round.

LM makes a large number of gold coins fall from the bell.

JENNY goes contemptuously up to them.

JENNY takes a coin and shows the three of them that she knows the trick. She "opens" it: it is a gold paper container, with a contraceptive inside. She puts it onto a finger and makes an obscene and contemptuous gesture at them, before indicating that she is leaving.

CUT TO:

39. INTERIOR. PANAMA BAR.
(Music: Eugenio Toussaint)

Seeing that they have failed, the SOLDIERS now try something more spectacular and transform themselves into something like Gene Kelly, Frank Sinatra and Donald O'Connor. They are in white marine suits, but continue to wear their gasmasks.

They surround JENNY, cutting off her retreat.

They produce music from a small radio set.

They transform the scene; it seems they are rendering a musical homage to the 1950s.

But they do not succeed in interesting JENNY.

They become more irritated.

They hold a "team back".

JENNY regards them coldly.

CUT TO:

40. INTERIOR. PANAMA BAR.
(Music: Eugenio Toussaint)

Music from the 1930's...

On emerging from their "team back", the THREE SOLDIERS put on Fred Astaire style tail-coats, and top hats over their gasmasks.

They attempt to perform music-hall dance numbers, but end up making mistakes.

They fail once again.

The music ends.

CUT TO:

41. INTERIOR. PANAMA BAR.

JENNY decides to show some interest in the SOLDIERS.

She moves closer to them, studies them with her gaze, and then, to their surprise, she suddenly performs a dance for them. This is a

"chancleteado".

But she dances it aggressively, with great strength and dignity.

The SOLDIERS try to follow her, dancing a few basic steps, which they do badly. Finally, they become embarrassed.

JENNY laughs at them and, contemptuously, with a look of disgust, she starts to take her leave.

CUT TO:

42. INTERIOR. PANAMA BAR.
(N.B.: E. Toussaint)

The SOLDIERS glance at one another,
and decide to go for JENNY.

They tap-dance aggressively up to where she is and surround her.

She reacts with irritation and avoids them.

They close in around her and subdue her, before virtually trying to rape her.

The lighting is that of a discotheque and the music changes into "disco" music.

JENNY defends herself skillfully and furiously; she frees herself from them using karate chops and evades them like a skilled ninja. She almost manages to escape.

CUT TO:

43. INTERIOR. PANAMA BAR.

ROBERTO appears at the doorway.

EVERYONE freezes and looks are exchanged.

JENNY tries to reach ROBERTO,
but the SOLDIERS hurl themselves on both of them.

JENNY and ROBERTO fight wildly with fists, teeth
and nails, but are overwhelmed.

The MARINES have taken red tablecloths from the
tables; they use these to humiliate and taunt
ROBERTO's anger, treating him as if he were a bull
and they were toreadors.

Finally, ROBERTO is bound and gagged with the same
tablecloths.

JENNY, held in the grip of a marine and terrified,
watches all of this in wide-eyed fear.

ROBERTO struggles and tries to free himself,
but he has been trussed up like a bundle.

CUT TO:

44. INTERIOR. PANAMA BAR.
(Music: Eugenio Toussaint)

An idea seems to occur to JENNY.

She softens her stance and her attitude.

Gently and seductively, she frees herself from the arms of the MARINE.

With glances, smiles and movements, that are feline and provocative, she circles the THREE OF THEM, making them give way to her, and then goes to the jukebox; she presses a button and we hear gentle Arab-Andalusi music:

"Sana'a" and "Tasqim"

Atrium Musicae de Madrid/ HM 389-Harmonia Mundi

Calmly and softly, she begins a strip-tease number, slowly undoing her blouse.

The MARINES relax; they are enchanted.

Sensual and sure of herself, JENNY controls the situation and gradually increases the intensity of her show.

She goes over to them, smiles to them and excites them.

Gradually, the MARINES begin to move around her.

Little by little, they come to remind us of "Ninon's three gorillas".

They close in on JENNY, surround her and grasp her.

JENNY starts to be frightened.

She looks towards ROBERTO.

(continues)

ROBERTO has not managed to free himself; he is struggling desperately, unable to either see or speak.

The circle around JENNY has become compact and aggressive.

JENNY jumps as if she were a karate expert, frees herself and moves away.

With the exception of her necklace, which she is still wearing, she is now completely naked.

But the MARINES continue to demand more and more.

JENNY is unsure what to do. Finally, she has an idea.

JENNY goes up to a MARINE, takes his bayonet and removes it from his rifle.

After wetting her thumb on her tongue provocatively, she runs it along the blade.

The MARINES howl in response.

With the same feline and sensual movements, JENNY contemptuously takes and drags a tablecloth hanging from a nearby table, then another and then a third; she plays with them, winding herself in them, she knots them together, wraps them around the bayonet...

The MARINES watch the strange act in fascination.

JENNY now changes her game, altering the rhythm: like someone possessed in a Santeria dance, she becomes furious, dancing convulsively, with great energy, winding the red tablecloths around herself all the time.

Finally, she stops, paralysed.

After a moment of confusion, the MARINES once again encircle her, gradually increasing their pace, with hand claps, tapdancing and guttural noises; they put pressure on her, demanding more.

(continues)

JENNY then begins the total strip-tease: raising the tip of the bayonet to her chest, she cuts in a vertical line between her breasts.

A FRENZIED MARINE beats on the table tops with enthusiasm at seeing her blood flow.

ANOTHER MARINE howls, almost as if in pain.

JENNY continues the total strip, removing her skin: she opens her skin and begins to peel it off.

ONE OF THE MARINES raises a sub-machinegun and fires.

He kills her.

ANOTHER puts a contraceptive on the barrel of his pistol and looks at it. He points the pistol at JENNY's sex. He shoots.

A SOLDIER raises his gasmask remorsefully. Beneath the enormous bulk of the uniform he turns out to be AN ADOLESCENT.

The image appears to freeze.

CUT TO:

45. INTERIOR. PANAMA BAR.

Silence.

The bar is empty.

There is only JENNY's corpse spread-eagled on the floor in a pool of blood.

ROBERTO, bound and gagged, is motionless.

Shortly, JOHNNY and PARTNER come in.

They pause a moment in the doorway.

They observe the scene. They advance into the bar.

They approach the corpse and exchange glances.

JOHNNY motions to PARTNER.

PARTNER goes over to ROBERTO and frees him.

Released from his bonds, ROBERTO does not react at once, and when he removes his blindfold he is at first dazzled by the light.

Then he looks in the direction of JENNY's corpse.

He sees her.

He goes to her.

He embraces her.

He becomes covered in her blood.

He hugs her to himself.

RAUL appears at the door.

CUT TO:

46. INTERIOR. PRISON. NIGHT.

ROBERTO behind prison bars.

CUT TO:

47. EXTERIOR. PERMARGO. EVENING.

The same place where the demonstration was repressed by the marines, but now almost empty of people; only the remains a few streamers, papers dropped and trampled on, and a few stains are still on the ground.

The wall with the slogan ... Panama! is recognisable, but the painted slogan is illegible, and it is half-covered in photographs of corpses, amongst which several characters from the show are recognisable.

RAUL, alone and crushed, is wandering aimlessly about.

He looks at the debris left after what has happened.

Nearby is the advertisement for the liquidiser, half-burnt.

RAUL looks at it and for a moment is in a state of euphoria.

WILLEBALDO, in his frayed medical gown, bloodstained and delirious, wanders aimlessly past...

Then RAUL advances a few steps and comes across PINGARRON. The latter is doing the splits between drums and quayside junk; he is wearing a Donald Duck cap and an Ohio State College sweatshirt, and he is beating out a tune with a piece of metal rod on a battered liquidiser jug.

RAUL and PINGARRON exchange looks.

PINGARRON stops banging on the liquidiser, and a moment later, slightly deliriously, proceeds to put raw beans into the jug, which he then shakes with a lost look.

A noise of metal banging, which appears to be approaching, makes RAUL spin around in the direction the sound is coming from.

A GROUP, within which DIANINA, the GORGEOUS SECRETARY and SOME OTHERS can be clearly seen, approaches, beating on saucepans and bearing a large banner: "WELCOME USA" (or "YANKEE COME HOME").

CUT TO:

48. INTERIOR. PANAMA BAR. NIGHT.

Perez Prado and Mambo Numero 8 try to restore the optimism of the first part of the film.

The MAMBOLETAS attempt to dance happily, but their movements and expressions are now slightly more mechanical, and their faces are less expressive than in the initial show of the film.

The stage and the bar show signs of damage and burn marks, through the smoke of the show's dry ice.

The COMPANY is no longer the same:

NINON occupies JENNY's place.
The CROONERS dance, but without enthusiasm.
Faces are missing from amongst the MAMBOLETAS, acrobats and magicians. Silvestre is definitely absent.

There are few CLIENTS, but clearly visible amongst them are JOHNNY, PARTNER, ALEJO, SECRETARY, ANA SILVIA and perhaps GRETA, sitting at a table.

WILLIAM C. MOTON, an officer of the U.S. Army, not wearing combat gear but in uniform, comes up to their table, where he is affectionately received.

All of them seem to be happily enjoying the show, unlike the rest of the scarce public and the members of the COMPANY itself, who limit themselves to going through their routines.

NINON becomes aware of JOHNNY's gaze, and she smiles at him with a certain complicity or flirtatiousness.

JOHNNY, in turn, smiles, raises his glass and from the distance toasts NINON.

The show continues.

CUT TO:

49. INTERIOR. BAR. NIGHT.

In the background, solitary and sad,
RAUL observes everything from the distance, while he drains
a glass of rum.

The light, the camera, everything, recalls the start of the
film (the end of the prologue).

The music is heard from further off.

Distant voices (OFF) are heard (CAMPBELL and ABEL).

CUT TO:

50. INTERIOR. BAR. NIGHT.

CAMPBELL and ABEL briefly perform the "nothing" sketch from the start of the film.

CAMPBELL:

But one can also talk about something...

ABEL:

Yes, I do know that one can talk about something, but I've already told you that all I'm interested in is talking about nothing...

CAMPBELL:

Very well, sir, so what do you want us to talk about?

ABEL:

Why, about that, about nothing...

CAMPBELL:

Ah, so we are going to stay silent...

ABEL:

Ah, you are an extremist!

CAMPBELL:

No sir, I am not an extremist... You are the one who said he didn't want to talk about anything...

ABEL:

Why yes, but if we remain silent, not only will we not talk about anything, but quite plainly we are not going to talk...

CAMPBELL:

But so far we haven't talked about anything...

ABEL:

You see? But, nevertheless we have not remained silent... and nothing has happened here...

CAMPBELL:

Nothing has happened?

ABEL:

Nothing!!!

(continues)

CAMPBELL:
So what do you want me to tell you?

ABEL:
I've told you already that I don't want you to tell me anything...

CAMPBELL:
Very well, I won't tell you anything then and now...

ABEL:
Hey, man! We're starting to understand each other! Nothing has happened here!

The CAMERA moves to a television set, behind the bar, where, without anyone paying any attention to the screen, the news images of Jenny's corpse are seen with text superimposed (and/or roller):

Washington. April 5th. 1990. (UPI). NORTH AMERICAN SOLDIERS WHO TOOK PART IN THE RECENT INVASION OF PANAMA SHOT DEAD A PROSTITUTE.

THE NORTH AMERICAN ARMY HAS DETAINED THEM, UNDER CHARGES OF "INAPPROPRIATE USE OF THEIR WEAPONS, DISOBEYING ORDERS FORBIDDING SEXUAL CONTACT WITH PANAMANIAN WOMEN AND THE USE OF ALCOHOL IN THE THEATRE OF OPERATIONS" (SIC).

THE MURDER WEAPON WAS IDENTIFIED AS AN M-16 RIFLE.

CUT TO:

51. INTERIOR. BAR. NIGHT.

We return to the start of the film, sequence 3.
The music of Perez Prado surges forth:
("Llevame a la luna")

(THE FINAL CREDITS START)

The WHOLE COMPANY takes part (SURVIVORS and REPLACEMENTS), CHORUS GIRLS, MAMBOLETAS, COMEDIANS, ACROBATS and MAGICIAN amidst "Yankee Doodle Dandy" style banners, naive cardboard palm trees and jungle foliage made of paper scraps.

A row of DANCING GIRLS, dressed naively as "sailors" from a North American film, totally lacking in any martial spirit but trying (without the initial enthusiasm) to give a tropical feeling, dance to the rhythm of the mambo.

Huge cannons appear, which are more reminiscent of a George Melies film than the North American models that certainly provided their inspiration.

The DANCING GIRLS reappear, dressed as Uncle Sam and the Statue of Liberty: a sun and moon descend over the stage, adorned with CHORUS GIRLS, and a backdrop descends with tropical motifs.

RAUL has come into the bar and he sits down in the same place as at the start of the film, watching the show.

JOHNNY, his PARTNER and the YANK SOLDIER prepare some lines of cocaine.

END OF THE FINAL CREDITS.

CUT TO:

52. EPILOGUE.

RAUL turns out the lights of the bar.

He locks up.

He leaves.

CAMPBELL:
So what do you want me to tell you?

ABEL:
I've told you already that I don't want you to tell me anything...

CAMPBELL:
Very well, I won't tell you anything then and now...

ABEL:
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