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"TINA"

Screenplay. First Draft by
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TEL 5732356

1. INTERIOR. EVENING. PRISON. (Passages and Cell)

Silence. Darkness.

Footsteps approaching.

TINA seated, behind the bars.

The footsteps come closer and stop. A bolt is drawn back.

TINA turns her head and looks towards the camera.

The LAWYER, with a moustache and brilliantine on his hair, looks at her for a moment, then reads:

LAWYER (reading)

Tina Modotti ... Place of birth: Italy ...

Passport: American ...

Declared: "Persona non grata".

Sentence: Deportation from Mexico.

CUT

Another angle, Prison. Passages.

TINA, escorted by LAWYER and GUARD (with cartridge belts crossed
on his chest)

walking along a passage.

Several FEMALE PRISONERS, watch from their cells.

The camera pauses on them.

CUT

The CREDITS begin: Star and costars (white on black)
Title of the film.

CUT TO:

2. EXTERIOR. EVENING. CITY STREET (Lecumberri)

TWO CARS (models between 1920 and 1930) crossing the city.

Inside one of them, TINA sitting between the LAWYER and GUARD 2.
In the front seat, GUARD 1 and the POLICE CHAUFFEUR.

Empty streets.

A Mexican flag floats silently in the street and ends the shot.

CUT: ~~INSERT (Dimmer in)~~

~~This film is not intended to be biographical.~~

~~However, the facts are true.~~

CUT TO:

3. EXTERIOR. EVENING. TINA'S HOUSE. GARDEN AND ENTRANCE

A group of GUARDS (3) has left the TWO CARS, (all with cartridge belts crossed on their chests) and joined the group of GUARDS (2) watching the house.

Some, with the 'change of guard' ritual, relieve others. Others join the large escort accompanying TINA and the LAWYER inside the house.

4. INTERIOR. EVENING. TINA'S HOUSE. PASSAGE, STAIRCASE AND BEDROOM.

Darkness.

The house shows signs of a police search.

TINA, the LAWYER and the GUARD (2) reach a room upstairs.

The LAWYER opens the door and motions TINA inside.

TINA enters and stops, looking at the chaos: the mattress torn, objects overturned, etc....

The LAWYER shuts the door from the passage, violently, locking it from the outside.

The CAMERA shows the chaotic room: broken glass on the floor, strewn clothes, a pile of 78 rpm records, a lamp overturned on the floor.

On the wall, an unfinished drawing is torn.+

TINA is quiet for a moment. Her desolation is apparent.

Then, she steps forward to pick something up from the floor. A faint smile betrays her as she holds the 78 rpm record.

CUT TO:

+ Drawing of Tina by Xavier Guerrero en seq. 30, p. 27 (see FCE p80 - O'Higgins)

5. INT. "1910" MOVIE SET. STUDIO. BLACK & WHITE

A powerful reflector is turned on.

We begin to hear music (Shostakovich: Quintet for piano and strings; Opus 57, Intermezzo. Angel SR-40085; Lyubov Edlina and the Borodin Quartet. Melodiya. URSS)

From the background in darkness, TINA approaches, dressed and hair-style in a different way (see FCE 35). Her movements, light, slightly unreal, are followed by our camera, the movement of which, the same as those of TINA, seem to obey the music.

After a light DOLLY, ~~the camera~~ ^{the "Constant Camera"}, also in DOLLY, gives us a view of where we are: a filming in a dark studio of the 1920's. The enormous camera, its OPERATOR, the DIRECTOR and the rest of the CREW, follow with concentration TINA's performance, alone on the set.

Our camera, now, films her in a reverse showing the empty crib and begins a new DOLLY, following her and showing in the background the CREW in the darkness, and at last focuses on WESTON, a photographer of stills who aims his camera at TINA and takes a photograph. (In the background a "NO SMOKING" sign).

We return to TINA, who goes towards the back of the set, worried, in despair for "the lack of food for her sick little son", looks around her in vain and decides: she wraps herself in her shawl, goes to the door and opens it; the wind blows her shawl.

The DIRECTOR cuts the scene with a whistle. (Enter Shostakovich's piano) The wind stops blowing. TINA stops acting. She takes off shawl and wig, tired, sickened. She walks towards the huge special effects fan which slows to a stop.

The lights are turned off.

WESTON advances towards TINA from the shadows, slowly. He smiles.

When he reaches her he looks at her. He lightly pats her hair into shape. Then he shows her a "surprise": a photograph of Zapata and two tickets. TINA, happy, smiles openly.

TINA hugs WESTON.

CREDITS continue (longer now)

(SHOSTAKOVICH continues: low notes on a piano)

CUT TO:

6. INTERIOR. EVENING. TINA'S HOUSE (BEDROOM) MEXICO (Col. AGAIN)

TINA has opened a suitcase and is filling it with clothes: we notice a blouse from Juchitán.

She turns and goes to a nearby table.

On it are several objects, among them a photo: an ear of corn, a guitar, a cartridge belt (PCE 128).

On top of the photo lie several bullets (cavalry ones), some with the cartridge cap perforated by a shot, others twisted.

TINA delicately passes her index finger over the figures, leaving a faint trail in the dust.

At last, she takes the cartridges (one stands out especially) looks at them, and puts them back on the table.

The phonograph keeps on turning.

TINA, thoughtful, walks slowly to the next room. She stops beside a table: a pair of empty bottles, several glasses and cigarettes on a plate.

The music reaches a "crescendo".

She takes a cigarette and pensively lights it.

The LAWYER opens the door and looks at Tina imperatively (he glances at his watch).

TINA with ironic insolence, stares back at him and blows smoke with a faint secret smile, jubilant and challenging.

CUT TO:

DIMMER IN. INSERT:

(Framed and with typography of silent films):

30 JULY, 1923

TINA ARRIVES IN MEXICO

7. EXTERIOR. DAY. MANZANILLO. WHARF.

Bright light, for the first time in the film.
Sound of ships sirens, seagulls and a little further off, military drums and trumpets.

A broken shop window in a semi-destroyed building.
Beside it, a little girl, small and poverty-stricken, sucks and plays with a bullet.

On board the "S.S. Colima" TINA and WESTON come alongside.
The drink from champagne glasses and toast one another, exchanging intimate glances. They smile.

Meanwhile, the gangplank of the "S.S. Colima" is let down.

A group of MEN ON HORSEBACK, with cartridge belts and uniforms in the style of followers of Carranza, approaches the MILITARY DETACHMENT making "manoeuvres" obeying orders from the cornet and forming a squadron.

TINA and WESTON (and PASSENGERS, SAILORS) walk down to the wharf, among heavy packages.

TINA looks with curiosity at her surroundings.

WESTON, his glass still in his hand, and sweating, makes sure his baggage is not knocked about.

At one point, he hands TINA his glass, to be able to protect his crate.

On the wharf, the MEN ON HORSEBACK and the MILITARY DETACHMENT have continued their manoeuvres until they surround a flagstaff and prepare to begin the flag ceremony.

CUT TO:

8. INTERIOR. DAY. MANZANILLO "PORT" (The old port)

The roots of the ceiba trees have invaded the semi-destroyed walls around huge, rusty cannons.

In the distance we still hear the military sound of cornets and drums.

The CAMERA shows the walls and weapons taken over by the forest, and then, on the other side of the tiny "zócalo" TINA and WESTON who cross the square followed by their voluminous luggage, loaded onto three barrows. The large crates and trunks almost hide from view the barrowboys pushing them across the square.

TINA, radiant, breathes deeply the tropical air and fills her gaze with the beauty of the place, turning and almost dancing or floating, as she moves along.

WESTON, happy, follows her with his eyes, twirling his cane.

At some point, TINA leaves on some monument in the empty square the champagne glass now empty to the last drop.

(Eventually)

WESTON, a few steps behind, reaches the glass and knocks it down jubilantly with his cane.

TINA on hearing the sound of broken glass, turns around surprised, but however, she smiles.

The sound of a cornet, relatively far away, coincides with the arrival of TINA and WESTON at the other side of the little square, where, among the canons, ceiba trees and rubble, several posters, with a photograph of the corpse, announce: VILLA DIED MURDERED.

TINA and WESTON, struck dumb, look at one another.

The barrowboys have stopped when they see that TINA and WESTON have done the same. TINA and a barrowboy, look at one another questioningly.

WESTON looks back at the wharf, from the other side of the square.

TINA follows his gaze and discovers, with him, the flag which has just been flown at half-mast.

TINA takes down one of the posters announcing Villa's death, folds it and puts it away.

CUT TO:

9. EXTERIOR. INTERIOR. TRAIN MANZANILLO TO MEXICO D.F. (DAY)

The train crosses the vast landscape of the Sierra Madre.

Inside the train, TINA and WESTON.

WESTON smokes his pipe, watching the landscape with indifference.

TINA does the same, but with an intense gaze.

On the other side of the aisle, a COUNTRY FAMILY, surrounded by packages.

TINA looks at them.

WESTON gives another puff on his pipe and opens his newspaper:
"Los Angeles Times".

The train goes on its way through the mountains.

TINA looks at the COUNTRY FAMILY and smiles
at them.

CUT TO:

10. INTERIOR. EVENING. TINA'S HOUSE. VARIOUS

Low phonograph music, Bessie Smith(?) is heard singing.

- a) In a room adapted as a dark room, WESTON, in a buttoned shirt, unpacks and installs his equipment. The crate he looked after on the wharf, contained an amplifier which he places on a table. Various pieces of photographic equipment half unpacked: cameras, lights, etc. ... A few photographic amplifications also half unwrapped are scattered about the room.
- b) In the bedroom, TINA has begun unpacking: some of her dresses and WESTON's suits hang from the door of a closet. Open cases on the bed and dresser. TINA is dressed in a japanese gown and tries to adorn the room. Some objects have been put in place. (some books, a Hollywood-type poster where the name of Tina appears below that of Theda Bara, a family photograph, a few postcards of Europe). She adds the photograph of Zapata and the poster announcing the death of VILLA, and takes down some Porfirian-type "snowy landscape".
- c) TINA abandons her work for a moment and walks through the house. (It is obviously the same one as seen in the prologue, p.3)
- d) TINA reaches the garden. She slowly chooses a few flowers and cuts them.
- e) TINA goes into the kitchen to a large basket full of tropical fruit: mangoes, pineapples, zapotes and chirimoyas. She places a few guavas, grapes and lemons which were scattered on one side, and puts the finishing touch with a few flowers.
- f) In the dark room, WESTON carries on arranging his equipment, while Bessie Smith goes on singing "blues".

TINA enters and watches him work from the doorway, with the basket of fruit in her hands.

WESTON, busy, doesn't take much notice of her.

TINA steps forward and places the basket on the table.

WESTON turns and smiles.

TINA, playful and provocative, bites into a guava and holds it out towards WESTON

WESTON, following her game, without taking the guava, takes just one little seed and bites it.

(S.10)

TINA takes a bunch of grapes and eats several at once, smiling, while the juice runs over her lips and down her chin.

WESTON, parsimoniously, squeezes a lemon on a slice of jicama, samples it and reacts exaggeratedly at the acid taste.

TINA smells a chirimoya before sinking her teeth into it, making the juice spread over her face, mixing with the rest.

WESTON comes closer and cleans off the juice from her face with a forefinger.

TINA is taken by surprise when she belches as she smiles.

They both laugh.

CUT TO:

11. EXTERIOR CHAPULTEPEC. "CASA DEL LAGO". EVENING.

The "Conjunto Evocación" plays Juventino Rosas.

The camera ambles amid the trees, focusing, from the opposite side of the lake, on the "casa" converted into a restaurant.

On the terrace giving onto the lake, from where the music comes, Gen. GALVAN, Senator of the Republic, listens to the music, his coat unbuttoned, waving his hand to the rhythm (he has a black band of mourning on his sleeve).

At the same table QUERRERO (dressed in an overall and felt hat) absentmindedly draws on the menu decorated with the figure of an elegant lady, to which he has added cartridge belts.

At the same table, TINA smokes and WESTON (with his tie loosened) beside her, leafs through a catalog with the words "Photographic Exhibition, Bellas Artes", and some photograph we had seen in the dark room.

WESTON leaves the catalog on the tables covered with the remnants of a meal, glasses and a few bottles.

TINA picks up the catalog and looks at WESTON with pride and complicity, who has picked up a glass, he looks at TINA, and smiling slightly he toasts her before savoring his drink.

Now TINA caresses the catalog rather than looking at it, while WESTON glances at the neighboring tables.

FAT LADIES, THIN GIRLS, the odd LEPTOVER PORFIRIAN, a few representatives of the NEW UP AND COMING CLASSES, digest their meal or eat with delicacy. Some look out over the lake. Almost all seem to be listening to the music.

The camera has traveled over these people from WESTON's perspective, whom we now see, sitting back, savoring his drink. Or rather, savoring it with his forefinger.

TINA fans herself with the catalog, when GALVAN invites her to dance. TINA accepts.

TINA and GALVAN dance. They are the only dancers, provoking a few curious glances, faintly disapproving. WESTON also gazes at them, with a satisfied air.

When the music changes its rhythm, GALVAN stops waltzing and dances a kind of tap dance (breaking the style of the music, but respecting the rhythm). TINA is amused and tries to imitate him.

A dischordant claxon sounds. GALVAN represses his displeasure for the inopportune noise, and carries on dancing.

A new and sharper series of claxons is heard, from nearby. GALVAN is furious and charges towards the railing at the edge of the wood. Once there, he stuffs two fingers into his mouth and whistles a rude tune.

The "Contracampo" shows us GRAL. PALAFOX leaning on the steering wheel of his convertible, who turns quickly, recognizes GALVAN, laughs, returns the message with two quick notes on the claxon, shouting at the same time:

PALAFOX (Shouting)

Let's go to the Palace ...!

PALAFOX points at the same time to the Castle of Chapultepec.

Beside the car, PALAFOX'S BODYGUARD looks on startled as THREE LADIES get into the car.

GALVAN doesn't answer PALAFOX, and demands silence, with his finger on his lips.

At this moment we see ~~the~~ the castle, and hear the canon-shots of honor, raising clouds of smoke, and sending rockets up to the sky.

GALVAN looks towards the castle in fury and shakes his fist angrily.

PALAFOX laughs.

The music, which had stopped during the canon-shots, begins again and GALVAN without taking leave of PALAFOX, goes back to the dance floor as though nothing had happened. He bows to TINA and they both continue dancing.

CUT TO:

12. WORKING CLASS SCHOOL. (STOCK EXCHANGE DISTRICT). INT./EXT.

Silence.

A ramshackle primary school-room.

The children draw and paint with concentration.

(POOR CHILDREN, many with their head shaved, and all badly dressed)
(girls and boys, of varying ages)

The TEACHER walks among them, checking.

TINA at the other end of the class-room, looks for somewhere to stand her camera (rather inexpertly).

In large letters, on the blackboard:

DRAWING: THE REVOLUTION

Our camera makes no special emphasis on the children's drawings, but on their faces, with expressions of concentration and amusement. However, we catch glimpses of battles, corpses, battle-lines, trains, a face of Villa.

TINA takes photographs.

One girl stands out from the other children, with lovely indigenous features, slightly older than the rest, and who stares at TINA.

TINA, after taking a photograph, becomes aware of being watched and turns to smile at the girl.

The girl (ELPIDIA) is rather intimidated by TINA's glance, and goes back to her drawing.

Elsewhere, GUERRERO, with a similar expression of concentration, and with a bricklayer's cap made of brown paper, is mixing his materials.

Nearby, several CARPENTERS saw and hammer nails, making a scaffolding, next to a wall in preparation for a mural.

A few strokes in charcoal, reproduce in magnified form the geometry and a figure in a more detailed sketch nailed to the same wall.

CHILDREN sweep the yard, raising clouds of dust.

In the background we see TINA coming out of the class-room.

GUERRERO turns round.

They look at each other from a distance. They greet one another: GUERRERO with his fist, TINA waving her hand.

TINA goes into a different class-room.
FIVE ADULTS (some of them old) are learning to read and write.
On the blackboard: consonants. The adults copy laboriously.
THE TEACHER watches them. Then she sees TINA coming in and invites her in with a smile.

TINA accepts the invitation.

TINA in concentration takes photographs of hands, faces.

GUERRERO observes the progress of his work.

TINA in the background, comes out of the second class-room, and goes back to the first one.

GUERRERO decides to approach her.

Some children have finished their drawings and give them in to the TEACHER. (Now we see them better, but quickly). TINA and GUERRERO have come in.

GUERRERO looks at a drawing with attention.

TINA has approached a child who is still drawing. She puts her finger into a jar of paint and playfully paints the child's nose. The CHILD smiles and in turn, paints TINA's cheek. Smiles. Transition to TINA. She wipes off the smear of paint.

TINA notices GUERRERO looking at her.

GUERRERO and TINA look at each other.

ELPIDIA looks at them both.

CUT TO:

14. INTERIOR. EVENING. TINA'S HOUSE (Varios)

Silence.

WESTON working with great concentration (smoking his pipe).
With great care he organizes on a large table, two peppers,
searching for the right angle, position and light for a photo-
graph.

He shuts the window and adjusts the lights.

He rechecks the angle and the position of the objects.

TINA comes into the house. She has some parcels, as well as her
camera.

She looks euphoric.

WESTON is tense, and continues his work.

TINA sees him from the next room and decides not to interrupt him.
She leaves a few parcels on her way and goes towards the dark room.

WESTON takes his photograph and relaxes.

He dismantles the camera, turns off the lights, and begins to take
out the plate.

In the dark room, TINA develops and prints. She enjoys her work.
Some photographs are drying, pegged up.

WESTON comes in as TINA hangs up to dry some recently taken photographs
of Guerrero's mural, of the children drawing, and of the teacher.
He kisses TINA on the cheek and the neck and stops look at the new
photographs.

~~He comments.~~

TINA GOES OUT -

HE WALKS THE PHOTO (S) OF THE MURAL -
WESTON (Ironical)

~~Politics ...!~~

HE WRITES
ON THE PHOTO BACK

CUT TO:

13. INTERIOR. NIGHT. PALACE OF "BELLAS ARTES". LOBBY AND FIRST FLOOR.

Soft lighting.

The camera runs over the marble figures of the porch of "Bellas Artes", meanwhile we hear the aria "Ah, d'inflessibili sorte" del "Montezuma" de Graun (Decca 6A 35516 DX) coming from the concert hall, before discovering TINA, alone in the huge lobby, listening to the opera with a neutral gesture, and with concentration. She is smoking.

She climbs a few steps and sits down.

The music continues.

The camera shares TINA's growing pleasure.

Shortly afterwards, TINA, quietly climbs up the stairs.

The music continues.

In a room on the first floor WESTON (with braces, neck buttoned up and muffler) with MEXICAN FRIENDS (3 men and 1 woman) together with CHARLOT (French painter) are mounting WESTON's photographic exhibition.

CHARLOT is in the passage between the stairway and the exhibition room, near Diego's mural, apparently listening to the opera as well, but with no great interest. TINA approaches.

CHARLOT

Alors, tu aimes l'opera ...?

TINA, still coming up the stairs, answers in silence with an ironic gesture of 'diletante' but not without pleasure.

WESTON and the MEXICAN FRIENDS with a bohemian air, continue mounting the exhibition, in silence.

The opera ends. Applause comes from the concert hall.

Soon afterwards the OPERA AUDIENCE begins to come out: elegantly dressed, fat feathery ladies, poets and "contemporaries". Among them is Don Parnesio "character with monkish airs".

CHARLOT from the banister whistles mockingly. The ladies and gentlemen uneasily look upwards. Attracted by the whistling, which continues, the MEXICAN FRIENDS join in, also TINA who looks over the balcony with curiosity. The whistling grows louder.

WESTON appears.

Provocations and insults are bandied from one side to another.

One side: "Elitists ...!"

The other: "Bolshevicks...!" and walking sticks are waved threateningly.

TINA joins in, whistling Pearl White-style.

WESTON makes rude noises. Growing pandemonium. Everyone has fun.

CUT TO:

14. INTERIOR. DAY. TINA'S HOUSE. (TERRACE OR GARDEN)

Silence.

TINA, naked, sunbathes. (FCE 137).

She lies back, almost asleep, her face half shaded with her hand.

WESTON (in shirtsleeves and waistcoat) watches her without her knowing.

TINA makes a slight movement.

WESTON takes a photograph of her.

CUT TO:

15. INTERIOR. NIGHT. BURLESQUE THEATER

SHOW

(To be further investigated or written)

With cheerful music, chorus girls and political jokes. The show continues (Perhaps taken from "Las calles de don Plutarco" or "La huerta de don Adolfo" - 1923 and 1920, together with "Capido Bolchevique" - 1921; "La Reina del Fonógrafo" - 1922; "La falda Corta" - 1922; "Ay qué chulo es el divorcio" - 1923; "El problema Presidencial" - 1923; or "Mexican rataplán" - 1925)

In the audience, TINA, WESTON (in the jacket he wore when he arrived in Mexico), CHARLOT and GALVAN (full uniform and medals) enjoy themselves.

After watching the SHOW for a moment, WESTON takes a small envelope from his jacket pocket and quietly passes it to TINA. TINA looks at it, looks at WESTON, and opens it.

We see with her, part of the contents: it is the photograph taken on the terrace with her in the nude.

TINA thinks it over, and then reacts mischievously. She turns to her neighbor on the other side (CHARLOT) whispering into his ear. CHARLOT, without reaction, and still watching and listening to the SHOW, passes her a crayon with which TINA writes something on the envelope before returning it to WESTON. She smiles and goes on watching the show. WESTON reads what she has written and with a faint smile, which he tries to repress, he puts the envelope away.

The SHOW continues.

CUT TO:

OKMS ?

17. INTERIOR. NIGHT. PRESIDENTIAL TRAIN. COMPARTMENT

Darkness.

Sound of moving train.

TINA, smoking, watches the lights passing by the window.

GALVAN, sitting opposite TINA, leafs through the newspapers.

WESTON, on the other side of the corridor, his legs splayed out, cuts his fingernails.

A new angle on GALVAN allows us to read the headlines facing TINA: "U.S. refuses to recognize Mexico". There is also a photograph and headline about Mussolini.

TINA, for a moment watches the lights flashing by, then looks towards GALVAN and sees instead the headlines. She reads, but without reacting. She looks back to the window.

WESTON, indifferent, goes on cutting his nails.

GALVAN lowers quietly his newspaper to look alternately and slyly at Tina and at Weston. He takes the first section of the newspaper and leaves it on the seat beside him. He goes on reading the inner pages.

TINA leans across and picks up the first section, and begins to read.

GALVAN folds the paper and marks an article which catches his attention: "María Conesa and Aurorita Real returned to the Principal".

CUT TO:

18. EXTERIOR. DAY. RAILWAY STATION.

Amid steam and martial music, the presidential train is received by a MILITARY BAND and a RECEPTION COMMITTEE formed by civilian and military authorities, "notables" from the town, and a few ladies.

Waving, GEN. PALAFOX gets out of the train, with his BODYGUARD, a LADY (seen in Chapultepec), THREE PRESIDENTIAL ENVOYS (civilians), GALVAN, who helps TINA out of the train, and WESTON, who has put his tie on.

CUT TO:

19. EXTERIOR. DAY. STREETS. TOWN.

The silence of a small town, dusty, mean streets.

TINA, alone with her camera, at the outskirts of the town.

Electric posts and cables, unusual in such a landscape, call her attention.

A distant kite, then another. A group of children playing in the distance.

Nearer, in the same street as TINA, an EIGHT-YEAR OLD BOY, carrying a BABY, and a LITTLE GIRL carrying water.

Further on, near a hovel, a WOMAN grinds maize, while in the doorway, a WOMAN breastfeeds her BABY.

TINA, stops a short distance away and takes a photograph (now more professionally and at ease).

She walks away in another direction.

After taking a few steps she finds a DRUNK, lying on the ground, covered in flies. He looks like a repulsive corpse.

TINA is startled and moved. She touches her camera, but dare not take a photograph. She moves off.

CUT TO:

20. EXTERIOR. DAY. TOWN SQUARE.

The silence is broken only by the bells ringing in the nearby church.

WESTON, at a table under an arcade, fans himself, drinks a beer, and looks out on the square. On the table, his camera. He plays with the envelope TINA gave back to him in the theater (Seq. 17 p.16).

Some closed stalls, one or two open but almost empty. On benches, SCANTY GROUPS OF MEN bored, silent.

WESTON, watches the stall of the POPULAR PHOTOGRAPHER who fruitlessly ^{to -} awaits customers in front of a decorated backcloth.

WESTON fans himself and takes another sip at his beer before turning his gaze on the half open envelope on the table. It is the same one which held the photograph of Tina in the nude (now the photograph is beside the envelope) and across which Tina wrote in thick ~~xxxxxx~~ crayon strokes: POLITICS!

A moment later, WESTON, irritated, crumples the envelope and throws it away.

CUT TO:

21. EXTERIOR. DAY. INDUSTRIAL AREA (TOWN)

Oilscape, oil turrets, strike banners and placards with slogans: "Let's nationalize our oil"; "No more pressure"; "Yanks go home".

On the walls: posters with Galvan's photograph and the words: "RE-ELECTION/ GEN. AND SEN. M.H. GALVAN"

Among the WORKERS ON STRIKE, GALVAN discusses with vehement gestures, but listens conciliatingly and paternally.

In the large yard between them and TINA, a GROUP OF CHILDREN play, running about and using GALVAN's military cap as a ball.

Following the CHILDREN, we discover TINA, who arrives in the industrial area and stops before the games and shouts of the children, who carry on throwing the cap to one another.

The cap is thrown in such a way that TINA catches it.

TINA plays with the children; perhaps she puts the cap on and "marches" with them.

Anyway, she ends by giving them back the cap (throwing it back to them) and the children go on running about.

GALVAN has noticed the game, and from a distance, greets TINA, smilingly.

TINA returns his smile, but keeps at a distance.

Perhaps a WORKMAN notices the children's game, whistles at them, and orders them energetically to give the cap back immediately. The children obey and return it to GALVAN.

GALVAN is amused, takes the cap, and goes on with his discussion.

TINA watches him, at a distance.

CUT TO:

22. SEMI-EXTERIOR. DAY. LOCALE. BANQUET. (TOWN)

In an improvised space a banquet is about to begin, offered by "leading lights" of the local committee.

From the gramophone come the stentorian and rather scratched notes of "Las Bicicletas".

TINA, near to the large and well loaded table, is surrounded by a group of LOCAL LADIES, who chaperone her with a certain curiosity and with the most conscientious attention.

A FAT LADY, very nice, appears to be explaining recipes and methods of Mexican cuisine. TINA smiles.

GALVAN, worried and sunk in his own thoughts, has sat down by himself at one end of the table, and without waiting for anyone, has begun attacking the Mexican food, with appetite and tension. With his gaze he follows attentively the movements of Tina and Weston, eating the while.

WESTON at the far end of the space, is surrounded by a group of GIRLS and CHILDREN, mostly dressed as angels, fairies, Romans. WESTON, happy and amused, plays and flirts with them.

TINA, watches WESTON out of the corner of her eye.

GALVAN, goes on eating, while he looks from TINA to WESTON, at opposite ends of the banquet.

GEN. PALAFOX comes in, with his BODYGUARD, the LADY who accompanies him, the PRESIDENTIAL ENVOYS, IMPRESARIOS and LOCAL NOTABLES.

GALVAN watches them and bites into his "taco", and takes another swallow at his tequila.

PALAFOX and his group approach TINA and her group.

They exchange greetings, introductions, smiles.

WESTON, looks out of the corner of his eye at all this, and meets TINA's gaze.

(S.22)

(S.22)

Suddenly, the factory sirens sound simultaneously.
The sound smothers the music from the gramophone and all
those present grow tense.

The WORKMEN and TOWNSPEOPLE whom we saw in previous sequences
(some of them) come nearer (from the other side of the barrier
or wire fence).

The banquet guests follow them with their eyes.

The WORKMEN "surround" the banquet, peaceful, neutral.

The tension increases.

The gramophone music ceases, but the sirens continue and increase
in volume.

Suddenly, from the group of workmen, the DRUNK detaches himself,
(whom we saw on the ground in s.20, p.19, whom Tina didn't photo-
graph).

Self-assured and tranquil, he takes out his sex and exhibits it.

Diverse reactions, from astonishment and irritation, to the frank
smile on GALVAN's face.

WESTON in contrast to his group of young angels, and disconcerting
them in the extreme, laughs aloud.

TINA bites her lip.

CUT TO:

23. INTERIOR. NIGHT. PRESIDENTIAL TRAIN. "SALON"



Darkness. Silence.

Only the sound of the moving train.

TINA, GALVAN, PALAFOX, WESTON, GALVAN'S BODYGUARD, and the LADY we've already seen, holding hands around a circular table, make the "chain" for a spiritualistic seance.

Incense is burning in a small incense holder on the table.

GALVAN breaks the silence.

GALVAN

Dead ... !

TINA follows it all with marked interest.

All exchange looks.

TINA tries to catch WESTON's eye. WESTON looks at the incense holder abstractedly.

The LADY, intensely involved, almost in ecstasy.

The BODYGUARD serious, almost scared, looks at the others.

PALAFOX throws in another name:

PALAFOX

Maclovio Herrera ...

Pause.

GALVAN, murmurs, dryly:

GALVAN

Dead.

Tense pause.

Looks. TINA tries to catch WESTON's eye. WESTON continues gazing at the incense holder.

PALAFOX tries again:

PALAFOX

Francisco Madero.

GALVAN explodes.

WESTON looks at TINA.

GALVAN

Dead! They're all dead ...!

Pancho Villa, Spartacus, Abraham

Lincoln ...

They're dead ... Magón, Carmen Serdan,

Zapata, ... dead!

A tear runs down TINA's cheek.

24. EXTERIOR. DAY.FISHERMAN'S BEACH.

Long beach ...
Seagulls, waves, etc. ...

Hands mending and sewing big fishing nets. We see the wooden spindle used for their work.

Then, we see the FISHERMEN'S WIVES who are doing the mending, but also TINA who works deftly and happily.

Silently, they exchange fraternal glances, while another woman mends as well, but not on her lap like the others, but with the net hanging up (like clothes on a line) between the sand and the palm leaf roof.

At one side, a child plays, provoking a chase.

Another woman cleans the fish.

CUT TO:

25. EXTERIOR. DAY. RIVER

A GROUP OF WOMEN, LITTLE BOYS AND GIRLS, bathe, wash and play in the water.

TINA, her skirt caught up, her blouse sleeves rolled up, has a baby girl in her arms. She washes and soaps the baby. The BABY protests at the soap running into her eyes, making the GROUP OF CHILDREN AND WOMEN laugh.

TINA tenderly washes the baby's face and rinses off the soap.

THE GROUP watches her and makes jokes.

TINA kisses the baby girl.

CUT TO? FADE TO?

26. EXTERIOR. TINA'S HOUSE. GARDEN. NIGHT.

Semidarkness. Panting.

WESTON is making love (almost dressed and with his braces on)
Then we see who with: ELPIDIA wearing the kimono.

They finish.

WESTON turns, until he is lying face downward.

ELPIDIA moans as they separate.

After a pause, she tries making contact with Weston, passing her hand over the back of his neck. WESTON doesn't react.

ELPIDIA hesitates.

Shyly, she stands up.

She runs towards the house.

WESTON remains face down.

CUT TO:

29. INTERIOR. DAY. TINA'S HOUSE. KITCHEN.

The sound of a Sicilian song comes from the gramophone.
(Maybe "L'Isula d'oru" or "Pamicchia ruvinata").

TINA, cheerful, is preparing a lot of spaghetti, humming and singing the already out-of-tune "canzonetta".

TINA smokes and is wearing her kimono.

She chops more tomato and adds it to the sauce, stirring as she sings.

She tastes the sauce greedily.

ELPIDIA looks through the doorway, timidly.

TINA notices her. She goes on singing and chopping tomato, and smiles and winks at ELPIDIA.

ELPIDIA remains at the door. She drops her gaze.

TINA, always in the same manner, gestures to her with her head, motioning her to come closer.

ELPIDIA approaches.

TINA rolls some tomatoes over to her, still singing.

ELPIDIA and TINA chop tomatoes.

ELPIDIA relaxes slightly.

TINA goes on, smiling, singing, smoking from time to time.

CUT TO:

28. EXTERIOR. AFTERNOON. TINA'S HOUSE. TERRACE OR GARDEN.

Silence.

Still sitting at table where, accompanied by wine and tequila, they have eaten the spaghetti, GUERRERO, wearing a tie, makes a sketch of TINA. (Strictly speaking, more like that of O'Higgins PCE/80)

TINA smiles faintly.

WESTON about to take photographs, watches, thoughtfully.

CHARLOT, playfully, draws with a paintbrush a hieroglyphic, a flower, on TINA's back (ver PCE/70)

TINA nibbles a grape and smiles faintly while she "poses" for all of them.

WESTON takes his photograph.

We hear the click.

TINA gets up, turns around, confronts the group, and laughing, she makes an obscene gesture at them all.

CUT TO:

29. EXTERIOR. WOODS. DAY (AREA 1)

A shot.

A bottle, placed for shooting on some logs, flies into pieces.

GALVAN, satisfied, lowers the pistol he has just fired.

TINA, who has seen him, smiles approvingly, and perhaps flirtatiously.

GALVAN tosses her the pistol.

TINA catches it and prepares to shoot, trying to hide her clumsiness.

GALVAN smiles as he watches her.

TINA shoots and breaks a branch behind and to one side of the target.

GALVAN laughs and goes over to show her.

He approaches her and encircling her from the back, he holds her arm.

CUT TO:

29A EXTERIOR. WOODS. DAY (AREA 2)

"Le dejeuner sur l'herbe".

Table cloths and remains of a picnic.

WESTON and the GROUP OF FRIENDS established in Bellas Artes (except Charlot).

FEMALE FRIEND lying almost in WESTON's lap who fans her while she plays with a twig.

To one side Weston has stuck his stick into the ground and hung his camera on it.

A few steps off three FRIENDS play cards, while another FRIEND tunes his guitar.

SOMEONE reads.

(The shots of Galvan and Tina can be heard)

CUT TO:

29b EXTERIOR. WOOD. DAY (AREA 1)

GALVAN takes aim.

His target: some cavalry bullets (7mm) propped against a trunk.

(S.29B)

He shoots.

TINA and GALVAN go to verify the shot.

GALVAN has hit his target. The cartridge is perforated.

TINA and GALVAN smile.

GALVAN takes the bullet and hands it to TINA who smiles.

WESTON, with his stick, has reached the shooting area, and watches them.

GALVAN turns and with a gesture offers him the pistol.

WESTON refuses with his head, he slowly squats down and takes a pebble. Concentrating, he motions them to take their distance.

TINA and GALVAN step back from the targets.

WESTON throws the pebble and knocks over a bottle.

TINA and GALVAN, laughing, applaud happily.

CUT TO:

30. INTERIOR. NIGHT. NEWSPAPER OFFICES OF "EL MACHETE"

Offices which are also used for meetings of the PCM (Mexican Communist Party)

Portrait of Lenin on a wall. Posters (Of Machete?) on others.

TWO MILITANTS are typing (one in an overall, another in a jacket)

GUERRERO, in shirt sleeves and sleeve protectors forms the newspaper, whose headline reads "US threatens Mexico".

"Oil in exchange for Independence, Never!"

TINA sitting near the desk reads "L'Unitá".

GUERRERO cuts columns with scissors, sticks with glue, etc. He looks among several photographs (presumably taken by Tina in the oil industry area - seq.22 - during the strike). He chooses one where Galván doesn't appear.

TINA leaves the newspaper and goes to a glass partition papered with posters, cuttings and messages which divides the room into another section where ROSENDO is having a meeting with a GROUP OF WORKMEN AND WOMEN we had seen in the same seq.22.

TINA meets the eyes of a WOMAN we saw her photograph during her stroll through the town (Seq.20).

The telephone ringing interrupts her.

Finding herself near the phone, TINA, seeing how busy everyone else is, decides to answer.

She picks up the phone but before she can say anything, she hears something that not only makes her be quiet but she even grows pale. Again, she is about to say something, but she is apparently interrupted and disturbed, TINA looks nervously around her.

GUERRERO watches her and stands up.

TINA hangs up, looks at GUERRERO and as though in answer to his air of interrogation, she looks around for a letter rack against the wall. She goes over to it and looks inside. She takes out a letter. Looks at it. Takes it to GUERRERO.

GUERRERO opens it and looks at it. He is worried and holds it out to TINA.

TINA looks, pale, and leaves it on the desk.

TINA and GUERRERO look at one another.

We see the letter on the table: a page with a kind of cartoon "collage". From an oil well hangs a man with the face of Galvan. In thick letters: RIP.

31. INTERIOR. NIGHT. BAR "LA OPERA"

The bar is about to close.

Several chairs are already on top of the tables and a waiter sweeps up.
Darkness.

GALVAN, alone, writes and makes notes amid papers, glasses and remains of a meal.

TINA comes in and looks for GALVAN. She goes over to him.

GALVAN sees her, smiles, rather tired, writes another sentence, motions a greeting to TINA inviting her to sit down as he finishes his sentence.

TINA sits down and waits a moment.

GALVAN finishes. He smiles. He looks at TINA mischievously, pointing to his cheek asking her for a kiss.

TINA smiles and kisses him affectionately on the cheek. Then she hands him the sheet of paper and the envelope.

GALVAN adjusts his glasses and looks at them carefully.

TINA, worried for him, watches.

GALVAN smiles, leaves the paper on the table and turns to pour TINA a drink.

TINA ~~puts~~^{puts} her hand on GALVAN's arm, at once worried and to show him she doesn't want a drink.

GALVAN looks at her for a moment. Then, with a gesture of "never mind" he pours himself a drink.

TINA, confused, almost angry, takes away her hand.

GALVAN drinks and looks at TINA calmly.

TINA looks down, shakes her head, plays with her hands, and drops her head again, not looking at him.

CUT TO:

32. INTERIOR. NIGHT. THEATER "PRINCIPAL"

The show of María Conesa or the lovely Aurorita Real,
in all its splendor.

Amid feathers and sequins, she sings "Blue Beard":

"I'm one of
Bluebeard's favorite slaves ...
I am quite unrivalled ...

My sultan's love ...
Is just for me ...
Oh! I'm his faithful slave ...

Alone in his balcony, GALVAN watches in ecstasy.

CUT TO:

33. INTERIOR. NIGHT. TURKISH BATHS. HOTEL REGIS

GALVAN alone with a towel around his waist, walks about in the steam of the turkish baths.

Someone is doing exercises.

Another fans himself.

Another does press-ups.

PALAFIX'S BODYGUARD enters suddenly, fully dressed and shoots GALVAN who takes a pistol from under his towel and tries to defend himself, but falls to the ground.

CUT TO:

34. EXTERIOR. DAY. "CASA DEL LAGO"

The "Café de la Casa del Lago" is empty.
Chairs on top of tables and only WESTON at a table,
smoking his pipe with his coat collar turned up.

On a table, a newspaper with headlines across eight
columns: "Senator Galvan assassinated".

35. EXTERIOR. DAY. CEMETARY.

A large GROUP OF FRIENDS at Galvan's burial.
A few placards and posters.

TINA watches the burial from a distance.

CUT TO:

36. EXTERIOR/INTERIOR. DAY. TINA'S HOUSE.

a) BEDROOM.

WESTON, alone is packing a few clothes.

Then WESTON takes from the wall the Hollywood-type poster which Tina had placed in Seq.10, looks at the other photographs and objects (among them the poster announcing Villa's death established in Seq.7).

He turns and looks over the room.

He rolls up the poster.

b) DARK ROOM.

WESTON at the door, turns on the light.

He stops for a moment, pensative, looking at his equipment.

He goes in and puts the rolled up poster in a jute bag.

He looks at the photographs mounted on cardboard seen in the exhibition, and takes some of them.

He finds two photographs (postcard size) taken by the town photographer, showing Tina and him against the decorated backcloth (see FCE75-77). He smiles faintly.

c) SITTING ROOM.

WESTON crosses the sitting room. He stops.

He turns back. He goes towards a table and takes the incense holder from sequence 24 (presidential train). He puts it away and goes over to the phonograph and the 78 rpm records. He looks through them, and stops to look at one.

d) BEDROOM.

WESTON approaches a tailor's dummy in a corner. He takes a couple of pins from the many stuck into its body, and pins one of the photographs of Tina he has just found in the dark-room: it is the photo of the group with Charlot and Guerrero (Sequence 30).

e) GARDEN.

TINA opens the gate.

She is wearing a shawl she takes off as she comes in.

She walks slowly through the garden until she reaches the door of the house, but she doesn't go in. She remains at the door and slides down until she's sitting on the step (See FCE 65). She stays there until some sound makes her turn towards the inner garden.

(S.36)

She finds there several large suitcases and packages.

She bites her lower lip.

f) BEDROOM

WESTON finishes packing a small suitcase which already contains clothes. He puts the incense holder inside, and a comb of Tina's. He closes the suitcase and leaves the shot.

g) SITTING ROOM

TINA comes into the room. She looks around. Suitcases are also littered about. On a table (or chest) an open newspaper with a headline about Galvan's death. Weston has written across the photograph, in thick crayon: Politics ...

CUT TO:

37. RAILWAY STATION. EXTERIOR. DAY

TINA and WESTON (with a suitcase) walking along the platform.

Behind them, the big suitcases are pushed along in a barrow by a barrowboy hidden by the baggage.

They reach their compartment.

They turn and look at one another.

CUT TO:

DIMMER-IN INSERT

(Framed and with silent-film type:)

1926

38. INTERIOR. NIGHT. "TEATRO DEL PUEBLO"

Shouts from a large GROUP OF DEMONSTRATORS:

Sacco, Vanzetti! Sacco, Vanzetti! Sacco, Vanzetti!

The camera picks out from the crowd of demonstrators TINA and GUERRERO, shouting. (Guerrero with a kerchief at his neck and his jacket in his hand).

The shouting quiets down.

On the platform, the MASTER OF CEREMONIES takes the microphone (?)

MASTER OF CEREMONIES

Comrades ... Comrades ... a comrade
you all know is about to speak ...
untiring fighter for the independence
of Latin America ... untiring fighter
for the freedom of his people ...
Comrade ... founder of the Cuban Communist
Party ... Comrade: Julio Antonio Mella... !

A great ovation.

MELLA, on the platform, goes over to the speaker's place.

GUERRERO claps.

TINA claps, enthusiastically. (She's dressed Mexican-style).

Among the applause we hear a shout in unison:

Cuuuba! Cuuuba! Cuuuba!

CUT TO:

39. INTERIOR. NIGHT. GUERRERO'S HOUSE. BEDROOM.

Darkness. Silence.

The room is austerely furnished, almost monkish in appearance. The walls are only decorated by some Russian poster (of the 1920's) and a few pencil sketches.

In bed, TINA is asleep, she seems almost to be smiling. GUERRERO beside her, looks at her. He turns the light off and on. Perhaps he caresses her lightly.

Then thoughtfully, he turns over on his side and takes a packet of cigarettes from several beside the bed ("Alas", "Faros", and "Bielomocanal").

He takes a Russian cigarette, and turns up the filter Russian-style. He lights up. He looks at the packet for a moment: The letters, the rudimentary map. He drops the packet on one side.

He smokes and thinks.

CUT TO:

40. EXTERIOR/INTERIOR. DAY. ART SCHOOL ("SAN CARLOS")

- a) Noise and violence.
Several large paintings, half finished, are violently torn and thrown off their easels.

Smears of ink and paint disfigure others.

A FASCIST BAND attacks the School of Art, destroying all that comes in its way.

- b) STUDENTS and TEACHERS run through the patios and up the stairways after the FASCISTS.

- c) In another wing of the building, in a peaceful room, TINA is at work. She is photographing large reproductions of prehispanic reliefs and other archeological pieces.

On one side: a large sketch for a mural (similar to that of Diego's in Chapingo) based on an amplification of the photograph of Tina in the nude.

Suddenly the door opens and a young FASCIST enters. TINA turns around, her concentration broken, without realizing what is happening. She even smiles at him in greeting.

The FASCIST slowly approaches the sketch, looking at it without any special reaction. Suddenly he leaps at it, tearing it violently.

TINA is disconcerted and moves instinctively, when the FASCIST turns on her and catches her. They struggle.

TINA is about to scream but the FASCIST covers her mouth. He tears her dress. He seems to be about to rape her, but TINA manages to pull his hand from her mouth and shout:

TINA

Jav..... !

But the FASCIST manages to control her once more, and she cannot shout again. He tears her dress even more.

TINA bites his hand.

(S.40)

The FASCIST, badly hurt (and surprised) lets her go and backs away shouting:

FASCIST

Whore ... ! Fucking whore ... !

TINA reacts. She is about to throw herself at the FASCIST (after taking hold of something as a weapon), when the door opens and GUERRERO appears.

For a moment they are all motionless.

The FASCIST reacts first and tries to run away towards the back (perhaps to another floor).

GUERRERO goes after him.

At some point the FASCIST slips, and GUERRERO takes advantage of this to rush towards a drawer and take out a gun.

The FASCIST has recovered his balance and in turn takes advantage of GUERRERO's momentary distraction to go back to the door and run out to the corridors. TINA from the back and GUERRERO from beside the chest of drawers, rush after him.

d) (CORRIDORS) (INTERMEDIARY FLOOR)

Persecution.

They reach the end of a passage leading into the central patio.

GUERRERO is ahead, he reaches the angle of the patio and hesitates for a moment, pistol in hand. He's lost the FASCIST.

TINA catches up with him, sees GUERRERO's doubt, throws herself at him in a fury and takes the gun. She's on the point of shooting but realizes that the enemy has disappeared. There's nobody to shoot. Impotent and furious, she bursts into tears.

GUERRERO embraces her.

Since we last saw the patio, a shower of leaflets thrown down from the roof, fall towards the lower floor (the swastikas can be clearly seen on one side of the papers).

e) (CENTRAL PATIO, GROUND FLOOR)

A student picks up one of the papers, and he has scarcely looked at it when a shout OFF makes him turn towards the street.

(S.40)

SHOUT (OFF)

There they go ... !

f) (EXTERIOR. STREET.)

The rapid cut is accentuated by the noise of a car moving off. From the car, the FASCISTS driving away and still throwing out leaflets, shout:

FASCISTS

Go to Moscow, fucking communists ... !
Go to Moscow, you swine ... !

CUT TO:

41. INTERIOR. NIGHT. "EL CARACOL"

Sinister darkness of low-class night club.
Music sounds low and far-off.

TINA and GUERRERO at a table, they look discouraged.

GUERRERO abstractedly scribbles over a sketch on a piece of crumpled paper. (The sketch is similar to that of the mural).

A lonely and decrepit PROSTITUTE, sits bored at a nearby table.

TINA looks at the prostitute. She looks around the nightclub.

Then, intensely, she drinks her tequila, draining it at one gulp.

Pause. GUERRERO takes the tequila bottle and breaks it against the edge of the table.

CUT TO:

42. INTERIOR. DAY. SAN CARLOS ACADEMY (J.G. POSADA'S WORKSHOP)

On the blackboard, a small urban diagram: in the middle, shown by a swastika, the fascist headquarters, several arrows along the neighboring streets converge at the swastika.

An ART STUDENT, previously established, carefully copies the map on the blackboard.

TINA, opening a drawer, takes out two pistols, tries them, and hands them to two other STUDENTS and/or TEACHERS.

Another PUPIL or TEACHER breaks off one of the destroyed stretchers left from the fascist attack, to make himself a rudimentary cudgel.

The DIRECTOR appears in the doorway, previously established as the MASTER OF CEREMONIES, who stops for a moment, taking in the situation, and seeing what's going on.

TINA, THE STUDENTS AND TEACHERS, stop what they're doing, looking in silence towards the MASTER OF CEREMONIES.

(Eventually, from the beginning of the sequence, we have been hearing OFF a system of loudspeakers relaying a speech calling students and teachers to: ... In these moments of the brazen advance of fascism over Europe and the world, we must not allow their local allies to gain strength. United, we must repel their aggression...)

Anyway, when the MASTER OF CEREMONIES appears, the silence is dense and complete.

the MASTER OF CEREMONIES goes towards the STUDENT WHO HAS MADE HIMSELF A CUDGEL, and with an imperious gesture he motions for him to hand it over.

The STUDENT obeys.

The MASTER OF CEREMONIES tears from the cudgel a piece of canvas as he walks toward the blackboard. He uses the canvas to rub off the diagram.

CUT TO:

43. EXTERIOR. DAY. VILLAGE. ("SQUARE")

An improvised assembly.

Tables and chairs have been set out.

At one of the tables: GUERRERO and an INTERPRETER.

ARMED PEASANTS, TWO OR THREE RAILROAD WORKERS sit at other tables, although the majority stand or sit in the dust, on boulders or on the backs of mules, around them. (This is a regional cell).

They discuss energetically in nahua, tarasco or otomí (depends where they are).

The INTERPRETER murmurs to GUERRERO a translation of what they say in Spanish, but we don't understand.

Suddenly the word "rifles" begins to be used in their discussions.

Their arguments are vehemently contradictory.

TINA joins one of the groups and listens to the discussion. She sits down with them.

TINA looks around the members of the group, while in OFF the voices in nahuatl continue. Different postures are fixed by the camera, similar to the photographs she has taken: "Peasant woman with flag"; "Peasants reading "El Machete", etc.

In the COUNTRY SCHOOLTEACHER's speech, we can pick out words in Spanish such as "rifles", "Comrade Xavier" and "Russia". All the rest is in nahuatl. (He points to Xavier Guerrero as he speaks).

GUERRERO, nervous, self-conscious, plays with a whip as he listens carefully.

TINA and GUERRERO, intense, exchange glances from time to time.

The COUNTRY SCHOOLTEACHER now can clearly be heard to use the word "votation"

Of the thirty-odd people present, approximately twenty raise their hand.

GUERRERO, hesitates, but ends by raising his hand as well.

TINA looks at him, and lowers her eyes.

(S.43)

(S.43)

THE COUNTRY SCHOOLTEACHER submits another proposal
for consideration.
Slowly about ten people raise their hands.

TINA does the same.

GUERRERO looks at TINA.

TINA looks back at him.

CUT TO:

44. EXTERIOR. AFTERNOON. VILLAGE (HILLS)

The peasants walk through the hills.

On foot, or on mules, they carry rudimentary coffins.

TINA and GUERRERO walk with them. At a slight distance from each other.

Further ahead, more peasants are finishing digging graves.

The coffins are laid beside the graves.

One is open: it's full of rifles.

THE TEACHER and TWO PEASANTS throw their weapons into the coffins: An iron and a pair of rifles.

GUERRERO takes his pistol from his belt. He looks at it. He looks at TINA. He hands it to TINA.

TINA takes it. She hesitates, and hands it back to GUERRERO.

GUERRERO takes it back. He throws it into the coffin.

The coffins are nailed down.

TINA watches the operation.

CUT TO:

45. INTERIOR. NIGHT. GUERRERO'S HOUSE.

a) Darkness.

The study, almost empty.

A great quantity of packages, crates and parceled up paintings.
A few suitcases.

TINA, alone, at the table. (She is wearing an overcoat).
She looks around sadly and thoughtfully. She smokes a cigarette.

b) In the bedroom next door GUERRERO, also wearing an overcoat,
takes down the Russian poster already established.

He rolls it up.

c) GUERRERO goes into the study and approaches TINA. TINA
senses his approach and acts very calmly. GUERRERO, with
a smile, holds out the poster to her.

TINA takes it, opens it a little, recognizes it and smiles.

She gets up and takes out something she had kept hidden:
a photograph. She hands it to GUERRERO.

GUERRERO takes it. He looks at it and smiles.

We see it with him: it is the photograph Weston took of
the group (including Charlot) in sequence 28 p.31, when
TINA posed for them all.

GUERRERO looks up.

He finds TINA who has come closer to him.

They look at one another smiling.

They embrace.

CUT TO:

46. EXTERIOR. DAY. PORT.

GUERRERO wearing coat and astrakhan hat, leans over the rail of the boat and looks towards the wharf.

TINA, apparently calm, waves goodbye to Guerrero.

GUERRERO playfully tilts his astrakhan hat and smiles.

In the stern of the boat: the soviet flag (perhaps the name of the boat in russian letters).

TINA on the wharf, with a tear on her cheek.

CUT TO:

DIMMER IN-INSERT:

(Framed and with silent-film type typography):

1929

47. INTERIOR. DAY. MUSEUM OF GEOLOGY.

Our camera opens on the skull of a huge mammoth in the central gallery of the Museum, while we listen to the explanations given by a SCHOOLTEACHER to her group of PUPILS.

TEACHER:

The camera runs over the mammoth, until it discovers the pupils and the SCHOOLTEACHER, first and then TINA, who from another angle watches them go on into another room, and then she goes back to her work: photographing pyrites, quartzes and geoids.

TINA carefully and professionally corrects a light, checks her focus and shoots.

CUT TO:

48. INTERIOR. NIGHT. TINA'S HOUSE. KITCHEN.

TINA (with Weston's pipe) finishes writing letters, while from the gramophone, Bessie Smith sings "Empty Bed Blues".

TINA folds her letter, takes some dollars which were on the table and puts them with the letter into the envelope where we can see a Russian address.

Then, she takes several photographs piled up beside her. She sorts them out, chooses some, cuts out others, tears some up, and pins two up on the wall: Flowers and flag; Convent.

We see the photograph of the peasants reading "El Machete", The photo of the oil tank and the one of the man lying on the ground in front of a fashion advertisement. These are the photographs she will send to Weston.

She separates these and others from the rest and puts them in a separate envelope.

(Also established are the photographs she took in the Museum of Geology).

CUT TO:

49. INTERIOR. NIGHT. TINA'S HOUSE. BEDROOM.

The ticking of the clock is heard right from the beginning.

TINA, already in bed, adjusts one pillow on top of another to prop herself up and makes herself comfortable, to smoke a cigarette for a while and meditate, her eyes looking at nothing.

Then she comes out of her abstraction, turns to the bedside table, takes a fashion magazine in English and leafs through it.

She drops the magazine. Turns out the light. We hear the ticking of the clock for a while in pitch darkness.

CUT TO:

50. INTERIOR. DAY. MUSEUM OF GEOLOGY. STAIRWAY AND FIRST FLOOR.

TINA with several envelopes and parcels in her hands, comes in and climbs the "art nouveau" stairway to the offices.

She reaches a window or office, hands in an envelope, waits for a moment and receives another smaller one, in exchange.

She opens it and checks the contents: her pay.

CUT TO:

51. EXTERIOR. DAY. STA. MARIA PARK. (AFTERNOON)

TINA walks among the trees by the Moorish pavilion.

DON FARNESIO, a monkish character, sits on a bench and watches TINA (without Tina noticing him).

CUT TO:

52. INTERIOR. DAY. POST OFFICE (AFTERNOON).

TINA climbs the wide stairway and reaches a window marked "EUROPE". She deposits her letter.

Another window: "UNITED STATES". She deposits her parcel of photographs.

From a nearby angle, DON FARNESIO, monkish character, appears, staring fixedly at TINA.

TINA returns his stare for a moment - uneasily - before turning and going out.

CUT TO:

53. EXTERIOR. DAY. PLAZA DE LORETO (AFTERNOON)

TINA walks along the street.

DON FARNESIO, monkish character, follows her.

TINA stops, as though on her guard, and turning suddenly she faces him.

DON FARNESIO, monkish character, is taken by surprise, hesitates, and walks off.

CUT TO:

54. INTERIOR. AFTERNOON. NEWSPAPER OFFICES OF "EL MACHETE"

Noise of typewriter. MELLA is writing. We see his typewriter, according to photograph TM (FCE p.)

MELLA stops and raises his eyes in the direction of the door.

TINA comes in, stops, looks at MELLA, smiles slightly in greeting, MELLA smiles back and looks after her.

TINA goes to the other side of a glass partition, where she greets CHARLOT with a kiss on the cheek and smiles, and then she takes out an envelope of photographs for CHARLOT.

CHARLOT looks at the photos.

Suddenly and unexpectedly erupt the strident chords of "El Bombín de Barreto" a famous dance tune, from some radio.

A shout in OFF:

SHOUT:

Turn that radio down ... !

MELLA has risen from his seat and next to the radio, he turns it up even louder.

TINA and CHARLOT, on the other side of the partition, have turned around.

TINA smiles.

MELLA nods briefly to her in acknowledgement.

CUT TO:

55. (FILM)

INSERT: (SILENT FILM TYPOGRAPHY)

And meanwhile, back at the stage ...

IRIS IN:

TINA dressed with feathers, pearls and other asian finery, dances lightly down an enormous stairway, fanning herself with huge ostrich feathers.

The choreography continues for a moment until we discover ourselves to be in:

56. INTERIOR. NIGHT. CHARLOT'S HOUSE.

where a copy in 9 1/2mm. of an old film of TINA is being projected.

CHARLOT, and OTHER FRIENDS, watch the film in fascination.

TINA, nervously bites a lip, as she watches herself.

The film ends.

A soft light is turned on, among applause, laughter and cheerful whistling.

TINA, embarrassed, thanks them.

TINA sees a newspaper beside her, takes it and fans herself with it. Imitating her performance in the film, not very successfully, but coquettish and happy.

CUT TO:

57. EXTERIOR. NIGHT. CHARLOT'S HOUSE. PATIO OR GARDEN.

MELLA, with CUBAN FRIEND 1 and CUBAN FRIEND 2 (one with a guitar and the other with an instrument composed of two sticks which are beaten together). They are singing heartily and with humor the song "Longina", not taking the verses too seriously.

TRIO

... In the mysterious language of your eyes
There's a theme which emphasizes ...
Sen-si-bi-li-ty...
the sensual lines of your lovely body
awake in ilu-si-on ...

TINA and CHARLOT, laughing, look on and listen from a certain distance (the same as the other guests and friends).

MELLA who has seen TINA at a distance (near a little table with bottles and glasses where TINA pours herself a drink), looks at her and "dedicates" the song to her (jokingly).

TRIO

... For that body, adorned with beauty,
Your dreamy eyes
And your angelical face ...
For that mouth of mother of pearl
Your imperious gaze
And your majestic walk ...

TINA, almost dancing, and hitting a bottle with a little spoon, with the same rhythm as the Cuban's two sticks, approaches the trio who carry on with their song:

TRIO

... I compare you with a sacred goddess
Seductive Longina
A springtime flower
as an offering
with notes from my lyre
with the fibres from my soul
Your youthful charm ...

TINA has reached the trio, looking at MELLA, but now that she's at his side, she turns aside her gaze and jokingly throws a kiss to CUBAN 1, a middle-aged man, who laughs.

The song comes to an end.

CUT TO:

58. INTERIOR. NIGHT. TINA'S HOUSE. BEDROOM.

TINA, dressed in her Japanese robe, sits before her mirror (there is an air of dressing-rooms about the scene).

Carefully and professionally, she is making up her face: false theatrical eyelashes on her upper eyelid. She finishes. She looks at herself. She smiles.

She adds a beauty spot on to her cheek.

There is a shawl on the back of her chair. When she has finished with her beauty spot (and has approved its appearance in the mirror) TINA settles the shawl around her shoulders.

A haircomb on the dressing table attracts her attention. She puts it on (Spanish style).

Quickly, she strikes a pose: her left arm under her mantilla is raised Theda Bara style, to hide her face which little by little is uncovered in front of the mirror. Another quick gesture shows her hand holding a fan made from envelopes (with stamps from Russia and United States), with which TINA fans herself prettily and flirtatiously just as she did in the film we saw recently. (the gesture appears to be dedicated to VILLA, whose "corrido" hangs on one side).

TINA smiles. She looks at herself in the mirror.

With the end of her finger she takes off her eyelashes. At first it would appear she is going to take off her makeup. But no, she is converting the previous makeup into rings under her eyes as in the filmation seen at the beginning of the film (sequence 5, p.4).

She also removes the beauty spot and changes the position of her shawl into that of a "mediterranean mother", which was also used in the filmation at the beginning.

She stands up and with gestures "Sarah Bernhardt style" she begins playing the part of tragic "maternity" also seen at the beginning of the film.

She acts.

She walks around the room (which is now very different from before. Mexican dolls, photos Tina, etc. have been added).

TINA reaches the door and opens it. She stops. The game is over.

She leans against the open doorway, and meditates.

Slowly and subtly, she caresses her stomach.

CUT TO:

59. INTERIOR. NIGHT. "TEATRO DEL POEBLO"

Meeting in support for "Hands off Nicaragua".
Mella and audience (Tina among them) sing.

60. INTERIOR. NIGHT. "SALON COLONIA"

The huge dancefloor is almost empty.

Chairs have already been placed on some of the tables, although a few tables are still occupied.

TINA and MELLA dance, alone on the dance floor.

The orchestra plays, perhaps "Fefita", sweet and pleasant.

Our two characters dance, enveloped in humor and affection.

CUT TO:

61. INTERIOR. NIGHT. TINA'S HOUSE. BEDROOM

Darkness.

A moment of silence.

Then, perhaps from the gramophone, we hear the Shostakovich theme established in the prologue (Sequence 6 p.5).

The camera reaches TINA and WELLA who are making love, passionately, pleasurably and lengthily.

CUT TO:

62. INTERIOR. TINA'S HOUSE. BEDROOM AND TERRACE.

Silence.

TINA wakes up and stretches. She smiles.

MELLA is not with her.

TINA is not worried. She gets out of bed and stands up.

She puts on her Japanese kimono.

She looks at herself in the mirror and straightens a lock of hair.

She finds MELLA on the terrace, with his back to her and dressed only in a towel tied round his waist.

TINA smiles.

She takes a few steps into her room, picks up her camera, checks to see whether it has a film, and goes back to the porch, still with a mischievous smile on her face.

She aims her camera,

Shoots.

She lowers it.

CUT TO:

63. INTERIOR. DAY. RESTAURANT FRONTON (Not necessarily this location)

A MEXICAN REPORTER interviews MELLA, sitting at a table drinking coffee.

The REPORTER asks questions and takes notes.

REPORTER

... Faced with General Machado's dictatorship, Mr. Mella, what are the purposes of your organization?

MELLA

To build a bridge between workers and students, to unite them in a socialist ideal to make Cuba independent ... Taking into account the international character of the struggle against Imperialism and the necessity to unite all revolutionary forces ...

REPORTER

What aspects define the fight?

MELLA

The solution of our problems cannot be partial. Only when national movements can be united internationally, can we think about victory?

CUT TO:

64. INTERIOR. DAY. FRONTON MEXICO (FRONTON COURT)

BELLA, dressed in white, throws the ball into the basket and then throws it again.

His FELLOW PLAYERS, sweating, respond and attack.

TINA, in the almost empty seats, follows the game with interest.

The game comes to an end.

CUT TO:-

65. INTERIOR. DAY. FRONTON MEXICO. BAR

A map of Cuba is spread out over the bar by CUBAN 1 AND CUBAN 2.

MELLA a few steps away with a towel around his neck, drinks water. He finishes and approaches the Cubans, who are amicably pointing to the map. MELLA carries some books under his arm. He leaves them on the bar.

MELLA

1 boat, 82 men and X guns ...
that'll do it ...!

We'll free Cuba from fascism!

CUT TO:

66. INTERIOR. NIGHT. TINA'S HOUSE. SITTING ROOM

TINA ironing, we see shirts we know are MELLA's.

At another end of the same room MELLA is at work amid books (Gorkhi, Romain Roland, Martí, etc.) maps and papers.

He writes several lines on the typewriter quickly and with tension. Suddenly he appears not to find the idea he's looking for, and passes his fingers over his eyes, with a gesture of concentration and fatigue. He types a few letters which don't seem to meet with his satisfaction. He hesitates, crosses something out with a pencil. He drums his fingers and decides to take a rest.

TINA carries on with her ironing and watches him.

MELLA gets up from his seat, goes towards a sofa and lies down to rest. Several photographs taken by Tina are scattered about. MELLA picks up two or three and looks at them with attention as he lies back on the sofa.

TINA has finished with her ironing. She picks up the shirts and the rest of the clothes and goes towards Mella's table. As she passes she looks at what Mella has written on the typewriter. She puts down the ironing and sits in front of the typewriter.

MELLA watches her.

TINA goes on reading what he has written. Pause. She begins writing and finishes the sentence Mella had left unfinished.

MELLA has stood up. He comes up behind TINA. He reads, over her shoulder, what Tina finishes writing. Fraternaly, wholeheartedly, he approves in silence what Tina has written.

CUT TO:

67. EXTERIOR. NIGHT. "MESONES" STREET.

A GROUP OF FASCISTS light torches at the entrance of a building. Quickly, they force the door and rush inside.

Among the group is the FASCIST of Sequence 40, p.44.

67A INTERIOR. NIGHT. STAIRWAY. "MACHETE" BUILDING.

They run up the stairs to the offices of "El Machete", where again they kick the door open and go in.

67B INTERIOR. NIGHT. OFFICES "EL MACHETE"

The looting begins.

They knock over furniture, scatter files and papers. They break windows.

Among other things they throw over Kella's typewriter, burn photographs by Tina and break a camera similar to Tina's.

Lenin's portrait is torn to ribbons.

CUT TO:

68. EXTERIOR. NIGHT. STREETS (ABRAHAM GONZALEZ AND MORELOS)

TINA and MELLA walk along peacefully. (MELLA wears his overcoat)

Two shots are fired.

MELLA grabs hold of his left side with his right hand, leans against a wall and slides down until he falls to the ground.

TINA is terrified, she looks at him. She throws herself at him to break his fall. She looks behind her (from where the shots were fired), looks at MELLA who is dying. She holds him close to her, and shouts down the street:

TINA

Sons of bitches ...!

The shout echoes in the silence of the city.

FADE OUT:

69. INTERIOR. NIGHT

The CORONER, reading, almost to the camera.

CORONER

The corpse of a man of about 24 years of age, rigid, measuring 182 cm. tall, 84 cm. breadth of chest, 86cm. abdomen.

On the exterior are two wounds: one gunshot wound with an entry orifice of 8mm. circular, with concentric face, level with the eighth dorsal vertebra, three and a half cm. to the left of the middle lower cross-rib; super-umbilical laparotomy of 17 cm., passing that horizontal branch over the exit orifice, the dimensions of which being impossible to obtain.

CUT TO:

70. INTERIOR. NIGHT.

Darkness.

José Flores, 20 years old, employed in a butcher's shop, stammers out his statement, almost to the camera.

JOSE FLORES

They were coming ... walking along,
two men and the lady ... one of them ...
parted from the other two ... and fired
at the other man ...

Anacleto Rodriguez, 16 years old, adds:

ANACLETO RODRIGUEZ

I ... didn't see well... I saw through
the window at home, and ... but there
were two men and a lady ... I suppose
it was Mrs. Modotti ...

CUT TO:

The DISTRICT ATTORNEY intervenes, elegantly dressed and vehement in his speech.

FISCAL

... a conspiracy in which Mexicans, bad Mexicans, are in league with transient foreigners, and take advantage of the occasion to state, emphatically but gratuitously, that Mella was a victim of the Cuban government, a victim sacrificed for the sake of an ideal ~~and~~ worthy, in every sense of the word, of consecration before the world and before history ...

According to such a statement, communist groups of both sexes, because women participate as well, have assumed an hostile attitude harmful to the Government of Cuba and the Cuban Ambassador in Mexico. And at the height of their invective calumnies they bring in that well-worn theme of Yankee imperialism and assure us that the "Mexican press is sold to Wall Street gold ..."

Just as calumnious as that, is the accusation the communists make to Gen. Machado, President of the Republic of Cuba, and to his representative here among us. And we must most vigorously affirm that the charge is absurd and ridiculous ...

This is no political crime.

This is a crime of passion!

CUT TO:

70B INTERIOR. NIGHT:

HERBRICH, a German, makes his statement:

HERBRICH

I've no reason to lie or deceive Justice.
I'm a tradesman, and I don't want to get mixed
up in any trouble. If it were up to me I
wouldn't have come here at all, but what I have
said is the truth, and I'm sticking by it.
I'm sorry I have to contradict the lady.
More harm's been done to me, since I've had
to leave my business untended ... I withdraw
my previous statement.

CUT TO:

70C INTERIOR. NIGHT.

TINA doesn't raise her face.
After a pause, she raises her eyes and says:

TINA

You've all been bought ...

70D INTERIOR. NIGHT.

CHARLOT makes his statement:

CHARLOT

The hypothesis of a crime of passion only proves clearly two things about those who have suggested this idea: either they are prejudiced or they are quite inept, both concepts quite unacceptable to the police force of a Government such as that presently in Mexico.

This hypothesis rests on declarations by two boys unsure of what they saw, and that of a German who contradicted his first statement - sufficient motive to nullify his new declaration.

But even admitting to have seen three people, they could easily have been confused by the rapid action of the assassination, since where Julio was shot, the figures are seen against the light.

No verification of facts has been made. Why not? There are indications that the assassin, after shooting from behind a wall, crossed behind Tina and Julio in his flight. Thus, the three figures who were seen ... if they were seen ...

There is no proof of a crime of passion ...

CUT TO:

70E. INTERIOR. NIGHT.

A modest LADY, makes her statement:

LADY

We have been shown two photographs, picked up by the police, which are quite a revelation. One is of Julio Antonio Mella; the other, of his mistress Tina Modotti. Both photographs show these persons completely naked, in an indecent display which would be in order if these were people of the underworld, shameless ruffians, but not an "apostle" of communism, a redeemer of peoples, and ~~the~~ nymph, guide, inspiration and numen, of such an illustrious revolutionary ...

This fact alone would be enough among decent folk to deprive Mella of posthumous honors and relegate his mistress to the category of those female specimens who sell or lease their love ...

CUT TO:

71. INTERIOR. NIGHT.

Large room.

Military interrogator, with cartridge belts, and TINA.

INTERROGATOR

When did you meet Julio Antonio Mella?

TINA

No precise date, it was during the Sacco and Vanzetti campaign, at the beginning of last year, here in this city. Although I didn't have much to do with him, he was simply introduced to me, and we would greet each other.

INTERROGATOR

On what date did he declare his love to you?

TINA

Last year, in June. I returned his love in September.

INTERROGATOR

Weren't you in love with anybody else?

TINA

When I fell in love with Mella I was not spiritually involved with any other person. I had freed myself from a previous compromise beforehand.

INTERROGATOR

Do you know Xavier Guerrero?

TINA

Yes, I met him in Los Angeles, California where he was commissioned in 1923 to exhibit popular art by the Mexican government.

INTERROGATOR

What political ideas did he have?

TINA

He was and is, affiliated to the Mexican Communist Party.

INTERROGATOR

Who do you think had firmer ideas about communism, Mella, or Guerrero?

TINA

Both the same.

INTERROGATOR

Are you sure?

TINA

Absolutely.

INTERROGATOR

Were you very fond of Guerrero?

TINA

At one time, yes.

INTERROGATOR

Can you tell us whether Guerrero was very fond of you?

TINA

Yes, I can, but his feeling for me was inferior to the fundamental love of his life, the revolution, for which he was prepared to lay down his life.

72. INTERIOR. AFTERNOON. PRISON (Passages and cell)

Silence. Darkness.

TINA, alone behind the bars, meditating.

After a moment, as in the 1st sequence of the film (p.1) footsteps come closer, stop, the bolt is drawn back and the LAWYER appears.

LAWYER (reading)

Tina Modotti ... Place of birth: Italy ...

Passport: American ...

Declared: "Persona non grata".

Sentence: Deportation from Mexico.

CUT TO:

72A INTERIOR. AFTERNOON. PRISON. PASSAGES.

TINA, as in sequence 1, escorted by LAWYER and GUARDS, walks along the passage.

This time, the camera does not stop on the female prisoners watching her leave, but as TINA advances and leaves, we begin to hear a growing noise coming from the cells, of many, more each time, prisoners beating the iron of the doors and windows.

CUT TO:

73. EXTERIOR. LATE AFTERNOON. LECUMBERRI

Just as in sequence 2, TINA gets into a car (another car follows as escort) which takes her away.

The camera pans, following the cars, and we discover DON FARNESIO, the monkish character, who from the garden next to Lecumberri, watches the two cars leave, smiling faintly.

CUT TO:

74. INTERIOR. TINA'S HOUSE. BEDROOM (LATE AFTERNOON)

We see the torn poster of Villa on the wall, and the photograph of Julio Antonio Mella's typewriter. The camera runs over the room, until it reaches:

TINA, as in the prologue (sequence 6, p.5) smoking.

She comes out of her reverie. She picks up the spindle the fisherwomen had given her.

She smiles, stroking the spindle. Suddenly, she hits the lens of the "reflex" camera with a violent blow.

75.

Through the broken window we see Tina come out, surrounded by the Lawyer and a Policeman, and carrying a small suitcase.

ENTER MUSIC

AND ON A ROLLER? WHITE ON BLACK:

"Tina Modotti, expelled from Mexico,
joined the Republican forces in
the Spanish Civil War ... "

END
CREDITS.