

“Hotel Coppelia”

Combined Dialogue Continuity and Spotting List

(LATAM SPANISH/US ENGLISH)

Running time : 104 minutes 30 seconds

Number of Titles : 1524

March 31, 2020

SC #	CC & DIALOGUE	TITLE #	START	END	DURATION	SUBTITLE
1	01:00:00:00 FIRST FRAME BLACK					
2	01:00:00:10 LOGO ASSEMBLES LATIDO LOGO FADES TO BLACK					
3	01:00:11:15 FADE IN. LOGO MINISTERIO DE CULTURA DGCINE DIRECCIÓN GENERAL DE CINE REPÚBLICA DOMINICANA LOGO FADES TO BLACK					
4	01:00:16:15 FADE IN. LOGO TABULA RASA FILMS LOGO FADES TO BLACK					
5	01:00:22:00 FADE IN. LOGO ASSEMBLES LANTICA MEDIA LOGO FADES TO BLACK					
6	01:00:39:10 [SEA WAVES & SEAGULLS]					
7	01:00:40:22 [SEA WAVES & SEAGULLS CONT'D] FADE IN. TEXT En 1961 fue ajusticiado el dictador Trujillo en República Dominicana después de 31 años de tiranía.	1	01:00:40:19	01:00:42:23	00:00:02:04	Trujillo was assassinated in 1961
8	01:00:45:16 [SEA WAVES & SEAGULLS CONT'D] FADE IN. TEXT Cuatro años después el país vive una conmoción política en busca de su libertad y democracia.	2	01:00:43:00	01:00:45:20	00:00:02:20	after 31 years of tyranny after 31 years of tyranny in the Dominican Republic.
9	01:00:50:10 [MUSIC IN]	3	01:00:45:21	01:00:49:17	00:00:04:20	4 years later, the country still endures political chaos
10	01:00:56:16 [MUSIC CONT'D] EXT. MALECON PLAYA WS. JUDITH LOOKING TOWARDS THE SEA ON A BEACH SHORE AS SHE THROWS SOMETHING TOWARDS THE WAVES. MT#1 LUMY LIZARDO MT#2 NASHLA BOGAERT MT#3 CYNDIE LUNDY MT#4 JAZZ VILÁ MT#5 Y NICK SEARCY	4	01:00:49:19	01:00:53:17	00:00:04:14	as it strives for freedom and democracy.
11	01:01:16:11 CU. JUDITH STOOPS DOWN TO COLLECT WATER IN A SMALL POT.					

14	01:01:23:21	<p>[MUSIC CONT'D.]</p> <p>WS. JUDITH STANDS UP AND WALKS AWAY FROM THE SHORE.</p> <p>MT#6 RUTH EMETERIO ANTONIO MELENCIANO</p> <p>MT#7 FREISSY GUTIÉRREZ CAMILA SANTANA</p> <p>MT#8 LIA BRIONES JOHN PATRYN</p>				
15	01:01:35:04	<p>MS. JUDITH WALKS TOWARDS SOME STAIRS AND GOES UP.</p> <p>MT#9 PRESENTANDO A: JERÚ SÁNCHEZ</p>				
16	01:01:40:09	<p>EXT. MALECON</p> <p>MS. JUDITH BACK TO THE CAMERA CROSSES A STREET, HEADING TOWARDS A BUILDING WITH A BROKEN SIGN READING "COOP ELIA". A CAR HONKS AS HE ALMOST RUNS INTO HER. THE CAMERA PANS TO MEET THE CAR.</p>				
17	01:01:46:06	<p>MS. OVER SHOULDER POV OF PERSON INSIDE THE CAR GESTICULATING.</p>				
18	01:01:48:04	<p>MCU HANDHELD FOLLOWING. JUDITH FINISHES CROSSING THE STREET AND TAKES THE KEYS OUT OF HER POCKET. ONCE SHE REACHES THE SIDEWALK THE CAMERA STOPS FOLLOWING HER AND LINGERS.</p> <p>MT#10 1965 SANTO DOMINGO</p>				

19	01:02:02:20	5	01:02:17:11	01:02:19:10	00:00:02:19	RAMONA / JUDITH -Ma'am. -How's it going?
	[MUSIC OUT]					
	INT. HOTEL COPPELLIA PLANTA BAJA BAR	6	01:02:19:12	01:02:21:15	00:00:02:03	RAMONA GOOD, WE JUST NEED ANOTHER BUCKET.
	MS. TRACKING. JUDITH CLOSES THE DOOR AND WALKS INTO THE HOTEL. SHE CROSSES THE BAR ARE AND RUNS INTO RAMONA CARRYING A BUCKET. JUDITH WALKS INTO A DINING ROOM AND SHE HEADS TOWARDS THE KITCHEN. SHE TAKES HER ECHARPE OFF. JUDITH WALKS INTO THE KITCHEN WHERE A LARGE GROUP OF WOMEN ARE GATHERED AROUND THE TABLE.	7	01:02:21:16	01:02:22:13	00:00:01:21	JUDITH GO QUICK!
		8	01:02:28:13	01:02:29:08	00:00:01:19	LUISA KEEP GOING!
	MT#11 DISEÑO DE VESTUARIO MERYDANIA PÉREZ	9	01:02:30:09	01:02:31:19	00:00:01:10	DON'T SQUEEZE.
	MT#12 DISEÑO DE PRODUCCIÓN WILHEM PÉREZ	10	01:02:33:21	02:02:36:13	00:00:03:16	RELAX MAMA, LOOSEN UP THE VAG...
	MT#13 EDICIÓN NACHO RUIZ CAPILLAS	11	01:02:39:21	01:02:41:11	00:00:02:14	REMEMBER WHAT WE TALKED ABOUT.
		12	01:02:49:23	01:02:51:04	00:00:02:05	JUDITH EASY, EASY...
		13	01:02:54:21	01:02:55:18	00:00:01:21	THE J.
	MT#14 DIRECCIÓN DE FOTOGRAFÍA HERNÁN HERRERA	14	01:02:58:14	01:02:59:21	00:00:01:07	NOT TOO BIG.
		15	01:03:01:11	01:03:02:10	00:00:01:23	START PULLING.
	MT#15 CASTING EDNA LEREBOURS					
	MT#16 MÚSICA ORIGINAL JORGE MAGAZ					
	MT#17 PRODUCTORES EJECUTIVOS ALBERT MARTÍNEZ MARTÍN JOSÉ MARIA CABRAL NICK SEARCY					
	MT#18 PRODUCIDA POR RAFAEL ELÍAS MUÑOZ JOSÉ MARIA CABRAL					
	MT#19 ESCRITA Y DIRIGIDA POR JOSÉ MARIA CABRAL					
	RAMONA Doña.					
	JUDITH Cómo va todo?					
	RAMONA Todo bien pero necesitaban otra cubeta.					
	JUDITH Vete rápido.					
	LUISA Dale. Dale, no apriete. Suelta la vagina Marie, suelta la vagina. Recuérdate lo que lo que hablamos.					
	JUDITH Tranquila, tranquila. La J. Ma fina, ma fina. Ve sacando.					
20	01:03:01:23	14	01:03:02:11	01:03:04:10	00:00:02:19	LUISA ALMOST DONE, SWEETIE.
	INT. COCINA	15	01:03:04:12	01:03:05:23	00:00:01:11	RELAX MARIE, NO SQUEEZING
21	01:03:04:20					
	MCU. MARIE AGONIZING ON THE TABLE.					
22	01:03:07:23	16	01:03:07:23	01:03:10:14	00:00:03:14	LUISA STOP SQUEEZING, PLEASE MARIE.
	MS. LUISA OPERATES THE HOOK INSIDE MARIE'S VAGINA.	17	01:03:10:15	01:03:11:23	00:00:01:08	NICE AND LOOSE...
	LUISA No me apriete, Marie, no me apriete, porfa no me apriete. Suéltame ahí, suéltame.					
23	01:03:12:03					
	HIGH ANGLE WS. THE SEVEN WOMEN SURROUND MARIE AND TRY TO CONSOLE HER AS SHE LAYS ON THE TABLE. JUDITH CIRCLES THE TABLE SLOWLY.					
24	01:03:14:21	18	01:03:14:22	01:03:17:01	00:00:03:02	MARIE YOU DIDN'T SAY IT HURT SO MUCH!
	MCU. MARIE CONTINUES TO WAIL IN PAIN.					
	MARIE No me dijeron que dolia tanto					

25	01:03:16:18		19	01:03:17:04	01:03:17:19	00:00:00:15	JUDITH STOP!
	MS. JUDITH LEANS OVER MARIE. JUDITH Ya.						
26	01:03:18:01		20	01:03:18:02	01:03:20:03	00:00:02:01	JUDITH DEEP BREATH, IT'S ALMOST OVER!
	MS. JUDITH'S HANDS ARE ON MARIE'S FACE AS SHE TRIES TO CALM HER DOWN. JUDITH (O.S.) Respira profundo que falta poco.						
27	01:03:19:10						
	MS. FRANCISCA AND RAMONA DON'T GET INVOLVED IN THE ACTION. THE LOOK WORRIED AND SCARED, RESPECTIVELY.						
28	01:03:21:17		21	01:03:23:14	01:03:24:16	00:00:01:02	LUISA RELAX...
	MS. JUDITH TAKES HER HANDS OFF MARIE'S FACE AND STARTS TO WALK AWAY. LUISA (O.S.) Aloja la barriga...						
29	01:03:24:08		22	01:03:24:20	01:03:26:22	00:00:02:02	MARIE I CAN'T TAKE IT ANYMORE!
	MCU. MARIE COMPLAINING ON THE TABLE. MARIE [CREOLE]						
30	01:03:26:11						
	MS. JUDITH CIRCLES THE TABLE AND LOOKS AT MARIE.						
31	01:03:30:02		23	01:03:32:05	01:03:33:10	00:00:01:05	LUISA ALMOST THERE
	MCU. A TABLECLOTH IS PRESSED ON MARIE'S SWEATING FOREHEAD. LUISA (O.S.) Ya casi, ya casi...						
32	01:03:32:13		24	01:03:33:15	01:03:35:19	00:00:02:14	MARIE CAN'T DO NO MORE. NO MORE.
	MS. GLORIA LOOKS WORRIED. SHE LOOKS AT LUISA THEN BACK AT MARIE. BEHIND HER, JUDITH OPENS A CABINET DOOR. MARIE [CREOLE]						
33	01:03:36:00		25	01:03:37:12	01:03:38:21	00:00:01:09	LUISA GOT IT! IT'S OUT!
	MCU. LUISA WORKS ON THE RUDIMENTARY ABORTION SHE IS PERFORMING ON MARIE. LUISA Ya //						
34	01:03:37:22		26	01:03:39:02	01:03:40:04	00:00:01:02	LUISA RAMONA, TOWELS!
	MCU. MARIE SCREAMS WHILE A TOWEL IS PRESSED ON HER FOREHEAD. LUISA (CONTD.) (O.S.) Ya salió, ya salió. Ramona, dame la toalla.						
35	01:03:39:09	27		01:03:40:05	01:03:42:04	00:00:02:22	? DONE MAMA, WE'RE DONE.
	MCU. JUDITH OPENS THE CUPBOARD AND TAKES SOMETHING OUT BEFORE CLOSING THE CUPBOARD AND LOOKING BACK AT THE TABLE. ? (O.S.) Ya, mama, ya.	28		01:03:42:06	01:03:43:07	00:00:01:01	LUISA A TOWEL!
	LUISA La toalla, Ramona, la toalla. ? Muy valiente	29		01:03:43:09	01:03:44:02	00:00:01:16	? CHIN UP.
36	01:03:43:21		30	01:03:44:03	01:03:46:04	00:00:02:02	LUISA IT'S DONE, IT'S OUT.
	MCU. MARIE IS IN PAIN WHILE HANDS TEND TO HER. LUISA A ver ya, ya salió ya.						
37	01:03:45:22	31		01:03:46:06	01:03:46:14	00:00:00:08	JUDITH SEE?
	MCU. JUDITH WALKS OVER TO THE TABLE. JUDITH Ves? Pasó todo ya//	32		01:03:46:18	00:03:50:13	00:00:04:18	RELAX, THE WORST PART IS OVER.
38	01:03:47:20		33	01:03:51:06	01:03:52:01	00:00:01:18	JUDITH HERE.
	MS. OTS JUDITH WALKS UP TO MARIE. GLORIA EXAMINES MARIE FROM HEAD TO TOE WITH HER EYES. JUDITH Tranquila, que ya todo pasó. Toma.						

39	01:03:52:02	33	01:03:52:06	01:03:53:08	00:00:01:02	JUDITH OPEN UP.
	MCU. MARIE IN TEARS OPENS HER MOUTH AS JUDITH GIVES HER A PILL.	34	01:03:53:12	01:03:55:08	00:00:02:19	USE YOUR SALIVA TO SWALLOW.
	JUDITH Abre la boca. Empapa esa pastilla de saliva. Tragatela //	35	01:03:55:18	01:03:58:08	00:00:03:13	THIS IS GOING TO HEP WITH THE PAIN.
40	01:03:56:02	36	01:03:59:08	01:04:00:19	00:00:01:11	JUDITH IT'S ALL OVER.
	MS. OTS JUDITH INCORPORATES. JUDITH (CONT'D.) Eso e un calmante que te va a quitar el dolor. Ya todo pasó.					
41	01:04:00:21	37	01:04:01:14	01:04:02:10	00:00:01:19	JUDITH WELL THEN...
	MCU. JUDITH TURNS AROUND AND HEADS BACK TOWARTS THE CABINET TO LEAVE THE PILLS. JUDITH Bueno... ¿Quién cocina //	38	01:04:03:23	01:04:05:08	00:00:02:09	WHO'S COOKING TODAY?
42	01:04:04:16					
	MS. THE WOMEN AROUND MARIE CLEAN HER UP AND LOOK AT JUDITH. JUDITH (CONT'D.) Hoy?					
43	01:04:07:09					
	MS. JUDITH WALKS AROUND THE TABLE UNTIL SHE SHE REACHES THE HEAD OF THE TABLE WHERE SHE STOPS TO LOOK AT THE WOMEN. JUDITH Pregunté que quién cocina.					
44	01:04:09:16	39	01:04:09:20	01:04:11:08	00:00:02:11	MARIE I MADE RICE WITH SAUSAGE.
	MCU. MARIE ANSWERS BACK AT JUDITH THROUGH THE PAIN. MARIE Hice locrio. Está sobre la estufa.	40	01:04:11:11	01:04:13:10	00:00:02:22	IT'S ON THE STOVE.
45	001:04:13:14	41	01:04:14:02	01:04:15:04	00:00:01:02	JUDITH GOOD.
	MS. OS GLORIA LOOKS AT MARIE. JUDITH Bien...					
46	01:04:14:17	42	01:04:16:02	01:04:17:08	00:00:01:06	JUDITH / RAMONA -RAMONA -YES?
	MS. JUDITH LOOKS AT THE WOMEN AND STARTS GIVING OUT ORDERS. JUDITH Ramona. RAMONA Dígame. JUDITH Ven límpiame la mesa con mucho alcohol. RAMONA Sí. JUDITH Francisca [MUSIC IN]	43	01:04:17:11	01:04:19:16	00:00:02:05	JUDITH CLEAN UP WITH RUBBING ALCOHOL.
		44	01:04:19:18	01:04:20:10	00:00:01:15	RAMONA YES.
		45	01:04:20:15	01:04:21:11	00:00:01:19	JUDITH FRANCISCA.
47	01:04:21:22	46	01:04:22:02	01:04:24:08	00:00:02:07	JUDITH MOP THE FLOOR. NO STAINS THIS TIME.
	[MUSIC CONT'D] MS. LUISA LOOKS AT JUDITH. BETI AND ERNESTA TEND TO MARIE. IN THE BACKGROUND, FRANCISCA GRABS THE MOP AND THE BUCKET. JUDITH Trapeame el piso que no me quede manchao como la otra ve. Bueno, Luisa. LUISA Sí.	47	01:04:24:11	01:04:25:16	00:00:01:05	JUDITH / LUISA - AND LUISA? -YES
48	01:04:25:20	48	01:04:25:20	01:04:27:22	00:00:02:02	JUDITH CLEAN HER UP WITH A WET TOWEL.
	[MUSIC CONT'D.] MS. JUDITH CONTINUES TO GIVE ORDERS. JUDITH Pásale una toalla húmeda, límpiála bien. Quitátele //	49	01:04:28:01	01:04:29:11	00:00:01:10	WIPE THE BLOOD OFF.
49	01:04:28:07					
	[MUSIC CONT'D.] MCU. MARIE LYING ON THE TABLE IN PAIN AFTER HER ABORTION. JUDITH La sangre.					

50	01:04:29:23		50	01:04:30:03	01:04:31:06	00:00:01:03	JUDITH GLORIA AND BETI.
	[MUSIC CONT'D.]		51	01:04:31:11	01:04:33:16	00:00:02:05	GET HER UPSTAIRS TO REST.
	MS. JUDITH GIVES OUT ORDERS WHILE LOOKING AT THE WOMEN. OUT OF FOCUS GLORIA LOOKS OVER TO JUDITH AND THE MARIE. JUDITH REACHES INTO HER POCKET. JUDITH Gloria y Beti. La suben a la habitación para que descanse.						
51	01:04:36:10						
	[MUSIC CONT'D.]						
	CU. JUDITH TAKES A GOLD WATCH OUT OF HER POCKET. SHE OPENS IT AND LOOKS AT THE TIME. THE WATCH HAS A MAN'S PHOTOGRAPH INSIDE. SHE CLOSES THE WATCH						
52	01:04:39:07		52	01:04:39:14	01:04:41:05	00:00:02:14	JUDITH HURRY UP.
	[MUSIC CONT'D.]		53	01:04:41:08	01:04:43:01	00:00:02:16	IT'S ALMOST DINNER.
	MS. JUDITH CLOSES THE WATCH JUDITH Háganlo rápido. Que tienen que najar a cenar.						
53	01:04:43:07		54	01:03:43:19	01:04:44:19	00:00:01:23	LUISA C'MON, C'MON.
	[MUSIC CONT'D.]		55	01:04:45:04	01:04:46:11	00:00:01:07	BETI LEAN BACK.
	MS. GLORIA LOOKS AT BETI AS THEY HELP MARIE SIT UP. LUISA Vamo, vamo. BETI Échate.						
54	01:04:46:01		56	01:04:46:14	01:04:48:07	00:00:02:11	LUISA LEAN BACK, THAT'S IT.
	[MUSIC CONT'D.]		57	01:04:48:17	01:04:49:23	00:00:01:06	JUDITH TAKE THAT TOWEL!
	WS. HIGH ANGLE MARIE GIVES OUT ORDERS WHILE BETI TAKES MARIE AND CARRIES HER OUT. LUISA Dale pa'tra, eso, vamo. JUDITH Sac a esa toalla. Francisca, bótela.		58	01:04:50:00	01:04:51:23	00:00:01:23	FRANCISCA, THROW IT OUT!
55	01:04:52:03						
	[MUSIC CONT'D.]						
	BLACK. FADE IN. MT#20 (TITLE OF FILM) HOTEL COPPELIA						
56	01:04:56:08		59	01:04:59:20	01:05:03:06	00:00:03:09	INSPIRED BY TRUE EVENTS
	[MUSIC CONT'D.]						
	INT. HABITACION JUDITH WS. TRUCKING JUDITH WALKS INTO HER ROOM CARRYING THE PAN SHE HAD BEFORE AND WALKS OVER TO A TABLE WITH A FISHBOWL. MT#21 Inspirada en hechos reales.						
57	01:05:03:15						
	[MUSIC CONT'D.]						
	O.S. JUDITH POURS THE SEA WATER IN THE BOWL. CU. A SEAHORSE FALLS INTO THE BOWL.						
58	01:05:07:08		60	01:05:11:06	01:05:13:20	00:00:02:14	JUDITH / PERA -MORE TO THE LEFT. -WHAT?!
	EXT. HOTEL COPPELIA CU. TU A PAIR OF HANDS FIX THE BROKEN P IN THE HOTEL SIGN. WHEN HIS FACE IS DISCOVERED, PERA IS SMOKING A CIGARETTE. HE LOOKS DOWN AT JUDITH WHEN SHE TALKS TO HIM. JUDITH (O.S.) Muévelo a la izquierda. PERA ¿Cómo? JUDITH A la //		61	01:05:14:09	01:05:16:01	00:00:02:15	JUDITH MOVE IT TO THE LEFT!
59	01:05:14:13						
	[NEARBY RADIO]						
	WS. HIGH ANGLE JUDITH HOLDS THE STAIRS AND GIVES OUT ORDERS FROM THE GROUND. JUDITH Izquierda muévelo.						

60	01:05:16:02 [NEARBY RADIO CONT'D] MCU. PERA MOVES THE P TO THE LEFT JUDITH (O.S.) Ahí.	62	01:05:17:05	01:05:18:04	00:00:01:22	JUDITH THERE.
61	01:05:19:18 NEARBY RADIO CONT'D.] WS. PERA FIXES THE SIGN WHILE JUDITH HOLDS THE LADDER FROM THE GROUND. SEVERAL MEN WALK BEHIND THEM.					
62	01:05:28:23 INT. COMEDOR [RADIO] MS. JUDITH AT THE HEAD OF THE TABLE EATS DINNER WITH ALL THE WOMEN. GLORIA HAS ONE ELBOW ON THE TABLE. RADIO PRESENTER Muy buenas tardes, pueblo dominicano. Las huelgas y protestas en contra del gobierno ilegítimo de Donal Reid Cabral siguen aumentando. Mientras el descontento de la población crece. Por más que quieran callarnos //	63	01:05:29:00	01:05:31:14	00:00:02:14	RADIO PRESENTER GOOD EVENING, CITIZENS.
		64	01:05:31:20	01:05:36:14	00:00:05:17	PROTESTS AGAINST DONAL REID CABRAL'S ILLEGITIMATE GOVERNMENT
		65	01:05:36:16	01:05:39:06	00:00:03:13	ARE STILL IN FULL SWING.
		66	01:05:39:13	01:05:42:22	00:00:03:09	THE PEOPLE'S ANGER GROWS LOUDER.
		67	01:05:43:03	01:05:45:20	00:00:02:17	THEY MAY TRY TO BULLY AND SILENCE US
63	01:05:45:02 [RADIO CONT'D.] MS. A KID EATS DINNER WHILE ALBERTA DRINKS FROM A CUP. SHE GRIMACES AFTER DRINKING. RADIO PRESENTER Y silenciarnos, el pueblo se alzaré.	68	01:05:45:22	01:05:48:09	00:00:03:10	RADIO PRESENTER BUT THE DOMINICAN PEOPLE WILL ALWAYS RISE!
64	01:05:47:22 [RADIO CONT'D.] MCU. GLORIA LOOKS AT JUDITH WITH HER CUP IN HER HAND. SHE CHEWS AND LOOKS AT THE CONTENTS OF HER CUP. RADIO PRESENTER El presidente Bosch fue el //	69	01:05:48:12	01:05:52:13	00:00:04:01	RADIO PRESENTER PRESIDENT BOSCH WAS DEMOCRATICALLY ELECTED BY THE PEOPLE...
65	01:05:49:23 [RADIO CONT'D.] MCU. FRANCISCA AND AFRO DRINK THE TEA. RADIO PRESENTER Elegido democráticamente...					
66	01:05:52:21 [RADIO UNINTELLIGIBLE] MCU. RAMONA DRINK THE TEA WHILE BETI EATS TOMATOES. SHE VISIBLY DOESN'T LIKE THE TASTE OF THE TEA. SHE PUTS DOWN THE CUP AND WIPES HER MOUTH RAMONA Ay, este teé sabe a mierda.	70	01:05:52:15	01:05:54:17	00:00:02:002	RAMONA THIS TEA TASTES LIKE SHIT.
67	01:05:54:20 [RADIO UNINTELLIGIBLE CONT'D.] MCU. JUDITH IS FEEDING JOSÉ MARÍA BUT SHEE LOOKS UP TO SEE RAMONA. THE GIRLS ARE LAUGHING.					
68	01:05:55:23 [RADIO UNINTELLIGIBLE CONT'D.] MCU. ALBERTA AND RAMONA ARE LAUGHING WHEN RAMONA SENSES JUDITH'S SCOWL. SHE STOPS LAUGHING AND PUTS DOWN HER SPOON. ALBERTA GOES BACK TO EATING AS IF NOTHING'S HAPPENED.					
69	01:05:58:04 [RADIO UNINTELLIGIBLE CONT'D.] MS. JUDITH DOESN'T HER EYES OFF RAMONA. SHE TAKES HER ARM AWAY FROM THE KID.					
70	01:05:59:02 [RADIO UNINTELLIGIBLE CONT'D.] MS. BETI AND RAMONA LOOK DOWN, ALBERTA LAUGHS WHILE SHE EATS. RAMONA Ecúseme doña.	71	01:05:59:05	01:06:00:07	00:00:01:02	RAMONA SORRY MA'AM...

71	01:06:00:08		72	01:06:02:08	01:06:04:10	00:00:02:02	RAMONA NOT ANOTHER FINE! PLEASE!
	[RADIO UNINTELLIGIBLE CONT'D.] MCU. JUDITH REACHES FOR A PEN PLACED NEXT TO HER ON THE TABLES AND LOOKS OVER TO RAMONA. RAMONA (O.S.) Doña pero no me //						
72	01:06:03:01	73	01:06:04:11	01:06:05:11	00:00:01:23	JUDITH TWO FINES.	
	[RADIO UNINTELLIGIBLE] WS. JUDITH WRITES ON HER NOTEBOOK WHILE ALBERTA LAUGHS LOOKING AT RAMONA. RAMONA Ponga otra multa alfarol. JUDITH Dos multas. Una //	74	01:06:05:14	01:06:08:02	00:00:00:31	FOR RAMONA, AND ALBERTA FOR LAUGHING.	
73	01:06:05:16						
	[RADIO UNINTELLIGIBLE CONT'D.] MS. ALBERTA EATS WHILE HER FACIAL EXPRESSION CHANGES AS SHE HEARS JUDITH. JUDITH Ramona y otra Alberta por reirse.						
74	01:06:08:13	75	01:06:09:20	01:06:11:13	00:00:02:16	JUDITH ANYONE ELSE WANT A FINE?	
	[RADIO UNINTELLIGIBLE CONT'D.] MCU. GLORIA LOOKS AT JUDITH AND THEN DOWN AT HER PLATE. LUISA EATS IN SILENCE. JUDITH Alguien má quiere multa? GLORIA (OTRA ESCENA) Una má.	76	01:06:13:06	01:06:14:04	00:00:01:21	GLORIA ONE MORE.	
75	01:06:13:13	77	01:06:14:08	01:06:16:10	00:00:02:02	GLORIA MARIE JUST A BIT MORE.	
	INT. HABITACION CHICAS [MUSIC UNINTELLIGIBLE] MS. MARIE IS LYING DOWN ON A BED WHILE GLORIA FEED HER SOME SOUP. BEHIND THEM THE GIRLS ARE WALKING AROUND IN TOWELS. GLORIA Marie, ete chin nama. Mama, yo sé, pero...	78	01:06:17:05	01:06:18:20	00:00:01:15	BABY, I KNOW BUT...	
76	01:06:18:23	79	01:06:18:23	01:06:21:04	00:00:03:04	GORIA YOU'LL HAVE ANOTHER ONE SOON.	
	[MUSIC UNINTELLIGIBLE CONT'D.] MCU. HANDHELD MIRROR REFLECTION OF MARIE AND GLORIA. GLORIA Tú algún día lo va pode tene, tranquila. MARIE No lo sé.	80	01:06:21:23	01:06:23:07	00:00:02:07	MARIE I DON'T KNOW.	
77	01:06:23:18	81	01:06:27:05	01:06:28:17	00:00:01:12	RAMONA WHO TOOK MY SODA POP?	
	[MUSIC UNINTELLIGIBLE CONT'D.] MS. RAMONA WITH HER BACK TO THE CAMERA LOOKS FOR SOMETHING IN A CLOSET. SHE TURNS AROUND TO TALK TO THE OS GIRLS. RAMONA ¿Mi refresco quién lo cogió?						
78	01:06:28:19	82	01:06:28:19	01:06:31:07	00:00:03:11	ALBERTA RELAX, I JUST TOOK A LITTLE BIT.	
	[MUSIC UNINTELLIGIBLE CONT'D.] MS. ALBERTA APPLIES LIPSTICK IN FRONT OF A MIRROR, FRANCISCA, LUISA, ERNESTA, GET READY. ALBERTA Cálmate muchacha, te cogí un chin del que quedaba. RAMONA (O.S.) Cuanta vece le voy a deci que cojan //	83	01:06:31:09	01:06:33:20	00:00:02:11	RAMONA I TOLD YOU NOT TO TOUCH MY SHIT!	
79	01:06:32:18						
	[MUSIC UNINTELLIGIBLE CONT'D.] MS. RAMONA WALKS AWAY FROM THE CLOSET. RAMONA mi vaina.						

80	01:06:33:20		84	01:06:33:22	01:06:35:07	00:00:02:08	ERNESTA YOU WASTE IT ALL.
	[MUSIC UNINTELLIGIBLE CONT'D.] MS. ALBERTA, FRANCISCA, LUISA, AND ERNESTA GETTING READY. ERNESTA TURNS AROUND TO TALK TO RAMONA. ERNESTA Tú lo desperdicia.						
81	01:06:35:01	85		01:06:37:03	01:06:38:22	00:00:01:09	RAMONA OH NO, BABY...
	[MUSIC UNINTELLIGIBLE CONT'D.] MCU. RAMONA LAUGHS AND GRABS A SODA. SHE POURS IT ON HER HANDS AND DABS HER CHEST. RAMONA Ay no mi amor... Es que nadie se puede resistir al aroma del azúcar.	86		01:06:39:01	01:06:42:23	00:00:02:22	NOBODY CAN RESIST THE SMELL OF SUGAR!
82	01:06:42:07						
	[MUSIC UNINTELLIGIBLE CONT'D.] MS. LUISA, ERNESTA, FRANCISCA, AND ALBERTA IN LINGERIE LOOK AT RAMONA AND LAUGH.						
83	01:06:45:09		87	01:06:45:10	01:06:48:10	00:00:03:00	MARIE I DON'T KNOW HOW YOU GIRLS HANDLE IT.
	[MUSIC UNINTELLIGIBLE CONT'D.] MS. GLORIA TRIES TO GIVE MARIE SOUP FROM THE FOOT OF THE BED. MARIE Yo no sé como ustedes pueden aguantar eso.						
84	01:06:48:08	88		01:06:50:00	01:06:51:04	00:00:01:04	GLORIA SAME AS YOU.
	[MUSIC UNINTELLIGIBLE CONT'D.] MS. GLORIA PUTS THE PLATE ASIDE AND FIXES MARIES PILLOW, SHE FINDS AN ENVELOPE WITH MONEY UNDER THE PILLOW. SHE TAKES THE SOUP AGAIN AND BETI WALKS IN THE ROOM BEHIND HER. GLORIA Igual que tú. Pa que tu vea que nama no e a nosotros que nos pasa. Sube la cabeza. MARIE Son mis ahorros. Déjalo ahí. GLORIA Ta bien. Tranquila.	89		01:06:52:23	01:06:54:19	00:00:02:19	IT DOESN'T ONLY HAPPEN TO GIRLS LIKE US.
		90		01:06:55:02	01:06:56:13	00:00:01:11	LIFT YOUR HEAD.
		91		01:06:58:23	01:07:01:02	00:00:02:02	MARIE MY SAVINGS. LEAVE THEM THERE.
		92		01:07:03:08	01:07:04:13	00:00:01:05	GLORIA OKAY.
		93		01:07:05:09	01:07:06:10	00:00:01:01	DONT WORRY.
85	01:07:10:17						
	[MUSIC UNINTELLIGIBLE CONT'D.] MCU. BETI REACHES HER BUNK BED WITH SOME NEWSPAPERS. SHE LOOKS FOR SOMETHING UNDER THE MATTRESS.						
86	01:07:13:17	94		01:07:14:17	01:07:17:20	00:00:03:03	NEWSPAPER EX-SOLDIER BECOMES BLONDE BOMBSHELL.
	[MUSIC UNINTELLIGIBLE CONT'D.] CU. BETI TAKES OUT A NEWSPAPER FROM UNDER THE BED. THE HEADLINE READS: EX SOLDADO SE CONVIERTE EN RUBIA BELLEZA.	95		01:07:18:20	01:07:20:19	00:00:02:22	? WHO'S SEEN THE RED LIPSTICK?
87	01:07:19:00	96		01:07:21:06	01:07:22:11	00:00:01:05	? NO. ASK BETI.
	[MUSIC UNINTELLIGIBLE CONT'D.] CU. BETI READS THE HEADLINES THEN LOOKS UP HOPEFULLY. SHE LOOKS BEHIND HER TO A PICTURE OF MARLENE DIETRICH HANGING ON THE WALL. ? El pintalabio rojo nadie lo ha visto? ? No, pregúntale a Beti que... LUISA Señore pero que échense para allá que //	97		01:07:22:14	01:07:25:02	00:00:03:11	LUISA BACK OFF, THERE'S ANOTHER MIRROR!
88	01:07:24:07	98		01:07:25:03	01:07:27:11	00:00:02:08	RAMONA: YOU DONT OWN THIS MIRROR, DO YOU?
	[MUSIC UNINTELLIGIBLE CONT'D.] MS. LUISA SITTING IN FRONT OF THE MIRROR FIGHTS WITH RAMONA FOR THE MIRROR. LUISA Hay ma espejo. RAMONA El espejo no e pa ti sola. ¿E pa ti sola el espejo? Me voy a pone aquí, ahora quitame tú si tú...	99		01:07:27:14	01:07:29:10	00:00:02:19	I DARE YOU TO PUSH ME AWAY.

89	01:07:29:09	100	01:07:30:23	01:07:32:20	00:00:02:20	ERNESTA LET'S DO IT ONE BY ONE.
	[MUSIC UNINTELLIGIBLE CONT'D.]	101	01:07:32:23	01:07:34:05	00:00:02:05	FRANCISCA BEND YOUR ARM.
	MCU. BETI PLAYS WITH A FABRIC IN FRONT OF HER FACE. SHE WALKS FORWARD. THE CAMERA FOLLOWS HER AND STOPS TO SEE FRNCISCA AND ALBERTA HELPING ERNESTA GET READY.					
	ERNESTA Vamo a acaba una y depue la otra.					
	ALBERTAS [UNINTELLIGIBLE]					
	FRANCISCA Ven, entra la mano.					
90	01:07:33:23	102	01:07:34:10	01:07:36:04	00:00:02:27	ERNESTA I DONT LOOK GOOD IN THAT.
	[MUSIC UNINTELLIGIBLE CONT'D.]					
	WS. LUISA AND ALBERTA GETTING READY IN FRONT OF THE MIRROR WHILE FRANCISCA AND ALBERTA HELP ERNESTA GET READY.					
	ERNESTA ... A mi no me queda //					
91	01:07:35:13					
	[MUSIC UNINTELLIGIBLE CONT'D.]					
	MCU. LUISA'S REFLECTION IN THE MIRROR WHILE SHE APPLIES EYE SHADOW					
	ERNESTA Bien.					
92	01:07:36:18	103	01:07:46:11	01:07:49:05	00:00:03:17	SONG <i>THIS MELANCHOLY</i>
	INT. HOTEL COPPELIA PLANTA BAJA BAR	104	01:07:50:08	01:07:54:23	00:00:04:15	<i>THAT FILLS UP MY WHOLE SOUL</i>
	MS. JUDITH WALKS OVER TO A JUKEBOX AND PRESSES A BUTTON. THE CAMERA MOVES UP TO MEET JUDITH AND SHE WALKS AWAY TOWARDS THE BAR. THE CAMERA FOLLOWS. AT THE BAR X HANDS FRANCISCA TWO GLASSES. THE CAMERA FOLLOWS HER IN A MS/ THE REAVEALS THE BAR IN A WS. THE TABLES ARE FULL THE CAMERA STOPS BEHIND GLORIA SINGING IN A STAGE.	105	01:07:56:10	01:07:59:07	00:00:03:20	<i>BECAUSE YOU ACT</i>
	[MUSIC IN]	106	01:07:59:22	01:08:03:02	00:00:04:03	<i>SO INDIFFERENT TOWARDS MY LOVE</i>
93	01:08:02:13					
	[MUSIC CONT'D.]					
	MS. FRANCISCA SITS DOWN BETWEEN TWO MEN AND GIVES THEM THE DRINKS. ONE TRIES TO KISS HER CHEEK BUT SHE PULLS AWAY.					
94	01:08:08:00	107	01:08:08:02	01:08:10:08	00:00:02:05	SONG CONT'D. <i>MELANCHOLY...</i>
	[MUSIC CONT'D.]	108	01:08:11:04	01:08:15:01	00:00:04:20	<i>THE BITTER WINTER OF MY LIFE</i>
	MS. GLORIA SINGS INTO THE MICROPHONE OVER THE SONG.					
	GLORIA Melancolia... Invi //					
95	01:08:11:13					
	[MUSIC CONT'D.]					
	MS. GLORIA DANCES SENSUALLY WITH THE MICROPHONE STAND.					
	GLORIA (O.S.) erno cruel que va en mi vida.					
96	01:08:14:12					
	[MUSIC CONT'D.]					
	MCU. LUISA SMOKES A CIGARETTE SITTING BETWEEN TO MEN. ONE OF THEM LOOKS AT HER CHEST AND TRIES TO TOUCH HER.					
97	01:08:16:13	109	01:08:17:11	01:08:19:16	00:00:02:05	SONG CONT'D. <i>IT WILL NOT LET ME</i>
	[MUSIC CONT'D.]	110	01:08:20:22	01:08:24:23	00:00:04:01	<i>ENJOY SPRINGTIME EVER AGAIN</i>
	MS. MONTERO WALKS INTO THE BAR THE CAMERA FOLLOWS HIM AS HE WALKS INSIDE. MCU OF HIM WALKING INSIDE THE BAR. HE WALKS TO HIS RIGHT AND THE CAMERA CONTINUES TO A WS.	111	01:08:26:20	01:08:30:02	00:00:04:05	<i>BECAUSE OF YOUR CRUELTIES</i>
		112	01:08:31:00	01:08:34:22	00:00:03:22	<i>MY LIFE NO LONGER HAS JOY</i>
98	01:08:31:13					
	[MUSIC CONT'D.]					
	MCU. RAMONA FLIRTS WITH TWO MEN AND LAUGHS.					

99	01:08:34:02					
	[MUSIC CONT'D.] MS. GLORIA SINGS AND SWAYS TO THE MUSIC.					
100	01:08:35:20	113	01:08:36:04	01:08:39:22	00:00:03:18	SONG CONT'D. COME WITH YOUR KISSES
	[MUSIC CONT'D.] MS. ALBERTA WALKS OVER TO THE BAR WITH ONE OF THE MEN. THEY STOP NEXT TO JOSE MARIA PLAYING CARDS AND HE HANDS JUDITH MONEY.	1114	01:08:40:17	01:08:45:16	00:00:05:22	AND TAKE AWAY THIS MELANCHOLY
101	01:08:40:19					
	[MUSIC CONT'D.] WS. JUAN HOMBRE RANA WALKS INTO THE CROWDED BAR.					
102	01:08:43:21					
	[MUSIC CONT'D.] MCU. GLORIA SINGS INTO THE MICROPHONE. GLORIA Melancolia.					
103	01:08:46:10					
	[MUSIC CONT'D.] MCU. LUISA LAUGHS WITH THE MEN SITTING WITH HER.					
104	01:08:48:02					
	[MUSIC CONT'D.] WS. RAMONA AND THE MAN GO UP THE STAIRS BEHIND THE JUKEBOX. THE CAMERA PULLS BACK REVEALING THE BAR AND IN A MS. JUDITH SEES ALBERTAS FLIRTING WITH A MAN FROM THE BAR					
105	01:08:55:00					
	[MUSIC CONT'D.] MS. JUAN HOMBRE RANA WALKS WITH A BRIEFCASE TOWARDS THE BAR.					
106	01:08:56:16					
	[MUSIC CONT'D.] MCU. MONTERO SEES JUAN HOMBRE RANA APPROACHING AND NODS.					
107	01:08:59:01					
	[MUSIC CONT'D.] WS. BETI LOOKS AT GLORIA DANCING WITH THE MICROPHONE. GLORIA MOVES UP AND THE CAMERA FOLLOWS. CU OF GLORIA'S HEAD.					
108	01:09:02:12					
	[MUSIC CONT'D.] MCU. BETI LOOKS AT GLORIA AND TO A MAN BEHIND HER WITH HOPEFUL EYES.					
109	01:09:05:06		115 01:09:06:08	01:09:07:07	00:00:01:22	MONTERO (TO JUDITH) HELLO.
	[MUSIC CONT'D.] MS. MONTERO AND JUAN GO OVER TO JUDITH AT THE BAR. THE CAMERA MOVES WITH THEM. MONTERO (TO JUDITH) Saludos.					
110	01:09:07:16		116 01:09:07:21	01:09:10:23	00:00:03:02	JUDITH FEEL RIGHT AT HOME. NEED ANYTHING?
	[MUSIC CONT'D.] MCU. JUDITH GREETES THEM. JUDITH Bienvenidos a su casa. ¿Se les ofrece algo?					
111	01:09:10:11		117 01:09:11:03	01:09:12:20	00:00:01:17	MONTERO (TO JUDITH) WE NEED A ROOM.
	[MUSIC CONT'D.] MCU. MONTERO TALKS TO JUDITH. MONTERO (TO JUDITH) Necesitamos una habitación.					
112	01:09:12:17		118 01:09:13:14	01:09:14:22	00:00:01:08	JUDITH (TO MONTERO) WHICH GIRL?
	[MUSIC CONT'D.] MCU. JUDITH LOOK AT MONTERO THEN AROUND THE ROOM. JUDITH (TO MONTERO) ¿Con cuál de la mujere?					

113	01:09:14:17		119	01:09:15:01	01:09:16:10	00:00:01:09	MONTERO (TO JUDITH) FINE ON OUR OWN.
	[MUSIC CONT'D.] MCU. MONTERO DENIES WITH HIS HEAD. MONTERO (TO JUDITH) Tamo bien solos.						
114	01:09:16:13		120	01:09:17:04	01:09:19:22	00:00:02:18	JUDITH (TO MONTERO) WE ONLY OFFER THE FULL SERVICE.
	[MUSIC CONT'D.] WS. JUDITH TAKES HER HAND TO HER CHIN AND LOOKS AT MONTERO AND JUAN. THE KID LOOKS AT HER FROM . HIS PLACE AT THE BAR COUNTER. JUDITH (TO MONTERO) Aquí se consume el servicio completo, si no, no.						
115	01:09:21:08	121		01:09:22:00	01:09:24:08	00:00:02:08	JUDITH (TO MONTERO) I THINK YOU'RE BETTER OFF WITH...
	[MUSIC CONT'D.] MCU. JUDITH EXAMINES MONTERO AND JUAN WITH HER GAZE. JUDITH (TO MONTERO) Yo creo que a utede le conviene...	122		01:09:24:12	01:09:25:10	00:00:01:18	HER...
116	01:09:24:16						
	[MUSIC CONT'D.] CU. MONTERO TURNS HIS HEAD AROUND TO SEE WHO JUDITH IS POINTING TO. JUDITH (TO MONTERO) Ella...						
117	01:09:25:18		123	01:09:26:20	01:09:27:23	00:00:01:03	JUDITH (O.S.) (TO MONTERO) IT'S NO PROBLEM.
	[MUSIC CONT'D.] MS. BETI SITTING ALONE AT A TABLE LOOKS OVER AT THEM AND PLAYS WITH HER HAIR. JUDITH (O.S.) (TO MONTERO) No hay problema.						
118	01:09:27:11		124	01:09:28:21	01:09:31:17	00:00:03:19	JUDITH (TO MONTERO) I CAN SNEAK HER THROUGH THE BACK DOOR.
	[MUSIC CONT'D.] WS. JUDITH LEANS OVER TOWARDS MONTERO AND JUAN. JUDITH (TO MONTERO) Yo se las paso por atrás sin que nadie se dé cuenta.						
119	01:09:31:21						
	[MUSIC CONT'D.] MS. GLORIA SINGS AND DANCES. MONTERO'S AND JUAN'S PROFILES ARE VISIBLE IN THE FOREGROUND.						
120	01:09:33:15		125	01:09:34:20	01:09:37:07	00:00:03:10	MONTERO (TO JUDITH) THAT ONE. THE SINGER.
	[MUSIC CONT'D.] CU. MONTERO LOOKS AT GLORIA. HE NODS TOWARDS HER. MONTERO (TO JUDITH) Esa. La que ta cantando.						
121	01:09:36:19						
	[MUSIC CONT'D.] WS. MONTERO LOOKS BACK AT JUDITH. SHE LOOKS AT HIM AND TAKES SOME KEYS SOME BENEATH THE COUNTER AND SHAKES THEM.						
122	01:09:43:00						
	[MUSIC CONT'D.] MCU. GLORIA SINGS WHEN SHE HEARS THE KEYS AND TURNS AROUND TO LOOK AT JUDITH.						
123	01:09:44:03						
	[MUSIC CONT'D.] MS. GLORIA LOOKS BACK AT JUDITH. MONTERO'S AND JUAN'S PROFILES ARE VISIBLE IN THE FOREGROUND. GLORIA LOOKS BACK AT THE CROWD.						
124	01:09:46:15						
	[MUSIC CONT'D.] MCU. JUDITH CLAPS TO GET GLORIA'S ATTENTION.						
125	01:09:47:22						
	[MUSIC CONT'D.] MS. GLORIA LOOKS BACK AT JUDITH ONCE AGAIN. MONTERO'S AND JUAN'S PROFILES ARE VISIBLE IN THE FOREGROUND.						

126	01:09:49:22						
	[MUSIC CONT'D.] MCU. JUDITH GESTURES WITH HER HAND FOR GLORIA TO GET OFF STAGE.						
127	01:09:50:20		126	01:09:51:00	01:09:52:02	00:00:01:02	GLORIA (TO CROWD) THANK YOU!
	[MUSIC CONT'D.] MS. GLORIA THANKS THE CROWD AND BOWS. THE PEOPLE IN THE CROWD CLAP. GLORIA (TO CROWD) Gracias!						
128	01:09:54:18		127	01:09:57:17	1:09:59:04	00:00:00:2:10	GLORIA (O.S.) (TO MONTERO AND JUAN) THEY CALL ME GLORIA.
	MS. GLORIA LETS GO OF THE MICROPHONE AND WALKS OFF STAGE. GLORIA (O.S.) (TO MONTERO AND JUAN) Me dicen Gloria.						
129	01:09:58:15	128		01:09:59:17	01:10:01:05	00:00:01:11	GLORIA (TO MONTERO AND JUAN) YOU'LL FIND OUT WHY
	INT. PASILLO CLIENTELA PLANTA 2 CAMERA BETWEEN STAIRS MS. GLORIA LEADING JUAN AND MONTERO UP THE STAIRS. THE CAMERA TILTS UP WHEN GLORIA REACHES THE TOP OF THE STAIRS AND PANS RIGHT TO SEE GLORIA WALKING ON THE HALLWAY. JUAN AND MONTERO FOLLOW HER AND LOOK AROUND. GLORIA (TO MONTERO AND JUAN) Ya sabrán por qué. ¿Utede no hablan e? Bueno lo que se han perdió, porque e que el que entra aquí no sabe como salir.	129 130 131		01:10:03:11 01:10:05:23 01:10:07:17	01:10:04:22 01:10:07:16 01:10:10:19	00:00:01:11 00:00:02:16 00:00:03:02	YOU GUYS DONT TALK? WELL YOU'VE MISSED OUT. GUYS WHO COME HERE DONT KNOW HOW TO LEAVE.
130	01:10:16:20						
	CAMERA DOLLY FROM THE BACK MCU. GLORIA LEADS JUAN AND MONTERO DOWN A HALLWAY. THEY CROSS PATHS WITHALBERTAS AND A MAN LEAVING A ROOM.						
131	01:10:21:19						
	CAMERA DOLLY FROM FRONT. MCU. JUAND AND MONTERO FOLLOW O.S. GLORIA DOWN THE HALLWAY.						
132	01:10:24:01		132	01:10:27:08	01:10:28:01	00:00:01:16	GLORIA (O.S.) (TO MONTERO) HEY.
	DOLLY IN MCU. MONTERO STOPS TO LOOK TOWARDS ANOTHER HALLWAY. GLORIA (O.S.) (TO MONTERO) Mira.						
133	01:10:28:06						
	MCU. MONTERO TURNS HIS HEAD TOWARDS O.S. JUAN AND GLORIA.						
134	01:10:29:12		133	01:10:29:23	01:10:30:22	00:00:01:22	GLORIA (TO MONTERO) THIS WAY.
	MCU. GLORIA AND JUAN LOOK AT O.S. MONTERO IN FRONT OF A DOOR GLORIA IS OPENING. GLORIA Aquí.						
135	01:10:31:03						
136	01:10:32:16						
	INT. HABITACION CLIENTES 1 MCU. GLORIA CLOSES THE DOOR AND STARTS TAKING OFF HER BELT.						
137	01:10:35:11						
	MS. GLORIA TAKES OFF HER BELT AND HANGS IT ON A LAMP HANGING ON THE WALL. SHE TURNS AROUND TO TAKE OFF HER KIMONO AND LOOK AT THE MEN.						
138	01:10:38:12		134	01:10:38:21	01:10:40:13	00:00:02:15	MONTERO (TO GLORIA) THAT WON'T BE NECESSARY.
	JUAN AND MONTERO LOOK AT O.S. GLORIA MONTERO (TO O.S. GLORIA) No es necesario que te quites nada.						
139	01:10:40:11	135		01:10:41:02	01:10:42:20	00:00:01:18	MONTERO (O.S.) (TO GLORIA) JUST GO TO THE BATHROOM
	MS. GLORIA NOW WEARING A CORSET LOOKS BAFFLED AT O.S. JUAN AND MONTERO. MONTERO (O.S.) (TO GLORIA) Entre al baño y le avisamo. GLORIA (TO MONTERO) ¿Cómo fue?	136		01:20:43:15	01:10:44:14	00:00:01:22	GLORIA (TO MONTERO) WHAT?
140	01:10:44:03						
	MS. MONTERO LOOKS AT O.S. GLORIA AND NODS						
141	01:10:45:18		137	01:10:48:00	01:10:50:04	00:00:02:04	GLORIA (TO JUAN AND MONTERO) YOU COULDN'T FIND ANYWHERE ELSE?
	MS. GLORIA LOOKS AT O.S. MONTERO AND JUAN, SMILES AND TAKES A STEP BACK.						

142	01:10:48:02		138	01:10:50:06	01:10:52:14	00:00:02:08	JUAN (TO O.S. GLORIA) PLEASE DON'T COME OUT. JUST SING.
	MS. MONTERO LOOKS AT O.S. JUAN AND GLORIA. JUAN WALKS INTO FRAME AND WALKS IN FRONT OF HIM, TOWARDS O.S. GLORIA. GLORIA (O.S.) (TO JUAN AND MONTERO) ¿Y utede no encontraron otro sitio pa ir fue? JUAN (TO O.S. GLORIA) No salga por favor y solamente canta.						
143	01:10:52:05		139	01:10:52:20	01:20:54:19	00:00:02:22	GLORIA (TO O.S. JUAN AND MONTERO) SING? NO ONE CAN HEAR YOU.
	MCU. JUAN WALKS PAST GLORIA WHO LOOKS AT O.S. MONTERO THEN AT O.S. JUAN AND BACK AT O.S. MONTERO. GLORIA (TO O.S. MONTERO AND JUAN) ¿Y cantar pa qué? A utede no lo va a oír nadie aquí.						
144	01:10:54:21		140	01:10:55:03	01:10:56:13	00:00:01:10	MONTERO (TO O.S. GLORIA) DO IT. PLEASE.
	MS. MONTERO LOOKS AT O.S. GLORIA MONTERO (TO O.S. GLORIA) Hazlo. Por favor.						
145	01:10:56:13		141	01:10:58:18	01:11:00:17	00:00:02:22	GLORIA (TO JUAN AND MONTERO) OKAY. BUT DON'T TAKE LONG!
	WS. GLORIA LOOKS AT MONTERO, AND BOTH JUAN AND MONTERO LOOK AT GLORIA. GLORIA WALKS TOWARDS THE BATHROOM. GLORIA (TO JUAN AND MONTERO) Ta bien. Pero dense rá //						
146	01:11:00:09						
	MCU. GLORIA WALKS INTO THE BATHROOM AND JUAN WATCHES HER. GLORIA (CONT'D.) Pido.						
147	01:11:01:09						
	INT. HABITACION BAÑO CLIENTES 1 MS. GLORIA WALKS INTO THE BATHROOM AND LOOKS BACK AT O.S. JUAN WHO WALKS IN AND CLOSES THE DOOR.						
148	01:11:06:19						
	INT. HABITACION CLIENTES 1 MCU. JUAN PLACES A MAP ON THE TWIN BED AND TURNS IT AROUND.						
149	01:11:08:20						
	MCU. MONTERO LOOKS AT SOME PAPERS AND JUAN PLACES MORE PAPERS ON THE O.S. BED.						
150	01:11:12:04						
	INT. HABITACION BAÑO CLIENTES 1 MS. GLORIA GETS UP FROM THE TOILET WHERE SHE IS SITTING AND WALKS OVER TO THE DOOR WITH HER HEAD TURNED TO EAVESDROP.						
151	01:11:15:09						
	CU. GLORIA TRIES TO EAVESDROP THROUGH THE DOOR.						
152	01:11:17:14		142	01:11:18:02	01:11:19:04	00:00:01:02	JUAN (TO MONTERO) CHECK THIS OUT.
	INT. HABITACION CLIENTES 1 MCU. JUAN AND MONTERO GET CLOSER TO LOOK AT SOMETHING ON THE O.S. MAP THAT JUAN IS SHOWING TO MONTERO. JUAN (TO MONTERO) Mira si te fijas.						
153	01:11:19:02		143	01:11:19:05	01:11:21:19	00:00:02:14	JUAN (TO MONTERO) HERE'S THE FRONT. THE CITY BEHIND US.
	CU. JUAN POINTS SOMETHING ON THE MAP AND MONTERO HOLDS A PENCIL IN HIS HAND. JUAN GRABS SOME PAPERS. JUAN (TO MONTERO) Tenemos todo de frente, la ciudad de espaldas.						
154	01:11:22:05		144	01:11:22:17	01:11:23:16	00:00:01:22	MONTERO (O.S.) (TO GLORIA) SING! GLORIA (SINGING) I FELT HOW MY BLOOD TURNED COLD.
	INT. HABITACION BAÑO CLIENTES 1 CU. GLORIA LOOKS CONFUSED AS SHE EAVESDROPS WHEN SHE IS SURPRISED BY MONTERO'S VOICE. THE CAMERA FOLLOWS GLORIA AS SHE MOVES AWAY FROM THE DOOR. GLORIA STANDS IN FRONT OF THE MIRROR AND THE CAMERA FINDS HER REFLECTION. MONTERO (O.S.) (TO GLORIA) Canta! GLORIA (SINGING) Sentía que la sangre se me helaba.						

155	01:11:31:01					
	INT. HABITACION CLIENTES 1 MCU. MONTERO BENDS DOWN AND RUFFLES THROUGH THE O.S. PAPERS. JUAN CROSSES THE FRAME. [WHISTLES AND SIRENS]					
156	01:11:32:21					
	MS. JUAN WALKS OVER TO A WINDOW AFTER HEARING THE SIRENS. THE SOUNDS MAKE MONTERO INCORPORATE. THE LIGHT COMING FROM THE WINDOWS ARE RED AND BLUE. [WHISTLES AND SIRENS CONT'D.]					
157	01:11:34:08					
	EXT. HOTEL COPPELIA OUTSIDE WINDOW CU. A CURTAIN IS DRAWN AND JUAN PEEKS THROUGH, THE RED AND BLUE LIGHTS REFLECT ON THE WINDOW.					
158	01:11:35:19					
	EXT. CALLE HOTEL COPPELIA JUAN'S POV HIGH ANGLE CU. A MAN IS PATTED DOWN BY A POLICE OFFICER ON THE STREET AND ANOTHER MAN FACING THE WALL IS PATTED DOWN. THE POLICE OFFICERS WEAR HELMETS. A BLACK CAR WITH THE SIREN ON IS IN THE MIDDLE OF THE STREET.					
159	01:11:39:05	145	01:11:39:15	01:11:40:18	00:00:01:03	JUAN (TO MONTERO) WHITE HELMETS.
	INT. HABITACION CLIENTES 1 MS. MONTERO LOOKS AT JUAN WHO IS LOOKING OUT THE WINDOW. JUAN WALKS BACK OVER TO THE BED. JUAN (TO MONTERO) Cascos blancos allá afuera.					
160	01:11:41:04	146	01:11:42:01	01:11:43:14	00:00:01:13	MONTERO (TO JUAN) CAN'T LEAVE WITH THIS.
	MCU. JUAN WALKS BACK TO THE BED AND MONTERO LOOKS AROUND THE ROOM. HE LOOKS UP TOWARDS THE CEILING. MONTERO (TO JUAN) No [GLORIA SINGING CONT'D.]					
161	01:11:46:08					
	MS. MONTERO LOOKS UP AT THE CEILING WHILE JUAN PUTS THE PAPERS BACK IN THE BRIEFCASE ON THE RIGHT CORNER OF THE FRAME. MONTERO SEES A CHAIR IN THE CORNER OF THE ROOM AND MOVES IT CLOSER TO THE BED. HE GETS UP ON THE CHAIR AND TOUCHES THE CEILING LOOKING FOR A PLACE TO HIDE THE PAPERS. [GLORIA SINGING CONT'D.]					
162	01:11:52:21					
	[MUSIC CONT'D] MCU. JUAN FEELS THE CEILING AND FINDS A HIDING SPOT. [GLORIA SINGING CONT'D.]					
163	01:11:56:16	147	01:11:56:18	01:11:59:08	00:00:03:13	GLORIA (SINGING) ...MY BLOOD TURNED COLD
	INT. HABITACION BAÑO CLIENTES 1 MS. GLORIA FIXES HER CORSET IN THE MIRROR AND SINGS. A NOISE COMING FROM THE ROOM MAKES HER TURN AROUND QUICKLY BUT SHE TURNS BACK AND WALKS CLOSER TO THE MIRROR. GLORIA (SINGING) ...Que la sangre se me helaba.	148	01:11:59:16	01:12:02:23	00:00:02:07	I COULDN'T HANDLE THE PAIN
164	01:11:59:17					
	MCU. GLORIA LEANS OVER THE SINK AND BRINGS HER FACE CLOSER TO THE MIRROR. SHE EXAMINES HER FACE WITH HER HAND. GLORIA (SINGING) No pude contener más el dolor.					
165	01:12:03:06					
	INT. HABITACION CLIENTES 1 MS. MONTERO ON THE CHAIR PUTS THE CEILING BACK IN PLACE WHILE JUAN LOOKS. MONTERO CLIMBS OFF THE CHAIR AND JUAN WALKS OFF FRAME. MONTERO FOLLOWS.					
166	01:12:05:21					
	CAMERA PAN LEFT MS. JUAN WALKS OVER TO THE BATHROOM DOOR AND OPENS IT.					

167	01:12:07:19		149	01:12:09:04	01:12:09:23	00:00:00:19	JUAN (TO GLORIA) OUT.
	INT. HABITACION BAÑO CLIENTES 1 MS. JUAN OPENS THE DOOR WHILE GLORIA FIXES HER KIMONO. SHE IS SURPRISED AND TURNS AROUND TO LOOK AT JUAN. JUAN (TO GLORIA) Sal.						
168	01:12:10:01						
	MCU. WE SEE THE MIRROR REFLECTION OF JUAN LOOKING AT GLORIA. HE WALKS AWAY FROM THE DOOR AND STOPS NEAR TO LET HER WALK THROUGH. GLORIA HEADS OUTSIDE THE BATHROOM.						
169	01:12:14:12		150	01:12:15:07	01:12:16:06	00:00:01:22	GLORIA (TO MONTERO) THAT'S IT?
	INT. HABITACION CLIENTES 1 MS. GLORIA SLOWLY WALK OUT LOOKING AT O.S. MONTERO. JUAN WALKS OFF FRAME. GLORIA (TO MONTERO) Ya?						
170	01:12:16:08		151	01:12:16:13	01:12:18:05	00:00:02:15	MONTERO (TO GLORIA) I WANNA SMOKE UPSTAIRS.
	MCU. MONTERO WALKS CLOSER TO GLORIA WHILE JUAN WALKS OFF FRAME. MONTERO (TO GLORIA) Quiero fumarme un cigarro allá arriba.						
171	01:12:18:01	152		01:12:18:06	01:12:19:09	00:00:01:03	GLORIA (TO MONTERO) NO CAN DO.
	MS. GLORIA WALKS OUT OF THE BATHROOM AND REACHES FOR HER BELT HANGING FROM THE LAMP WHILE JUAN PICKS UP THE BRIEFCASE FROM THE GROUND. JUAN AND MONTERO LOOK AT GLORIA. MONTERO REACHES FOR SOMETHING IN HIS BACK POCKET. GLORIA (TO MONTERO) Imposible. El techo ta prohibido pa lo cliente.	153		01:12:20:01	01:12:21:20	00:00:01:19	CLIENTS CAN'T GO TO THE ROOF.
172	01:12:24:07		154	01:12:24:13	01:12:26:11	00:00:02:21	MONTERO (O.S.) (TO GLORIA) I LIKE SMOKING WITH A VIEW.
	MCU. IN FRONT OF THE DOOR GLORIA LOOKS AT O.S. MONTERO WHO IS HANDING HER SOMETHING. MONTERO (O.S.) (TO GLORIA) Me gusta fumar mirando la //						
173	01:12:25:15						
	MS. MONTERO PLACES A BILL IN GLORIA'S HAND. GLORIA LOOKS AT THE BILL THEN AT MONTERO. MONTERO (TO GLORIA) Ciudad.						
174	01:12:30:02						
	INT. TECHO HOTEL ESCALERA CU. OF GLORIA'S HANDS OPENING A LOCK.						
175	01:12:32:10						
	MS. GLORIA SLIDES A GRATE WHILE JUAN AWAITS. SHE STARTS GOING UP THE LADDER.						
176	01:12:35:13						
	EXT. TECHO HOTEL MS. GLORIA CLIMBS ON THE ROOF. MONTERO FOLLOWS BEHIND HER. HE LOOKS AROUND AS HE REACHES THE ROOF.						
177	01:12:42:11	155		01:12:44:11	01:12:45:03	00:00:01:15	JUDITH (TO JOSÉ MARÍA) OKAY.
	INT. HOTEL COPPELIA PLANTA BAJA BAR [MUSIC IN]	156		01:12:45:11	01:12:46:09	00:00:01:21	PLAY!
	MCU. AT THE BAR JUDITH AND JOSÉ MARÍA PLAY A BOARD GAME. JOSÉ MARÍA ROLLS THE DICE, THE CAMERA TILTS UP AND FINDS JUDITH'S FACE. SHE LOOKS DOWN AT THE GAME AND SMILES. SHE LOOKS AT JOSÉ MARÍA AND TALKS WITH SIGN LANGUAGE. JUDITH (TO JOSÉ MARÍA) Bien. Juega! ¿Cuánto //	157		01:12:51:07	01:12:53:00	00:00:02:16	HOW MUCH DID YOU WIN?
178	01:12:51:19		158	01:12:55:11	01:12:57:10	00:00:02:22	JUDITH (TO JOSÉ MARÍA) THEN TAKE IT. GO.
	[MUSIC CONT'D.] MS. JUDITH AND JOSÉ MARÍA AT THE BAR TALK THROUGH SIGN LANGUAGE. JOSÉ MARÍA TAKES SOME PLAYING CARDS. JUDITH (TO JOSÉ MARÍA) (CONT'D.) Tú ganate? Po dale.						
179	01:12:58:01	159		01:12:58:05	01:12:59:03	00:00:01:21	JUDITH (TO JOSÉ MARÍA) NO!
	[MUSIC CONT'D.] MCU. JUDITH LOOKS DOWN AT THE BOARD GAME. JUDITH (TO JOSÉ MARÍA) No.	160		01:13:00:04	01:13:03:00	00:00:03:20	YOU NEED TO LEARN

180	01:13:00:07						
	[MUSIC CONT'D.] MCU. JOSÉ MARÍA LOOKS AT JUDITH WHILE SHE SIGNS. JUDITH (TO JOSÉ MARÍA) Tú tienes //						
181	01:13:01:23	161	01:13:03:02	01:13:05:09	00:00:02:07	JUDITH (TO JOSÉ MARÍA) HOW TO COUNT YOUR MONEY.	
	[MUSIC CONT'D.]	162	01:13:05:11	01:13:06:15	00:00:01:04	OKAY?	
	MCU. JUDITH SIGNS. JUDITH (TO JOSÉ MARÍA) (CONT'D.) Que aprender a contar bien tu dinero. Ok? No dejarte engañar.	163	01:13:06:16	01:13:08:21	00:00:02:05	NEVER LET OTHERS DECEIVE YOU.	
182	01:13:09:00		164	01:13:13:15	01:13:14:08	00:00:01:16	GLORIA (O.S.) (TO JUAN AND MONTERO) READY?
	EXT. TECO HOTEL MCU. MONTERO A JUAN SMOKE CIGARETTES WHILE LOOKING AT THE CITY. GLORIA (O.S.) (TO JUAN AND MONTERO) Ya?						
183	01:13:13:23		165	01:13:17:14	01:13:18:08	00:00:01:17	MONTERO (TO GLORIA) ALMOST.
	MCU. GLORIA WAITS BEHIND JUAN AND MONTER. JUAN TURNS HIS HEAD AROUND TO LOOK AT HER AND MONTERO FOLLOWS.THE FOCUS CHANGES TO A MS. OF GLORIA. MONTERO (TO GLORIA) Ya casi.						
184	01:13:18:16		166	01:13:18:21	01:13:21:01	00:00:03:03	GLORIA (TO O.S. JUAN AND MONTERO) TIME TO GO, IT'S BEEN 5 MINUTES.
	MCU. GLORIA LOOKS AT O.S. MONTERO AND JUAN. GLORIA (TO O.S. MONTERO AND JUAN) Tenemo que bajar ya pasaron los 5 minutos.						
185	01:13:21:03						
	MS. MONTERO SMOKES PERCHED ON THE ROOF WALL AND LOOKS AT O.S. GLORIA. JUAN SMOKES STANDING UP LOOKING AT THE VIEW WITH HIS BACK TURNED TO GLORIA. MONTERO INCORPORATES STILL LOOKING INTENTLY AT GLORIA. HE THROWS HIS CIGARETTE ON THE ROOF FLOOR.						
186	01:13:26:08						
	WS. MONTERO PUTS OUT HIS CIGARETTE AND STARTS WALKING TOWARDS GLORIA. JUAN THROWS HIS CIGARETTE AND PICKS UP THE BRIEFCASE. HE FOLLOWS MONTERO. WHEN MONTERO GETS CLOSER GLORIA TURNS AROUND AND LEADS THE MEN.						
187	01:13:34:17		167	01:13:34:18	01:13:39:11	00:00:05:16	FRANCISCA (SINGING) ...MADLY IN LOVE WITH YOU.
	INT. HOTEL COPPELIA PLANTA BAJA BAR [MUSIC IN] CU. A MAN LOOKS TOWARDS THE O.S. STAGE. FRANCISCA (SINGING) Locamente estoy //						
188	01:13:36:20						
	[MUSIC CONT'D.] CU. CAMILA SINGS INTO THE MICROPHONE AND LOOKS SEDUCTIVELY TOWARDS THE CROWD. FRANCISCA (SINGING CONT'D.) Enamorada de //						
189	01:13:39:12						
	[MUSIC CONT'D.] MS. CAMILA SINGS ON STAGE WHILE WEARING WHITE LACE LINGERIE. FRANCISCA (SINGIN CONT'D.) Ti.						
190	01:13:42:04	168	01:13:44:18	01:13:47:13	00:00:03:19	FRANCISCA (SINGING) <i>I AM MADLY IN LOVE</i>	
	[MUSIC CONT'D.]	169	01:13:48:17	01:13:52:13	00:00:04:20	<i>IN LOVE WITH YOU</i>	
	PAN RIGHT MS. GLORIA WALKS DOWNSTAIRS AND JUAN AND MONTERO FOLLOW. WHEN GLORIA REACHES THE FLOOR LUISA CROSSES THE FRAME TO TAKE A MAN UPSTAIRS. GLORIA WALKS IN DIRECTION OF THE STAGE BUT JUDITH CALLS FOR HER. GLORIA WALKS OVER TO THE BAR. MCU OF JUDITH BEHIND THE COUNTER AND GLORIA AND JOSÉ MARÍA ON THE COUNTER. THE CAMERA STOPS AT THE BAR. FRANCISCA (SINGING CONT'D.) Locamente estoy enamorada, enamorada de ti.	170	01:13:55:23	01:13:56:22	00:00:01:23	JUDITH (TO GLORIA) MY KEYS?	
	JUDITH (TO GLORIA) La llave? Ven acá cómo te fue?	171	01:13:58:09	01:13:59:22	00:00:01:13	SO HOW DID IT GO?	

191	01:13:59:10		172	01:14:00:00	01:14:02:02	00:00:02:02	GLORIA (TO O.S. JUDITH) THEY JUST FUCKED EACH OTHER.
	[MUSIC CONT'D.] MCU. GLORIA LEANS OVER THE COUNTER CLOSER TO JUDITH. GLORIA (TO O.S. JUDITH) Na, singaron entre ello.						
192	01:14:02:07		173	01:14:02:08	01:14:03:10	00:00:01:02	JUDITH (TO O.S. GLORIA) ANY TIPS?
	[MUSIC CONT'D.] MCU. JUDITH BEHIND THE BAR LOOKS AT GLORIA. JUDITH (TO O.S. GLORIA) Te dieron propina?						
193	01:14:03:17		174	01:14:04:23	01:14:07:16	00:00:03:17	JUDITH (TO O.S. GLORIA) TURN AROUND AND LOWER YOUR BLOUSE.
	[MUSIC CONT'D.] MCU. GLORIA LEANING ON THE BAR COUNTER SHAKES HER HEAD NO. SHE STARTS TO MOVE AWAY FROM THE BAR.						
194	01:14:05:05						
	[MUSIC CONT'D.] MCU. JUDITH BEHIND THE BAR LOOKS AT GLORIA.						
195	01:14:06:05		175	01:14:08:05	01:14:09:04	00:00:01:00	JUDITH (O.S.) (TO GLORIA) TURN AROUND!
	[MUSIC CONT'D.] MCU. GLORIA LOOKS AT JUDITH AND ANNOYED SHE TURNS AROUND. GLORIA LOWERS HER BLUE BLOUSE AND JUDITH'S HAND REACHES INTO HER CORSET. SHE TAKES OUT THE BILL MONTERO PREVIOUSLY HANDED GLORIA. JUDITH (O.S.) (TO GLORIA) Volteate.						
196	01:14:13:19	176		01:14:15:08	01:14:17:22	00:00:02:19	JUDITH (TO GLORIA) SLAPPING YOU WITH A FINE FOR LYING.
	[MUSIC CONT'D.]	177		01:14:18:20	01:14:20:11	00:00:02:15	YOU STINK OF CIGARETTES.
	MS. JUDITH LOOKS AT THE BILL BEHIND THE COUNTER. GLORIA TURNS AROUND TO LOOK AT GLORIA. JOSÉ MARÍA ALTERNATES HIS GAZE BETWEEN THEM. GLORIA LEAVES AND JUDITH GOES BACK TO HER BOARD GAME WITH JOSÉ MARÍA . JUDITH (TO GLORIA) Por jabladora te voy a multar con eto mimo. Y ese bajo a cigarrillo?	178		01:14:21:02	01:14:22:19	00:00:01:17	GLORIA (TO JUDITH) THEY SMOKED.
	GLORIA (TO JUDITH) Na, que fumaron. Me tan llamando. JUDITH (TO GLORIA) Vete.	179		01:14:25:14	01:14:27:13	00:00:02:23	GLORIA (TO JUDITH) / JUDITH (TO GLORIA) -SOMEONE'S CALLING. -GO.
197	01:14:30:02						
	INT. PASILLO CLIENTELA PLANTA 2 CU TO MS. JUDITH WALKS DOWN A HALLWAY AND STOPS BEFORE A DOOR. SHE PUTS HER EAR CLOSE TO THE DOOR. THEN RAISES A MIRROR.						
198	01:14:38:04						
	[MUSIC IN] ECU. THE MIRROR REFLECTS THE THREESOME BETWEEN A MAN, FRANCISCA AND ALBERTA.						
199	01:14:41:16						
	[MUSIC CONT'D.] MS. JUDITH LOOKS AT HER RAISED MIRROR IN FRONT OF A DOOR. SHE LOWERS HER ARM AND WALKS AWAY. THE CAMERA FOLLOWS BEHIND HER AS SHE APPROACHES THE NEXT DOOR. SHE STOPS AND RAISES THE MIRROR AGAIN.						
200	01:14:50:15						
	[MUSIC CONT'D.] ECU. MIRROR REFLECTION OF LUISA NAKED IN BED WITH A MAN SMOKING A CIGARETTE.						
201	01:14:54:02						
	[MUSIC CONT'D.] MS. JUDITH LOOKS AT HER RAISED MIRROR IN FRONT OF THE DOOR. SHE LOWERS HER ARM AND WALKS AWAY. THE CAMERA FOLLOWS IN FRONT OF HER AS SHE APPROACHES THE NEXT DOOR. SHE STOPS AND RAISES THE MIRROR.						
202	01:15:06:18						
	[MUSIC CONT'D.] ECU. MIRROR REFLECTION OF RAMONA HAVING SEXUAL INTERCOURSE WITH A MAN.						

203	01:15:10:15						
	[MUSIC CONT'D.] MS. JUDITH LOOKS AT HER RAISED MIRROR IN FRONT OF THE DOOR. SHE LOWERS HER ARM AND WALKS AWAY. THE CAMERA FOLLOWS IN FRONT OF HER AS SHE APPROACHES THE NEXT DOOR. SHE STOPS AND RAISES THE MIRROR.						
204	01:15:21:05						
	[MUSIC CONT'D.] ECU. MIRROR REFLECTION OF GLORIA HAVING SEX WITH A MAN FROM BEHIND. HE PLACES A HAND ON HER NECK AND SHE TOUCHES HIS HAND.						
205	01:15:25:21						
	[MUSIC CONT'D.] MS. JUDITH LOWERS HER ARM AND USES HER ELBOW TO KNOCK ON THE DOOR.						
206	01:15:27:21						
	[MUSIC CONT'D.] ECU. MIRROR REFLECTION OF GLORIA REMOVING THE MANS HAND WHILE LOOKING STRAIGHT AT THE MIRROR.						
207	01:15:30:07						
	[MUSIC CONT'D.] MS TO MCU. JUDITH LOWERS THE MIRROR AND WALKS AWAY FROM THE DOOR.						
208	01:15:37:09						
	[MUSIC CONT'D.] MS. CAMERA FOLLOWS BEHIND JUDITH AS SHE TURNS A CORNER AND STANDS IN FRONT OF ANOTHER DOOR. SHE RAISES THE HAND WITH THE MIRROR AND LOOKS INSIDE THE ROOM.						
209	01:15:44:17						
	[MUSIC CONT'D.] ECU MIRROR REFLECTION RAMONA LIES IN BED NAKED WHILE A MAN MASTURBATES KNEELING ON THE BED. SHE PUTS HER LEGS ON HIS CHEST.						
210	01:15:49:03						
	INT. HABITACION 1 CHICAS MS. GLORIA READS A BOOK LYING IN BED.						
211	01:15:51:22						
	MS. FRANCISCA CRIES WHILE PRAYING A ROSEMARY IN BED.						
212	01:15:55:22						
	MS. ERNESTA AND RAMONA GET READY FOR BED IN FRONT OF THE MIRROR WHEN JUDITH OPENS THE DOOR AND WALKS INTO THE ROOM.						
213	01:15:58:08						
	MS. GLORIA SEES O.S. JUDITH WALK IN AND SHE HIDES HER BOOK UNDER HER COVERS.						
214	01:16:00:23	180	01:16:03:08	01:16:04:16	00:00:02:08	JUDITH WHAT'S UP WITH HER?	
	MS. JUDITH LOOKS AROUND THE ROOM. JUDITH Y a //						
215	01:16:03:11	181	01:16:05:09	01:16:06:19	00:00:01:10	GLORIA (O.S.) (TO JUDITH) SAME AS EVERY NIGHT	
	MS. FRANCISCA CRYING IN BED. JUDITH Esta qué le pasa? GLORIA (O.S.) (TO JUDITH) Lo mismo						
216	01:16:05:14						
	MCU. GLORIA LYING IN BED RAISES HER SHOULDERS. GLORIA (TO O.S. JUDITH) De to la noche.						
217	01:16:06:15	182	01:16:07:17	01:16:09:01	00:00:02:08	JUDITH (TO O.S. GLORIA) WHERE'S JOSÉ MARÍA?	
	MCU. JUDITH LOOKS AT FRANCISCA, THEN AT GLORIA. JUDITH (TO O.S. GLORIA) Dónde ta José María?						
218	01:16:09:03	183	01:16:09:14	01:16:10:10	00:00:01:20	BETI (TO O.S. JUDITH) WHERE ELSE?	
	MCU. BETI IN BED LOOKS UP TOWARDS THE ROOF. SHE POINTS TOWARDS THE ROOF. BETI (TO O.S. JUDITH) Dónde tú cree?						

219	01:16:10:08						
	MS. JUDITH SHAKES HER HEAD AND STARTS WALKING.						
220	01:16:11:16						
	MCU. BETI SMILES AS SHE WATCHES JUDITH CROSSES THE FRAME.						
221	01:16:12:17						
	MS. JUDITH LEANS DOWN TO MOVE A CHAIR WHILE BETI LOOKS AT HER.						
222	01:16:13:22						
	MS. FRANCISCA CRIES IN BED WHILE JUDITH GETS UP ON THE CHAIR.						
223	01:16:18:06						
	MS. JUDITH GOES UP ON THE CHAIR AND RAISES HER ARMS UNTIL SHE TOUCHES THE ROOF AND CAN SLIDE ONE OF THE ROOF TILES. THE CAMERA PANS UP WITH HER.						
224	01:16:19:18						
	MCU. O.S. JUDITH MOVES THE ROOF TILE. JOSÉ MARÍA SHOWS UP IN THE HOLE AND LOOKS AT JUDITH.						
225	01:16:23:03	184	01:16:23:20	01:16:25:08	00:00:02:12	JUDITH (TO O.S. JOSÉ MARÍA) YOU LITTLE BRATI!	
	WS. JUDITH LOOKS UP AT O.S. JOSÉ MARÍA.	185	01:16:25:20	01:16:27:23	00:00:02:03	DIDNT I TELL YOU TO GO TO BED?	
	JUDITH (TO O.S. JOSÉ MARÍA) Mire muchachito						
226	01:16:25:22						
	MCU. JUDITH SIGNS TO O.S. JOSÉ MARÍA WHILE SHE TALKS TO HIM.						
227	01:16:28:05		186	01:16:28:05	01:16:29:02	00:00:01:21	JUDITH (O.S.) (TO JOSÉ MARÍA) COME DOWN.
	MCU. JOSÉ MARÍA LOOKS AT JUDITH AND JOINS HIS HANDS.						
	JUDITH (O.S.) (TO JOSÉ MARÍA) Baja.						
228	01:16:30:11	187	01:16:30:12	01:16:32:11	00:00:02:23	JUDITH (TO O.S. JOSÉ MARÍA) NONE OF THAT. COME DOWN.	
	MCU. JUDITH SIGNS TO O.S. JOSÉ MARÍA WHILE SHE TALKS TO HIM.	188	01:16:33:09	01:16:34:22	00:00:01:13	GIVE ME THE TOYS.	
	JUDITH (TO O.S. JOSÉ MARÍA) No me pidas. Baja. Dame lo //						
229	01:16:34:06		189	01:16:34:22	01:16:35:17	00:00:01:19	JUDITH (O.S.) (TO JOSÉ MARÍA) NOW!
	MCU. JOSÉ MARÍA LOOKS DOWN AT O.S. JUDITH. SHE REACHES CLOSER TO HIM AND HE GIVES HER HIS TOYS.						
	JUDITH (O.S.) (TO JOSÉ MARÍA) Juguete. Dámelo.						
230	01:16:38:07		190	01:16:38:17	01:16:40:22	00:00:02:05	JUDITH (O.S.) (TO JOSÉ MARÍA) I'M GOING TO GROUND YOU.
	MCU. GLORIA LOOKS AT O.S. JUDITH AND JOSÉ MARÍA WITH A SLY SMILE.						
	JUDITH (O.S.) (TO JOSÉ MARÍA) Te voy a poner de cas //						
231	01:16:40:11						
	WS. BETI IS KNEELING IN BED HELPING JOSÉ MARÍA COME DOWN FROM THE CEILING.						
	JUDITH (TO O.S. JOSÉ MARÍA) Tigo.						
232	01:16:43:00		191	01:16:43:08	01:16:45:04	00:00:02:21	BETI (TO JUDITH) / JUDITH (TO BETI) - HE'S HEAVY! - YEAH I KNOW.
	MCU. BETI'S ABDOMINAL AREA SEEN FROM THE SIDE AS SHE HELPS JOSÉ MARÍA COME DOWN.						
	BETI (TO JUDITH) Que pesa mucho.						
	JUDITH (TO BETI) Sí, yo lo sé.						
233	01:16:46:18		192	01:16:52:20	01:16:54:17	00:00:02:21	JUDITH (TO JOSÉ MARÍA) OFF TO BED, RIGHT NOW!
	WS. BETI HANDS JOSÉ MARÍA OVER TO JUDITH. SHE PUTS HIM ON THE FLOOR AND TAKES HIS TOYS. BETI GETS BACK INTO BED. JUDITH ORDERS JOSÉ MARÍA TO BED.						
	JUDITH (JOSÉ MARÍA) Camine a acotarse, ahora mismo.						
234	01:16:54:23						
	MCU. JUDITH AND JOSÉ MARÍA WALK OFF FRAME FOCUS TO M.S. GLORIA IN BED LOOKS AT BETI AND LAUGHS BEFORE GETTING COMFORTABLE IN BED.						
235	01:16:59:13						
	EXT. TECHO HOTEL						
	MS. CAMERA PAN LEFT AS WE DISCOVER GLORIA READING AND SMOKING A CIGARETTE ON THE ROOFTOP DURING THE NIGHT.						

236	01:17:17:23						
	MS. ON THE ROOFTOP LEDGE WE SEE A COFFEE CUP AND AN ASHTRAY WHILE THE SUN RISES. THE SEA IS VISIBLE IN THE BACKGROUND. [ALARM RING IN]						
237	01:17:22:07						
	INT. HABITACION JUDITH MS. DOLLY IN JUDITH AND JOSÉ MARÍA IN BED. JUDITH ROLLS OVER TO TURN OFF THE ALARM CLOCK. SHE ROLLS BACK OVER TO JOSÉ MARÍA AND TOUCHES HIS FACE. SHE MOVES HIM TO WAKE HIM UP. SHE MAKES A CLOCK SIGNAL.						
238	01:17:42:13						
	INT. BAÑO JUDITH CU. JOSÉ MARÍA BRUSHES HIS TEETH WITH JUDITH OUT OF FOCUS BEFORE TO HIM. THEY BOTH LOWER THEIR HEADS AND SPIT AT THE SAME TIME.						
239	01:17:48:03	193	01:18:16:00	01:18:17:16	00:00:01:16	JUDITH YOU HAVE 10 MINUTES.	
	INT. HABITACION 1 CHICAS MS. JUDITH AND JOSÉ MARÍA OPEN THE DOOR TO THE GIRL'S ROOM AND WALK IN. THEY STOP AND JUDITH CLAPS. SHE PUSHES JOSÉ MARÍA CAMERA FOLLOWS HIM AS HE WALKS TO A CURTAIN AND OPENS IT. THE CAMERA MOVES WE SEE GLORIA TOSSING IN BED. JOSÉ MARÍA WALKS BACK INTO FRAME AND OPENS ANOTHER COURTAIN. CAMERA MOVES TO BETI STANDING UP PUTTING ON A ROBE. CAMERA FOLLOWS BETI AS SHE WALKS TO THE BATHROOM. ALBERTA IS SITTING IN A TOP BUNK BED WHILE LUISA IS UP NEXT TO THE MIRROR. FOCUS NOW ON JUDITH WHO HOLDS HER WATCH. BETI WALKS INTO THE BATHROOM. THE CAMERA RETURNS. LUISA IS IN FRONT OF THE MIRROR. ALBERTA STILL SITS ON THE TOP BUNK. FRANCISCA STRETCHES. SHE AND ERNESTA HEAD OFF FRAME. GLORIA IS LYING ON HER STOMACH IN BED, THE CAMERA STOPS.						
240	01:18:43:08						
	INT. COCINA MS. MARIE PEELS PLANTAIN IN THE KITCHEN.						
241	01:18:47:05						
	MCU. HER FACE SHOWS PAIN. CAMERA TILT DOWN TO SHOW MARIE WITH HER HAND ON HER STOMACH.						
242	01:18:52:09						
	INT. BAÑO CHICAS MCU. BETI APPLIES SOAP TO A BRUSH. TILT UP WHEN BETI TAKES THE BRUSH TO HER FACE AND APPLIES THE SOAP TO HER MOUTH AREA.						
243	01:18:56:22						
	MS. RAMONA AND FRANCISCA SHOWER.						
244	01:19:03:16	194	01:19:10:11	01:19:11:10	00:00:01:23	BETI FUCK!	
	CU. BETI SHAVES HER MUSTACHE WHEN A NOISE CATCHES HER ATTENTION. LUISA MOVES CLOSER TO BETI. LUISA LEAVES TO CHECK THE NOISE, BETI FOLLOWS.	195	01:19:12:00	01:19:13:23	00:00:01:23	SOMETHING'S GOING ON OUTSIDE.	
	BETI Coño. Allá afuera está pasando algo caballeros. LUISA (TO BETI)	196	01:19:15:21	01:19:17:08	00:00:02:06	LUISA (TO BETI) LET'S GO SEE!	
245	01:19:17:22						
	MS. ERNESTA TAKES A TOWEL TO LEAVE THE BATHROOM, FRANCISCA AND RAMONA GET OUT OF THE SHOWER.						
246	01:19:19:21	197	01:19:19:23	01:19:21:02	00:00:02:03	LUISA (TO ALBERTA) WHAT'S GOING ON?	
	INT. HABITACION 1 CHICAS MS. ALBERTA LOOKS OUTSIDE THE WINDOW. LUISA RUNS INTO FRAME AND STANDS BEHIND ALBERTA. AFTER A BEAT BETI RUNS IN. THE GIRLS RUN OFF. THE CAMERA STAYS AT THE WINDOW AS BETI AND ALBERTA RUN OFF AND LUISA WAKES GLORIA UP.	198	01:19:21:05	01:19:22:16	00:00:01:11	ALBERTA (TO LUISA) THERE'S A HUGE CROWD!	
	LUISA (TO ALBERTA) Qué e lo que ta pasando?	199	01:19:22:17	01:19:23:15	00:00:01:	THIS WON'T OPEN!	
	ALBERTA (TO LUISA) Yo no sé hay un viaje de gente allá afuera. Coño, eto no abre.	200	01:19:23:15	01:19:25:01	00:00:02:10	LUISA (TO ALBERTA) GO TO JUDITH'S ROOM!	
	LUISA (TO ALBERTA) Vamono pa dónde Judith que no se ve na, ven, vámono. Gloria! Gloria, ven que ta pasando algo vamono.	201	01:19:25:08	01:19:27:17	00:00:02:09	GLORIA! SOMETHING'S HAPPENING!	
		202	01:19:27:20	01:19:31:20	00:00:04:00	CROWD BRING BOSCH BACK! BRING BOSCH BACK!	
247	01:19:27:23	203	01:19:35:11	01:19:38:05	00:00:03:18	CROWD BRING BOSCH BACK! BRING BOSCH BACK!	
	EXT. BALCON HOTEL WS. JUDITH STANDS ON THE BALCONY LOOKING DOWN BETI RUNS IN, FOLLOWED BY ALBERTA WHO IS PUTTING ON A SHIRT AS SHE RUNS. RAMONA RUNS IN WITH A TOWEL. FRANCISCA AND ERNESTA ARE WEARING TOWELS TOO. LUISA GOES OUT INTO THE BALCONY AND STANDS NEXT TO ALBERTA.						

248	01:19:35:13		204	01:19:41:11	01:19:42:19	00:00:01:08	GLORIA (TO LUISA) THEY'RE BURNING TIRES!
	EXT. CALLE MALECÓN WS. A CAR BURNS WHILE PROTESTORS WALK DOWN THE STREET. UP ON THE BALCONY ALL THE WOMEN ARE GATHERED WATCHING THE PROTESTORS. THE CAR MOVES REVEALING THE COPPELIA SIGN. MANY OF THE PROTESTERS WIELD MACHETES. GLORIA (TO LUISA) Tan quemando //						
249	01:19:42:09						
	EXT. BALCÓN HOTEL MCU. WORRIED, LUISA AND GLORIA COME CLOSER. GLORIA (TO LUISA) Goma.						
250	01:19:43:17						
	BEHIND GLORIA AND LUISA'S SHOULDER POV WS. PROTESTERS GOING DOWN EL MALECÓN.						
251	01:19:45:15						
	EXT. CALLE MALECÓN MS. A WOMAN WIELDS A MACHETE AND PROTESTS. BEHIND HER A MAN IN A WHITE SHIRT DOES THE SAME. THE WOMAN LEAVES THE FRAME THE MAN IS NOW IN THE CENTER OF THE SHOT.						
252	01:19:47:19						
	MCU. THE CAR BURNING. TILT UP TO A WS. OF THE WOMEN IN THE HOTEL BALCONY.						
253	01:19:49:23						
	EXT. PUERTA TRASERA HOTEL MS. MARIE OPENS A WOODEN BACK DOOR AND POKES HER HEAD SLOWLY.						
254	01:19:52:15		205	01:19:52:23	01:19:55:08	00:00:03:09	CROWD BRING BOSCH BACK! BRING BOSCH BACK!
	EXT. CALLE TRASERA HOTEL MS. MARIE OPENS THE BACK DOOR AND WALKS OUT ONTO STREET WHILE PROTESTERS MARCH. MARIE MOVES CLOSER TO THE PROTESTERS TO A MCU.						
255	01:19:56:09						
	MS. PROTESTER MARCH. MARIE WALKS INTO FRAME WITH HER BACK TO THE CAMERA AND LOOKS AT THE PROTESTER.						
256	01:20:01:10						
	LOW ANGLE MS. PROTESTERS CHANT AND MARCH. A PROTESTERS THROWS A ROCK.						
257	01:20:02:22						
	MS. PROTESTERS MOVE THEIR MACHETES IN THE AIR AND CHANT WITH THEIRS BACK TO THE CAMERA.						
258	01:20:05:01		206	01:20:06:08	01:20:08:16	00:00:02:08	CROWD BRING BOSCH BACK! BRING BOSCH BACK!
	SIDE MCU. PROTESTERS CHANT AS THEY WAVE THEIR MACHETES IN THE AIR.						
259	01:20:06:12						
	MS. THE HOTEL DOOR BEHIND THE MARCHING PROTESTERS. THE CAMERA MOVES TO THE SIDES THEN UP TO REVEAL THE COPPELIA SIGN.						
260	01:20:08:19		207	01:20:09:11	01:20:10:17	00:00:01:06	PROTESTER FUUCK!
	MS. IN FRONT OF THE HOTEL A MAN SCREAMS AND PUTS UP A GUN. HE PULLS THE TRIGGER. PROTESTER Coño!						
261	01:20:11:00						
	EXT. BALCÓN HOTEL CU. FRANCISCA SCREAMS AND STARTS RUNNING BACK INSIDE, RAMONA DUCKS WHILE X? COVERS HER FACE WITH HER HAND.						
262	01:10:11:21						
	CU. GLORIA GRABS LUISA WHO RUNS INSIDE. CAMERA PAN RIGHT TO SHE THE REST OF THE WOMEN RUNNIG INSIDE. JUDITH DOESN'T MOVE.						
263	01:20:14:10						
	WS. JUDITH LOOKS DOWN THE BALCONY AS BETI, FRANCISCA AND ERNESTA RUN BACK INTO THE HOTEL.						
264	01:20:18:16		208	01:20:18:23	01:20:21:07	00:00:03:08	CROWD BRING BOSCH BACK! BRING BOSCH BACK!
	EXT. CALLE TRASERA HOTEL MS. PROTESTERS MARCH WHILE MOVING THEIR FISTS AND MACHETES IN THE AIR.						

265	01:20:20:13						
	MCU. MARIE FACES THE STREET AND LOOKS AT THE CROWD. A CAR DRIVES IN THE OPPOSITE DIRECTION OF THE CROWD.						
266	01:20:25:00						
	EXT. BALCÓN HOTEL WS. JUDITH LOOKS DOWN FROM THE BALCONY. SHE STARTS WALKING BACKWARDS.						
267	01:20:27:04						
	EXT. CALLE TRASERA HOTEL CU. FACING THE CAMERA MARIE LOOKS IN THE DIRECTION THE CROWD WHEN IN.						
268	01:20:28:19						
	MCU. MARIE FACING THE STREETS WALKS BACKWARDS.						
269	01:20:30:22						
	MS. MARIE LOOKS TOWARDS THE STREET AS SHE TAKES THE DOOR AND GOES BACK INTO THE HOTEL.						
270	01:20:32:12						
	EXT. PUERTA TRASERA HOTEL. MS. MARIE WALKS IN TO THE COURTYARD AND COMPOSES HERSELF BEFORE HEADING IN.						
271	01:20:37:01						
	EXT. BALCÓN HOTEL MS. JUDITH CLOSES THE BALCONY DOORS.						
272	01:20:38:18	209	01:20:45:20	12:20:48:04	00:00:03:08	RADIO LOVE IS A WONDERFUL THING...	
	INT. HOTEL COPPELIA PLANTA BAJA	210	01:20:49:08	01:20:51:16	00:00:02:08	THIS IS A CALL TO ALL CITIZENS!	
	DOLLY BACK CU. A HAND TUNES A RADIO. THE RADIO STOPS ON A SONG. JUDITH, FRANCISCA AND RAMONA ARE BEHIND THE BAR. JUDITH TUNES THE RADIO. MARIE WALKS IN BETWEEN FRANCISCA AND RAMONA. BETI AND GLORIA ARE IN FRONT OF THE BAR WAITING. A MESSAGE ON THE RADIO PUZZLES THEM BUT JUDITH CHANGES IT QUICKLY. LUISA AND ALBERTA ALSO LISTEN. DOLLY STOPS AT MIDDLE-LONG SHOT. BETI GETS UP FROM THE BAR STOOL AND LEAVES. GLORIA FOLLOS. LUISA GETS UP. FRANCISCA, RAMONA, AND ALBERTA LEAVE BEHIND THE BAR. DOLLY BACK IN. JUDITH SENDS MARIE AWAY. MARIE LEAVES. JUDITH TUNES THE RADIO BACK TO WHERE THE RADIO PRESENTER TALKED ABOUT POLITICS. JUDITH LEANS IN TO LISTEN. SHE IS SURPRISED BY WHAT SHE HEARS. TILT UP. SHE TURNS OFF THE RADIO AND INCORPORATES. SHE FIXES HER ROBE.	211	01:20:54:05	01:20:55:23	00:00:01:18	JUDITH SEE? NOTHING'S GOING ON.	
		212	01:20:56:21	01:20:59:19	00:00:03:	YOU HAVE ENOUGH TIME TO GET PRETTY.	
		213	01:20:59:14	01:21:00:22	00:00:01:08	WE OPEN TONIGHT.	
		214	01:21:01:14	01:21:03:14	00:00:02:00	BETI / JUDITH -IT'S FOR THE BEST -GO!	
		215	01:21:05:02	01:21:06:13	00:00:01:11	JUDITH RELAX, LUISA , GO ON.	
		216	01:21:16:12	01:21:18:07	00:00:02:	GO SET THE TABLE, MARIE.	
		217	01:21:20:03	01:21:21:05	00:00:01:02	QUICKLY!	
	JUDITH Vieron que no ta pasando nada. Tienen suficiente tiempo de ponerse bonitas. Vamo a abri eta noche.	218	01:21:34:02	01:21:35:20	00:00:01:18	RADIO YET ANOTHER DICTATORSHIP!	
		219	01:21:35:23	01:21:39:07	00:00:04:08	WE DEMAND RESPECT TO THE CONSTITUTION!	
	BETI Yo creo que es lo mejor.	220	01:21:39:10	01:21:42:23	00:00:03:13	WE DEMAND BOSCH'S RETURN TO EXECUTIVE POWER!	
	JUDITH Vayan. Tranquila Luisa, vayan. Vete a pone la mesa Marie. Date rápido.	221	01:21:43:01	01:21:46:17	00:00:03:16	A RETURN TO THE DEMOCRACY OUR PEOPLE FOUGHT FOR!	
273	01:21:53:09						
	[MUSIC IN] MCU. TILT DOWN TO REVEAL GLORIA AND LUISA SMOKING. IN THE BACKGROUND THE WOMEN SIT IN THE EMPTY TABLES. GLORIA SIGNALS THE CIGARETTE AND LUISA GIVES HER A DRAG. GLORIA FIXES LUISA'S HAIR.						
274	01:22:12:10						
	[MUSIC CONT'D.] CU. ALBERTA SMOKES AND LOOKS TO FRANCISCA. FOCUS TO MS. OF FRANCISA NERVOUSLY MOVING HER HAND AND RETURNING ALBERTA'S LOOK. SHE LOOKS AWAY. A MAN SITS IN THE BACKGROUND.						
275	01:22:15:13						
	[MUSIC CONT'D.] MS. JUDITH IS IN THE BAR SHE LOOKS AROUND AND SCRATCHES HER NECK.						
276	01:22:18:20						
	[MUSIC CONT'D.] MS. ERNESTA LOOKS AT HER FINGERNAILS WITH ONE ARM PROPPED ON THE BAR.						
277	01:22:22:06	222	01:22:22:12	01:22:23:13	00:00:01:01	GLORIA (TO LUISA) LIVING ROOM?	
	[MUSIC CONT'D.] OVER THE SHOULDER MCU. GLORIA LOOKS AT LUISA. GLORIA (TO LUISA) Vamo pa la sala.						

278	01:22:24:15	223	01:22:25:02	01:22:27:08	00:00:02:06	LUISA (TO GLORIA) YEAH, THAT WAY I CAN MAKE A CALL.
	[MUSIC CONT'D.]	224	01:22:27:14	01:22:28:20	00:00:01:06	YOU GO AHEAD
	MS. LUISA ANSWER WITHOUT LOOKING DIRECTLY AT GLORIA WHO IS LOOKING AT HER. GLORIA GETS UP, FIXES HER SKIRT AND LEAVES. AFTER A BEAT LUISA TAKES A DRAG OF HER CIGARETTE AND GETS UP. LUISA WALKS OFF FRAME LEAVING THE MICROPHONE STAND IN THE MIDDLE ALONE.	225	01:22:37:08	01:22:38:23	00:00:01:15	FRANCISCA (O.S.) (TO BETI) WHAT IF MEN STOP COMING?
	LUISA (TO GLORIA) Sí, vamo, así yo aprovecho y hago una llamada. Vete alante. FRANCISCA (O.S.) (TO BETI) Si no viene ma hombre? BETI (O.S.) (TO FRANCISCA) Qué //	226	01:22:39:00	01:22:40:03	00:00:01:03	BETI (O.S.) (TO FRANCISCA) DONT BE SILLY.
279	01:22:39:05		227 01:22:40:04	01:22:42:10	00:00:02:06	BETI (O.S.) (TO FRANCISCA) MEN WILL ALWAYS HAVE NEEDS.
	[MUSIC CONT'D.]					
	INT. HABITACIÓN TV HOTEL					
	MS. A SMALL TV SET IN A TABLE. GLORIA WALKS IN TO FRAME AND TURNS IT ON. SHE HITS THE TV TO FIX THE TRANSMISSION AND SITS DOWN IN FRONT OF IT TO WATCH CARTOONS.					
	BETI (O.S.) (TO FRANCISCA) Dices muchacha, los hombres siempre van a tener necesidades.					
280	01:22:50:16					
	[MUSIC CONT'D.]					
	CU. A ROTARY PHONE ROLLS BACK TO PLACE.					
281	01:22:51:23	228	01:22:55:02	01:22:56:11	00:00:01:09	LUISA (TO O.S. MOTHER) BLESSINGS, MOM.
	[MUSIC CONT'D.]	229	01:22:57:03	01:22:58:13	00:00:01:10	HOWS EVERYTHING THERE?
	MCU. LUISA WAITS BY THE PHONE.	230	01:23:00:08	01:23:01:19	00:00:01:11	I CAN'T BELIEVE IT.
	LUISA (TO O.S. MOTHER) Bendición, mamá. Cómo ta todo por allá? Yo no lo puedo creer. Y se tiró to el barrio pa la calle? Mierda.	231	01:23:02:18	01:23:04:19	00:00:02:01	DID THE WHOLE BARRIO RISE UP?
		232	01:23:05:09	01:23:06:08	00:00:01:23	SHIT.
282	01:23:06:03	233	01:23:06:14	01:23:08:10	00:00:02:20	LUISA (O.S.) (TO O.S. MOTHER) AND SOFIA? ARE YOU SURE.
	[MUSIC CONT'D.]	234	01:23:08:12	01:23:09:22	00:00:01:10	LUISA (O.S.) (TO O.S. MOTHER) / JUDITH (O.S.) -PUT HER ON -PERA!
	MS. GLORIA WATCHES CARTOONS.					
	LUISA (O.S.) (TO O.S. MOTHER) Y Sofia? Ute ta segura? Pónmeta					
	JUDITH (O.S.) Pera!					
283	01:23:11:03					
	INT. HOTEL COPPELIA PLANTA BAJA BAR.					
	[MUSIC CONT'D.]					
	WS. PERA WALKS OVER TO JUDITH WHO IS AT HER CORNER IN THE BAR. ERNESTA IS CLEANING SOME CUPS SITTING IN A BAR STOOL.					
284	01:23:14:16	235	01:23:15:17	01:23:17:01	00:00:02:07	PERA (TO JUDITH) WHAT DO YOU NEED?
	MCU. JUDITH LOOKS AT O.S. PERA FROM OVER HER SHOULDER. PERA WALKS INTO FRAME TO AN OVER THE SHOULDER.	236	01:23:17:06	01:23:18:16	00:00:01:10	JUDITH (TO PERA) HOW ARE THE STREETS?
	PERA (TO JUDITH) Dígame usted.					
	JUDITH (TO PERA) Cómo está la calle?					
285	01:23:18:06		237 01:23:20:06	01:23:22:10	00:00:02:04	PERA (TO O.S. JUDITH) NOT A SOUL OUTSIDE.
	[MUSIC CONT'D.]					
	MCU. PERA LOOKS AT O.S. JUDITH FROM BEHIND THE COUNTER.					
	PERA (TO O.S. JUDITH) No hay un alma afuera.					
286	01:23:22:12					
	[MUSIC CONT'D.]					
	MCU. JUDITH LOOKS AHEAD THEN TAKES OUT HER WATCH.					
287	01:23:25:17					
	[MUSIC CONT'D.]					
	MS. JUDITH OPENS HER WATCH. PERA TRIES TO SNEAK A PEEK.					

288	01:23:27:07		238	01:23:29:00	01:23:30:16	00:00:01:16	BETI (O.S.) (TO RAMONA) I'M GOING TO SING A SONG.
	[MUSIC CONT'D] CU. THE GOLDEN WATCH SHOWS THE TIME: 6:20. BENEATH THE CLOCK IS A BLACK AND WHITE PICTURE OF A MAN. JUDITH CLOSES THE WATCH.						
289	01:23:29:02						
	[MUSIC CONT'D] MCU. BETI SMOKES A CIGARETTE SAT ON A CHAIR. BEHIND BETI, RAMONA IS SITTING WITH HER HEAD FACING UP. RAMONA LOOKS AT BETI GETTING UP. BETI (TO RAMONA) Me voy a cantar una canción.						
290	01:23:32:21		240	01:23:33:00	01:23:34:07	00:00:01:08	JUDITH (TO PERA) LET'S CLOSE UP.
	[MUSIC CONT'D] MS. JUDITH TALKS TO PERA WITHOUT LOOKING AT HIM. SHE MOVES TO TAKE THE KEYS FROM THE COUNTER. JUDITH (TO PERA) Vamo a cerra entonces.						
291	01:23:34:10	241		01:23:34:22	01:23:36:01	00:00:02:03	JUDITH (TO PERA) SEE YOU TOMORROW.
	[MUSIC CONT'D] OVER THE SHOULDER MCU. JUDITH TAKES THE KEYS AND HEADS OUTSIDE THE BAR AREA. PERA MOVES TO LEAVE. JUDITH (TO PERA) No vemo mañana. PERA (TO JUDITH) Que descanse. JUDITH (TO PERA) Vaya, vaya.	242		01:23:36:03	01:23:37:12	00:00:01:09	PERA (TO JUDITH) / JUDITH (TO PERA) -GET SOME REST. GO.
292	01:23:37:18						
	[MUSIC CONT'D] WS. PERA WALKS BACK WHERE HE CAME FROM IN FRONT OF THE BAR. BETI WALKS INTO FRAME TO A MCU OF BETI. SHE LOOKS AROUND AND CLAPS						
293	01:23:41:20						
	[MUSIC CONT'D] HIGH ANGLE DUTCH WS. BETI ON STAGE CLAPS TO GET THE ATTENTION FRANCISCA, ALBERTA AND RAMONA WHO ARE SITTING IN FRONT OF THE STAGE. THEY CLAP.						
294	01:23:44:14						
	[MUSIC CONT'D] MCU. JUDITH WALKS OVER TO THE JUKEBOX AND PRESSES A BUTTON THAT STOPS THE SONG.						
295	01:23:46:02						
	MCU. BETI IS READY TO SING AND IS ABRUPTLY STOPPED. SHE LOOKS OVER TO THE O.S. JUKEBOX.						
296	12:23:47:02						
	MCU. JUDITH TURNS HER HEAD AROUND TO LOOK AT THE O.S. STAGE.						
297	01:23:48:11						
	MCU. BETI LOOKS AT O.S. JUDITH. DEFEATED SHE LOOKS AT HER CROWD AND LEAVES THE STAGE						
298	01:23:53:18	243		01:23:53:20	01:23:55:13	00:00:02:17	T.V. OUR BEER'S QUALITY...
	INT. HABITACIÓN TV HOTEL MS. GLORIA WATCHES THE TV IN FRONT OF HER. AN ADVERT IS INTERRUPTED BY THE PRESIDENT DR. REID CABRAL. GLORIA CALLS JUDITH GLORIA (TO O.S. JUDITH) Judith! //	244		01:23:56:06	01:23:57:01	00:00:01:19	PRESIDENT REID CABRAL GOOD EVENING.
		245		01:23:57:02	01:23:59:05	00:00:02:03	GLORIA (TO O.S. JUDITH) JUDITH! THE PRESIDENT'S ON TV!
299	01:23:57:19						
	MS. GLORIA LOOKS BEHIND HER AS SHE CALLS JUDITH. BEHIND HER, LUISA TALKS ON THE PHONE. GLORIA (TO O.S. JUDITH) El presidente va a hablar.						
300	01:23:58:20						
	MCU. LUISA ON THE PHONE FOCUSES ON THE O.S. TV.						
301	01:24:00:04						
	INT. HOTEL COPPELIA PLANTA BAJA BAR WS. JUDITH WALKS AWAY FROM THE JUKEBOX AND LEAVES THE ROOM. CAMERA TILT DOWN TO REVEAL JUKEBOX. ERNESTA FOLLOWS BEHIND JUDITH.						

302	01:24:04:21		246	01:24:05:05	01:24:07:04	00:00:02:23	PRESIDENT REID CABRAL <i>DISTINGUISHED DOMINICAN CITIZENS.</i>
	INT. HABITACIÓN TV HOTEL MS. GLORIA LOOKS AT THE PRESIDENTIAL ADDRESS ON TV.						
303	01:24:07:06	247		01:24:07:14	01:24:09:04	00:00:02:14	PRESIDENT REID CABRAL <i>WE CALL UPON THE REBELS</i>
	DOLLY IN MS. FROM BEHIND THE TV SET. GLORIA SHIFTS IN HER CHAIR. LUISA IS STILL ON THE PHONE. JUDITH WALKS IN AND STANDS DIRECTLY IN FRONT OF THE TV. ERNESTA, RAMONA AND BETI RUN IN TO FRAME. FRANCISCA AND ALBERTA RUN IN AFTER A BEAT. MARIE WALKS IN FROM BEHIND THEM AND STANDS BETWEEN JUDITH AND ERNESTA	248		01:24:09:05	01:24:11:04	00:00:02:23	<i>WHO STRIKED THE MILITARY CAMPS.</i>
		249		01:24:12:03	01:24:14:02	00:00:02:23	YOU HAVE UNTIL TOMORROW.
		250		01:24:14:09	01:24:16:08	00:00:02:23	IF YOU FAIL TO COMPLY
		251		01:24:16:11	01:24:19:19	00:00:03:08	OUR LOYAL TROOPS WILL FULFILL THEIR DUTY.
		252		01:24:19:23	01:24:21:07	00:00:02:08	KEEP CALM.
		253		01:24:21:09	01:24:23:07	00:00:02:22	EVERYTHING WILL BE RESOLVED.
304	01:24:23:13		254	01:24:25:11	01:24:27:22	00:00:02:11	JUDITH (O.S.) IBORU, IBOYA, IBOSHESHE, YEMOJA.
	INT. HABITACIÓN JUDITH CU. A SEA HORSE INSIDE JUDITH'S FISHBOWL. JUDITH (O.S.) Iboru, Iboya, Iboshe //						
305	01:24:26:18		255	01:24:28:06	01:24:29:14	00:00:01:08	JUDITH MOTHER OF NATURE!
	MS. JOSÉ MARÍA AND JUDITH FACE THE WALL AS SHE PRAYS AND RATTLES AN O.S. MARACA. JUDITCH She, Yemayá. Oh //						
306	01:24:28:17	256		01:24:29:17	01:24:31:16	00:00:02:23	JUDITH THIS IS YOUR DAUGHTER, JUDITH!
	MCU. JUDITH PRAYS WITH HER EYES CLOSED. JUDITH Madre de la naturaleza. Aquí ta tu hija Judith. Y tu hijo //	257		01:24:32:02	01:24:34:01		AND YOUR SON JOSÉ MARÍA.
307	01:24:32:14		258	01:24:34:06	01:24:35:10	00:00:01:04	JUDITH TO ASK YOU...
	MS. JOSÉ MARÍA WITH HIS EYES CLOSED NEXT TO JUDITH'S TORSO. JUDITH José María. Para pedirte...						
308	01:24:35:02	259		01:24:39:05	01:24:40:22	00:00:01:17	JUDITH TO ASK YOU FOR STRENGTH!
	MCU. JUDITH HAS HER EYES CLOSED AS SHE PRAYS. SHE MOVES HER FACE, LOOKING FOR THE RIGHT WORDS. JUDITH Para pedirte fuerzas, de lo ma profundo de tus aguas. Para yo prote //	260		01:24:40:23	01:24:43:04	00:00:03:05	FROM THE DEPTHS OF YOUR WATERS!
		261		01:24:43:18	01:24:45:17	00:00:02:23	SO I CAN PROTECT MY HOUSE
309	01:24:44:16	262		01:24:46:03	01:24:48:04	00:00:02:01	JUDITH FROM ANY EVIL THAT MAY COME.
	MEDIUM-LONG SHOT. SIDE VIEW JUDITH AND JOSÉ MARÍA IN FRONT OF THE FURNITURE USED AS AN ALTAR. JUDITH SHAKES THE O.S. MARACA. JUDITH Ger mi casa. De todo lo malo que pueda venir	263		01:24:48:06	01:24:50:07	00:00:02:01	THIS HOUSE IS ONE OF FEW LEFT
310	01:24:48:07		264	01:24:50:08	01:24:52:10	00:00:02:02	JUDITH FOR YEMOJA IN THIS COUNTRY.
	MS. JOSÉ MARÍA WITH HIS EYES CLOSED NEXT TO JUDITH'S TORSO AS SHE PRAYS. JUDITH Tú sabe que eta casa e de lo poco que //						
311	01:24:49:22	265		01:24:53:23	01:24:55:22	00:00:02:23	JUDITH SEND ME STRENGTH!
	MCU. JUDITH FACE AS SHE PRAYS. SHE TAKES A DEEP BREATH. JUDITH Queda de Yemayá en ete país. Mándame fuerza. Para yo mantener...	266		01:24:56:08	01:24:58:02	00:00:02:18	SO I CAN KEEP...
312	01:25:01:06						
	MCU. JOSÉ MARÍA OPENS HIS EYES AND LOOKS UP AT JUDITH'S O.S. FACE AS SHE MOVES OUT OF FOCUS OBJECTS IN THE ALTAR.						
313	01:25:03:05		267	01:25:05:18	01:25:06:20	00:00:01:02	JUDITH (TO JOSÉ MARÍA) BEDTIME.
	MS. JUDITH MOVES TO FACE JOSÉ MARÍA AND MAKES THE SLEEPING SIGN. SHE POINTS AT THE BOTH OF THEM. JUDITH (TO JOSÉ MARÍA) A dormir.						
314	01:25:08:00		268	01:25:16:09	01:25:19:04	00:00:02:18	? I WON'T LEAVE! I HAVE NO FAMILY LIKE YOU!
	SIDE VIEW MS. JUDITH BLOWS JOSÉ MARÍA A KISS AND THEY HUG. JOSÉ MARÍA WALKS OFF FRAME. JUDITH BOWS BEFORE THE ALTAR AND LOOKS AT THE DOOR TO HER RIGHT.						

315	01:25:16:11	269	01:25:19:08	01:25:21:19	00:00:02:11	LUISA (O.S.) I KNEW YOU'D STAY, YOU'RE A WUSS!
	INT. PASILLO PLANTA 2	270	01:25:21:20	01:25:24:07	00:00:03:11	AND HOW? HAVE YOU BEEN OUTSIDE?
	PAN LEFT MS. JUDITH WALKS DOWN THE CORRIDOR. SHE COMES TO A CU. WHILE TURNING A CORNER THEN BACK TO MS. WHEN JUDITH REACHES THE DOOR. SHE RAISES HER MIRROR.					
	/ Yo no voy a salir! Yo no soy como tú yo no tengo familia.					
	LUISA (O.S.)					
	/ Y cómo salgo? Tú ha vito como ta?					
316	01:25:23:08					
	SIDE VIEW MCU. JUDITH LOOKS UP AT HER O.S. MIRROR.					
317	01:25:24:13	271	01:25:24:20	01:25:26:01	00:00:02:05	/ I'M NOT LEAVING!
	ECU. MIRROR REFLECTION. LUISA FIGHTS WITH SOMEONE O.S. WHILE RAMONA LAUGHS. ALBERTA SCRATCHES HER NOSE. FRANCISCA LOOKS WORRIED.	272	01:25:26:02	01:25:28:22	00:00:02:20	LUISA / / -YOU KNOW YOU'RE SICK... -ENOUGH LUISA!
	/ No voy a salir!					
	LUISA (TO O.S. /) Tú ha vito que tú ta enferma...					
	? Ay ya, Luisa, ya!					
318	01:25:28:09					
	SIDE VIEW MCU. JUDITH LOOKS AT THE O.S. MIRROR REFLECTION AND QUICKLY PUTS DOWN THE MIRROR.					
319	01:25:28:20	273	01:25:29:21	01:25:31:11	00:00:02:14	LUISA (O.S.) WE ALL LEAVE TONIGHT!
	MS. JUDITH QUICKLY TURNS AROUND AND OPENS THE DOOR.					
	LUISA (O.S.) Hoy no vamo a i todita!					
320	01:25:31:11	274	01:25:31:14	01:25:32:22	00:00:01:08	LUISA (O.S.) WE LEAVE SOON!
	INT. HABITACIÓN 1 CHICAS					
	MS. JUDITH OPENS THE DOOR AND WALKS IN. SHE CLOSES THE DOOR AND THE O.S. TALKING STOPS.					
	LUISA (O.S.) No vamo a i en un rato porque.					
321	01:25:33:09	275	01:25:35:08	01:25:37:04	00:00:02:20	JUDITH (O.S.) WHAT'S THE MATTER HERE?
	MS. LUISA LOOKS AT JUDITH DEFIANTLY. RAMONA TOUCHES HER CHEST. ALBERTA AND ERNESTA FACE EACH OTHER.					
	JUDITH (O.S.) Qué lo que ta /					
322	01:25:35:20	276	01:25:37:18	01:25:38:19	00:00:01:01	JUDITH TELL ME.
	MCU. JUDITH LOOKS AT THE O.S. WOMEN.					
	JUDITH Pasando aqui? Epliquenmelo.					
323	01:25:38:17	277	01:25:39:00	01:25:39:23	00:00:00:23	LUISA (TO JUDITH) MA'AM.
	MS. JUDITH WALKS INTO FRAME TO AN OVER THE SHOULDER. ALBERTA LOOKS AT JUDITH WITH HER ARMS CROSSED. LUISA LOOKS DIRECTLY AT JUDITH.	278	01:25:40:08	01:25:42:13	00:00:02:05	I'M LEAVING UNTIL THIS IS OVER
	LUISA (TO JUDITH) Doña.					
324	01:25:40:11					
	MCU. JUDITH LOOKS AT O.S. LUISA					
	LUISA (O.S.) (TO JUDITH) Yo me voy hata que eto se resuelva.					
325	01:25:42:11	279	01:25:43:02	01:25:45:11	00:00:02:09	LUISA (TO JUDITH) I HAVE TO BE WITH MY DAUGHTER.
	MS. OVER THE SHOULDER JUDITH, LUISA AND ALBERTA LOOK AT JUDITH.					
	LUISA (TO JUDITH) Yo no puedo dejar a mi hija sola en eto momento.					
326	01:25:47:00	280	01:25:47:02	01:25:49:16	00:00:02:14	JUDITH (TO O.S. LUISA) BUT LUISA, I'M THE ONE SUPPORTING HER.
	MCU. JUDITH LOOKS AT O.S. LUISA AFTER A DEEP BREATH.					
	JUDITH (TO O.S. LUISA) Pero Luisa a tu hija la mantengo yo.					
327	01:25:49:12	281	01:25:49:20	01:25:51:05	00:00:02:09	ALBERTA (TO JUDITH) RESPECTFULLY MA'AM,
	MS. OVER THE SHOULDER JUDITH, LUISA AND ALBERTA LOOK AT JUDITH.	282	01:25:51:08	01:25:54:01	00:00:03:17	I THINK WE SHOULD CLOSE TILL THINGS CALM DOWN.
	ALBERTA (TO JUDITH) Con to el repeto doña, yo creo que e mejor cerrá hata que la cosa se calmen.					

328	01:25:53:23		283	01:25:54:Q2				JUDITH (TO O.S. ALBERTA) SINCE WHEN DO YOU CALL THE SHOTS HERE?
	MCU. JUDITH LOOKS AT O.S. ALBERTA. JUDITH (TO O.S. ALBERTA) De cuando //							
329	01:25:55:08							
	MCU. BETI LOOKS AT THE O.S. CONFRONTATION SITTING ON HER TOP BUNK BED. SHE CLOSES HER EYES AS SHE HEARS THE QUARREL. JUDITH (O.S.) (TO O.S. ALBERTA) A dónde uede toman decisio //							
330	01:25:57:12		284	01:25:58:18	01:26:01:10	00:00:02:16		LUISA (O.S.) (TO JUDITH) HAVE YOU SEEN WHAT'S OUT THERE?
	MCU. JUDITH LOOKS AT O.S. LUISA. JUDITH TURNS HER FACE TO LOOK AT THE WOMEN TO HER LEFT. JUDITH (O.S.) (TO O.S. ALBERTA AND LUISA) Nes aqui? LUISA (O.S.) (TO JUDITH) Ute ta viendo lo que ta pasando allá afuera?							
331	01:26:01:08		285	01:26:01:15	01:26:03:13	00:00:02:22		LUISA (TO JUDITH) TIMES ARE CHANGING, JUDITH.
	MS. OVER THE SHOULDER JUDITH, LUISA AND ALBERTA LOOK AT JUDITH. LUISA (TO JUDITH) La cosa tan cambiando Judith.							
332	01:26:03:12							
	MCU. ON HER FEET, GLORIA LOOKS AT JUDITH THEN AT LUISA WITH FEAR IN HER EYES.							
333	01:26:04:23							
	MCU. JUDITH TAKES TWO STEPS FORWARD WITHOUT TAKING HER EYES OFF LUISA.							
334	01:26:06:22							
	MCU. CAMERA FOLLOWS OVER JUDITH'S SHOULDER AS SHE COMES CLOSER TO LUISA. ALBERTA AND ERNESTA LOOK AT THE FLOOR.							
335	01:26:09:09	286		01:26:10:16	01:26:12:10	00:00:02:18		JUDITH (TO LUISA) THINGS ARE CHANGING OUTSIDE.
	SIDE VIEW MCU. CAMERA FOLLOWS JUDITH AS SHE GETS CLOSER TO LUISA'S FACE TO A CU. AS SHE TALKS SHE LOOKS AT THE OTHER WOMEN NEXT TO LUISA.	287		01:26:13:08	01:26:15:11	00:00:02:03		EVERYTHING STAYS THE SAME HERE.
	JUDITH (TO LUISA) La cosa tan cambiando allá afuera. Aqui todo sigue igual. Me entendieron?	288		01:26:15:20	01:26:16:20	00:00:01:00		UNDERSTOOD?
	LUISA (TO JUDITH) Y a ute le parece bien en la condicione que tamo viviendo?	289		01:26:17:02	01:26:19:20	00:00:02:18		LUISA (TO JUDITH) YOU FIND FAIR THE CONDITIONS WE'RE LIVING IN?
		290		01:26:19:23	01:26:21:07	00:00:02:08		BETI (TO O.S. LUISA) LUISA, PLEASE!
336	01:26:20:00							
	MCU. BETI CALLS OUT O.S. LUISA. BETI (TO O.S. LUISA) Luisa, por favor.							
337	01:26:21:22		291	01:26:22:05	01:26:23:14	00:00:01:09		BETI (O.S.) (TO LUISA) BE PATIENT.
	SIDE VIEW CU. JUDITH AND LUISA LOOK AT EACH OTHER DEFIANTLY. THEY LOOK AT O.S. BETI. BETI (O.S.) (TO LUISA) Ten paciencia.							
338	01:26:23:00		292	01:26:24:09	01:26:25:13	00:00:01:04		BETI (TO O.S. LUISA) THINK IT THROUGH.
	MCU. JUDITH LOOKS FIXED TO WHERE JUDITH AND LUISA ARE ARGUING.							
339	01:26:24:12		293	01:26:25:14	01:26:27:17	00:00:02:03		BETI (TO O.S. LUISA) NOTHING BIG HAS HAPPENED YET.
	MCU. BETI TALKS TO O.S. LUISA. BETI (TO O.S. LUISA) Vamos a pensar con la cabeza. Todavía no ha pasado nada grave.							
340	01:26:27:01	294		01:26:27:21	01:26:28:22	00:00:01:01		LUISA (TO O.S. BETI) YOU THINK SO?
	MCU. THE CAMERA MOVES AS JUDITH WALKS TO O.S. BETI. FOCUS ON LUISA WHO LOOKS AT O.S. BETI. JUDITH WALKS REVEALING A SURPRISED ALBERTA.	295		01:26:29:02	01:26:31:20	00:00:02:18		ARE YOU WAITING FOR THEM TO COME KILL US?
	LUISA (TO O.S. BETI) A ti te parece? Quéé lo que tu ta eperando //							
341	01:26:29:19							
	MS. JUDITH WALKS AND STOPS TO TURN AROUND TO LOOK AT O.S. LUISA. LUISA (O.S.) (TO O.S. BETI) Que entren a matano //							

342	01:26:31:02		296	01:26:31:23	01:26:34:07	00:00:03:08	ALBERTA (TO O.S. BETI) WE COULD BE OUT HELPING THE CAUSE!
	MCU. LUISA TALKS DEFIANTLY TOWARDS O.S. BETI. ALBERTA STEPS IN AND TALKS BACK TO O.S. BETI. LUISA (TO O.S. BETI) A todita? ALBERTA (TO O.S. BETI) Por qué no salimo pa la calle a ayuda a la gente mejor?						
343	01:26:33:16		297	01:26:35:21	01:26:37:13	00:00:02:16	BETI (TO O.S. ALBERTA) AND BE OUT OF A JOB?
	MCU. BETI JUMPS OFF HER BED. PAN DOWN. GLORIA IS BEHIND BETI IN A SIDE VIEW. BETI (TO O.S. ALBERTA) Pa quedarnos sin trabajo?						
344	01:26:37:01		298	01:26:37:23	01:26:39:16	00:00:02:17	BETI (O.S.) LIKE I WAS IN CUBA?
	MCU. ALBERTA, LUISA, AND RAMONA LOOK AT O.S. BETI. FRANCISCA STANDS IN A CORNER. BETI (O.S.) Como me pasó a mí //						
345	01:26:38:19	299		01:26:39:23	01:26:41:23	00:00:02:00	BETI (TO O.S. ALBERTA) THE REVOLUTION RUINED ME!
	SIDE VIEW MCU. BETI LOOKS AT O.S. ALBERTA. GLORIA LOOKS AT BETI. BETI En Cuba? Que la revolución me lo quitó todo. Tú lugar //	300		01:26:43:02	01:26:44:20	00:00:01:18	YOUR PLACE IS HERE, ALBERTA!
346	01:26:43:18		301	01:26:45:05	01:26:47:23	00:00:02:18	BETI (O.S.) (TO ALBERTA) A SLACKER ALL YOUR LIFE AND NOW YOU'RE A FIGHTER?
	MS. JUDITH LOOKS AT O.S. BETI'S FINGER THAT COMES INTO FRAME. BETI (O.S.) (TO O.S. ALBERTA) Es aquí Alberta.						
347	01:26:45:07		302	01:26:48:02	01:26:49:17	00:00:01:15	ALBERTA (TO O.S. BETI) I SAW WOMEN OUT THERE!
	MCU. LUISA LOOKS AT ALBERTA, WHO LOOKS DOWN IN DISTRESS. OUT OF FOCUS JUDITH LOOKS AT O.S. BETI THEN ALBERTA. LUISA LOOKS OVER TO O.S. BETI. IN THE BACKGROUND RAMONA LOOKS AT O.S. BETI. ALBERTA LOOKS UP TO ANSWER. BETI (O.S.) (TO ALBERTA) Nunca has hecho nada. Vas a hacer ahora. ALBERTA (TO O.S. BETI) Yo vi mujere en la calle.						
348	01:26:49:14	303		01:26:49:20	01:26:51:04	00:00:02:08	JUDITH (TO O.S. ALBERTA) YOU SAW WOMEN.
	MS. JUDITH LOOKS AT O.S. ALBERTA. JUDITH (TO O.S. ALBERTA) Tú vite mujeres. No vagabundas como ustedes.	304		01:26:51:20	01:26:53:20	00:00:02:00	NOT A BUNCH OF TRAMPS LIKE YOU!
349	01:26:53:06		305	01:26:55:02	01:26:57:05	00:00:02:03	JUDITH (O.S.) AND THOSE WOMEN ARE HOME NOW!
	MCU. GLORIA LOOKS DOWN AT THE FLOOR. BEFORE HER OUT OF FOCUS BETI DOES THE SAME THEN LOOKS AT GLORIA. JUDITH (O.S.) Y esa mujere están en sus //						
350	01:26:56:11		306	01:26:57:12	01:26:59:11	00:00:02:23	JUDITH (TO O.S. ALBERTA) WITH ALL THEIR NEEDS COVERED. NOT A BUNCH OF TRAMPS LIKE YOU!
	MS. JUDITH LOOKS AT O.S. ALBERTA AS SHE WALKS TOWARDS HER. ALBERTA COMES INTO FRAME AS THE CAMERA MOVES AS JUDITH GETS CLOSER TO HER. JUDITH (TO O.S. ALBERTA) Casas arropas de pie a cabeza.						
351	01:26:59:09		307	01:27:01:02	01:27:04:04	00:00:03:02	JUDITH (TO ALBERTA) WILL YOU FARE AS WELL OUT THERE?
	MS. LUISA AND ERNESTA LOOK AT JUDITH GETTING CLOSER TO ALBERTA. JUDITH Utede tienen dónde ir? Y con que arroparse?						
352	01:27:03:15		308	01:27:04:11	01:27:06:04	00:00:02:17	JUDITH (TO LUISA AND ALBERTA) YOU UNGRATEFUL BITCHES.
	SIDE VIEW MCU. LUISA AND ALBERTA LOOK AT JUDITH. THE MIRROR SHOWS JUDITH'S REFLECTION. JUDITH (TO LUISA AND ALBERTA) Partida de malagradecida.						
353	01:27:06:15		309	01:27:07:02	01:27:08:20	00:00:01:18	JUDITH (TO LUISA AND ALBERTA) YOUR PAIN IS MY PAIN.
	MS. JUDITH HAS HER BACK TO THE CAMERA AND LUISA AND ALBERTA LOOK AT HER. JUDITH (TO LUISA AND ALBERTA) Y utede a mi me duelen.						
354	01:27:09:18						
	MS. JUDITH TURNS AROUND AND TAKES A DEEP BREATH BEFORE WALKING OVER TO O.S. GLORIA. BEHIND HER MARIE IS IN HER BUNK BED.						

355	01:27:13:19	MCU. GLORIA TRIES TO AVOID JUDITH'S STARE. JUDITH WALKS MENACINGLY INTO FRAME. GLORIA LOOKS JUDITH IN THE EYES BEFORE LOOKING SOMEWHERE ELSE. JUDITH (TO GLORIA) Y a ti no te luce oite. GLORIA (TO JUDITH) Pero yo no he dicho na	310	01:27:15:02	01:27:17:01	00:00:02:23	JUDITH (TO GLORIA) AND THIS DOESN'T SUIT YOU.
			311	01:27:17:21	01:27:19:10	00:00:02:13	GLORIA (TO JUDITH) I DIDN'T SAY ANYTHING
356	01:27:19:06	SIDE VIEW MCU. JUDITH SHRUGS AT O.S. GLORIA. JUDITH (TO O.S. GLORIA) Tú nunca dice na, ni hace na tampoco. Pero eres como el basurero...	312	01:27:19:21	01:27:22:11	00:00:03:14	JUDITH (TO O.S. GLORIA) YOU NEVER SAY OR DO ANYTHING!
			313	01:27:22:18	01:27:24:08	00:00:02:14	BUT YOU'RE A FLAME...
			314	01:27:24:12	01:27:27:01	00:00:03:13	BURNING THE HOUSE DOWN FROM INSIDE.
357	01:27:24:14	MCU. SCARED GLORIA LOOKS AT JUDITH. JUDITH WALKS AWAY. GLORIA WATCHES HER LEAVE. JUDITH (TO GLORIA) Que quema por abajo.					
358	01:27:30:17	MS. JUDITH OPENS THE DOOR AND LOOKS AT THE WOMEN. SHE GESTURES TOWARDS THE DOOR. JUDITH Váyase la que quiera irse.	315	01:27:33:11	01:27:35:11	00:00:02:23	JUDITH YOU'RE FREE TO GO IF YOU WISH...
359	01:27:34:12	MS. LUISA LOOKS AT JUDITH. ALBERTA TURNS TO LOOK AT LUISA AND ERNESTA TURNS TO LOOK AT HERSELF IN THE MIRROR.					
360	01:27:37:06	MS. JUDITH LOOKS AT THEM AND LEAVES THE ROOM. SHE CLOSES THE DOOR. JUDITH Si e que tienen con qué.	316	01:27:37:11	01:27:39:04	00:00:02:17	JUDITH ...OR HAVE THE BALLS TO DO IT.
361	01:27:41:03	MS. LUISA AND ALBERTA LOOK ANGRY AT THE CLOSED DOOR. ERNESTA LOOKS WORRIED. ALBERTA WALKS WAVING HER CLOSED FISTS NEXT TO HER. LUISA (AT O.S. JUDITH) Tú ere peor que Trujillo perra. ERNESTA Ya ta bueno de ta aguantando //	317	01:27:41:08	01:27:43:19	00:00:02:11	LUISA (TO O.S. JUDITH) YOU'RE WORSE THAN TRUJILLO, BITCH!
			318	01:27:43:20	01:27:45:19	00:00:02:23	ERNESTA I'VE HAD IT WITH HER SHIT !
362	01:27:44:06	MCU. GLORIA LOOKS O.S. THEN WALKS IN THE DIRECTION SHE WAS LOOKING. SHE LEAVES THE FRAME WHERE BETI IS WITH MARIE IN HER BUNK BED. ERNESTA (O.S.) Tanta mierda!					
363	01:27:45:20	MCU. GLORIA ARRIVES AT LUISA'S SIDE. THEY LOOK AT EACH OTHER AN TALK. LUISA SHRUGS. GLORIA (LUISA) Y enserio e verda que tu me va deja sola aqui? LUISA (TO GLORIA) Yo no me puedo queda aquí. Vete conmigo. GLORIA (TO LUISA) Pa dónde? Pa la casa de tu papá y tu mamá?	319	01:27:45:23	01:27:47:17	00:00:02:18	GLORIA (TO LUISA) YOU REALLY GONNA LEAVE ME?
			320	01:27:47:20	01:27:49:01	00:00:02:05	LUISA (TO GLORIA) I CAN'T STAY HERE.
			321	01:27:49:17	01:27:50:23	00:00:01:06	COME WITH ME.
			322	01:27:51:03	01:27:53:02	00:00:02:23	GLORIA (TO LUISA) TO YOUR PARENT'S HOUSE?
364	01:27:53:10	MCU. FROM BEHIND GLORIA. LUISA LOOKS AT HER AS SHE FINISHES HER SHRUG. GLORIA SHAKES HER HEAD LUISA (TO GLORIA) Sí.	323	01:27:53:14	01:27:54:10	00:00:01:20	LUISA (TO GLORIA) YEAH.
365	01:27:55:20	SIDE VIEW MCU. GLORIA SHAKES HER HEAD AND THEY LOOK AT EACH OTHER. GLORIA (TO LUISA) Ello no van a acepta lo de nosotra Luisa.	324	01:27:56:00	01:27:58:04	00:00:02:04	GLORIA (TO LUISA) THEY'LL NEVER ACCEPT US, LUISA.
366	01:27:58:01	MS. BETI CARESSES MARIE'S HAIR. ERNESTA WALKS INTO FRAME AND TRIES TO OPEN THE DOOR. SHE RATTLES THE DOOR KNOB. ERNESTA No dejó trancá esa perra. BETI (TO ALBERTA) Muerto el perro se acabó la rabia.	325	01:28:00:05	01:28:02:01	00:00:02:20	ERNESTA THAT BITCH LOCKED US IN!
			326	01:28:02:18	01:28:04:17	00:00:02:23	BETI (TO ERNESTA) THAT WILL END THE HISSY FITS!
367	01:28:04:05	MCU. GLORIA LOOKS AT BETI. BEHIND HER. LUISA TURNS AROUND TO SCREAM AT BETI. ALBERTA INCORPORATES AND LEAVES THE FRAME. LUISA (TO O.S. BETI) Eso era lo que tú querías velda?	327	01:28:04:20	01:28:06:13	00:00:02:17	LUISA (TO O.S. BETI) YOU GOT WHAT YOU WANTED !

368	01:28:06:04						
	CU. BETI LOOKS AT LUISA.						
369	01:28:07:13						
	MS. GLORIA LOOKS AT LUISA. LUISA HEADS TOWARDS THE O.S. DOOR. GLORIA LOOKS AT LUISA AFTER SHE HAS LEFT THE FRAME.						
370	01:28:11:19						
	INT. TECO HOTEL ESCALERA MS. JUDITH WALKS OUT AND LOOKS UP. SHE TURNS AROUND AND REACHES DOWN TO TAKE A KEY UNDER A RUG.						
371	01:28:25:06						
	EXT. TECO HOTEL WS. THE SEA AT SUN RISE.						
372	01:28:28:12						
	INT. HABITACIÓN JUDITH BIRD'S EYE MCU. JUDITH SLEEPS IN BED. A NOISE MAKES HER SHUFFLE. A MORE PROMINENT SOUND MAKES HER SIT UP.						
373	01:28:21:10						
	TILT UP WS. AS JUDITH WALKS OVER TO A WINDOW AND MOVES THE CURTAIN.						
374	01:28:44:17						
	SIDE VIEW CU. JUDITH LOOKS OUT THE WINDOW.						
375	01:28:46:14						
	JUDITH'S P.O.V. SHE SEES LUISA, FRANCISCA, ALBERTA, RAMONA, AND ERNESTA RUNNING DOWN THE STREET WITH SUITCASES.						
376	01:28:49:16						
	SIDE VIEW CU. JUDITH PURSES HER LIPS AND LEAVES.						
377	01:28:50:21						
	WS. JUDITH WALKS FROM THE WINDOW TOWARDS THE O.S. DOOR.						
378	01:28:51:19	328	01:28:53:13	01:28:56:23	00:00:03:10		RADIO CAAMAÑO'S TROOPS ENTERED THE PRESIDENTIAL PALACE.
	INT. HOTEL COPPELIA PLANTA BAJA BAR / COCINA						
	TRACKING MS. JUDITH WALKING DOWN THE STAIRS. SHE REACHES THE GROUND FLOOR. THE CAMERA TILTS UP TO MEET JUDITH'S FACE IN MCU. SHE WALKS PAST THE CAMERA	329	01:28:57:01	01:29:00:17	00:00:03:16		AND STAGED A COUP AGAINST THE TRIUMVIRATE.
	SIDE VIEW CU. OF HER FACE. THE CAMERA MOVES AWAY FROM HER AS IT TURNS AROUND. JUDITH LOOKS AT	330	01:29:01:05	01:29:02:19	00:00:01:14		IT'S A FACT, CITIZENS.
	SOMETHING O.S. CAMERA FOLLOWS HER GAZE TO SEE BETI AND MARIE IN THE CORNER LISTENING TO THE RADIO. THEY PEEK AROUND THE DINING HALL WHERE JUDITH WENT INTO.	331	01:29:02:22	01:29:06:07	00:00:04:090		WE HAVE TAKEN OVER THE NATIONAL PALACE.
	IN THE BACKGROUND GLORIA STANDS IN THE BACK DOOR. JUDITH WALKS BACK INTO FRAME AS SHE REACHES THE KITCHEN ARCHWAY. BETI LOOKS AT O.S. MARIE. CAMERA MOVES INTO DINING HALL. JUDITH STANDS BEHIND GLORIA AND STOPS.	332	01:29:06:12	01:29:09:03	00:00:03:15		THE DEMOCRATIC TRIBUNE AND SANTO DOMINGO RADIO
		333	01:29:09:06	01:29:12:10	00:00:03:04		COMMIT TO ALWAYS KEEP YOU INFORMED.
		334	01:29:12:12	01:29:14:11	00:00:02:23		WE'RE THE VOICE OF THE PEOPLE.
		335	01:29:14:13	01:29:16:10	00:00:02:21		AND NO ONE WILL STOP US.
379	01:29:15:13						
	MS. GLORIA TEARY EYED LOOKS OUTSIDE. JUDITH MAKES A THROAT NOISE AND CROSSES HER ARMS. GLORIA CLOSES HER EYES IN FEAR AND SLOWLY TURNS AROUND.						
380	01:29:20:19						
	JUDITH OVER THE SHOULDER MCU. GLORIA SLOWLY TURNS AROUND AND LOOKS AT JUDITH.						
381	01:29:27:10						
	SIDE VIEW MCU. GLORIA STOPS IN FRONT OF JUDITH AND LOOKS AT HER. GLORIA HEADS OFF.						
382	01:29:29:15						
	MS. CAMERA BEHIND GLORIA JUDITH STEPS TO THE SIDE SO GLORIA CAN WALK BACK INSIDE.						
383	01:29:33:14						
	WS. FROM THE BAR AREA, GLORIA HOLDS A SUITCASE AND CRIES WHILE SHE CROSSES THE DINING ROOM.						
384	01:29:36:16						
	CU. A DOOR BOLT BETWEEN JUDITH'S FEET. SHE KICKS IT AWAY.						
385	01:29:41:00						
	DOLLY OUT WS. FROM THE DINING ROOM. JUDITH CLOSES THE BACK DOOR. SHE TURNS AROUND AND FIXES HER ROBE AS SHE WALKS TOWARDS THE DINING ROOM.						
386	01:29:55:20						
	[MUSIC IN] INT. HOTEL COPPELIA PLANTA BAJA BAR WS. JUDITH CLEANS A SOFA CHAIR.						

387	01:30:00:03		336	02:30:07:02	01:30:08:10	00:00:01:08	BETI (TO GLORIA) WIPE THAT FACE OFF.
	[MUSIC CONT'D.]		337	01:30:09:14	01:30:11:04	00:00:02:14	WE DID GOOD IN STAYING.
	MS. BETI AND GLORIA SIT AT A TABLE. GLORIA SMOKES AND LOOKS AHEAD EMOTIONLESS. BETI IS BORED. BEHIND THEM MARIE IS BEHIND THE BAR AND JUDITH CLEANS THE SOFA CHAIR. ANNOYED, BETI, LOOKS AT GLORIA, AROUND THE ROOM, AND BACK AT GLORIA. SHE TOUCHES HER WITH HER ARM. GLORIA LOOKS DOWN AS BETI TALKS. BETI PUSHES HER HAIR FROM HER SHOULDER AND GETS CLOSER TO GLORIA.		338	01:30:11:15	01:30:14:13	00:00:03:22	WE'RE FREER AND SAFER HERE THAN OUT THERE.
	BETI (TO GLORIA) Niña quita esa cara. Hicimos bien en quedarnos. Aquí estaremos mejor y más libres que allá afuera.		339	01:30:16:09	01:30:18:22	00:00:02:13	GLORIA (TO BETI) SHE'LL PROBABLY GET NEW GIRLS.
	GLORIA (TO BETI) Igual se consigue mujeres nuevas seguro. Dede que yo toy aquí ella nunca se ha quedado sola		340	01:30:20:20	01:30:23:02	00:00:03:06	I'VE NEVER SEEN HER ALONE.
388	01:30:26:11						
	[MUSIC CONT'D.]						
	CU. BETI LOOKS BACK TO LOOK AT O.S. JUDITH						
389	01:30:27:23						
	[MUSIC CONT'D.]						
	WS. JUDITH CLEANS THE SOFA CHAIR AND QUICKLY GLANCES AT O.S. BETI BEFORE GETTING BACK TO HER CLEANING.						
390	01:30:31:14		341	01:30:32:12	01:30:33:22	00:00:01:10	BETI (TO GLORIA) OH GOD.
	[MUSIC CONT'D.]		342	01:30:34:08	01:30:36:13	00:00:02:05	SO OBSESSED WITH THE ARMCHAIR.
	CU. BETI TURNS BACK AROUND WHILE SHE ROLLS HER EYES.		343	01:30:36:17	01:30:38:16	00:00:02:01	IT WON'T BRING DON RAFAEL DOWN.
	BETI (TO GLORIA) Ay por Dios. Que obsesión tiene con ese sillón. Ni que fuera a resucitar Don Rafael.		344	01:30:38:17	01:30:41:01	00:00:03:08	GLORIA (TO BETI) SHE THINKS HE'S STILL AROUND.
391	01:30:38:19						
	[MUSIC CONT'D.]						
	MCU. GLORIA TAPS THE ASHES FROM HER CIGARETTE IN AN O.S. ASHTRAY ON THE TABLE.						
	GLORIA (TO BETI) Ella cree que el ta ahí todavía, jodiendo.						
392	01:30:40:19		345	01:30:41:02	01:30:43:16	00:00:02:14	GLORIA (O.S.) (TO BETI) HE WAS BOTH HER DAD AND HER BOSS.
	[MUSIC CONT'D.]						
	CU. BETI LOOKS AT HER NAILS. SHE SUPPERTS HER FACE WITH HER HAND AND LOOKS AT O.S. GLORIA.						
	GLORIA (O.S.) (TO BETI) Acuérdate que el era el papá pero también era el jefe.						
393	01:30:45:22		346	01:30:46:17	01:30:47:10	00:00:01:17	BETI (TO O.S. GLORIA) SO...
	[MUSIC CONT'D.]		347	01:30:47:23	01:30:49:11	00:00:02:12	HAVE YOU SAT IN IT?
	MCU. GLORIA LOOKS AT BETI FROM THE SIDE.						
	BETI (TO GLORIA) Oye...						
394	01:30:47:03						
	[MUSIC CONT'D.]						
	CU. BETI LOOKS AT GLORIA IN COMPLICITY.						
	BETI (TO O.S. GLORIA) Tú te has sentado ahí?						
395	01:30:49:14		348	01:30:49:21	01:30:50:16	00:00:01:19	GLORIA (TO BETI) ONCE.
	[MUSIC CONT'D.]						
	MCU. GLORIA LOOKS AT BETI.						
	GLORIA (TO BETI) Una ve.						
396	01:30:50:22		349	01:30:51:03	01:30:52:16	00:00:01:13	BETI (TO O.S. GLORIA) YOU DARED?
	[MUSIC CONT'D.]						
	CU. BETI LOOKS SURPRISED AT O.S. GLORIA.						
	BETI (TO O.S. GLORIA) Tú te atreves?						
397	01:30:52:14		350	01:30:52:20	01:30:54:01	00:00:02:05	GLORIA (TO BETI) ALMOST GOT CAUGHT.
	[MUSIC CONT'D.]						
	MCU. GLORIA LOOKS AT BETI.						
	GLORIA (TO BETI) Casi me agarra.						

398	01:30:53:21		351	01:30:54:03	01:30:55:11	00:00:01:08	BETI (TO O.S. GLORIA) DODGED A BULLET.
	[MUSIC CONT'D.] CU. BETI LOOKS AT O.S. GLORIA SURPRISED. BETI (TO O.S. GLORIA) Pues de la que te salvaste.						
399	01:30:55:17		352	01:30:59:00	01:31:02:19	00:00:03:19	GLORIA (TO BETI) YOU KNOW WHY IT HAS SO MUCH SPACE BETWEEN THE LEGS?
	[MUSIC CONT'D.] MS. GLORIA LOOKS BEHIND THEM TO JUDITH AND SCOOT'S CLOSER TO BETI. BETI GETS CLOSER. GLORIA (TO BETI) Tú sabe porqué ese sillón e tan grande //						
400	01:31:01:00	353		01:31:02:21	01:31:03:13	00:00:01:16	BETI (TO GLORIA) NO.
	[MUSIC CONT'D.] CU. GLORIA LOOKS AT BETI AS SHE WHISPERS. GLORIA (TO BETI) Y tiene tanto espacio entre las piernas? BETI (TO GLORIA) No. GLORIA (TO BETI) Coño Beti, pa qué má? Pa singa.	354		01:31:04:11	01:31:06:02	00:00:02:15	GLORIA (TO BETI) TO FUCK BETI, WHAT ELSE?
401	01:31:06:00		355	01:31:08:08	01:31:11:04	00:00:03:20	BETI (TO GLORIA) OH BABE! GLORIA (TO BETI) THIS WAS DON RAFAEL'S PERSONAL BROTHEL.
	[MUSIC CONT'D.] CU. BETI EXCLAIMS AND ROLLS HER EYES. BETI (TO GLORIA) Ay... hija... GLORIA (TO BETI) E que eto era //						
402	01:31:09:01		356	01:31:11:18	01:31:15:04	00:00:04:10	GLORIA (TO BETI) THE HOTEL WAS FOR MONEY, THE CHAIR WAS FOR WOMEN.
	[MUSIC CONT'D.] CU. GLORIA SHAKES HER HEAD AS SHE TALKS TO BETI. BETI TURNS HER EYES TOWARDS GLORIA. GLORIA (TO BETI) El burdel personal de Don Rafel. El hotel le dejaba dinero pero, ese sillón la mujere.						
403	01:31:15:17	357		01:31:17:12	01:31:19:04	00:00:02:16	BETI (TO GLORIA) SO JUDITH WAS CONCEIVED THERE?
	[MUSIC CONT'D.] CU. BETI HAS ONE HAND UNDER HER CHIN AS SHE TALKS TO O.S. GLORIA. BETI (TO GLORIA) Entonce ahí fue dónde hicieron a Judith? GLORIA (BETI) Cállate muchacho //	358		01:31:19:08	01:31:21:02	00:00:02:18	GLORIA (TO BETI) AND WHERE HE WAS KILLED TOO!
404	01:31:19:21						
	[MUSIC CONT'D.] CU. GLORIA GETS CLOSER TO BETI. GLORIA (TO BETI) Que ahí fue que lo mataron también. BETI (TO GLORIA) No!						
405	01:31:21:01	359		01:31:21:05	01:31:21:20	00:00:00:15	BETI (TO GLORIA) NO!
	[MUSIC CONT'D.] CU. BETI IS SURPRISED BY WHAT GLORIA SAYS AND MAKES THE SIGN OF THE CROSS. JUDITH WALKS UP BEHIND BETI. BETI (TO O.S. GLORIA) Ay Santa María y José.	360		01:31:22:02	01:31:23:19	00:00:01:17	HOLY MARY AND JOSEPH!
406	01:31:26:04						
	[MUSIC CONT'D.] MCU. GLORIA LOOKS AWAY.						

407	01:31:27:00	361	01:31:29:05	01:31:31:16	00:00:02:11	JUDITH (TO GLORIA AND BETI) GO OUT AND SEE IF YOU FIND ANYONE.
	[MUSIC CONT'D.]	362	01:31:33:11	01:31:34:04	00:00:01:17	BETI (TO JUDITH) WHAT?
	MS. JUDITH WALKS UP BETWEEN BETI AND GLORIA. GLORIA AND BETI LOOK SURPRISED AT EACH OTHER. BETI TAKES HER HAND TO HER CHEST. BETI LOOKS AT JUDITH. JUDITH AND GLORIA LOOK AT BETI.	363	01:31:34:21	01:31:36:05	00:00:02:08	JUDITH, I'M SORRY.
	JUDITH (TO GLORIA AND BETI) Párense y vayan al frente a ve si encuentran algo.	364	01:31:36:08	01:31:38:11	00:00:02:03	BUT I'M NOT A STREET HOOKER.
	BETI (TO JUDITH) Qué? Ay Judith perdóname, pero yo nunca he sido ningún cuero de la calle.	365	01:31:39:09	01:31:41:23	00:00:02:14	JUDITH (TO BETI) AND WE'RE NOT AN EMPTY BUSINESS.
	JUDITH (TO BETI) Ni nosotras somos de tener ete lugar vacío.					
408	01:31:42:10	366	01:31:43:02	01:31:45:01	00:00:02:23	JUDITH (TO BETI) BESIDES, YOU WON'T BE ALONE.
	[MUSIC CONT'D.]					
	MCU. BETI LOOKS UP AT O.S. JUDITH WHILE GLORIA LOOKS AT BETI.					
	JUDITH (TO BETI) Además, ustedes no van a ir sola.					
409	01:31:46:01					
	EXT. MALECÓN					
	WS. GLORIA AND BETI ARE STANDING ON THE SIDEWALK. PERA IS SITTING IN A BENCH BEHIND THEM.					
410	01:31:50:08					
	[MUSIC IN]					
	INT. HABITACIÓN JUDITH					
	WS. JUDITH OPENS THE DOOR AND WALKS INTO THE ROOM. SHE CLOSSES THE DOOR AND STOPS TO RUB HER SHOULDER. SHE WALKS SLOWLY. SHE HEARS SOME O.S. PAPERS JOSÉ MARÍA IS PLAYING WITH AND LOOKS PUZZLED.					
411	01:32:02:21					
	[MUSIC CONT'D.]					
	DOLLY IN WS. JOSÉ MARÍA PLAYS WITH SOLDIERS AND A WOODEN AIRPLANE ON TOP OF A MAP ON THE BED.					
412	01:32:07:02					
	[MUSIC CONT'D.]					
	DOLLY IN MS. JUDITH LOOKS CONFUSED WITH HER ARMS CROSSED IN FRONT OF HER CHEST. SHE TAKES A FEW STEPS FORWARD.					
413	01:32:12:20					
	[MUSIC CONT'D.]					
	WS. JOSÉ MARÍA PLAYS WITH HIS AIRPLANE WHILE THE CAMERA PANS RIGHT.					
414	01:32:15:11	367	01:32:21:23	01:32:23:14	00:00:02:15	JUDITH (TO JOSÉ MARÍA) WHAT ARE YOU DOING?
	[MUSIC CONT'D.]					
	TRACKING CU. JUDITH WITH HER LIPS PURSED WALKS TOWARDS THE BED. SHE STOPS AND STOOPS DOWN. MCU OF JUDITH AND JOSÉ MARÍA. HE LOOKS AT HER. SHE USES SIGN LANGUAGE.					
	JUDITH (TO JOSÉ MARÍA) Qué tu ta haciendo?					
415	01:32:23:15					
	[MUSIC CONT'D.]					
	OVER SHOULDER MCU. JOSÉ MARÍA LOOKS AT JUDITH AND SHRUGS.					
416	01:32:25:15	368	01:32:27:09	01:32:28:14	00:00:01:05	JUDITH (TO JOSÉ MARÍA) WHAT IS THIS?
	[MUSIC CONT'D.]					
	OVER THE SHOULDER MS. JUDITH LOOKS AT JOSÉ MARÍA'S GAME.					
	JUDITH (TO JOSÉ MARÍA) Qué es esto?					
417	01:32:28:21	369	01:32:32:23	01:32:35:04	00:00:03:05	JUDITH (TO JOSÉ MARÍA) WHERE DID YOU FIND IT?
	[MUSIC CONT'D.]					
	MS. JOSÉ MARÍA AND JUDITH LOOK AT EACH OTHER. HE SHRUGS ONCE AGAIN.					
	JUDITH (TO JOSÉ MARÍA) Dónde tú lo encontraste?					
418	01:32:35:18					
	[MUSIC CONT'D.]					
	OVER SHOULDER MCU. JOSÉ MARÍA LOOKS AT JUDITH AND POINTS TOWARDS THE ROOF.					

419	01:32:37:16 [MUSIC CONT'D.] OVER SHOULDER MCU. JUDITH LOOKS UP CONFUSED. TILT DOWN TO BED AS SHE JUDITH REACHES FOR THE MAP. JUDITH GETS UP TO LOOK BETTER AT THE MAP.					
420	01:32:45:06 [MUSIC CONT'D.] MCU. JUDITH PUSHES THE TOYS AWAY TO LOOK AT THE MAP. CAMERA FOLLOWS JUDITH AS SHE INCORPORATES AND LOOKS AT THE MAP.					
421	01:32:53:23 [MUSIC CONT'D.] CU. JUDITH'S FINGER AS SHE LOOKS AT SOME CIRCLES IN THE MAP.					
422	01:32:56:09 EXT. HOTEL COPPELIA CALLE WS. GLORIA AND BETI LOOK AT THE HOTEL FACADE IN FRONT OF THEM. THEY SHUFFLE IN THE COLD.					
423	01:33:00:16 MCU. GLORIA AND BETI LOOK AROUND THE EMPTY STREET. GLORIA (TO BETI) Ni un alma hay aquí.	370 371	01:33:01:03 01:33:03:12	01:33:02:14 01:33:04:13	00:00:01:11 00:00:01:01	GLORIA (TO BETI) NOT A SINGLE SOUL. BETI (TO GLORIA) I KNEW IT.
424	01:33:03:14 MS. BETI AND GLORIA, UP. AND PERA SITTING ON THE BENCH LOOK IN THE SAME DIRECTION. GLORIA AND BETI LOOK AT EACH OTHER. AN O.S. CAR CATCHES GLORIA'S ATTENTION AND SHE ALERTS BETI BEFORE CALLING OUT. BETI (TO GLORIA) Yo sabia. Gloria yo creo que mejor e que entremo.	372 373	01:33:06:08 01:33:12:20	01:33:07:23 01:33:13:10	00:00:01:15 00:00:01:14	BETI (TO GLORIA) WE SHOULD GO BACK IN. GLORIA HEY!
425	01:33:13:15 WS. BEFORE THEM, A CAR DRIVES BY AND HEARD TOWARDS THE HOTEL. GLORIA Mira.	374	01:33:13:18	01:33:14:04	00:00:01:10	GLORIA OVER HERE!
426	01:33:16:08 MCU. GLORIA AND BETI FOLLOW THE CAR WITH THEIR EYES.					
427	01:33:17:20 WS. GLORIA AND BETI WATCH MEN IN UNIFORM GET OUT OF THE CAR AND HEAD TOWARDS THE HOTEL DOOR.					
428	01:33:23:05 SIDE VIEW MS. ARMED MEN RUN TO THE HOTEL AS THE CAR DRIVES OFF.					
429	01:33:24:06 SIDE VIEW. MS. A MAN AT THE DOOR SIGNALS FOR THE OTHERS TO KEEP COMING.					
430	01:33:25:08 MCU. BETI AND GLORIA LOOK PUZZLED. BETI (TO GLORIA) Pero son militare, no?	375	01:33:25:17	01:33:26:17	00:00:01:00	BETI (TO GLORIA) THE MILITARY?
431	01:33:27:00 INT. HABITACIÓN JUDITH MCU. JUDITH LOOKS PUZZLED AT THE MAP WHEN SHE TURNS AROUND AFTER HEARING NOISES. SHE LOOKS BACK AT THE MAP.					
432	01:33:29:15 CU. JUDITH FOLDS THE MAP.					
433	01:33:32:01 MCU. JUDITH HIDES THE MAP INSIDE HER SKIRT. SHE TAKES HER KEYS FROM THE BED JUDITH (TO JOSÉ MARÍA) Vengo ahora.	376	01:33:33:17	01:33:34:16	00:00:01:23	JUDITH (TO JOSÉ MARÍA) BE RIGHT BACK
434	01:33:34:10 MCU. JOSÉ MARÍA LOOKS AT O.S. JUDITH.					
435	01:33:35:18 MS. JUDITH RUNS TO THE DOOR AND LEAVES THE ROOM.					
436	01:33:39:20 [MUSIC IN] INT. HOTEL COPPELIA PLANTA BAJA BAR WS. JUDITH WALKS DOWN THE STAIRS. AND STOPS HALWAY TO SCREAM AT THE O.S. MILITARY MEN. JUDITH Qué e lo que ta pasando en mi casa casajo?	377	01:33:42:09	01:33:44:07	00:00:02:22	JUDITH WHAT THE FUCK IS GOING ON?

437	01:33:43:15 [MUSIC CONT'D.] MCU. MONTERO AND THE ARMED FROG MEN WITH GUNS. MONTERO (TO O.S. JUDITH) Vamos a tomar //	378	01:33:44:08	01:33:47:19	00:00:03:11	MONTERO (TO O.S. JUDITH) THIS IS NOW A COMMAND CENTER FOR THE REVOLUTION.
438	01:33:45:08 [MUSIC CONT'D.] CU. MARIE OPENS A DOOR TO LOOK AT THE COMMOTION. MONTERO (O.S.) (TO O.S. JUDITH) Este sitio como comando central de la revolución.					
439	01:33:48:04 [MUSIC CONT'D.] MS. JUDITH REACHES THE FLOOR AND WALKS TOWARDS O.S. MONTERO AND HIS MEN.					
440	01:33:49:03 MS. GLORIA, BETI AND PERA RUSH INSIDE.					
441	01:33:50:02 MCU. JUDITH REACHES MONTERO AND HIS MEN. JUDITH (TO MONTERO) De qué	379	01:33:50:05	01:33:52:19	00:00:02:14	JUDITH (TO MONTERO) WHAT REVOLUTION ARE YOU TALKING ABOUT?
442	01:33:50:23 [MUSIC CONT'D.] OVER THE SHOULDER MCU. JUDITH TALKS TO MONTERO. JUDITH (TO MONTERO) Revolución e que ute me ta hablando?					
443	01:33:52:10 [MUSIC CONT'D.] OVER THE SHOULDER MCU. MONTERO CHECKS JUDITH OUT. MONTERO (TO JUDITH) No ponga resistencia.	380	01:33:53:00	01:35:54:02	00:00:01:02	MONTERO (TO JUDITH) DON'T RESIST
444	01:33:54:05 [MUSIC CONT'D.] MS. BETI AND GLORIA HOLD TIGHT TO EACH OTHER AS THEY WALK INSIDE THE BAR WITH PERA NEXT TO THEM. MONTERO (O.S.) (TO O.S. JUDITH) Es lo mejor //	381	01:33:54:12	01:33:57:02	00:00:03:14	MONTERO (O.S.) (TO O.S. JUDITH) IT'S WHAT'S BEST FOR YOU AND FOR THE COUNTRY.
445	01:33:55:11 [MUSIC CONT'D.] OVER THE SHOULDER MCU. MONTERO LOOKS JUDITH IN THE EYES. MONTERO (TO JUDITH) Para el país y para ustedes.					
446	01:33:56:21 [MUSIC CONT'D.] OVER THE SHOULDER MCU. JUDITH LOOKS EXPRESSIONLESS AT MONTERO. SHE TURNS HER FACE TO LOOK AT THE MEN WHO MOVE TOWARDS THE STAIRS AND LOOKS BACK AT MONTERO. JUDITH (TO MONTERO) Vaya y salve el país pa otro sitio, no aquí.	382	01:33:57:06	01:33:59:13	00:00:02:07	JUDITH (TO MONTERO) SAVE THE COUNTRY SOMEWHERE ELSE! MONTERO (TO JUDITH) YOU'RE STRATEGICALLY PLACED BETWEEN THE SEA AND THE COLONIAL ZONE.
447	01:33:59:21 [MUSIC CONT'D., STOPS.] OVER THE SHOULDER MCU. MONTERO LOOKS AT JUDITH. MONTERO (TO JUDITH) No hay otro lugar frente al mar, y detrás de la zona colonial como este.	383	01:34:03:03	01:34:04:04	00:00:01:01	JUDITH (TO MONTERO) SO WHAT?
448	01:34:03:12 SIDE VIEW TILT UP WS. A MAN IN UNIFORM GOES UPSTAIRS. ANOTHER MAN FOLLOW CLOSE BEHIND. JUDITH (O.S.) (TO MONTERO) Y quéé con eso?					
449	01:34:06:02 OVER THE SHOULDER BETWEEN BETI AND GLORIA MS. JUDITH STANDING CROSSED ARMED IN FRONT OF MONTERO. MONTERO (TO JUDITH) Lo me //	384	01:34:06:23	01:34:08:13	00:00:02:14	MONTERO (TO JUDITH) IT'S BEST IF YOU LEAVE.
450	01:34:07:06 MCU. GLORIA, BETI AND PERA LOOK AT MONTERO AND JUDITH. MONTERO (O.S.) (TO O.S. JUDITH) Jor que pueden hacer es irse.					

451	01:34:08:13		385	01:34:08:15	01:34:10:04	00:00:02:13	MONTERO (TO JUDITH) DONT MAKE ME FORCE YOU.
	OVER THE SHOULDER MCU. MONTERO LOOKS AT JUDITH. MONTERO (TO JUDITH) No me haga utilizar la fuerza.						
452	01:34:10:05						
	OVER THE SHOULDER MCU. JUDITH LOOKS AT MONTERO IN DEFIANCE.						
453	01:34:11:17						
	MCU. MARIE CLOSSES THE DOOR SHE WAS PEEKING FROM.						
454	01:34:13:11						
	OVER THE SHOULDER MCU. JUDITH LOOKS AT MONTERO THEN BEHIND HER AS SHE HEARS NOISES.						
455	01:34:14:17		386	01:34:15:05	01:34:17:13	00:00:02:08	JUDITH (TO MONTERO) LET'S NEGOTIATE. THIS IS MY HOTEL!
	MEDIUM-LONG SHOT. JUDITH LOOKS AT MONTERO AND CROSSES HER ARMS. BEHIND THE BAR A MILITARY MAN PLACES GUNS ON THE COUNTER. ANOTHER ONE CLEANS A GUN SITTING ON THE STAGE WITH HIS BACK TO THE CAMERA. JUDITH (TO MONTERO) Pues negociemos, porque este //						
456	01:34:16:20						
	OVER THE SHOULDER MCU. MONTERO LOOKS AT JUDITH. JUDITH (TO MONTERO) Hotel es mio.						
457	01:34:18:07						
	BEHIND BETI AND GLORIA CU. GLORIA LOOKS AT AN O.S. MAN THAT CAME DOWNSTAIRS.						
458	01:34:19:09	387		01:34:19:17	01:34:20:08	00:00:01:15	TEO (TO MONTERO) MONTERO.
	OVER THE SHOULDER MCU. JUDITH LOOKS AT MONTERO. SHE TURNS HER FACE AROUND WHEN SHE HEARS TEO CALLING OUT MONTERO. HE STOPS A FEW FEET AWAY FROM JUDITH. HE HANDS MONTERO THE PAPERS. TEO (TO MONTERO) Montero. ? (TO MONTERO) Eso era lo único que había ahí arriba señor.	388		01:34:20:22	01:34:22:20	00:00:02:22	? (TO MONTERO) WHAT WE FOUND UPSTAIRS. SIR.
459	01:34:23:15		389	01:34:26:06	01:34:27:20	00:00:01:14	MONTERO A MAP IS MISSING.
	MCU. MONTERO LOOKS DOWN AT THE PAPERS. TILT DOWN TO PAPERS IN MONTERO'S HANDS. MONTERO Aquí tiene que haber //						
460	01:34:27:00		390	01:34:31:00	01:34:32:23	00:00:01:23	JUDITH I HAVE WHAT YOU NEED.
	[MUSIC CONT'D.] OVER THE SHOULDER MCU. CAMERA MOVES FROM MONTERO'S SHOULDER TO THE OTHER. JUDITH (TO MONTERO) Yo tengo lo que ute ta buscando.						
461	01:34:32:17						
	OVER THE SHOULDER MCU. MONTERO LOOKS UP FROM HIS PAPERS TO LOOK AT JUDITH.						
462	01:34:35:02	391		01:34:35:17	01:34:36:23	00:00:01:06	MONTERO (TO JUDITH) MAP AND KEYS.
	MCU. JUDITH'S AND MONTERO'S WAISTS. MONTERO MAKES A SIGN WITH HIS HAND FOR JUDITH TO HAND HIM THE MAP. MONTERO (TO JUDITH) Dame la llave //	392		01:34:37:03	01:34:38:07	00:00:01:04	JUDITH (TO MONTERO) YOU'RE MISTAKEN.
463	01:34:36:11						
	OVER THE SHOULDER MCU. MONTERO AT JUDITH. MONTERO (TO JUDITH) Y el mapa. JUDITH (TO MONTERO) Se equivoca //						
464	01:34:37:17						
	SIDE VIEW MCU. JUDITH AND MONTERO LOOK AT EACH OTHER. JUDITH TURNS HER FACE TOWARDS THE O.S. DOOR AFTER HEARING STEPS.						
465	01:34:39:22						
	OVER THE SHOULDER BETWEEN BETI AND GLORIA MS. JUDITH LOOKS PAST GLORIA AND BETI TOWARDS THE O.S. DOOR WITH HER ARMS CROSSED. GLORIA MOVES HER FACE TO THE DOOR.						
466	01:34:40:23						
	MCU. BETI, GLORIA AND PERA LOOK AT THE DOOR BEHIND THEM.						
467	01:34:42:13						
	PAN MS. TO WS. MORE ARMED MEN COME INTO THE HOTEL. THEY WALK STRAIGHT INTO BETI AND GLORIA WHO MOVE ASIDE.						
468	01:34:45:04						
	OVER THE SHOULDER MCU. MONTERO LOOKS AT THE O.S. MEN WHO CAME IN THE BACK AT JUDITH.						

469	01:34:46:09	SIDE VIEW MCU. JUDITH LOOKS AT THE MEN WALKING THROUGH THE ROOM AND LOOKS AT MONTERO.	393	01:34:47:15	01:34:48:08	00:00:01:17	JUDITH (TO MONTERO) FINE.
			394	01:34:48:23	01:34:50:22	00:00:02:23	YOU CAN STAY IN THE ROOMS.
			395	01:34:51:00	01:34:53:16	00:00:02:16	YOU CAN USE THE KITCHEN AND THE ROOF.
			396	01:34:53:18	01:34:55:16	00:00:02:02	BUT NOT MY ROOM!
470	01:34:55:22	OVER THE SHOULDER MCU. MONTERO LOOKS AT JUDITH.	397	01:34:55:23	01:34:58:01		JUDITH (TO MONTERO) AND NOT THE GIRL'S ROOM.
471	01:34:57:15	OVER THE SHOULDER MCU. JUDITH LOOKS AT MONTERO AS SHE TALKS TO HIM.	398	01:34:59:08	01:35:01:02	00:00:02:18	JUDITH (TO MONTERO) AND WHEN THIS IS ALL OVER
			399	01:35:01:03	01:35:03:22	00:00:02:19	YOU WILL PAY BACK EVERY DAY YOU STAYED.
472	01:35:04:05	OVER THE SHOULDER MCU. MONTERO LOOKS AT JUDITH AND ANSWERS HER OFFER.	400	01:35:04:11	01:35:05:10	00:00:01:23	MONTERO (TO JUDITH) DEAL.
			473	01:35:05:13			
474	01:35:06:07	MCU. MONTERO HOLDS HIS HAND TO HIS HIP. JUDITH TAKES OUT THE MAP FROM A SKIRT POCKET AND HANDS IT.					
475	01:35:08:06	OVER THE SHOULDER MCU. JUDITH LOOKS UP AT MONTERO.	401	01:35:08:17	01:35:09:19	00:00:01:02	JUDITH (TO MONTERO) DOUBLE.
476	01:35:09:14	OVER THE SHOULDER MCU. MONTERO LOOKS AT JUDITH SPEAK.	402	01:35:09:21	01:35:11:14	00:00:02:17	JUDITH (TO MONTERO) IT'S ROUGH OUT THERE.
			477	01:35:11:11			
478	01:35:12:21	MS. GLORIA AND BETI CLOSE TO EACH OTHER LOOK AT O.S. JUDITH AND MONTERO OPEN MOUTHED. PERA IS NEXT TO THEM WATCHING TOO.	403	01:35:13:02	01:35:14:08	00:00:01:06	MONTERO (O.S.) (TO O.S. JUDITH) ONE MORE THING.
			404	01:35:14:18	01:35:16:17	00:00:02:23	WE NEED YOU TO COOK FOR US.
479	01:35:16:12	OVER THE SHOULDER BETWEEN BETI AND GLORIA MS. JUDITH LOOKS BEMUSED AT MONTERO. JUDITH GIVES AT BETI AND GLORIA A SIDE EYE. SHE SHIFTS HER EYES BACK AND FORTH BETWEEN THEM AND MONTERO.	405	01:35:16:21	01:35:18:10	00:00:02:13	JUDITH (TO O.S. MONTERO) WE DON'T COOK HERE.
			406	01:35:20:10	01:35:21:22	00:00:01:12	BUT THAT'S NEGOTIABLE.
480	01:35:21:15	MCU. GLORIA LOOKS AWAY FROM O.S. JUDITH AND LOOKS TO THE SIDE. BETI SHAKES HER HEAD AND MOUTHS THE WORD "NO". PERA SOMEWHERE O.S.					
481	01:35:23:21	WS. THE MEN START MOVING AROUND. SOME GO UPSTAIRS AND SOME OTHERS WALKS O.S. GLORIA, BETI AND PERA LOOK AROUND. JUDITH HEADS TOWARDS THE STAIRS.					
482	01:35:28:23	[MUSIC IN] INT. COCINA [MUSIC CONT'D.] MS. GLORIA BOWS TO CHECK ON A STOVE POT. THE CAMERA GOES UP WITH HER AS SHE INCORPORATES AND LOOKS AT O.S. MARIE IN DESPAIR. GLORIA Coño... Marie eta baina se me ta quemando otra ve. MARIE (TO GLORIA) Bájale el fuego.	407	01:35:29:15	01:35:30:19	00:00:01:04	GLORIA FUCK!
			408	01:35:31:14	01:35:34:05	00:00:03:19	GLORIA (TO MARIE) / MARIE (TO GLORIA) -IT'S BURNING AGAIN! -LOWER THE HEAT!

483	01:35:33:11		409	01:35:34:11	01:35:35:07	00:00:01:20	GLORIA (TO MARIE) I DID!
	[MUSIC CONT'D.]		410	01:35:35:20	01:35:36:22	00:00:01:02	MARIE (TO GLORIA) GET THE LID OFF.
	MEDIUM-LONG S. MARIE WALKS BY THE STOVE WHERE GLORIA IS. GLORIA LOWERS HERSELF TO TURN DOWN THE HEAT IN THE STOVE. MARIE GRABS A WOODEN SPOON FROM THE DISH DRYING RACK AND TURNS AROUND TO HELP GLORIA. GLORIA TAKES THE LID OFF AND TAKES A FEW STEPS BACK.						
	MARIE (TO GLORIA) Bájale...						
	GLORIA (TO MARIE) Ya yo lo hice.						
	MARIE (TO GLORIA) Quítale la tapa.						
484	01:35:37:21		411	01:35:38:05	01:35:39:02	00:00:01:21	MARIE (O.S.) PASS ME THAT.
	[MUSIC CONT'D.]						
	MS. BETI USES A WOODEN SPOON TO MASH SOMETHING. SHE TURNS AROUND WITH THE SAUCEPAN AND TRIES TO PUT IT ON THE KITCHEN CENTER TABLE. THE SAUCEPAN FALLS TO THE FLOOR.						
	MARIE (O.S.) Pásame eso.						
485	01:35:40:23		412	01:35:42:17	01:35:43:16	00:00:01:01	MARIE MY GOD.
	MEDIUM-LONG S. GLORIA RUNS FROM THE SINK TO THE STOVE TO ADD WATER TO ONE OF THE POTS. MARIE MOVES HER ARMS IN RESIGNATION AND WALKS TO WHERE THE O.S. SPILL IS.						
486	01:35:44:00						
	MS. A SOLDIER PUTS DOWN A CRATE OF CORNCOBS ON THE KITCHEN TABLE NEXT TO A DISH OF SPAGHETTI. HE TAKES THE BOWL AND LEAVES.						
487	01:35:46:12		413	01:35:47:03	01:35:48:14	00:00:01:11	BETI IT NEVER ENDS!
	MCU. CAMERA MOVES UP FROM TABLE TO BETI WHO THROWS HER HANDS UP. BETI TURNS AROUND TO LOOK AT O.S. GLORIA.						
	BETI Esto no se acaba nunca?						
488	01:35:50:02		414	01:35:51:12	01:35:52:13	00:00:01:01	GLORIA NOPE.
	MCU. GLORIA RECEIVES O.S. BETI'S LOOK AS SHE POURS THE WATER ON THE POT. SHE STARTS SHAKING HER HEAD. SHE TAKES A FEW STEPS BACK, AWAY FROM THE STOVE.		415	01:35:52:15	01:35:53:23	00:00:01:18	NO MORE!
	GLORIA No. Yo no puedo má.						
489	01:35:53:15		416	01:35:55:02	01:35:57:00	00:00:02:22	JUDITH DID YOU BRING FOOD UPSTAIRS?
	MCU. JUDITH ARRIVES AT THE KITCHEN. BETI GIVES JUDITH THE BACK.						
	JUDITH Ya le llevaron la comida a los hombre //						
490	01:35:56:13		417	01:35:57:02	01:35:58:07	00:00:01:05	GLORIA (TO JUDITH) I'M GOING NOW.
	MCU OUT OF FOCUS MARIE LOOKS AT O.S. JUDITH. MS. GLORIA SUPPORTED BY THE KITCHEN COUNTER LOOKS AT O.S. JUDITH WITH ONE HAND ON HER HIP.						
	JUDITH (O.S.) Allá arriba?						
	GLORIA (TO O.S. JUDITH) Yo voy ahora.						
491	01:35:58:17		418	01:35:58:20	01:36:01:11	00:00:03:15	JUDITH REMEMBER YOU STILL WORK AFTER COOKING.
	MCU JUDITH LOOKS DOWN AND LOOKS UP AT O.S. GLORIA.						
	JUDITH Recuerden que cuando terminen de cocinar tienen trabajo.						
492	01:36:01:12		419	01:36:01:04	01:36:03:13	00:00:02:09	GLORIA (TO O.S. JUDITH) SO NOW WE HAVE TO DO BOTH?
	PUSH IN MS. GLORIA LOOKS AT O.S. JUDITH.						
	GLORIA (TO O.S. JUDITH) Entonces ahora tenemos que hacer la cosa junta?						
493	01:36:03:22						
	MCU. JUDITH TAKES SOMETHING OUT OF HER POCKET AND REACHES TO PUT IT ON THE KITCHEN TABLE.						
494	01:36:05:02		420	01:36:05:14	01:36:07:08	00:00:02:18	JUDITH (O.S.) AND YOU BETTER SMELL NICE.
	CU. JUDITH PLACES A SMALL PERFUME BOTTLE BETWEEN THE INGREDIENTS.						
	JUDITH (O.S.) Y se me ponen bien olorosa.						
495	01:36:07:06						
	MS. BETI LOOKS DOWN AT THE BOTTLE. JUDITH GIVES OUT ONE LAST LOOK BEFORE TURNING AROUND AND LEAVING. BETI LOOKS OVER TO O.S. GLORIA.						
496	01:36:09:12						
	CU. GLORIA SIGHS.						

497	01:36:11:21 INT. HABITACIÓN JUDITH ECU. A SEPIA PICTURE IN A PHOTO ALBUM. O.S. JUDITH TURNS THE PAGE TO ANOTHER SEPIA PICTURE. JUDITH (TO JM) El hotel antes tenía mucha gente.	421	01:36:12:00	01:36:16:13	00:00:04:13	JUDITH (TO JM) THE HOTEL USED TO HAVE MANY PEOPLE
498	01:36:16:10 DOLLY IN MS. SITTING IN BED JUDITH SIGNS WHILE JM HOLDS THE PICTURE ALBUM. JUDITH PASSES TO ANOTHER PAGE. JUDITH (TO JM) Que venían en avión de otros países. Y mi papá lo conocía a todito. Sabían quiéne eran, y venían aquí!	422 423 424 425 426 427	01:36:16:18 01:36:19:05 01:36:20:17 01:36:22:14 01:36:24:12 01:36:25:17	01:36:19:02 01:36:20:16 01:36:22:13 01:36:24:10 01:36:25:14 01:36:27:01	00:00:03:08 00:00:01:11 00:00:02:20 00:00:02:20 00:00:01:02 00:00:02:08	JUDITH (TO JM) WHO CAME IN AIRPLANES. FROM OTHER COUNTRIES. AND MY FATHER KNEW ALL OF THEM. WHO THEY WERE. AND THEY CAME HERE!
499	01:36:25:23 CU. JM LOOKS AT THE PICTURE JUDITH IS POINTING AT. JM LOOKS UP AT HER AS SHE SIGNS. JUDITH (TO JM) Ese e mi papá.	428	01:36:27:02	01:36:29:01		JUDITH (TO JM) THAT'S MY DAD.
500	01:36:29:16 ECU. A PICTURE OF A MAN SITTING NEXT TO YOUNG JUDITH STANDING UP. JUDITH POINTS AROUND THE PICTURE. JUDITH (O.S.) (TO O.S. JM) Y ahí, soy yo.	429 430	01:36:29:21 01:36:32:09	01:36:30:23 01:36:33:04	00:00:01:02 00:00:01:19	JUDITH (O.S.) (TO O.S. JM) AND HERE... THAT'S ME.
501	01:36:33:12 CU. JM LOOKS AT JUDITH'S HANDS. JUDITH (TO JM) Al poco tiempo, mi papá //	431 432	01:36:33:17 01:36:37:11	01:36:35:16 01:36:39:10	00:00:02:23 00:00:02:23	JUDITH (TO JM) SHORTLY AFTER... MY DAD WENT TO HEAVEN.
502	01:36:38:19 ECU. PICTURE OF JUDITH AND HER FATHER. JUDITH POINTS AT HER FATHER. JUDITH (O.S.) (TO O.S. JM) Se fue pal cielo. Yo tenía tú edad.	433 434 435 436	01:36:39:20 01:36:41:03 01:36:42:02 01:36:43:05	01:36:40:11 01:36:41:19 01:36:42:23 01:36:44:02	00:00:01:15 00:00:00:16 00:00:00:21 00:00:01:21	JUDITH (O.S.) (TO O.S. JM) I... ...WAS... ...YOUR AGE. I...
503	01:36:43:08 CU. JM LOOKS AT THE PICTURE. JUDITH TAPS HIS SHOULDER. JUDITH (TO JM) Yo siempre aprendí a trabajar //	437 438	01:36:44:17 01:36:46:14	01:36:45:23 01:36:48:07	00:00:01:06 00:00:02:17	JUDITH (TO JM) ...ALWAYS... ...LEARNED TO WORK...
504	01:36:48:18 DOLLY IN MS. JM LOOKS AT JUDITH AS SHE TALKS TO HIM WITH SIGN LANGUAGE. JUDITH (TO JM) Por este hotel. Es mío. Yo soy la dueña, la jefa. Mi papá era el dueño. Y tú vas a ser el dueño también. Sí, tú. Pero tu tiene que luchar //	439 440 441 442 443 444 445 446 447 448	01:36:49:12 01:36:52:03 01:36:53:08 01:36:56:05 01:36:57:08 01:36:59:00 01:37:00:17 01:37:04:05 01:37:05:11 01:37:06:17	01:36:51:02 01:36:53:07 01:36:55:07 01:36:57:07 01:36:58:19 01:37:00:10 01:37:03:04 01:37:05:07 01:37:06:14 01:37:08:16	00:00:02:14 00:00:01:04 00:00:02:23 00:00:01:02 00:00:01:11 00:00:01:10 00:00:03:11 00:00:01:02 00:00:01:03 00:00:02:23	JUDITH (TO JM) ...FOR THIS HOTEL. IT'S MINE. I'M THE OWNER! THE BOSS! MY DAD WAS THE OWNER. AND YOU WILL BE THE OWNER TOO. YES, YOU! BUT YOU HAVE TO FIGHT HARD...
505	01:37:08:10 CU. JM LOOKS AT JUDITH'S HANDS. JUDITH (TO JM) Duro pa mantene este hotel en pie.	449	01:37:09:17	01:37:12:22	00:00:03:05	JUDITH (TO JM) TO KEEP THIS HOTEL STANDING!
506	01:37:13:21 INT. HABITACIÓN CLIENTES 1 BIRD'S EYE VIEW PAN RIGHT MCU. COMING UP FROM THE LEGS TO THE HEADS, GLORIA HAS SEX CESAR.					
507	01:37:32:05 MEDIUM-LONG SHOT. BETI FIXES HER GENITALS IN A PANTYHOSE WITH TOILET PAPER. BETI BENDS HER LEGS TO FIX HERSELF.					
508	01:37:35:03 EXT. TECHO HOTEL COPPELIA MS. A ROARING PLANE SOUND WAKES UP THREE MEN. THEY PUT THEIR HELMETS ON AND TAKE THEIR GUNS.					
509	01:37:41:08 INT. HABITACIÓN CLIENTES 1 FROM THE FEET OF THE BED MS. THE NOISE MAKES CESAR AND GLORIA LOOK AT THE WINDOW TO THEIR SIDE. HE GETS UP AND LEAVES GLORIA IN BED. GLORIA TURNS TO HER SIDE.					

510	01:37:44:10						WS. CESAR PUTS ON PANTS WHILE GLORIA LOOKS AT HIM.
511	01:37:48:01	450	01:37:48:02	01:37:49:03	00:00:01:01		MS. GLORIA LOOKS AT O.S. CESAR. GLORIA (TO O.S. CESAR) Mi dinero.
512	01:37:49:12						WS. CESAR LOOKS FOR MOENY IN HIS PANT POCKET. GLORIA FIXES HER PILLOW. CESAR PUTS SOME COINS ON THE TABLE NEXT TO THE BED.
513	01:37:54:10	451	01:37:55:10	01:37:56:21	00:00:01:11		MS. GLORIA RAISES HER HEAD TO LOOK AT THE MONEY. CESAR PUTS HIS SOCKS ON. GLORIA LOOKS AT CESAR. GLORIA (TO CESAR) Pero ahí falta.
514	01:37:56:18						WS. CESAR LOOKS AT GLORIA AND LEAVES THE ROOM. SHE LOOKS AT HIM AS HE LEAVES.
515	01:38:02:21	452	01:38:05:15	01:38:06:18	00:00:01:03		WS. GLORIA PUTS THE COINS IN HER HAND AND COUNTS. SHE SITH ON THE BED. GLORIA Coño.
516	01:38:08:12						BIRD'S EYE PAN LEFT MCU. GLORIA SITTING ON THE BED. SHE PUTS HER HAND ON HER KNEE. THE CAMERA PANS UNTIL SHE IS OUT OF FRAME. THE BED COVERS ARE AT THE END OF THE BED.
517	01:38:20:00	453	01:38:21:13	01:38:23:01	00:00:02:12		INT. COCINA SIDE VIEW MS. MARIE ON THE PHONE. MS. BETI IS SITTING IN THE CORNER, LOOKING AROUND THE ROOM. MARIE (TO O.S. HUSBAND) (CREOLE) Que mierda.
518	01:38:23:20	454	01:38:26:02	01:38:27:15	00:00:01:13		CU. MARIE HOLDS THE PHONE TO HER FACE. SHE LOOKS DOWN. A MAN WITH A GUN WALKS PAST HER. MARIE (TO O.S. HUSBAND) (CREOLE) Y cuándo te dicen si te dan libertad?
519	01:38:27:15	455	01:38:31:02	01:38:33:04	00:00:02:02		CU. BETI LOOKS O.S. THEN LOOKS UP AT O.S. MARIE AND MOUTHES HER TO HURRY UP. MARIE (O.S.) (TO O.S. HUSBAND) (CREOLE) Tengo una //
520	01:38:31:18	456	01:38:36:05	01:38:37:19	00:00:01:04		CU. MARIE TALKS ON THE PHONE. SHE LOOKS AT O.S. BETI QUICKLY. ANOTHER SOLDIER COMES BACK WHERE FROM WHERE THE FIRST ONE WENT. MARIE (TO O.S. HUSBAND) (CREOLE) parte ya, me falta la otra. Todo bien por aquí.
521	01:38:38:11	457	01:38:39:03	01:38:41:02	00:00:02:23		CU. BETI LOOKS AROUND, ALERT. MARIE (O.S.) (TO O.S. HUSBAND) (CREOLE) Trabajando mucho.
522	01:38:42:03	458	01:38:42:20	01:38:43:12	00:00:01:16		CU. MARIE TALKS INTO THE PHONE BUT GETS NO ANSWER. SHE FURROWS HER BROWS AND LOOKS AT BETI.
		459	01:38:45:07	01:38:45:23	00:00:00:16		MARIE (TO O.S. HUSBAND) (CREOLE) Aló? Aló?
523	01:38:46:04						CU. BETI IS LOOKING O.S. SHE TURNS HER HEAD TO LOOK UP AT O.S. MARIE.
524	01:38:47:18						CU. MARIE LOOKS AT BETI AND SHAKES HER HEAD. SHE LOOKS AT THE PHONE AS SHE LOWERS IT.
525	01:38:49:13	460	01:38:49:23	01:38:51:03	00:00:02:04		CU. BETI LOOKS UP AT MARIE AND GRABS THE TELEPHONE. SHE RAISES IT UP TO HER EAR AND HEARS THE TONE. BETI LOOKS UP AT O.S. MARIE THEN LOOKS AT THE PHONE AS SHE PUTS IT DOWN. BETI LOOKS UP AT O.S. MARIE, AT THE PHONE, AND BACK UP TO MARIE.
		461	01:38:52:06	01:38:53:22	00:00:01:16		BETI (TO O.S. MARIE) Todo bien con tu marido?

526	01:38:53:18 CU. MARIE LOOKS DOWN AT O.S. BETI. SHE LEANS ON THE DOOR FRAME. MARIE (TO O.S. BETI) Está necesitando el dinero para Septiembre.	462	01:38:56:05	01:38:58:19	00:00:02:14	MARIE (TO O.S. BETI) HE NEEDS THE MONEY BY SEPTEMBER.
527	01:38:58:06 CU. BETI LOOKS AT O.S. MARIE. BETI (TO O.S. MARIE) Qué dinero? //	463	01:38:59:05	01:39:01:04	00:00:02:23	BETI (TO O.S. MARIE) WHAT MONEY? FOR WHAT?
528	01:39:00:03 CU. MARIE LOOKS DOWN AT O.S. BETI. BETI (O.S.) (TO MARIE) Para qué? MARIE (TO O.S. BETI) Tenemos que pagar al coronel de la carcel de la Victoria. Para que lo dejen libre.	464 465	01:39:01:07 01:39:04:10	01:39:04:07 01:39:06:01	00:00:03:00 00:00:02:15	MARIE (TO O.S. BETI) TO PAY OFF THE COLONEL AT THE PRISON. SO THEY CAN LET HIM GO.
529	01:39:05:21 MS. BETI LOOKS AT MARIE. IN THE ROOM BEHIND THEM, A SOLDIER IS LEANING ON A COLUMN. MARIE RAISES HER HAND TO STOP BETI'S QUESTION. BETI (TO MARIE) Pero le contaste lo del...	466	01:39:06:04	01:39:08:03	00:00:02:23	BETI (TO MARIE) BUT DID YOU TELL HIM ABOUT...
530	01:39:08:08 CU. MARIE LOOKS AT O.S. BETI AND SHAKES HER HEAD. MARIE (TO O.S. BETI) Es mejor que no sepa.	467	01:39:09:23	01:39:11:15	00:00:02:16	MARIE (TO O.S. BETI) HE'S BETTER OFF NOT KNOWING.
531	01:39:11:02 TILT UP CU. BETI GETS UP WITHOUT TAKING MARIE OFF HER EYES.					
532	01:39:12:23 CU. MARIE LOOKS AT O.S. BETI. MARIE (TO O.S. BETI) Quiero la familia junta.	468	01:39:13:07	01:39:15:06	00:00:02:23	MARIE (TO O.S. BETI) I WANT MY FAMILY TOGETHER.
533	01:39:14:22 CU. BETI LOOKS DOWN AT O.S. MARIE. BETI (TO O.S. MARIE) Te entiendo.	469	01:39:15:22	01:39:17:03	00:00:02:05	BETI (TO O.S. MARIE) I UNDERSTAND.
534	01:39:17:13 INT. HOTEL COPPELIA PLANTA BAJA BAR [MUSIC IN] DOLLY TILT UP MCU. TINA WEARING COMBAT BOOTS WALKS INTO THE HOTEL GROUND FLOOR CAMERA MOVES UP TO REVEAL A BRIEFCASE AND A MILITARY OUTFIT. TINA STOPS IN FRONT OF PERA. SHE LOOKS AROUND. TINA (TO PERA) Y eto	470	01:39:25:03	01:39:26:15	00:00:01:12	TINA (TO PERA) WHAT THE FUCK IS THIS?
535	01:39:25:21 [MUSIC CONT'D.] PUSH IN SIDE VIEW MCU TO CU. TINA LOOKS AT THE HOTEL. SHE LOOKS AT O.S. PERA AND WALKS AWAY. TINA (TO PERA) Que cofio e? PERA (O.S.) (TO TINA) Un hotel.	471	01:39:26:18	01:39:27:21	00:00:01:03	PERA (O.S.) (TO TINA) A HOTEL.
536	01:39:30:04 [MUSIC CONT'D.] PAN LEFT MS. TINA TURNS AND LEAVES, SHE WALKS BEHIND SOME SOLDIERS					
537	01:39:32:09 [MUSIC CONT'D.] PAN RIGHT MS. GLORIA IS BEHIND THE BAR WITH A MAGAZINE, SHE LOOKS AT O.S. TINA WALKING IN THE HOTEL.					
538	01:39:33:22 PAN LEFT MS. TINA LOOKS AT O.S. GLORIA WHILE SHE WALKS AROUND THE BAR FLOOR.					
539	01:39:37:03 [MUSIC CONT'D.] WS. TINA WALKS AROUND THE SOLDIERS WHO HAVE TAKEN OVER THE HOTEL. SHE HEADS TO A TABLE WHERE MONTERO GREETES HER.	472	01:39:39:14	01:39:40:08	00:00:01:18	MONTERO (TO TINA) TINA

540	01:39:39:17	473	01:39:40:23	01:39:42:02	00:00:02:03	MONTERO (O.S.) (TO TINA) DID YOU GET IT?
	[MUSIC CONT'D.] CU. TINA LOOKS AT O.S. MONTERO. MONTERO (O.S.) (TO TINA) Tina. Lo conseguiste?					
541	01:39:41:14					
	[MUSIC CONT'D.] MCU. TILT UP TINA PLACES HER BRIEFCASE ON TOP OF A MAP ON THE TABLE.					
542	01:39:42:16					
	[MUSIC CONT'D.] CU. TINA LOOKS AT O.S. MONTERO WITH A SATISFIED LOOK. TWO SOLDIERS OPEN THE BRIEFCASE.					
543	01:39:44:145					
	[MUSIC CONT'D.] CU. JUAN AND ANOTHER SOLDIER OPEN THE BRIEFCASE AND LAY IT ON THE TABLE.					
544	01:39:47:01					
	[MUSIC CONT'D.] CU. JUAN LOOKS DOWN AT THE BRIEFCASE WHILE HE OPENS IT.					
545	01:39:49:10					
	[MUSIC CONT'D.] CU. THE SOLDIERS OPEN THE BRIEFCASE REVEALING EXPLOSIVES.					
546	01:39:50:23					
	[MUSIC CONT'D.] CU. MONTERO LOOKS AT O.S. TINA SATISFIED. THEN AT O.S. JUAN.					
547	01:39:52:03					
	[MUSIC CONT'D.] CU. JUAN IS TAKEN ABACK BY THE SIGHT OF THE EXPLOSIVES. BEHIND HIM, A SOLDIER COCKS A RIFLE AND HANDS IT TO TINA.					
548	01:39:54:02					
	[MUSIC CONT'D.] CU. TINA TAKES THE RIFLE.					
549	01:39:56:15	474	01:39:56:23	01:39:57:19	00:00:01:20	MONTERO (TO O.S. JUDITH) MA'AM!
	[MUSIC CONT'D.] CU. MONTERO MONTERO (TO O.S. JUDITH) Señora!					
550	01:39:57:18					
	[MUSIC CONT'D.] DOLLY IN MS. JUDITH IS SITTING IN A SOFA NEXT TO A SMOKING SOLDIER. SHE LEANS FORWARD AS SHE HEARS O.S. MONTERO.					
551	01:39:59:12					
	[MUSIC CONT'D.] WS. JUDITH WALKS INTO FRAME AS MONTERO, TINA AND THE SOLDIERS WAIT FOR HER AT THE TABLE.					
552	01:40:01:22					
	[MUSIC CONT'D.] MS. GLORIA READS HER MAGAZINE BEHIND THE BAR COUNTER.					
553	01:40:04:22	475	01:40:06:11	01:40:07:11	00:00:01:23	JUDITH (TO MONTERO) TELL ME.
	[MUSIC CONT'D.] MCU. JUDITH MOVES TINA ASIDE AND LOOKS AT MONTERO. TINA LOOKS AT JUDITH. JUDITH (TO MONTERO) Dígame.					
554	01:40:07:17					
	[MUSIC CONT'D.] PAN LEFT CU. MONTERO LOOKS AT O.S. JUDITH, THE SOLDIER AT HIS SIDE LOOKS AT O.S. JUDITH AND STROKES HIS BEARD, NERVOUS.					
555	01:40:10:11					
	[MUSIC CONT'D.] MCU. WHILE TINA LOOKS AT HER, JUDITH REACHES FOR THE BRIEFCASE.					

556	01:40:11:07					
	[MUSIC CONT'D.] CU. JUDITH OPENS THE BRIEFCASE AND CLOSSES IT IMMEDIATELY.					
557	01:40:12:15	476	01:40:13:14	01:40:16:07	00:00:03:17	JUDITH (TO O.S. MONTERO) YOU'RE NOT HIDING THIS IN MY BAR, ARE YOU?
	CU. JUDITH LOOKS AT O.S. MONTERO. BEHIND HER, TINA LOOKS AT HER. JUDITH (TO O.S. MONTERO) Pero usted no pretende guarda eso aquí en mi bar, verda que no?					
558	01:40:15:22					
	MCU. MONTERO AND THE BEARDED SOLDIER LOOKS AT O.S. JUDITH.					
559	01:40:17:23					
	CU. JUDITH LOOKS AT O.S. MONTERO AND THE AT O.S. JUAN.					
560	01:40:19:10					
	OVER THE SHOULDER CU. JUAN LOOKS AT JUDITH.					
561	01:40:22:02	477	01:40:24:05	01:40:25:07	00:00:01:02	JUDITH FOLLOW ME.
	CU. JUDITH LOOKS DISTRAUGHT. TINA LOOKS AT HER. SHE SHAKES HER HEAD BEFORE LOOKING AT O.S. MONTERO AND TURNING TO LEAVE. TINA GRABS THE BRIEFCASE. JUDITH Siganme.					
562	01:40:26:13					
	DOLLY LEFT WS. JUDITH LEADS TINA, MONTERO, JUAN AND THE OTHER SOLDEIRS TOWARDS THE STAIRS.					
563	01:40:31:22	478	01:40:36:15	01:40:37:10	00:00:01:19	MONTERO GOOD.
	INT. HABITACIÓN JUDITH CRANE OUT OF THE CHEST CU. TINA PLACES THE EXPLOSIVES INSIDE THE CHEST. MS. OF MONTERO, JUDITH AND TINA AS TINA INCORPORATES. JUDITH REACHES DOWN. MONTERO Bien. Tapenlo.	479	01:40:37:17	01:40:38:16	00:00:01:23	COVER IT.
564	01:40:41:06	480	01:40:42:20	01:40:43:13	00:00:01:17	JUAN (O.S.) (TO MONTERO) MONTERO!
	MS. JUDITH GRABS SOME BOOKS FROM A PILE ON THE FLOOR.					
565	01:40:42:23	481	01:40:43:15	01:40:46:13	00:00:03:22	JUAN (TO O.S. MONTERO) TROOPS ARE APPROACHING FROM THE DUARTE BRIDGE!
	MS. JUAN WALKS IN TO JUDITH'S ROOM AT A BRISK PACE LOOKING FOR O.S. MONTERO. JUAN (TO O.S. MONTERO) Montero! Se tan acercando la tropa de la junta militar y vienen por el puente //					
566	01:40:45:22	482	01:40:47:02	01:49:48:16	00:00:01:14	MONTERO (TO TINA) STAY TO SUPPLY AMMO.
	MS. TINA STARTS WALKING BUT IS STOPPED BY MONTERO WHO LOOKS AT O.S. JUAN. JUAN (O.S.) (TO MONTERO) Duarte. MONTERO (TO TINA) Quedate aquí //					
567	01:40:47:09					
	OVER THE SHOULDER CU. TINA LOOKS AT MONTERO. MONTERO (TO TINA) Supliendo las armas.					
568	01:40:48:16	483	01:40:48:18	01:40:50:07	00:00:02:13	MONTERO (TO O.S. TINA) WE'LL TAKE CARE OF IT.
	CU. MONTERO LOOKS AT O.S. TINA WHILE HE TALKS TO HER. BEHIND HIM, JUDITH LOOKS AT HIM. MONTERO RUNS OFF FRAME TO JOIN O.S. JUAN. JUDITH REACHES DOWN AGAIN. MONTERO (TO O.S. TINA) Nosotros nos encargamos de esto.					
569	01:40:50:16					
	MS. JUAN WAIT FOR O.S. MONTERO, TURNS AROUND AND RUNS OFF TOWARDS THE DOOR. MONTERO FOLLOWS.					
570	01:40:52:08					
	MS. TINA LOOKS AT THE O.S. DOOR. SHE TURNS TO TAKE HER RIFLE LEANING ON THE DOOR AND RUNS OFF. JUDITH LOOKS AT HER.					
571	01:40:56:02					
	MS. TINA RUNS OUT THE DOOR.					
572	01:40:57:23					
	MS. JUDITH STANDS IN FRONT OF THE CHEST WITH BOOKS IN HER HANDS AS SHE LOOKS AT THE O.S. DOOR EVERYONE JUST RAN OFF BEFORE PUTTING THE BOOKS INSIDE.					
573	01:40:59:21					
	MS. JUDITH CLOSSES THE CHEST AND RATTLES THE KEYS.					

574	01:41:02:06		484	01:41:07:14	01:41:08:19	00:00:01:05	BETI (O.S.) (TO GLORIA) BUT WHAT HAPPENED?
	CU. JUDITH PUTS THE KEY UNDER THE CHEST. BETI (O.S.) (TO GLORIA) Pero que te //						
575	01:41:08:02		485	01:41:09:02	01:41:10:19	00:00:01:17	GLORIA (TO O.S. BETI) I'M FUCKING SICK OF THEM!
	CU. GLORIA TAKES A PLANTAIN FROM A BUNCH ON THE KITCHEN TABLE. BETI (O.S.) (TO GLORIA) Pasó? GLORIA (TO O.S. BETI) Coño, que me tiene jarta ya.						
576	01:41:10:07						
	MS. GLORIA, MARIE AND BETI PEEL AROUND THE KITCHEN TABLE. TWO SOLDIERS COME RUNNING IN FROM THE BACK DOOR. THEY LOOK IN THE O.S. DIRECTION THEY RAN OFF TO.						
577	01:41:15:12						
	POV FROM THE KITCHEN ACCROSS THE DINING ROOM AS THE SOLDIERS RUN AROUND THE TV AREA.						
578	01:41:19:04		486	01:41:20:11	01:41:21:11	00:00:01:00	GLORIA (TO O.S. BETI) I'M WATCHING.
	MCU. GLORIA AND MARIE LOOK AT THE O.S. SOLDIERS THEN AT BETI. GLORIA TURNS AROUND AND WALKS TOWARDS A CUPBOARD. SHE OPENS IT. GLORIA (TO O.S. BETI) Yo voy a ver.						
579	01:41:24:03						
	MS. BETI LOOKS AT O.S. GLORIA. MARIE TURNS AROUND TO LOOK AT HER TOO.						
580	01:41:25:05						
	MS. GLORIA TAKES OUT A SILVER TRAY FROM THE CUPBOARD.						
581	01:41:26:19		487	01:41:26:23	01:41:28:10	00:00:02:11	BETI (TO O.S. GLORIA) YOU JUST LOVE DANGER.
	MCU. BETI LOOKS AT O.S. GLORIA. BETI (TO O.S. GLORIA) Uy, tú eres hija del peligro.						
582	01:41:28:17		488	01:41:32:00	01:41:32:17	00:00:00:17	BETI (O.S.) (TO GLORIA) GLORIA!
	PAN LEFT SIDE VIEW MS. GLORIA PUTS A COFFEE POT AND MUGS ON THE TRAY. SHE TAKE SIT AND LEAVES THE KITCHEN. BETI (O.S.) (TO GLORIA) Glo //						
583	01:41:32:04	489		01:41:36:18	01:41:38:04	00:00:02:10	MARIE (TO BETI) ADD MORE, PLEASE.
	SIDE VIEW MS. BETI LOOKS AT O.S. GLORIA. MARIE LOOKS AT BETI. THEY RESUME THEIR COOKING PREPARATIONS. BETI (TO O.S. GLORIA) Ria! MARIE (TO BETI) Échale más por favor. BETI (TO MARIE) Pero tú estás tan tranquila. Tu no le viste los ojos? Se le ponía a mirar de loca.	490		01:41:38:20	01:41:40:07	00:00:02:11	BETI (TO MARIE) HOW ARE YOU SO CALM?
		491		01:41:44:17	01:41:45:23	00:00:01:05	DIDN'T YOU SEE HER?
		492		01:41:46:05	01:41:47:13	00:00:01:08	SHE HAD CRAZY EYES!
584	01:41:47:14	493		01:41:47:23	01:41:48:19	00:00:01:20	BETI (O.S.) (TO MARIE) OF COURSE.
	MS. MARIE LOOKS AT O.S. BETI BETI (O.S.) (TO MARIE) Y claro. Yo me quedo aquí.	494		01:41:48:21	01:41:50:01	00:00:02:04	I STAY HERE...
585	01:41:49:13		495	01:41:50:18	01:41:52:08	00:00:02:14	BETI (TO MARIE) I'LL JUST CHECK IT OUT.
	SIDE VIEW MS. BETI AND MARIE PREPARE THE FOOD. BETI WASHES HER HANDS WITH A CLOTH AND RUNS OFF. BETI (TO MARIE) Mira yo voy a ver que pasa.						
586	01:41:52:11						
	MS. BETI RUNS OFF AND MARIE STAYS ALONE IN THE KICTHEN. MARIE LOOKS CONFUSED AT O.S. BETI.						
587	01:41:55:16						
	EXT. TECO HOTEL PAN RIGHT MS. GLORIA WALKS AROUND THE ROOF. SHE DUCKS AFTER HEARING A CLOSE BULLET SOUND.						
588	01:42:03:04						
	WS. A SOLDIER SHOOTS DOWN ONTO THE STREET AND DUCKS.						
589	01:42:04:23						
	HANDHELD MCU. GLORIA WALKS AMONG SHEETS HUNG UP TO DRY.						
590	01:42:09:02						
	MS. GLORIA LAYS THE TRAY DOWN ON THE ROOF FLOOR.						

591	01:42:11:16								
		CAMERA MOVEMENT LEFT MS. GLORIA STANDS UPRIGHT AND SLOWLY WALKS TO HER LEFT.							
592	01:42:15:04								
		PAN LEFT CU. GLORIA LOOKS AT THE O.S. COMBAT AS SHE WALKS CLOSER TO THE ROOF EDGE.							
593	01:42:20:09								
		HANDHELD CU. GLORIA REACHES THE ROOF EDGE AND LOOKS DOWN. CAMERA FOLLOWS HER EYES AND LEAVES GLORIA TO FIND WS. MILITARY TROOPS IN THE STREET.							
594	01:42:26:18								
		TILT UP CU. GLORIA CROUCHES DOWN AND LOOKS AT THE GUN FIGHT.							
595	01:42:29:11								
		WS. A ROCKET IS LAUNCHED FROM THE MILITARY CAR ON THE STREET.							
596	01:42:30:08								
		OVER THE SHOULDER WS. THE SOLDIER GLORIA WAS LOOKING AT BEFORE IS CROUCHING WHEN THE ROCKET IMPACTS NEXT TO HIM AND IS BLOWN AWAY.							
597	01:42:31:14								
		MCU. GLORIA JUMPS BACK SCARED.							
598	01:42:32:18								
		MS. THE SOLDIER ROLLING ON THE GROUND BETWEEN THE RUBBLE AND THE DUST.							
599	01:42:33:20								
		WS. ANOTHER SOLDIER RUNS OVER TO THE WOUNDED SOLDIER.							
600	01:42:34:15								
		MCU. GLORIA LOOKS SHOCKED AT THE O.S. WOUNDED SOLDIER.							
601	01:42:35:17								
		EXT. CALLE HANDHELD SOME SOLDIERS SHOOT FROM AN IMPROVISED BARRICADE MADE OF WOOD BRANCHES. SOME HIDE BEHIND A UNUSED CAR.							
602	01:42:36:23								
		BIRD'S EYE WS. CAMERA MOVES FROM MILITARY CAR TO A FALLEN SOLDIER BEHIND THE UNUSED CAR.							
603	01:42:38:19								
		MEDIUM-LONG SHOT. MONTERO RUNS IN THE HOTEL SIDEWALK TOWARDS THE CONFLICT.							
604	01:42:39:17								
		WS. TWO SOLDIERS DUCK BEHIND THE UNUSED CAR. ONE GETS UP TO SHOOT.							
605	01:42:40:10								
		MCU. THE SOLDIER FROM BEHIND THE CAR TAKES HIS SHOT.							
606	01:42:41:02								
		MCU. TWO MILITARY TROOP SOLDIERS FIRE BACK.							
607	01:42:42:13								
		HANDHELD PAN RIGHT WS. TINA AND A SOLDIER RUN IN FRONT OF THE HOTEL TOWARDS THE O.S. CROSSFIRE.							
608	01:42:44:07		496	01:42:44:07	01:42:44:23	00:00:00:16			MONTERO (TO O.S TINA) TINA!
		MS. MONTERO CALLS OUT FOR TINA FROM BEHIND A DUMPSTER AS THE SOLDIERS AND FIGHTERS AROUND HIM SHOOT. MONTERO (TO O.S. TINA) Tina!							
609	01:42:44:21								
		BIRD'S EYE VIEW WS. TINA RUNS FROM A ZINC BARRICADE TO THE UNUSED CAR BARRICADE.							
610	01:42:46:21								
		HANDHELD MS FROM BEHIND. TINA ARRIVES AT THE CAR.							
611	01:42:48:17								
		HANDHELD MCU. THROUGH THE CAR WINDOWS. TINA LOADS HER RIFLE.							
612	01:42:49:12								
		EXT. TECHO HOTEL CU. GLORIA LOOKS DOWN AT THE O.S. CONFRONTATION.							
613	01:42:51:00								
		EXT. CALLE [MUSIC IN] HANDHELD MS. TINA SHOOTS AT THE ENEMIES AND LOADS HER GUN AGAIN. THE SOLDIERS BEHIND HER SHOOT.							

614	01:42:54:00	497	01:42:54:08	01:42:55:04	00:00:01:20	BETI (O.S.) (TO GLORIA) GLORIA!
	EXT. TECO HOTEL [MUSIC CONT'D.] HIGH ANGLE CU. GLORIA LOOKS ATTENTIVELY AT THE FIGHT. BETI (O.S.) (TO GLORIA) Gloria!					
615	01:42:54:20	498	01:42:55:18	01:42:56:11	00:00:02:17	BETI (TO GLORIA) GLORIA!
	[MUSIC CONT'D.] MS. A SOLDIER TENDS TO THE SOLDIER WOUNDED BY THE EXPLOSION. BETI RUNS IN FROM BEHIND THEM. BETI (TO GLORIA) Gloria!					
616	01:42:56:06	499	01:42:57:03	01:42:57:19	00:00:00:16	BETI (TO GLORIA) GLORIA.
	[MUSIC CONT'D.] MCU. BETI REACHES GLORIA AND CROUCHES DOWN NEXT TO HER. BETI (TO GLORIA) Gloria.					
617	01:42:57:16					
	[MUSIC CONT'D.] EXT. CALLE HANDHELD MS. FROM BEHIND. TINA MOVES AS SHE SHOOTS.					
618	01:42:59:02					
	[MUSIC CONT'D.] BIRD'S EYE VIEW WS. TINA MOVES AWAY FROM THE CAR AND SHOOTS WITH A HANDGUN, GAINING TERRITORY.					
619	01:43:00:03					
	PAN RIGHT CU. OF A SOLDIER IN UNIFORM WITH A RIFLE TO MS. OF THE FIGHTERS SHOOTING AND JUMPING TO DEFEAT THE ENEMIES.					
620	01:43:01:17					
	HANDHELD FROM BEHIND MCU. TINA SHOOTS AT THE MILITARY MAN WHO THREW THE ROCKET THAT IMPACTED THE HOTEL BUILDING.					
621	01:43:02:11					
	HANDHELD MS. TINA SHOOTS AT THE O.S. MILITARY MAN.					
622	01:43:03:14					
	HANDHELD FROM BEHIND MCU. TINA GETS CLOSER TO THE MILITARY MAN AND SHOOTS. SHE HITS HIM WITH A BULLET AND HE FALLS.					
623	01:43:05:03					
	EXT. TECO HOTEL TILT UP MCU. BETI AND GLORIA SLOWLY GET UP AS THEY LOOK AT THE O.S. BATTLE.					
624	01:43:06:05					
	BIRD'S EYE WS. THE REBELS RUN TOWARDS THE MILITARY MEN.					
625	01:43:06:23					
	BIRD'S EYE WS. THE REMAINING MILITARY GET IN ON ONE OF THE JEEPS AND DRIVE OFF FAST.					
626	01:43:08:15					
	EXT. CALLE TRACKING HANDHELD MCU. TINA SHOOTS AT O.S. MILITARY. A MAN DRESSED IN CASUAL CLOTHES SHOOTS CLOSE BEHIND HER.					
627	01:43:10:02					
	FROM BEHIND HANDHELD TRACKING MS. TINA WALKS TOWARDS ONE OF THE MILITARY'S JEEPS THEY LEFT BEHIND.					
628	01:43:11:09					
	HANDHELD CAMERA FOLLOWS MCU. TINA AS SHE TAKES THE ROCKET LAUNCHER AND CLIMBS UP ON THE JEEP. SHE PUTS IT UP TO CELEBRATE. A SOLDIER BEHIND HER PUTS UP HIS RIFLE. THEY SCREAM WITH JOY.					
629	01:43:16:13					
	WS. TINA CELEBRATES ON TOP OF THE JEEP. THE SOLDIERS GATHER AROUND THE JEEP AND RAISE THEIR WEAPONS IN CELEBRATION. THEY LET OUT CRIES OF CELEBRATION.					
630	01:43:18:10					
	HANDHELD RANDOM MCU. A TIRE ON FIRE ON THE STREET. THE CAMERA MOVES, SHOWING A DEAD SOLDIER, AND A FIGHTER DRESSED IN CIVILIAN CLOTHES GETTING UP ON THE UNUSED CAR WIELDING A MACHETE.					

631	01:43:22:13						
	PAN LEFT MS. TINA CELEBRATES AS THE SOLDIERS GATHER AROUND HER.						
632	01:43:23:15						
	MS. THE FIGHTER'S BROWN SHOES ON THE ROOF THE UNUSED CAR AS HE CELEBRATES.						
633	01:43:24:03						
	LOW ANGLE MS. THE MAN CELEBRATES AND SCREAMS OUT.						
634	01:43:25:06						
	MCU. TINA SCREAMS OUT AND HOLDS THE ROCKET LAUNCHER WITH BOTH HANDS AS SHE PUTS IT OVER HER HEAD.						
635	01:43:27:05						
	MCU. MONTERO LOOKS AT O.S. TINA AND TURNS AROUND TOWARDS THE O.S. HOTEL.						
636	01:43:28:18						
	BIRD'S EYE WS. SOME OF THE SOLDIERS HEAD BACK TO THE O.S. HOTEL WHILE SOME CONTINUE CELEBRATING AROUND THE JEEP.						
637	01:43:30:04						
	EXT. TECO HOTEL MCU. BETI HUGS GLORIA FROM BEHIND, BETI DRAGS GLORIA BUT GLORIA DOESN'T TAKE HER EYES OFF THE O.S. STREET.						
638	01:43:32:05						
	[MUSIC IN] INT. HOTEL COPPELIA PLANTA BAJA BAR MCU. PERA WORKS A REVOLVER.						
639	01:43:33:20						
	[MUSIC CONT'D.] MS. JUDITH COUNTS MONEY BEHIND THE REGISTER AS PERA CHECKS OUT THE REVOLVER. TWO MEN DRINK IN THE BACKGROUND. JUDITH LOOKS OVER AT PERA THEN BACK TO HER MONEY.						
640	01:43:36:14	500	01:43:38:08	01:43:39:06	00:00:01:22	SOLDIER (O.S.) BEER!	
	[MUSIC CONT'D.]	501	01:43:41:00	01:43:42:06	00:00:01:06	BETI (TO SOLDIER) DONE ALREADY?	
	DOLLY RIGHT MS. BETI WALKS AROUND THE BAR TABLES WITH A POT IN HER ARMS. SHE PUTS FOOD ON A SOLDIER'S PLATE. A SOLDIER WALKS UP TO BETI AND POINTS AT HIS PLATE. BETI PUTS MORE FOOD IN HIS PLATE. SHE WALKS OVER TO A SOLDIER SITTING ALONE ON A TABLE AS HE POINTS TO HIS PLATE. CAMERA TILT DOWN AS SHE PUTS A SPOONFUL OF MASHED PLANTAIN ON HIS PLATE. SOLDIER (O.S.) Cervezal BETI (TO SOLDIER) Ya comiste?						
641	01:43:48:22	502	01:43:56:08	01:43:57:06	00:00:01:22	BETI (TO TEO) BON APPÉTIT.	
	[MUSIC CONT'D.] OVER THE SHOULDER TILT UP MCU. THE PLATE AFTER BETI OUTS THE MASHED PLANTAIN. BETI PLACES THE POT ON THE TABLE AND SITS. EXHAUSTED. SHE PUTS HER HAND ON HER SWEATY FOREHEAD, AND LOOKS AT THE SOLDEIR. SHE BRINGS HER HAND TO HER CHEST AND SITS UP. BETI (TO TEO) Buen provecho.						
642	01:43:57:03	503	01:43:57:20	01:43:58:13	00:00:01:17	TEO (TO O.S. BETI) THANKS.	
	[MUSIC CONT'D.] MCU. TEO LOOKS AT O.S. BETI. TEO (TO O.S. BETI) Gracias.						
643	01:43:58:12						
	[MUSIC CONT'D.] MS. TEO LOOKS AT BETI AND SHE LOOKS DOWN TO WIPE HER HAND THROUGH HER FOREHEAD AGAIN. JM WALKS BACK INTO FRAME AND PUTS A BEER ON THE TABLE IN FRONT OF TEO. TEO LOOKS FOR SOMETHING IN HIS POCKETS.						
644	01:44:01:01						
	[MUSIC CONT'D.] CU. JM WAITS FOR O.S. TEO TO GIVE HIM THE MONEY.						
645	01:44:03:02	504	01:44:06:05	01:44:07:12	00:00:01:13	TEO (TO BETI) WHAT'S HIS STORY?	
	[MUSIC CONT'D.] MS. JM TAKES THE MONEY AND LEAVES. BETI SMILES AS SHE LOOKS AT JM WALK AWAY. TEO (TO BETI) Y ese niño qué hace aquí?						

646	01:44:07:11		505	01:44:10:04	01:44:12:18	00:00:02:14	BETI (TO TEO) HIS MOM DIED IN LABOR, SO WE KEPT HIM.
	[MUSIC CONT'D.] OVER THE SHOULDER MCU. BETI LOOKS AT O.S. JM SMILING THEN AT TEO. SHE LOOKS BACK O.S. BEFORE ANSWERING. BETI (TO TEO) Su mamá murió //						
647	01:44:11:08						
	[MUSIC CONT'D.] MS. JUDITH COUNTS THE MONEY BEHIND THE COUNTER. PERA WATCHES THE REVOLVER IN HIS HANDS. JM HOISTS HIMSELF UP ON THE BAR AND HE HANDS JUDITH THE COINS. JUDITH TAKES THEM AND RINGS THEM UP AND JM LEAVES. BETI (O.S.) (TO O.S. TEO) En el parto y nos quedamos con el.						
648	01:44:16:15		506	01:44:17:04	01:44:19:09	00:00:02:05	BETI (TO TEO) YOU GUYS AREN'T AFRAID OF DEATH?
	[MUSIC CONT'D.] OVER THE SHOULDER MCU. BETI LOOKS AT TEO WITH ROMANTIC EYES. BETI (TO TEO) Ustedes no tienen miedo a la //						
649	01:44:18:04						
	[MUSIC CONT'D.] MCU. TEO LOOKS AT O.S. BETI AS HE TAKES A BITE OF HIS FOOD. HE SMILES.						
650	01:44:21:02		507	01:44:22:19	01:44:24:00	00:00:02:05	SOLDIERS (O.S.) TINA! TINA!
	[MUSIC CONT'D.] OVER THE SHOULDER MCU. BETI LOOKS AT TEO AND SMILES. SOLDERS (O.S.) Tina! Tina!						
651	01:44:23:10	508		01:44:32:12	01:44:33:10	00:00:01:22	TINA (TO GLORIA) RUM.
	[MUSIC CONT'D.] PAN LEFT MS. TINA WALKS IN TO THE HOTEL SHE HEADS STRAIGHT FOR THE BAR. MCU OF HER WALKING AS SHE GETS CLOSER TO THE CAMERA. SHE CONTINUES TO AN MS. WHEN SHE REACHES THE BAR AND PUTS THE LAUNCHER ON THE COUNTER IN FRONT OF GLORIA. PUSH IN TO TINA AT THE BAR. GLORIA DOESN'T TAKE HER EYES OFF HER. TINA LEANS ON THE BAR COUNTER LOOKING AT GLORIA. GLORIA PUTS A GLASS IN FRONT OF TINA. GLORIA LEAVES THE FRAME TO GET THE RUM BOTTLE. SHE POURS TINA A GLASS AND SHE DRINKS IT IN ONE GULP WHILE LOOKING AT GLORIA. THEY LOOK AT EACH OTHER. MONTERO WALKS IN AND STADS CLOSE TO THE ROCKET LAUNCHER. HE LOOKS A TINA WHO DOESN'T NOTICE HIM. TINA LOOKS AT MONTERO AFTER HE TALKS. TINA (TO GLORIA) Romo. MONTERO (TO TINA) Epicame.	509		01:44:53:16	01:44:54:18	00:00:01:22	MONTERO (TO TINA) SO TELL ME.
652	01:44:54:18	510		01:44:56:08	01:44:57:13	00:00:01:05	TINA (TO O.S. MONTERO) SEE WHAT I DID?
	[MUSIC CONT'D.] MCU. TINA LOOKS AT O.S. MONTERO. GLORIA LOOKS AT TINA. TINA (TO O.S. MONTERO) No vite lo que hice? MONTERO (O.S.) (TO TINA) Hicite lo //	511		01:44:57:14	01:44:59:05	00:00:02:15	MONTERO (O.S.) (TO TINA) SAW WHAT YOU ALWAYS DO.
653	01:44:57:20	512		01:45:00:22	01:45:02:03	00:00:02:05	MONTERO (TO TINA) YOU PULLED IT OFF.
	[MUSIC CONT'D.] OVER THE SHOULDER MCU. MONTERO LOOKS AT JUDITH BOTHERED. HE LOOKS AWAY. MONTERO (TO JUDITH) Que siempre hace. Te quedó bien. Pero no e improvisando que vamo a gana.	513		01:45:02:11	01:45:04:03	00:00:02:16	WE WON'T WIN BY IMPROVISING.
654	01:45:03:20		514	01:45:04:05	01:45:07:00	00:00:03:19	TINA (TO MONTERO) THEN LET ME LEAD A COMMAND SO WE WIN.
	[MUSIC CONT'D.] OVER THE SHOULDER CU. TINA LOOKS AT MONTERO. TINA (TO MONTERO) Po dejeme lidera un comando y ute va a ve como vamo a gana.						
655	01:45:07:02		515	01:45:09:16	01:45:11:06	00:00:02:14	TINA (TO MONTERO) GO TO HELL.
	[MUSIC CONT'D.] MCU. GLORIA LOOKS AT TINA WHO HAS HER BACK TO THE CAMERA AND LOOKS AT MONTERO. MONTERO LOOKS AT TINA AS HE LEAVES. TINA (TO MONTERO) ?						

656	01:45:11:14		516	01:45:13:13	01:45:15:12	00:00:02:23	TINA (TO GLORIA) I'M A WOMAN FROM THE DOCKS.
	[MUSIC CONT'D.]						
	OVER THE SHOULDER CU. TINA LOOKS AT GLORIA						
	TINA (TO GLORIA) E que yo soy una mujer de lo muelle.						
657	01:45:15:08		517	01:45:16:08	01:45:18:20	00:00:02:12	TINA (TO GLORIA) NO ONE IS GONNA TELL ME WHAT TO DO.
	[MUSIC CONT'D.]						
	OVER THE SHOULDER CU. GLORIA LOOKS AT TINA.						
	TINA (TO GLORIA) A mi nadie me va deci //						
658	01:45:17:03						
	[MUSIC CONT'D.]						
	OVER THE SHOULDER CU. TINA LOOKS AT GLORIA						
	TINA (TO GLORIA) Lo que yo tengo que hace.						
659	01:45:18:23						
	[MUSIC CONT'D.]						
	MS. TINA TAKES THE RUM BOTTLE AND POURS HERSELF A GLASS. GLORIA TAKES A GLASS OUT FROM UNDER THE BAR COUNTER WITHOUT TAKING HER EYES OFF TINA AND TAKES THE RUM BOTTLE. SHE POURS RUM IN HER GLASS.						
660	01:45:27:13						
	[MUSIC CONT'D.]						
	OVER THE SHOULDER CU. GLORIA LOOKS AT TINA INTENSELY AS SHE POURS HER DRINK.						
661	01:45:29:16						
	[MUSIC CONT'D.]						
	OVER THE SHOULDER CU. TINA RETURNS GLORIA'S INTENSE GAZE.						
662	01:45:30:20						
	[MUSIC CONT'D.]						
	OVER THE SHOULDER CU. GLORIA LOOKS AT TINA AND SMILES AS THEY BOTH RAISE THE GLASSES AND DRINK IT ALL IN ONE GULP.						
663	01:45:34:16		518	01:45:37:05	01:45:39:00	00:00:02:19	TINA (TO GLORIA) GET ME A ROOM, I'M TIRED.
	[MUSIC CONT'D.]						
	OVER THE SHOULDER CU. TINA LOOKS AT GLORIA AS THEY LOWER THEIR DRINKS.						
	TINA (TO GLORIA) Búcame una habitación que toy cansá.						
664	01:45:39:02						
	[MUSIC CONT'D.]						
	OVER THE SHOULDER CU. GLORIA LOOKS AT TINA HOPEFULLY.						
665	01:45:40:16						
	[MUSIC CONT'D.]						
	MS. TINA TAKES THE ROCKET LAUNCHER FROM THE BAR. GLORIA LOOKS AT HER AS SHE TAKES HER GLASS AND THE RUM BOTTLE AND LEAVES. JUAN, SITTING AT THE BAR, TURNS AROUND TO LOOK AT HER.						
666	01:45:45:12						
	[MUSIC IN]						
	CRANE RIGHT AND UP. MCU OF SOLDIERS SLEEPING ON A TABLE AT THE BAR. THE CAMERA REVEALS THE BAR FULL OF SLEEPING SOLDIERS. JUDITH LOOKS AT THEM. THE CAMERA STOPS ON HER.						
667	01:46:04:10						
	[MUSIC CONT'D.]						
	CRANE DOWN WS. JUDITH SITS DOWN ON THE STAGE. SHE PUTS A GLASS ON THE STAGE AND SMOKES A CIGARETTE. SHE BRINGS HER HAND TO HER FOREHEAD.						

680	01:47:09:09	531	01:47:09:10	01:47:11:09	00:00:01:23	GLORIA (TO TINA) / TINA (TO GLORIA) -WANT ME TO READ? -YEAH.
	MCU. GLORIA LOOKS DOWN AT TINA. GLORIA GETS AWAY FROM TINA.	532	01:47:11:16	01:47:12:21	00:00:01:05	GLORIA (TO TINA) YOU READ IT.
	GLORIA (TO TINA) Que yo te lea a ti?					
	TINA (TO GLORIA) Sí.					
	GLORIA (TO TINA) Léelo tú.					
681	01:47:12:08					
	CU. TINA LOOKS AT GLORIA WALKING AWAY. SHE WALKS IN FRONT OF TINA AND TINA MOVES HER HEAD TO LOOK AT O.S. GLORIA WITH A SLY SMILE. SHE LOOKS DOWN TO THE BOOK.					
682	01:47:18:20					
	CU. TINA FLIPS THROUGH GLORIA'S BOOK.					
683	01:47:21:04					
	MCU. GLORIA STANDS IN FRONT OF THE MIRROR AND PUTS ONE AR THROUGH TINA'S COMBAT SHIRT.					
684	01:47:23:09	533	01:47:25:08	01:47:27:12		TINA (TO O.S. GLORIA) THEN TELL ME ABOUT IT.
	TILT UP CU. TINA CLOSSES GLORIA'S BOOK AND TURNS HER TORSO AROUND TO LOOK AT O.S. GLORIA.					
	TINA (TO O.S. GLORIA) Po cuéntame lo de qué se trata					
685	01:47:27:13	534	01:47:28:01	01:47:29:12	00:00:01:11	GLORIA (TO TINA) JUST SOME CARTOONS.
	MCU. TINA LOOKS AT HER MIRROR REFLECTION WITH TINA'S SHIRT. SHE FIXES IT AS SHE LOOKS AT HER. IN THE MIRROR REFLECTION TINA MOVES CLOSER TO THE BEDSIDE TABLE AND POURS RUM ON THE GLASS	535	01:47:30:08	01:47:34:16	00:00:04:08	TINA (TO GLORIA) AND WHAT HAPPENS TO THEM?
	GLORIA (TO TINA) Uno muñequito.	536	01:47:34:16	01:47:37:03	00:00:03:11	GLORIA (TO TINA) A BUNCH OF ANIMALS IN A FARM.
	TINA (TO GLORIA) Y qué le pasa a lo muñequito?					
	GLORIA (TO TINA) Un grupo de animale que tan en una finca.					
686	01:47:36:17	537	01:47:37:23	01:47:40:00	00:00:03:01	GLORIA (O.S.) (TO TINA) THEY GROW TIRED OF HUMANS
	SIDE VIEW MCU. TINA CLOSSES THE BOTTLE AND PUTS IT ON THE BEDSIDE TABLE. SHE TAKES THE GLASS AND DRINKS. SHE LOOKS AHEAD, THEN TURNS HER HEAD TO TALK TO O.S. GLORIA.	538	01:47:40:02	01:47:43:03	00:00:03:01	SO THEY FORM A GOVERNMENT.
	GLORIA (O.S.) (TO TINA) Se jartan del maltrato de lo humano entonces hacen un gobierno. Y ponen un puerco como presidente. Nada, el puerco termina siendo dictador.	539	01:47:43:10	01:47:46:12	00:00:03:02	AND THEY ELECT A PIG AS PRESIDENT.
	TINA (TO O.S. GLORIA) Coño pero igual que //	540	01:47:46:19	01:47:48:20	00:00:02:01	THE PIG ENDS UP A DICTATOR.
		541	01:47:48:23	01:47:51:09	00:00:03:10	TINA (TO O.S. GLORIA) FUCK. JUST LIKE HERE: FULL OF PIGS.
687	01:47:49:11	542	01:47:51:16	01:47:52:19	00:00:01:03	GLORIA (TO TINA) HOW DOES IT LOOK?
	MCU. GLORIA SMOKES WHILE LOOKING AT HER REFLECTION. BEHIND HER, TINA LOOKS AT HER. GLORIA SHIFTS THE SHIRT AROUND.					
	TINA (TO GLORIA) Aquí, esto ta lleno de puelco.					
	GLORIA (TO TINA) Cómo me queda?					
688	01:47:52:12	543	01:47:54:19	01:47:56:09	00:00:02:14	TINA (TO O.S. GLORIA) HOW DOES IT ENDS?
	SIDE VIEW MCU. TINA DRINKS FROM HER GLASS.					
	TINA (TO O.S. GLORIA) Sabe cómo acaba?					
689	01:47:56:11	544	01:47:56:19	01:47:58:04	00:00:02:09	GLORIA (TO TINA) SO HOW DO I LOOK?
	MCU. GLORIA LOOKS AT TINA. MS. TINA TURNS AROUND AND LAYS DOWN IN BED WHILE LOOKING AT GLORIA. GLORIA LAYS DOWN ON HER SIDE NEXT TO TINA.	545	01:48:05:22	01:48:08:09	00:00:03:11	TINA (TO GLORIA) WAR WASN'T MADE FOR WOMEN LIKE YOU.
	GLORIA (TO TINA) Que cómo me queda?	546	01:48:17:19	01:48:19:21	00:00:02:02	GLORIA (TO TINA) FOR WHAT KIND OF WOMEN THEN?
	TINA (TO GLORIA) E que la guerra no se hizo pa mujere como tú.					
	GLORIA (TO TINA) Y entonces pa mujere como quién?					

690	01:48:19:23	BIRD'S EYE MCU. TINA LOOKS AT GLORIA. GLORIA SMOKES AND LOOKS AT TINA. TINA LOOKS AWAY, THEN LOOKS BACK AT GLORIA. TINA LOOKS UP. GLORIA LAYS DOWN IN BED AND LOOKS UP. SHE TAKES A DRAG FROM HER CIGARETTE AND LOOKS AT TINA. TINA (TO GLORIA) Como yo. GLORIA (TO TINA) Que no saben lee? O que no le guta que la prendan? TINA (TO GLORIA) Que no tienen miedo.	547	01:48:20:13	01:48:21:15	00:00:01:02	TINA (TO GLORIA) LIKE ME.
			548	01:48:23:17	01:48:25:09	00:00:02:16	GLORIA (TO TINA) WOMEN WHO CAN'T READ?
			549	01:48:26:11	01:48:28:15	00:00:02:04	OR WHO DON'T LIKE GETTING HORNY?
			550	01:48:34:22	01:48:36:16	00:00:02:18	TINA (TO GLORIA) WOMEN WHO AREN'T SCARED.
691	01:48:49:22	INT. HABITACIÓN 5 TILT UP. MCU. BETI'S FEET AS SHE SITS CROSS LEGGED ON A BED. THE CAMERA MOVES UP, REVEALING HER HAND ON HER LAP. SHE MOVES HER HAND UP TO HER FACE. BETI (TO O.S. TEO) No soy la más linda. Ni la más delicada. Pero soy una diva. Adivina quién soy.	551	01:48:50:10	01:48:52:09	00:00:02:23	BETI (TO O.S. TEO) I'M NOT THE PRETTIEST.
			552	01:48:53:07	01:48:54:22	00:00:01:15	OR THE MOST DELICATE.
			553	01:48:55:07	01:48:56:19	00:00:01:12	BUT I'M A DIVA.
			554	01:48:57:17	01:48:59:03	00:00:02:10	GUESS WHO I AM?
692	01:49:01:01	WS. TEO IS IN FRONT OF THE CLOSED DOOR. HE LOOKS AT BETI WHO IS SITTING ON THE BED. TEO No sé.	555	01:49:02:07	01:49:03:07	00:00:01:00	TEO (TO BETI) I DON'T KNOW.
693	01:49:03:04	TILT UP MCU. BETI SMILES AND STANDS UP. TEO (O.S.) (TO BETI) Quién?	556	01:49:05:02	01:49:05:19	00:00:00:17	TEO (O.S.) (TO BETI) WHO?
694	01:49:06:10	OVER THE SHOULDER MS. TEO WATCHES BETI GET UP. SHE PUTS ONE HAND NEXT TO HER HEAD. BETI (TO TEO) Bette Davis //	557	01:49:08:05	01:49:10:09	00:00:02:04	BETI (TO TEO) BETTE DAVIS, DARLING
695	01:49:09:13	MCU. BETI LOOKS AT O.S. TEO AS SHE UNZIPS HER SKIRT. BETI (TO O.S. TEO) Mi amor. Y algún día, voy a estar completa. Para //	558	01:49:12:16	01:49:13:18	00:00:01:02	BETI (TO O.S. TEO) AND ONE DAY...
			559	01:49:14:08	01:49:15:18	00:00:01:10	I'LL BE COMPLETE.
			560	01:49:16:07	01:49:19:13	00:00:03:06	SO I CAN FEEL YOUR COCK IN MY PUSSY.
696	01:49:16:09	OVER THE SHOULDER MS. TEO LOOKS AT BETI OPEN-MOUTHED. TEO MOVES CLOSER TO BETI. BETI (TO TEO) Poder sentir tu pinga dentro de mi toto. TEO (TO BETI) Me gusta más así.	561	01:49:21:19	01:49:23:05	00:00:02:10	TEO (TO BETI) I PREFER IT THIS WAY.
697	01:49:23:04	MCU. BETI LAUGHS AND LOOKS AT O.S. TEO. BETI SHRUGS AS SHE TALKS TO TEO. SHE PUTS HER HAND UP AND TELLS HIM TO MOVE CLOSER. BETI (TO O.S. TEO) Eso me dicen mucho. Pero yo lo quiero todo. Ven.	562	01:49:24:10	01:49:25:21	00:00:01:11	BETI (TO O.S. TEO) I GET THAT A LOT.
			563	01:49:26:22	01:49:28:06	00:00:02:08	BUT I WANT IT ALL.
			564	01:49:31:07	01:49:32:00	00:00:01:17	COME.
698	01:49:32:03	OVER THE SHOULDER MS TO MCU. TEO SLOWLY WALKS CLOSER TO BETI. SHE GUIDES HIM WITH HER HAND. HE LOOKS AT HER LUSTFULLY.					
699	01:49:42:18	OVER THE SHOULDER MCU. BETI LOOKS AT BETI. SHE MOANS AS HE MASTURBATES HER. BETI (TO TEO) Así.	565	01:49:47:08	01:49:48:09	00:00:01:01	BETI (TO TEO) LIKE THAT.
700	01:49:48:13	OVER THE SHOULDER MCU. TEO LOOKS AT BETI AS HE MASTURBATES HER. BETI (TO TEO) Así, todo está //	566	01:49:48:19	01:49:51:00	00:00:03:05	BETI (TO TEO) KEEP GOING, IT'S ALL GOOD.
701	01:49:50:07	OVER THE SHOULDER MCU. BETI LOOKS AT TEO AS HE MASTURBATES HER AND SHE REASSURES HIM. SHE PUTS HER HAND ON HIS FACE AND SMILES. THEY LOOK INTO THEIR EYES. BETI (TO TEO) Bien. Todo está bien. SOLDIER (O.S.) Tan hablando por la televisión bajen!	567	01:49:51:23	01:49:53:03	00:00:02:04	BETI (TO TEO) IT'S ALL GOOD.
			568	01:49:56:14	01:49:58:03	00:00:02:13	SOLDIER (O.S.) COME TO THE TV!

716	01:51:13:00	586	01:51:14:06	01:51:16:15	00:00:02:09	TINA (O.S.) THEY WANT TO SAVE AMERICAN LIVES?
	PAN RIGHT MCU. THE CAMERA SLOWLY MOVES AROUND THE YOUNG MEN WHO LOOK AT O.S. TINA FACES.	587	01:51:16:17	01:51:17:18	00:00:01:01	IT'S BULLSHIT!
	TINA (O.S.) Y llamaron a lo gringo. Ello dicen dique que vienen a salva vida americana pero eso e un embute //					
717	01:51:16:23	588	01:51:18:04	01:51:22:14	00:00:04:10	TINA THEY WANT TO LABEL US COMMUNISTS AND KILL US ALL!
	WS. TINA HOLDS THE SHOTGUN AND TALKS TO THE YOUNG MEN FROM THE BAR COUNTER. TINA Ello lo que quieren e, que nosotros aceptemo que sono comunista pa matano a to.					
718	01:51:22:15					
	MCU. ONE THE BOYS LOOKS AT THE SHOTGUN IN HIS HANDS. THE OTHERS LOOK AT O.S. TINA WITH FIRE IN THEIR EYES.					
719	01:51:24:23	589	01:51:26:04	01:51:26:19	00:00:00:15	TINA (TO YOUNG MAN) LOOK.
	WS. TINA TAKES ONE OF THE HANGING LAMPS ON TOP OF THE BAR AND POINTS IT AT THE YOUNG MAN LOOKING AT HIS SHOTGUN. TINA (TO YOUNG MAN) Mire.					
720	01:51:27:03	590	01:51:27:22	01:51:29:10	00:00:02:12	TINA (O.S.) (TO YOUNG MAN) HOLD YOUR DAMN HORSES .
	TILT UP MCU. THE YOUNG MAN HOLDS THE SHOTGUN WITH HIS BOTH HANDS. HE LOOKS AT O.S. TINA. TINA (O.S.) (TO YOUNG MAN) Eperese coño. Que e que no sólamente se pelea con un //	591	01:51:29:13	01:51:31:19	00:00:02:06	DONT JUST FIGHT WITH A RIFLE.
721	01:51:30:22	592	01:51:32:01	01:51:34:13	00:00:02:12	TINA (TO YOUNG MAN) FIGHT WITH YOUR DEEPEST GUTS!
	WS. TINA LOOKS AT THE YOUNG BOY WHILE POINTING THE LUGHT AT HIM. TINA (YOUNG MAN) Fusil. Se pelea con la tripa dede //					
722	01:51:33:12	593	01:51:34:22	01:51:37:00	00:00:03:02	TINA (O.S.) / YOUNG MEN -YOU WANT MORE DICTATORS? -NO!
	MS. GLORIA LOOKS AT O.S. TINA HOPEFULLY. TINA (O.S.) Adentro. Utede quieren que vuelva la //					
723	01:51:35:17					
	MS. TINA LOOKS AT THE YOUNG MEN EXPECTINGLY. TINA (TO YOUNG MEN) Dictadura? YOUNG MEN (TO TINA) No!					
724	01:51:36:20	594	01:51:37:04	01:51:39:15	00:00:02:11	TINA (O.S.) THEN LISTEN UP GOOD!
	MCU. THE MEN REACT TO TINA WITH A RALLYING CRY. A TALL BOY SCREAMS ENTHUSIASTICALLY. TINA (O.S.) Ah po oigan //					
725	01:51:37:15	595	01:51:39:19	01:51:42:03	00:00:03:08	TINA DONT TAKE SHIT FROM NOBODY!
	MS. TINA LETS GO OF THE LAMP AND HOLDS HER RIFLE WITH BOTH HANDS. SHE LOOKS AROUND TO COVER ALL THE YOUNG MEN LOOKING AT HER. TINA -Me muy bien lo que le voy a deci. No le acepten mierda a nadie. Y llévense de su propio intinto.	596	01:51:42:07	01:51:44:15	00:00:02:08	AND TRUST YOUR OWN INSTINCT!
726	01:51:44:09	597	01:51:44:20	01:51:47:00	00:00:03:04	YOUNG MEN COUNTRY OR DEATH!
	HANDHELD MS. GLORIA LOOKS AT O.S. TINA AMAZED. A MAN SCREAMS OUT IN SUPPORT, THE CAMERA MOVES AND HE COVERS GLORIA. YOUNG MEN Patria o muerte!					
727	01:51:45:14					
	MCU. THE YOUNG MEN SCREAM OUT AND WAVE GUNS AND MACHETES IN SUPPORT. YOUNG MEN Patria!					
728	01:51:46:17	598	01:51:47:03	01:51:49:06	00:00:02:03	YOUNG MEN COUNTRY! MOTHERLAND!
	MCU. THE YOUNG MEN SCREAM OUT AND WAVE GUNS AND MACHETES IN SUPPORT. YOUNG MEN Patria!					

729	01:51:47:13								
	MCU. THE YOUNG MAN TINA TALKED TO EARLIER LOOKS AT O.S. TINA AS HE CRIES OUT. YOUNG MAN Patria! Patria!								
730	01:51:49:10								
	EXT. TECHO HOTEL WS. PERA, JUDITH, JM, MARIE AND BETI LOOK OUT AT THE SEA BEFORE THEM, THE SOUND OF THE MEN SCREAMING CAN BE HEARD. TWO BOATS ARE IN THE BAY.								
731	01:51:53:15	599	01:51:54:12	01:51:55:18	00:00:01:06	BETI HOPE IT'S THEM.			
	MS. BETI, MARIE, JUDITH, JM, AND PERA LOOK AT THE O.S. BOATS. BETI Ojalá y vengan esos. Que por lo menos //	600	01:51:55:20	01:51:57:16	00:00:02:20	AT LEAST THEY HAVE DOLLARS.			
732	01:51:56:06	601	01:51:59:10	01:52:00:04	00:00:01:18	JUDITH (TO PERA) PERA.			
	CU. PERA BRINGS HIS FACE CLOSER TO JUDITH'S. SHE LOOKS AT HIM FROM THE CORNER OF HER EYES. JUDITH TURNS HER FACE TOWARDS PERA. HE LOOKS AT HER. PERA NODS AND LEAVES. JUDITH TURNS HER FACE BACK TO THE O.S. SEA BETI (O.S.) Traen dólares. JUDITH (TO PERA) Pera. Vete a buca a Gloria.	602	01:52:01:04	01:52:02:09	00:00:01:05	GO GET GLORIA.			
733	01:52:04:17								
	INT. HOTEL COPPELIA PLANTA BAJA BAR. [MUSIC IN] DOLLY LEFT CU. GLORIA WALKS STRAIGHT AHEAD. AROUND HER THE SOLDIERS RUN AROUND IN ALL DIRECTIONS. TILT DOWN. SHE TOUCHES A SHOTGUN ON A BAR TABLE. TILT UP. SHE WALKS TOWARDS THE DOOR WHERE THE SOLDIERS ARE RUNNING TO. SHE WALKS AWAY FROM THE CAMERA TO MS. GLORIA WALKING OUTSIDE.								
734	01:52:27:15	603	01:52:30:17	01:52:32:19	00:00:02:02	PERA (TO GLORIA) / GLORIA (TO PERA) -JUDITH IS ASKING FOR YOU! -NO!			
	[MUSIC CONT'D.] MCU. GLORIA WALKS SLOWLY OUT THE DOOR AS THE SOLDIERS RUN PAST HER. PERA WALKS UP BEHIND GLORIA. PERA GRABS HER FROM BEHIND HER AND DRAGS HER. PERA (TO GLORIA) Gloria dice Judith que suba. GLORIA (TO PERA) No. PERA (TO GLORIA) Venga, venga, caminal Camina. JUDITH (O.S.) Vamo, vamo, bájalo!	604	01:52:32:21	01:52:35:04	00:00:03:07	PERA (TO GLORIA) COME WITH ME! LET'S GO!			
		605	01:52:36:05	01:52:38:21	00:00:02:16	JUDITH (O.S.) C'MON! C'MON! BRING IT DOWN!			
735	01:52:37:10	606	01:52:39:04	01:52:40:06	00:00:01:02	JUDITH (O.S.) TO BETI) DOWN, BETI!			
	INT. HABITACIÓN JUDITH PAN LEFT MCU. BETI TAKES A BOX DOWN FROM A CLOSET AND HANDS IT TO MARIE WHO PUTS IT DOWN. PAN RIGHT. TO JUDITH WHO STANDS WITH JM AS SHE CRIES OUT ORDERS. JUDITH (O.S.) (TO BETI) Bájalo, no lo suba bájalo. JUDITH (TO BETI) Bájalo Beti.	607	01:52:40:08	01:52:41:03	00:00:01:19	CAREFUL!			
736	01:52:40:15	608	01:52:41:06	01:52:42:13	00:00:01:07	GLORIA (TO O.S. JUDITH) TELL HIM TO LET GO!			
	MS. PERA BRINGS GLORIA IN THE ROOM. SHE FLAILS HER ARMS AROUND. MCU. GLORIA AS SHE STOPS CLOSER TO JUDITH, ANGRY. MARIE SETS DOWN THE BOX. JUDITH (O.S.) (TO MARIE) Con cuidado Marie! GLORIA (TO O.S. JUDITH) Judith dile que me suelte. JUDITH (O.S.) (TO GLORIA) Gloria, yo te //	609	01:52:42:16	01:52:44:03	00:00:11	JUDITH (O.S.) (TO GLORIA) I SENT FOR YOU!			
737	01:52:43:14	610	01:52:44:07	01:52:45:10	00:00:01:03	JUDITH (TO O.S. GLORIA) YOU'RE SAFE HERE!			
	MCU. JUDITH TALKS AT O.S. GLORIA WHILE HOLDING JM. MARIE TRIES PUSHING THE CLOSET. SHE POINTS HER FINGER FO PERA TO HELP BETI AND MARIE. JUDITH (TO O.S. GLORIA) Mandé a buca. Aquí tú ta ma segura. JUDITH (TO MARIE AND O.S. BETI) Vengan, bájalo. Ven, ven!	611	01:52:45:22	01:52:47:09	00:00:02:11	JUDITH (TO MARIE AND O.S. BETI) MOVE IT! GO!			
738	01:52:47:13								
	MCU. GLORIA LOOKS AT THE O.S. CLOSET. PERA TAKES OFF TO HELP O.S. BETI AND MARIE. GLORIA LOOKS AT JUDITH.								

739	01:52:49:14 HANDHELD OVER THE SHOULDER MCU. MARIE MOVES THE CLOSET AS JUDITH WATCHES. AS THE CLOSET MOVES WE SEE PERA HELP MARIE MOVING THE CLOSET. JUDITH (TO O.S. PERA) Ayuda Pera. Empujen!	612	01:52:49:19	01:52:50:12	00:00:01:17	JUDITH (TO O.S. PERA) HELP PERA!
		613	01:52:51:17	01:52:52:10	00:00:01:17	PUSH!
740	01:52:52:12 MCU. MARIE DRAGS THE CLOSET WITH EFFORT. JUDITH (O.S.) Para allá, pa la puerta para que la bloqueen.	614	01:52:52:19	01:52:54:18	00:00:02:23	JUDITH (O.S.) BLOCK THAT DOOR!
741	01:52:54:11 MS. BETI, MARIE, AND PERA MOVE THE CLOSET. JUDITH BARELY PUSHES THE CLOSET WITH ONE ARM, WITH THE OTHER SHE HOLDS JM. JUDITH TURNS HER HEAD AROUND TO CALL OUT FOR O.S. GLORIA. JUDITH (TO O.S. GLORIA) Gloria, no te quede ahí ven ayuda!	615	01:52:55:04	01:52:56:12	00:00:01:08	JUDITH (TO O.S. GLORIA) GLORIA, COME HELP!
		616	01:52:56:14	01:52:57:06	00:00:01:16	GLORIA (O.S.) NO!
742	01:52:56:17 MCU. GLORIA ANGRILY DENIES O.S. JUDITH'S REQUEST. GLORIA (TO O.S. JUDITH) No!					
743	01:52:57:09 MS. A SHOT COMING IN THROUGH THE WINDOW STARTLES JUDITH WHO TURNS AROUND. MARIE MOVES CLOSER TO PERA AND BETI. THE LIGHTS GO OUT. PAN RIGHT. JUDITH LOOKS FOR A GAS LAMP IN THE BEDSIDE TABLE.					
744	01:53:01:18 PAN LEFT MCU. JM LETS GO OF BETI'S HAND AND HE CROUCHES NEXT TO THE BEDSIDE TABLE. JUDITH (O.S.) (TO GLORIA) Cómo que no?	617	01:53:02:10	01:53:03:15	00:00:01:19	JUDITH (O.S.) (TO O.S. GLORIA) WHAT DO YOU MEAN?
		618	01:53:04:10	01:53:06:06	00:00:02:20	GLORIA (O.S.) (TO O.S. JUDITH) THE OTHER GIRLS WERE RIGHT!
745	01:53:04:15 MCU. GLORIA CONFRONT O.S. JUDITH. GLORIA (TO O.S. JUDITH) Que la mujere tenían razón.					
746	01:53:05:10 MCU. PERA WALKS IN FRONT OF HIM. SIDE VIEW CU. OF JUDITH WALKING IN FRONT OF HIM. PERA CONTINUES WALKING. GLORIA (O.S.) (TO O.S. JUDITH) Que ya eto //	619	01:53:06:19	01:53:09:03	00:00:03:08	GLORIA (O.S.) (TO O.S. JUDITH) IT'S OVER! THINGS HAVE CHANGED!
747	01:53:07:05 PAN LEFT MS. JUDITH WALKS TOWARD O.S. GLORIA WHILE HOLDING THE GAS LAMP. GLORIA (O.S.) (TO JUDITH) Se acabó. Eto cambió ya Judith.	620	01:53:09:10	01:53:11:12	00:00:02:02	GLORIA (O.S.) (TO JUDITH) YOU'RE NO LONGER IN CHARGE!
748	01:53:09:11 MCU. GLORIA LOOK DEFIANTLY AT JUDITH. GLORIA (TO O.S. JUDITH) Tú no tiene el control aquí, tú no entiende e?					
749	01:53:11:17 MCU. JUDITH LOOKS AT O.S. GLORIA. BEHIND, TO THE LEFT BETI AND MARIE HOLD EACH OTHER. TO THE RIGHT PERA SLOWLY WALKS CLOSER TO JUDITH. JUDITH (TO O.S. GLORIA) Aquí yo siempre voy a tene el control. Sal pa que tú vea //	621	01:53:12:08	01:53:14:18	00:00:02:10	JUDITH (TO O.S. GLORIA) I WILL ALWAYS BE IN CHARGE HERE!
		622	01:53:15:16	01:53:17:21	00:00:02:05	YOU'D BE SHOT TO DEATH OUTSIDE!
750	01:53:16:11 MS. BETI TURNS ON ANOTHER GAS LAMP FROM A BEDSIDE TABLE. BETI TAKES THE LAMP AND TURNS HER BODY AROUND TOWARDS O.S. GLORIA AND JUDITH. JUDITH Cómo te van a rellenar a tiro.					
751	01:53:17:23 MCU. GLORIA POINTS AT THE DOOR AS SHE ANSWERS JUDITH. SHE WALKS CLOSER TO HER. CU. OF GLORIA AS SHE LOOKS AT JUDITH. JUDITH WALKS IN TO OVER THE SHOULDER. GLORIA (TO O.S. JUDITH) Pero bucamo lo fusile. JUDITH (TO GLORIA) Qué fusile coño maldita bruta.	623	01:53:18:01	01:53:19:18	00:00:01:17	GLORIA (TO O.S. JUDITH) BUT WE CAN GET RIFLES!
		624	01:53:19:22	01:53:22:03	00:00:03:05	JUDITH (TO GLORIA) WHAT FUCKING RIFLES, YOU IDIOT?
752	01:53:22:07 SIDE VIEW MCU. JUDITH AND GLORIA STARE AT EACH OTHER. A SHOT COMES IN THROUGH THE WINDOW. JUDITH SCREAMS AS SHE BRINGS HER HAND TO HER MOUTH. JUDITH (TO GLORIA) Nosotra somos combatiente? No joda. Aquí e donde tamo segura Gloria.	625	01:53:22:07	01:53:24:06	00:00:02:23	JUDITH (TO GLORIA) WE'RE NO DAMN COMBATANTS!
		626	01:53:24:08	01:53:26:07	00:00:02:23	THIS IS WHERE WE'RE SAFE!

753	01:53:27:06		627	01:53:27:10	01:53:28:06	00:00:01:20	JUDITH THE BOY!
	OVER THE SHOULDER MCU. JUDITH LOOKS TO HER RIGHT. JUDITH El niño!						
754	01:53:28:06		628	01:53:28:19	01:53:30:03	00:00:02:08	GLORIA (O.S.) (TO O.S. JUDITH) SAFE IN WHERE?!
	MS. JM WITH HIS KNEES TO HIS CHEST SITTING ON THE FLOOR. GLORIA (O.S.) (TO O.S. JUDITH) Segura dónde?						
755	01:53:29:22		629	01:53:30:11	01:53:31:06	00:00:01:19	GLORIA (TO JUDITH) HERE?!
	OVER THE SHOULDER MCU. GLORIA LOOKS AT JUDITH WHO IS LOOKING AT O.S. JM. GLORIA (TO JUDITH) Aquí?						
756	01:53:31:10						
	MCU. MARIE HOLDS A CHANDELIER WITH CANDLESAS SHE LOOKS AROUND. NEHIND HER, BETI IS LEANING DOWN.						
757	01:53:32:23		630	01:53:33:10	01:53:34:13	00:00:01:03	GLORIA (TO JUDITH) IN ONE ROOM, JUDITH?
	OVER THE SHOULDER MCU. JUDITH TALKS TO JUDITH, SEETHING. SHE POINTS ONE FINGER UP UN JUDITH'S FACE AND QUICKLY BRINGS IT DOWN. GLORIA (TO JUDITH) En una habitación nada ma Judith? Pa nosotros? Dónde cada ve tenemos meno?	631	01:53:35:04	01:53:35:21	00:00:00:17	00:00:01:14	FOR US?
		632	01:53:36:01	01:53:37:15	00:00:01:14		WE KEEP GETTING LESS!
758	01:53:37:15		633	01:53:38:05	01:53:40:18	00:00:01:13	JUDITH (TO GLORIA) LESS THAN WHEN YOU WERE BARELY 15?
	MCU. JUDITH LOOKS AT GLORIA AND SLOWLY GETS CLOSER. JUDITH (TO GLORIA) Meno que cuando tú tenía meno de 15 año?						
759	01:53:40:02		634	01:53:40:22	01:53:41:19	00:00:01:21	JUDITH (TO GLORIA) CRYING!
	OVER THE SHOULDER MCU. GLORIA LOOKS AT JUDITH WITH A SMUG LOOK THAT CHANGES TO APATHY. JUDITH (TO GLORIA) Llorando? Cada ve que llovía moja, entripá.	635	01:53:42:03	01:53:44:09	00:00:02:06	00:00:02:13	UNDER THE RAIN, SOAKING, STARVING!
		636	01:53:44:11	01:53:46:00	00:00:02:13		YOU HAD NOWHERE TO GO.
760	01:53:44:12		637	01:53:46:02	01:53:47:09	00:00:02:07	JUDITH (TO GLORIA) I BROUGHT YO HOME!
	MCU. JUDITH LOOKS DOWN AT GLORIA, GETS MORE ALTERED EVERY SECOND. JUDITH (TO GLORIA) Porque no tenía dónde quedate. Y yo te traje a mi casa, te di un techo, te di comida, y te //	638	01:53:47:11	01:53:49:19	00:00:02:08		GAVE YOU FOOD, SHELTER, ALL OF IT!
761	01:53:48:13		639	01:53:49:22	01:53:51:15	00:00:02:17	GLORIA (TO JUDITH) I WAS BETTER OFF IN THE STREETS!
	OVER THE SHOULDER MCU. GLORIA LOOKS AT JUDITH ANGRY. JUDITH (TO GLORIA) Lo he dao todo! GLORIA (TO JUDITH) Quizá me hubiera ido mejor en la calle.						
762	01:53:51:16		640	01:53:51:17	01:53:53:15	00:00:02:22	JUDITH (TO GLORIA) SELLING YOU ASS FOR CHEAP!
	MCU. JUDITH TALKS TO GLORIA WITH RAGE. SHE GETS CLOSER TO HER FACE AS SHE TALKS. JUDITH (TO GLORIA) Y dando el culo por chele.						
763	01:53:54:20		641	01:53:54:22	01:53:57:06	00:00:03:08	JUDITH (TO GLORIA) GUESS WHAT THE STREETS HAD FOR YOU?
	OVER THE SHOULDER MCU. GLORIA LOOKS AT JUDITH. JUDITH (TO GLORIA) Tú sabe lo que te iban a hace en la calle coño?						
764	01:53:57:04		642	01:53:57:08	01:53:58:09	00:00:01:01	JUDITH (TO GLORIA) RAPE!
	CU. JUDITH OVERPOWERS GLORIA AS SHE TALKS. JUDITH (TO GLORIA) A violate.						
765	01:53:58:19		643	01:53:59:01	01:54:01:03	00:00:02:02	JUDITH (TO GLORIA) GETTING KILLED LIKE A BITCH!
	OVER THE SHOULDER MCU. GLORIA LOOKS AT JUDITH WITH SADNESS IN HER EYES. CLOSE IN TO CU. GLORIA LOOKING INTO JUDITH'S EYES. JUDITH (TO GLORIA) A matéte como una maldita perra. Y yo te salvé de eso.	644	01:54:02:01	01:54:03:18	00:00:02:17		I SAVED YOU FROM THAT!
766	01:54:03:23		645	01:54:04:01	01:54:06:03	00:00:02:02	JUDITH (TO GLORIA) BUT WOMEN LIKE YOU DESERVE THAT.
	CU. JUDITH LOOKS GLORIA UP AND DOWN AS SHE INSULTS HER. A BLAST MAKES THEM JUMP. JUDITH (TO GLORIA) Pero eso e lo que se mereecen la mujere como tú. Sin apiracione coño. Y sin talento. Tú me debe la vida a mi coño.	646	01:54:06:22	01:54:08:17	00:00:01:19	00:00:02:08	WITH NO DAMN ASPIRATIONS.
		647	01:54:08:19	01:54:10:03	00:00:02:08		AND NO TALENT.
		648	01:54:11:10	01:54:13:10	00:00:02:23		YOU OWE ME YOUR FUCKING LIFE!
767	01:54:13:21						
	OVER THE SHOULDER MCU. JUDITH WIPES SOME RUBBLE OFF HER SHOULDER AND SHE LOOKS OUT THE WINDOW.						

768	01:54:17:00								
	MCU. GLORIA, JUDITH, BETI, PERA, MARIE, AND JM ARE HUDDLED TOGETHER. JUDITH SHUSHES THEM WITH HER MOUTH. THE SOUNDS OF THE FIGHT OUTSIDE DIE DOWN. JUDITH LOOKS TOWARDS THE O.S. WINDOW.								
769	01:54:19:20								
	MCU. BETI HOLDS GLORIA WITH HER ARM. BETI KISSES GLORIA'S FOREHEAD. GLORIA LOOKS TEARY-EYED.								
770	01:54:21:22								
	SIDE VIEW MCU. JUDITH AND MARIE LOOK AT PERA. SHE MAKES A NO SIGN WITH HER FINGER. SHE POINTS DOWNSTAIRS.								
771	01:54:23:17								
	MCU. JUDITH TALKS WITH GLORIA, BETI, PERA AND MARIE THROUGH SINGS. SHE TELLS THEM TO GO DOWNSTAIRS. BETI SEEMS RETICENT BUT SHE AGREES.								
772	01:54:28:14	649	01:54:37:06	01:54:38:08	00:00:01:02			MARIE MY GOD!	
	INT. HOTEL COPELIA PLANTA BAJA BAR.	650	01:54:39:13	01:54:41:09	00:00:02:20			BETI HOLY MARY AND JOSEPH!	
	WS. JUDITH WALKS DOWN THE STAIRS WITH JM AND THE GAS LAMPS. AS SHE GOES DOWN, BETI AND GLORIA EMERGE BEHIND. BETI HOLDS ANOTHER GAS LAMP. BEHIND THEM, MARIE HOLDS THE CANDLESTICKS. THE BAR IS EMPTY SAVE FOR SOME DEAD SOLDIERS LYING ON THE FLOOR.								
	MARIE (CREOLE) Qué horror.								
	BETI Santa María y José								
773	01:54:45:04	651	01:54:46:13	01:54:47:21	00:00:01:08			GLORIA TINA! GIMME THAT!	
	TRACKING FROM BEHIND CU. GLORIA WALKS AND LOOKS AROUND THE ROOM WHEN SHE SEES AN AGONIZING TINA. SHE TAKES BETI'S LAMP AND RUNS OVER TO TINA MS.	652	01:54:48:10	01:54:49:06	00:00:01:20			TINA!	
	GLORIA Tina, ven pretame. Tina!								
774	01:54:51:23		653	01:54:52:10	01:54:53:16	00:00:01:06		GLORIA (TO TINA) THEY GOT YOU?	
	WS. GLORIA KNEELS DOWN NEXT TO TINA. SHE USES THE LAMP TO LIGHT TINA AND FIND THE WOUND.								
	GLORIA (TO TINA) Dónde te dieron?								
775	01:54:55:18		654	01:54:56:05	01:54:57:10	00:00:01:05		GLORIA (TO TINA) HOLY SHIT!	
	TILT DOWN MCU. TINA HIKES UP HER SHIRT AND GLORIA LOOKS AT THE WOUND.								
	GLORIA (TO TINA) Ay coño.								
776	01:54:57:17	655	01:54:57:20	01:54:59:15	00:00:02:19			GLORIA (O.S.) THAT MUST HURT LIKE HELL!	
	MCU. BETI LOOKS DOWN AT O.S. PAPERS. BEHIND HER MARIE WALKS WHILE SCANNING THE FLOOR. TILT DOWN, BETI PICKS UP ONE OF THE PAPERS TILT UP.	656	01:54:59:22	01:55:02:10	00:00:03:12			WE TRIED BUT WE WERE OUTNUMBERED.	
	GLORIA (O.S.) Esa baina tiene que dole muchísimo.								
	TINA (O.S.) Lo intentame pero eran								
777	01:55:01:16								
	MS. PERA LOOKS AROUND THE FLOOR. BETI GETS UP AND LOOKS AT THE PAPER.								
	TINA (O.S.) Demasio.								
778	01:55:04:02								
	MCU. BETI LOOKS AT THE PAPER. SHE LOOKS AROUND, CRUMPLES THE PAPER AND HIDES IT IN HER SHIRT.								
779	01:55:07:11		657	01:55:08:14	01:55:10:13	00:00:02:23		TINA (TO GLORIA) WE COULDN'T DO MUCH ELSE.	
	MCU. GLORIA LOOKS O.S. FOR HELP AND LOOKS BACK DOWN AT TINA'S WOUND. TINA ALSO LOOKS DOWN AT HER WOUND.								
	TINA (TO GLORIA) No podiamo hace ma na.								
780	01:55:11:08								
	CU. MARIE LOOKS OUT THE WINDOW.								
781	01:55:12:17								
	MARIE'S POV. WS. AMERICAN SOLDIERS RUN TOWARDS THE HOTEL FOLLOWED BY A JEEP.								
782	01:55:15:16		658	01:55:17:07	01:55:18:00	00:00:01:17		MARIE SHIT.	
	MCU. MARIE LOOKS AT THE O.S. SOLDIERS AND TURNS AROUND								
	MARIE Mierda.								
783	01:55:18:10		659	01:55:19:01	01:55:20:16	00:00:01:15		MARIE (O.S.) WE'RE FUCKED	
	HANDHELD OUT MCU. PERA WALKS AROUND THE BAR TOWARDS THE O.S. ENTRANCE. BEHIND, JUDITH KEEPS JM CLOSE TO HER. BETI RUNS OFF TOWARDS O.S. MARIE.								
	MARIE (O.S.) No jodimo.								

784	01:55:20:01		660	01:55:20:11	01:55:21:03	00:00:01:16	BETI (O.S.) (TO MARIE) WHAT?
	CU. MARIE LOOKS BACK TO THE WINDOW. BETI WALKS UP BEHIND HER AND LOOKS OUT THE WINDOW. BETI (O.S.) (TO MARIE) Qué?						
785	01:55:23:03						
	[MUSIC IN] MARIE'S POV WS. THE SOLDIERS RUN UP TO THE STEPS OF THE HOTEL AND STOP.						
786	01:55:25:22						
	WS. PERA WALKS TOWARDS THE O.S. DOOR. BETI TURNS AROUND WHERE SHE CAME FROM. MARIE STAYS AT THE WINDOW.						
787	01:55:27:11	661		01:55:27:11	01:55:28:16	00:00:01:05	TINA (TO GLORIA) / GLORIA (TO MARIE) -HIDE ME. -WHAT?
	[MUSIC CONT'D.] CU. GLORIA SLOUCHES OVER TINA'S WOUND. TINA SITS UPRIGHT. GLORIA LOOKS AT HER. TINA TAKES HER SHOTGUN STRAP AND TAKES IT TO HER SHOULDER. GLORIA GETS UP. TINA (TO GLORIA) Encondenme ven. GLORIA (TO TINA) Eh? GLORIA (TO TINA) Econdeme.	662		01:55:29:08	01:55:30:06	00:00:01:22	TINA (TO GLORIA) HIDE ME!
788	01:55:30:12						
	[MUSIC CONT'D.] HANDHELD MCU. TINA PUTS HER SHOTGUN STRAP TO HER SHOULDER. GLORIA PUTS THE GAS LAMP ON THE BAR COUNTER. GLORIA GRABS TINA FROM BEHIND AND DRAGS HER.						
789	01:55:33:21						
	[MUSIC CONT'D.] MS. PERA STANDS IN FRONT OF THE O.S. DOOR AND LOOKS DOWN TO HIS O.S. REVOLVER.						
790	01:55:35:09						
	[MUSIC CONT'D.] CU. PERA PUTS BULLETS IN HIS REVOLVER.						
791	01:55:36:15						
	[MUSIC CONT'D.] HANDHELD WS. GLORIA DRAGS TINA BEHIND THE BAR COUNTER.						
792	01:55:39:00						
	[MUSIC CONT'D.] MCU. JUDITH HOLDS THE GAS LAMP AND HUGS JM. HE LOOKS UP AT HER AS SHE STROKES HIS HAIR. SHE REASSURES HIM AND PUTS HIS HEAD BACK DOWN.						
793	01:55:41:10						
	[MUSIC CONT'D.] LOW ANGLE MCU. JUDITH'S EYES DART EVERYWHERE, WORRIED.						
794	01:55:42:10						
	[MUSIC CONT'D.] MCU. JUDITH LOOKS OUTSIDE, SHE LOOKS AT PERA WHO STANDS ALONE IN FRONT OF THE DOOR. FOCUS TO WS. PERA LOOKS AT JUDITH WHILE POINTING HIS REVOLVER AT THE O.S. DOOR. HE LOOKS AT THE DOOR.						
795	01:55:45:18						
	[MUSIC CONT'D.] FROM THE WINDOW POV. PAN LEFT WS. A LARGE NUMBER OF AMERICAN SOLDIERS SOURORUND THE HOTEL.						
796	01:55:50:16						
	[MUSIC CONT'D.] HANDHELD IN MCU TO CU. PERA LOOKS WORRIED AS HE POINTS AT THE O.S. DOOR.						
797	01:55:52:21						
	[MUSIC CONT'D.] SIDE VIEW MCU. THE DOOR BREAKS OPEN AND SOLDIER JOHNNY MILES POINTING A SHOTGUN WALKS IN.						
798	01:55:54:03						
	[MUSIC CONT'D.] HANDHELD TRAVELLING CU. PERA'S REVOLVER TO PERA'S FACE.						
799	01:55:54:20						
	[MUSIC CONT'D.] MS. THE SHOTGUN IS SHOT.						

800	01:55:55:08					
		[MUSIC CONT'D.]				
		MS. PERA IS SHOT AND HE FALLS DOWN.				
801	01:55:55:20					
		[MUSIC CONT'D.]				
		MCU. JOHNNY MILES ORDERS THE REST OF THE MEN TO COME IN.				
802	01:55:57:01					
		[MUSIC CONT'D.]				
		HANDHELD TILT DOWN MS. JM HOLDS ON TIGHTLY TO JUDITH. JUDITH TAKES HIM PUSHES HIM DOWN TO LAY DOWN ON THE GROUND.				
803	01:55:59:04					
		[MUSIC CONT'D.]				
		CU. THE SOLDIERS WALKS AROUND THE BAR. JOHNNY MILES GIVES OUT ORDERS.				
804	01:56:02:05					
		[MUSIC CONT'D.]				
		PAN LEFT. ONE OF THE SOLDIERS TAKES GLORIA AND PUSHES HER AS SHE SCREAMS.				
805	01:56:04:06					
		[MUSIC CONT'D.]				
		MS. JUDITH COVERS JM WITH HER BODY.				
806	01:56:05:05					
		[MUSIC CONT'D.]				
		WS. THE SOLDIERS WALKS AROUND THE BAR/STAGE AREA. ONE OF THE SOLDIERS KICKS JUDITH.				
807	01:56:06:04					
		[MUSIC CONT'D.]				
		HANDHELD TILT DOWN MS. THE SOLDIER KICKS JUDITH. SHE SCREAMS AND GETS UP WITH JM.				
808	01:56:09:02					
		[MUSIC CONT'D.]				
		MCU. JOHNNY MILES LOOKS AROUND. A SOLDIER BEHIND HIM POINTS HIS GUN.				
809	01:56:10:17					
		[MUSIC CONT'D.]				
		HANDHELD PAN LEFT MS. BETI REACHES FOR MARIE'S HAND AS THEY RUN AROUND THE BAR.				
810	01:56:13:00					
		[MUSIC CONT'D.]				
		PAN LEFT MS. JUDITH AND JM RUN.				
811	01:56:15:10					
		[MUSIC CONT'D.]				
		SIDE VIEW MCU. JOHNNY MILES GIVES OUT INAUDIBLE ORDERS.				
812	01:56:17:19					
		[MUSIC CONT'D.]				
		MS. BETI, MARIE, AND GLORIA HUDDLED TOGETHER ARE SURROUNDED BY MEN POINTING GUNS AT THEM. BETI REACHES FOR JM AS HE AND JUDITH JOIN THEM. JUDITH TURNS AROUND WHEN SHE HEARS JOHNNY MILES' ORDERS.				
		JOHNNY MILES Keep still,				
813	01:56:20:09					
		[MUSIC CONT'D.]				
		MCU. JOHNNY MILES POINTS HIS SHOTGUN AT THE O.S. WOMEN.				
		JOHNNY MILES Keep the fucking hands where I can see //				
814	01:56:21:09					
		[MUSIC CONT'D.]				
		CU. JM PUTS HIS HEAD THROUGH JUDITH'S ARM AND SHE HUGS HIM TIGHT.				
		JOHNNY MILES Them , don't move.				
815	01:56:23:04					
		[MUSIC CONT'D.]				
		SIDE VIEW CU. A SOLDIER POINTS HIS SHOTGUN .				

816	01:56:24:09					
		[MUSIC CONT'D.]				
		MCU. JM;S FACE BETWEEN LOWER TORSO'S OF THE WOMEN. JUDITH PLACES HER BODY IN FRONT OF JM.				
817	01:56:25:17					
		[MUSIC CONT'D.]				
		SIDE VIEW HANDHELD MCU. JUDITH AND BETI LOOK AT THE SOLDIERS.				
818	01:56:27:09					
		[MUSIC CONT'D.]				
		HANDHELD TILT UP MCU. TINA STANDS UP FROM BEHIND THE COUNTER HOLDING THE BAZOOKA LAUNCHER.				
819	01:56:28:14					
		[MUSIC CONT'D.]				
		MS. THREE SOLDIERS POINT THEIR RIFLES AT TINA.				
820	01:56:29:13					
		[MUSIC CONT'D.]				
		SIDE VIEW MS. THE SOLDIERS AND TINA POINT AT EACH OTHER.				
821	01:56:30:08					
		[MUSIC CONT'D.]				
		MS. TINA AND THE SOLDIERS POINT THEIR GUNS AT EACH OTHER.				
822	01:56:31:07					
		[MUSIC CONT'D.]				
		MS. TINA LOOKS DEFEATED AT ONE OF THE SOLDIERS. SHE SHIFT HER STARE TO ANOTHER SOLDIER.				
823	01:56:33:02					
		[MUSIC CONT'D.]				
		SIDE VIEW MCU. THE SOLDIERS AND TINA POINT THEIR WEAPONS.				
824	01:56:33:17					
		MCU. TINA LOOKS DEFEATED.				
825	01:56:34:18					
		[MUSIC CONT'D.]				
		MCU. GLORIA LOOKS AT O.S. TINA SCARED.				
826	01:56:35:22					
		[MUSIC CONT'D.]				
		MCU. TINA LOOKS AT THE SOLDIER AS HE TAKES HER BAZOOKA.				
827	01:56:37:03					
		[MUSIC CONT'D.]				
		MS. TINA RELUCTANTLY LETS HER BAZOOKA GO.				
828	01:56:38:00					
		[MUSIC CONT'D.]				
		SIDE VIEW MS. ANOTHER SOLDIER RUNS OVER TO APPREHEND TINA.				
829	01:56:39:00					
		[MUSIC CONT'D.]				
		MS. THE SOLDIER BRUTALLY PUTS TINA'S HEADS DOWN AND HE DRAGS HER AWAY FOR THE BAR.				
830	01:56:40:04					
		[MUSIC CONT'D.]				
		MCU. GLORIA LOOKS AT O.S. TINA SCARED.				
831	01:56:41:21					
		[MUSIC CONT'D.]				
		PAN LEFT MS. THE SOLDIER DRAGS TINA TOWARDS THE WOMEN.				
		JOHNNY MILES We're clear!				
832	01:56:42:22					
		[MUSIC CONT'D.]				
		MS. THE SOLDIER LETS TINA GO WITH THE OTHER WOMEN. THE WOMEN LOOK AROUND IN HORROR.				
833	01:56:45:02					
		[MUSIC CONT'D.]				
		CU. GLORIA LOOKS AT THE O.S. SOLDIERS AS TINA CAN'T GET UP FROM THE PAIN. GLORIA LOOKS AT TINA AND PUTS HER HAND ON TINA'S BACK.				
834	01:56:48:00					
		[MUSIC CONT'D.]				
		MS. MORE SOLDIERS WALK INTO THE HOTEL. THOMPSON STOPS TO LOOK AROUND.				

835	01:56:52:08					
	[MUSIC CONT'D.] SIDE VIEW MCU. OF SOLDIERS POINTING O.S. MS. OF JOHNNY MILES. HE NOTICES THOMPSON.					
836	01:56:54:18					
	[MUSIC CONT'D.] FROM BEHIND CU. THOMPSON TAKES OFF HIS HELMET.					
837	01:56:56:12					
	[MUSIC CONT'D.] MCU. JUDITH LOOKS AT O.S. THOMPSON. BETI LOOKS AHEAD, SHE TURNS HER HEAD AND LOOKS AT O.S. THOMPSON.					
838	01:56:58:05					
	[MUSIC CONT'D.] MS. THOMPSON AND HIS MEN APPROACH THE WOMEN.					
839	01:57:00:18					
	[MUSIC CONT'D.] MS. THE WOMEN LOOK AROUND AT THE SOLDIERS SURROUNDING THEM					
840	01:57:02:04					
	[MUSIC CONT'D.] MCU. TINA LOOKS AT THE O.S. SOLDIERS.					
841	01:57:03:10					
	[MUSIC CONT'D.] MS. THOMPSON AND HIS MEN WALK AROUND THE ROOM. JOHNNY MILES LOOKS AT THEM. TILT DOWN TO PERA LYING ON THE BAR FLOOR. TILT UP THOMPSON GETTING CLOSER TO THE WOMEN.					
842	01:57:10:03					
	[MUSIC CONT'D.] HANDHELD MCU TO MS. BEHIND THOMPSON AS HE WALKS AROUND. HE GETS CLOSE TO THE WOMEN AND LOOKS AT THEM. HE TURNS AND GRABS TINA'S FACE.					
843	01:57:21:19					
	MCU. THOMPSON GRABS TINA'S FACE FROM THE CHIN AND HE MOVES HER FACE UP. SHE LOOKS AT HIM.					
844	01:57:24:10					
	MS. THOMPSON LOOKS AT TINA, THEN AT THE OTHER WOMEN. JUDITH, GLORIA, AND MARIE LOOK DOWN. THOMPSON Lock //					
845	01:57:28:02					
	ECU. THOMPSON'S NAME TAG IN HIS UNIFORM. THOMPSON This one up.					
846	01:57:28:18					
	OVER THE SHOULDER CU. BETI LOOKS WORRIED. JUDITH LOOKS AT THOMPSON. THOMPSON The rest can go.					
847	01:57:30:18					
	MCU. THOMPSON TURNS AROUND AND STARTS HEADING TOWARDS THE STAIRS WITH A SOLDIER.					
848	01:57:31:23					
	MS. A SOLDIER GRABS TINA AND HE DRAGS HER AWAY AS SHE FUMBLES.					
849	01:57:33:02					
	WS. TINA IS DRAGGED AWAY FROM THE OTHER WOMEN. THE SOLDIERS STAND AROUND THEM.					
850	01:57:34:04	663	01:57:35:04	01:57:36:06	00:00:01:02	BRYAN / JUDITH (TO O.S. THOMPSON) -GET OUT! -HEY YOU, THOMPSON!
	MCU. JUDITH, BETI AND MARIE LOOK AT O.S. THOMPSON. BRYAN Vayanse de aqui. JUDITH (TO O.S. THOMPSON) Hey you, Thompson.					
851	01:57:38:17	664	01:57:38:16	01:57:40:21	00:00:02:05	JUDITH (O.S.) (TO THOMPSON) WE'RE NOT LEAVING, WE LIVE HERE!
	MS. THOMPSON AND HIS SOLDIERS TURN AROUND TO LOOK AT O.S. JUDITH. JUDITH (O.S.) (TO THOMPSON) Nosotra no //					

852	01:57:39:09								
	MCU. JUDITH TAKS TO O.S. THOMPSON. GLORIA LOOKS AT JUDITH AND BETI LOOKS AWAY. JUDITH (TO O.S. THOMPSON) No vamo, vivimos aquí.								
853	01:57:41:04								
	MS. SOLDIER STADING IN FRONT OF THE BAR LOOKS AT THE O.S. WOMEN.THOMPSON WALKS IN HEADING TOWARDS O.S. JUDITH. THE SOLDIER GRABS HIS GUN AND PUTS IT UP TO WALK NEXT TO JOHNSON.								
854	01:57:44:18	665	01:57:46:13	01:57:48:01	00:00:02:12			JUDITH (TO THOMPSON) YOU AND ME, NEGOTIATE.	
	WS. THOMPSON WALKS TOWARDS THE WOMEN FOLLOWED BY SOME SOLDIERS.								
855	01:57:46:14								
	MCU. JUDITH LOOKS AT O.S. THOMPSON WITH FEAR IN HER EYES. GLORIA LOOKS WIDE-EYED AT THOMPSON. BETI LOOKS AWAY. JUDITH (TO O.S. THOMPSON) Tú y yo negociar. THOMPSON (O.S.) But...								
856	01:57:49:02	666	01:57:49:16	01:57:50:13	00:00:01:21			THOMPSON (TO O.S. JUDITH) ENGLISH!	
	MS. THOMPSON GETS CLOSER TO O.S. JUDITH. THOMPSON (TO O.S. JUDITH) Inglés.								
857	01:57:0:03								
	HANDHELD PUSH IN MS. THE WOMEN AND JM LOOK AT THOMPSON. JUDITH (TO THOMPSON) You and me negotiate.								
858	01:57:54:09								
	MCU. THOMPSON ANSWERS TO O.S. JUDITH. HE TAKES OUT A GUN AND POINTS IT. THOMPSON (TO O.S. JUDITH) I'll go first.								
859	01:57:57:10								
	MS. JUDITH CLOSES HER EYES IN FEAR AS THOMPSON POINTS HIS GUN AT HER. BETI HUGS JM AND GLORIA LOOKS AT THE GUN IN HORROR. THOMPSON Get the fuck out.								
860	01:57:59:02	667	01:57:59:17	01:58:00:21	00:00:01:04			JUDITH (TO THOMPSON) THOMPSON, PLEASE.	
	MEDIUM-LONG S. JUDITH HELD IN FRONT OF THOMPSON'S GUN. SHE PANTOMIMES AS SHE TALKS TO HIM.	668	01:58:01:22	01:58:03:01	00:00:02:03			WE...	
	JUDITH (TO THOMPSON) Thompson please. Nosotra cocinar //	669	01:58:03:22	01:58:07:10	00:00:04:12			...COOK, WASH, AND CLEAN EVERYTHING FOR YOU.	
861	01:58:04:18								
	OVER THE SHOULDER CU. THOMPSON LOOKS AT JUDITH. JUDITH (TO THOMPSON) Lavar, y limpiar everything								
862	01:58:06:19								
	SIDE VIEW MS. THOMPSON PUTS DOWN HIS GUN. HE LOOKS AT BRYAN WHO NODS. JUDITH (TO THOMPSON) For you. THOMPSON (TO BRYAN) Lieutenant Bryan do we have a cooking and cleaning crew?								
863	91:58:11:09								
	SIDE VIEW CU. BRYAN ANSWERS TO O.S. THOMPSON. BRYAN (TO O.S. THOMPSON) Some of the boys will handle that sir.								
864	01:58:12:18								
	CU. JUDITH LOOKS AT O.S. THOMPSON AND TURNS HER HEAD TO LOOK AT O.S. BRYAN.								
865	01:58:14:04								
	SIDE VIEW MCU. THOMPSON LOOKS AT BRYAN AND BACK TO JUDITH.								
866	01:58:15:00								
	CU. JUDITH SLOWLY LOOKS BACK TO O.S. THOMPSON, AFRAID.								
867	01:58:16:03	670	01:58:17:04	01:58:19:04	00:00:02:00			JUDITH (TO THOMPSON) WE CAN ALSO DANCE FOR YOU.	
	OVER THE SHOULDER CU. THOMPSON LOOKS AT JUDITH AS IF NOTHING CAN BE DONE. JUITH (TO THOMPSON) No y //								

868	01:58:17:07		671	01:58:20:07	01:58:21:10	00:00:01:02	JUDITH (TO THOMPSON) AND SING!
	MS. JUDITH GETS CLOSER TO THOMPSON TO IMPLORE. SHE GESTICULATES AS SHE SPEAKS. JUDITH (TO THOMPSON) También podemos bailar for you. Y cantar.						
869	01:58:21:01						
	MCU. THOMPSON LOOKS AMUSED AT JUDITH. HE SMILES AND LOOKS ABOVE HER. JUDITH (TO THOMPSON) To sing.						
870	01:58:22:12						
	CU. JUDITH LOOKS SCARED. SHE LOOKS DOWN AND POINTS AT THOMPSON. JUDITH (TO O.S. THOMPSON) Look.						
871	01:58:25:20						
	MS. SOLDIER JONES SHOWS THOMPSON A PICTURE. THOMPSON TAKES IT.						
872	01:58:27:22		672	01:58:29:04	01:58:30:13	00:00:01:09	PICTURE COPPELIA: OPEN EVERY NIGHT.
	MCU. THOMPSON LOOKS AT O.S. JUDITH AND PUTS THE PICTURE UP TO COMPARE.						
873	01:58:29:05						
	CU. PICTURE OF THE COPPELIA WOMEN.						
874	01:58:30:13						
	CU. JUDITH SMILES AT O.S. THOMPSON. JUDITH (TO O.S. THOMPSON) Beautiful women.						
875	01:58:32:21						
	MCU. THOMPSON LOOKS DOWN AT THE PICTURE AND SMILES. HE LOOKS UP AT JUDITH.						
876	01:58:34:07						
	MCU. BRYAN LOOKS AT O.S. BETI.						
877	01:58:35:11						
	MCU. BETI RETURNS BRYAN'S STARE. JUDITH AND MARIE LOOK AT O.S. THOMPSON.						
878	01:58:36:19						
	MCU. BRYAN TAKES HIS EYES OFF BETI.						
879	01:58:38:04						
	CU. JUDITH LOOKS AXPECTINGLY AT O.S. THOMPSON. SHE LOOKS DOWN WORRIED.						
880	01:58:41:09						
	SIDE VIEW MS. THOMPSON SMILES AS HE LOOKS AT THE PICTURE. THOMPSON (TO BRYAN) Will they handle the entertainment department too?						
881	01:58:44:12						
	CU. JUDITH LOOKS AT O.S THOMPSON AND GLANCES OVER TO O.S. BRYAN.						
882	01:58:45:08						
	SIDE VIEW CU. BRYAN ANSWERS TO O.S. THOMPSON. BRYAN (TO O.S. THOMPSON) I don't know about that sir.						
883	01:58:46:13						
	MS. THOMPSON LOOKS AT THE PICTURE WHILE JUDITH, BETI AND GLORIA LOOK AT HIM.						
884	01:58:48:16						
	OVER THE SHOULDER CU. THOMPSON LOOKS AT JUDITH. THOMPSON We can use them.						
885	01:58:50:20						
	SIDE VIEW CU. BRYAN LOOKS AT O.S. THOMPSON. BRYAN (TO O.S. THOMPSON) You sure coronel?						
886	01:58:52:04						
	OVER THE SHOUDLER MS. THOMPSON PUTS DOWN THE PICTURE JUDITH AVOIDS HIS STARE. GLORIA AND BETI LOOK AT HIM. THOMPSON (TO O.S. BRYAN) Yeah, they're whores lieutenant. We'll be fine.						
887	01:58:56:03						
	SIDE VIEW MS. THOMPSON SMILES AND HE TURNS AROUND AND SNAPS HIS FINGERS. THOMPSON So...						

888	01:58:58:04		673	01:58:58:19	01:58:59:12	00:00:01:17	THOMPSON (TO O.S. JUDITH) YOUR HOUSE?
	CU. THOMPSON LOOKS AT O.S. JUDITH AND POINTS AT HER. THOMPSON (TO O.S. JUDITH) Su casa?						
889	01:58:59:13		674	01:58:59:23	01:59:00:15	00:00:01:16	JUDITH (TO O.S. THOMPSON) YES.
	CU. JUDITH LOOKS AT O.S. THOMPSON AND NODS. JUDITH (TO O.S. THOMPSON) Si.						
890	01:59:00:22						
	CU. THOMPSON LOOKS AT O.S. JUDITH. THOMPSON (TO O.S. JUDITH) Keys.						
891	01:59:02:00						
	CU. THOMPSON PUTS UP HIS HAND IN FRONT OF JUDITH.						
892	01:59:03:15	675		01:59:06:05	01:59:07:09	00:00:01:04	THOMPSON (TO JUDITH) KEYS.
	MS. JUDITH, BETI AND GLORIA LOOK AT THOMPSON WHO HOLDS HIS HAND UP. JUDITH LOOKS AT THOMPSON AS SHE REACHES FOR HER KEYS. THOMPSON (TO JUDITH) Llaves. Por favor.	676		01:59:08:01	01:59:09:06	00:00:01:05	PLEASE.
893	01:59:11:17						
	CU. JUDITH TAKES THE KEYS OFF HER DRESS POCKET. TILT UP AS SHE PUTS THE KEYS ON THOMPSON'S HANDS.						
894	01:59:14:03		677	01:59:16:01	01:59:16:21	00:00:00:20	THOMPSON (TO JUDITH) THANK YOU.
	JUDITH LOOKS AT THOMPSON ASA SHE PLACES THE KEYS IN HIS HANDS. HE LOOKS AT THE KEYS. THOMPSON (TO JUDITH) Gracias.						
895	01:59:17:05						
	MCU. THOMPSON TURNS AROUND TO LEAVE.						
896	01:59:18:02						
	MCU. A SOLDIER TALKS TO U.S. THOMPSON AS HE WALKS PAST HIM. THE SOLDIER NODS. SOLDIER (TO THOMPSON) The roof is perfect. THOMPSON (TO SOLDIER) Good.						
897	01:59:19:16						
	SIDE VIEW CU. BRYAN TURNS AROUND TO WALK AFTER THOMPSON.						
898	01:59:21:01						
	MS. JUDITH, GLORIA AND BETI LOOK AT O.S. THOMPSON.						
899	01:59:22:13						
	MS. FORM BEHIND THOMPSON WALKS TOWARDS THE STAIRS. THOMPSON (TO SOLDEIR) Sir, bring the radio equipment and //						
900	01:59:23:16						
	WS. SOME SOLDIERS WALK TOWARDS THE STAIRS. THE OTHERS STAY BEHIND AND POINT THEIR GUNS AT THE WOMEN. THOMPSON (TO SOLDIER) We'll probably find a place for it upstairs.						
901	01:59:25:22						
	CU. JM HUGS JUDITH. SHE PUTS HER ARMS AROUND HIM. SOLDIER (O.S.) (TO O.S. THOMPSON) Yes sir.						
902	01:59:26:23						
	CU. JUDITH AND BETI LOOK WORRIED AT THE O.S. SOLDIERS SURROUNDING THEM.						
903	01:59:28:12						
	OVER THE SHOULDER PAN LEFT MCU. MORE SOLDIERS HEAD TOWARDS THE STAIRS.						
904	01:59:31:14						
	MS. THE WOMEN LOOK AT THE O.S. SOLDIERS, WORRIED.						
905	01:59:33:10						
	MS. TWO SOLDIERS TAKE PERA'S LEGS AND DRAG HIM.						
906	01:59:35:19						
	[MUSIC IN] MCU. PERA'S HEAD LEAVES A TRAIL OF BLOOD AS HE IS DRAGGED ON THE FLOOR.						
907	01:59:37:09						
	[MUSIC CONT'D.] SIDE VIEW PAN LEFT MCU. A SOLDIER WALKS BY THE WINDOW. STOPS AND POINTS A FLASHLIGHT TO A PICTURE OF DON RAFAEL AND REPLACES IT WITH ONE OF LYNDON B JOHNSON.						

908	01:59:44:04					
	[MUSIC CONT'D.] CU. THE SOLDIER PUTS THE PICTURE ON THE WALL.					
909	01:59:48:07					
	INT. HABITACIÓN JUDITH [MUSIC CONT'D.] CU. A SOLDIER TAKES JUDITH'S FISHBOWL.					
910	01:59:51:01					
	[MUSIC CONT'D.] INT. HABITACIÓN 1 CHICAS MS. A SOLDIER WALKS WITH A FLASH LIGHT ON THE CORRIDOR. BEHIND, JUDITH IS PUSHED BY ANOTHER SOLDIER. HE PUSHES HER IN TO MCU. OF JUDITH INSIDE THE ROOM.					
911	01:59:56:21					
	[MUSIC CONT'D.] MCU. MARIE IS SITTING ON A BOTTOM BUNK BED WITH THE GAS LAMP IN HER HANDS. SHE LOOKS AT O.S. JUDITH.					
912	01:59:58:23					
	[MUSIC CONT'D.] MCU. JUDITH TURNS HER HEAD AROUND TO LOOK AT THE SOLDIERS. THEY LEAVE.					
913	02:00:01:06					
	[MUSIC CONT'D.] MCU. GLORIA SITS ON HER BOTTOM BUNK BED AND LOOKS UP AT O.S. JUDITH.					
914	02:00:03:16					
	[MUSIC CONT'D.] JUDITH LOOKS AROUND. THE SOLDIERS CLOSE THE DOOR.					
915	02:00:07:17					
	[MUSIC CONT'D.] MCU. BETI IS LEANING ON A BUNK BED AS SHE LOOKS AT O.S. JUDITH.					
916	02:00:09:19	678	02:00:19:16	02:00:20:09	00:00:01:17	JUDITH (TO JM) THERE.
	[MUSIC FADE OUT.] HANDHELD MCU. JUDITH LOOKS DISORIENTED AROUND THE ROOM. JM SIGNS TO HER. SHE POINTS TO A BED. THEY TURN AROUND AND WALK TOWARDS AN EMPTY BUNK BED MS. THEY SIT ON THE BED. JUDITH PLACES HER BELONGINGS UNDER THE BED. SHE HUGS JM. THE LIGHTS COME BACK ON.					
917	012:00:42:04					
	MS. GLORIA SITS CROSS LEGGED ON HER BUNK BED. [MUSIC IN]					
918	02:00:45:13					
	EXT. HOTEL COPPELIA [MUSIC CONT'D.] TILT UP MS. A SOLDIER KICKS THE COPPELIA SIGN.					
919	02:00:48:07					
	[MUSIC CONT'D.] LOW ANGLE MCU. A SOLDIER SMOKES AS HE LOOKS UP.					
920	02:00:51:02					
	[MUSIC CONT'D.] HANDHELD RANDOM MS. THE E FROM THE SIGN HANGS FROM ITS PLACE. THE SOLDIER KICKS THE C AND THE P.					
921	02:00:54:09					
	[MUSIC CONT'D.] HANDHELD RANDOM MS. THE LETTERS FALL DOWN ON THE STREET.					
922	02:00:56:17					
	[MUSIC CONT'D.] INT. HABITACIÓN JUDITH ECU. THOMPSON SHAVES HIS HEAD.					

923	02:00:58:14					
	[MUSIC CONT'D.] CU. MIRROR REFLECTION OF THOMPSON AS HE SHAVES HIS HEAD BRYAN STANDS BEHIND HIM. THOMPSON (TO BRYAN) Turn it off.					
924	02:01:01:18					
	TILT DOWN MCU. BRYAN TURNS OFF THE RADIO. THOMPSON (TO BRYAN) We need to find that radio signal and jam it.					
925	02:01:05:15					
	CU, MIRROR REFLECTION. THOMPSON LOOKS AT HIMSELF IN THE MIRROR. HE POURS WATER ON HIS HEAD. THOMPSON (TO BRYAN) Can't let these commies scumbags propagandize the population.					
926	02:01:10:12					
	MS. BRYAN LOOKS DOWN AS HE ANSWERS THOMPSON. HE LOOKS BACK AT O.S. THOMPSON WHEN HE SPEAKS. BRYAN (TO O.S. THOMPSON) Yes sir. THOMPSON (O.S.) (TO BRYAN) We did not come here to persuade.					
927	02:01:14:05					
	INT. HOTEL COPPELIA PLANTA BAJA BAR SIDE VIEW CU TO OVER THE SHOULDER . JUDITH LOOKS AT THE SOLDIER BRINGING IN CRATES INTO THE HOTEL. THOMPSON (O.S.) We tried winning minds and hearts in Korea but it didn't work. We are here to use our psychological operations.					
928	02:01:23:12					
	BIRD'S EYE WS. SOLDIERS BRING IN CRATES AND BAGS. THOMPSON (O.S.) To indoctrinate.					
929	02:01:25:18	679	02:01:30:04	02:01:31:01	00:00:01:21	JUDITH (TO SOLDIERS) NO, WAIT!
	MCU. JUDITH HOLDS A BROOM IN HER HANDS AS SHE LOOKS ABSENTMINDEDLY AT THE SOLDIERS. A SOLDIER PUSHES HER AS HE WALKS PAST HER. HE TAKES THE SOFA CHAIR BEHIND HER WITH THE HELP OF ANOTHER SOLDIER. SHE TURNS AROUND AND PUTS HER ARM TO STOP THEM. JUDITH (TO SOLDIERS) No, no, esperense.					
930	02:01:31:00	680	02:01:31:04	02:01:33:03	00:00:02:23	JUDITH (TO SOLDIERS) LEAVE THAT, DON'T TOUCH IT!
	CU. FROM BEHIND JUDITH SHE WALKS OVER TO THE SOFA. A SOLDIER COMES UP BEHIND HER. JUDITH (TO SOLDIERS) Dejenme ese mueble, no le pongan la mano.	681	02:01:33:10	02:01:34:00	00:00:01:14	LET GO!
931	02:01:33:13	682	02:01:34:04	02:02:35:09	00:00:01:05	JUDITH (TO SOLDIERS) LEAVE THAT CHAIR!
	SIDE VIEW MS. THE SOLDIER DRAGS JUDITH AWAY FROM THE SOFA AS THE OTHER SOLDIERS CARRY IT AWAY! JUDITH (TO SOLDIERS) Suéltlenme. Dejenme ese mueble. THOMPSON (O.S.) Make them identify with us.					
932	02:01:36:11					
	INT. HABITACIÓN JUDITH MCU. THOMPSON PUTS ON HIS SHIRT. THOMPSON Show them that we want //					
933	02:01:37:20					
	OVER THE SHOULDER MS. BRYAN AND THE SOLDIERS LOOK AT THOMPSON. THOMPSON The same things that they want.					
934	02:01:39:06					
	ECU. THOMPSON LOOKS AT THE O.S. SOLDIERS. THOMPSON Freedom.					
935	02:01:40:08					
	OVER THE SHOULDER MS. BRYAN AND THE SOLDIERS LOOK AT THOMPSON. BRYAN (TO THOMPSON) Yes sir.					

936	02:01:41:04					
	INT. HOTEL COPPELIA PLANTA BAJA BAR. WS. A SOLDIER PUSHES JUDITH UP ON STAGE. SOLDIER (TO JUDITH) Get up there!					
937	02:01:43:04					
	CU. A SOLDIER TAKES A SHOTGUN AND LOADS IT WITH A . MAGAZINE. SOLDIER (O.S.) Come on, let's go, let's go, line them up!					
938	02:01:45:11					
	.CU. FROM BEHIND JUDITH: A SOLDIER HOLDS A CAMERA IN FRONT OF THE STAGE. SOLDIER (O.S.) Here, you, hey...					
939	02:01:47:00					
	WS. A SOLDIER HANDS JUDITH A RIFLE. GLORIA AND MARIE LOOK AT HIM. JUDITH RELUCTANTLY TAKES IT. SOLDIER (TO JUDITH) Grab this weapon.					
940	02:01:49:10					
	SIDE MCU. SOLDIERS POINT THEIR WEAPONS AT THE O.S. WOMEN. SOLDIER I said smile //					
941	02:01:51:02					
	MCU. FROM BEHIND WOMEN: A SOLDIER HOLDS A CAMERA IN FRONT OF THE STAGE AS THE OTHER SOLDIERS POINT AT THEM. SOLDIER At the camera!					
942	02:01:52:08					
	WS. JUDITH, MARIE AND GLORIA LOOK SCARED. SOLDIER It's a beautiful day!					
943	02:01:54:07					
	SIDE VIEW MCU. THE SOLDIER POINTS AT THE O.S. CAMERA. SOLDIER Smile at the camera now!					
944	02:01:55:18	683	02:01:56:20	02:01:58:09	00:00:02:13	GLORIA (TO O.S. JUDITH) I DON'T UNDERSTAND!
	CU. GLORIA CRIES. JUDITH GIVES HER A PUSH WITH HER ARM. HANDHELD PAN LEFT. JUDITH FORCES A SMILE, MARIE TOO. JUDITH (O.S.) (TO GLORIA) Sonríe. GLORIA (TO O.S. JUDITH) Yo no entiendo! SOLDIER (O.S.) Smile! THOMPSON (O.S.) Right, you have your orders.					
945	02:02:02:19					
	INT. HABITACIÓN JUDITH MCU. THOMPSON LOOKS AT THE O.S. SOLDIERS AND SALUTES. THOMPSON Dismissed.					
946	02:02:04:04					
	MS. THE SOLDIERS SALUTE O.S. THOMPSON THEY TURN AROUND AND LEAVE.					
947	02:02:06:13					
	INT. HOTEL COPPELIA PLANTA BAJA BAR CU. A SOLDIER SMILES AS HE LOOKS DOWN. HE BRINGS UP A CAMERA CLOSER TO HIS FACE. HE WINDS IT AND CLICKS. FLASH!					
948	02:02:10:01					
	MEDIUM-LONG S. MARIE JUDITH AND GLORIA POSE WITH THE WEAPONS ON STAGE. SOLDIER (O.S.) Keeo smiling come on!					
949	02:02:10:12	684	02:02:10:14	02:02:12:10	00:00:02:20	GLORIA (SINGING) I'M NOT LEAVING, DARLING
	CU. GLORIA SINGS INTO THE MICROPHONE.	685	02:02:12:13	02:02:14:06	00:00:02:17	I AM NOT LEAVING
950	02:02:14:12					
	MCU. JUDITH IS BEHIND THE BAR WITH A VACANT STARE. A SOLDIER PUTS HIS GLASS ON THE BAR COUNTER. JUDITH TAKES THE BOTTLE WITHOUT LOOKING.					

951	02:02:21:02	MS. FROM BEHIND, THE SOLDIERS LOOK AT GLORIA AS SHE SINGS. TWO SOLDIERS STAND IN FRONT OF HER CLOSE TO THE STAGE, SOLDIER Sing that baby, go ahead, yeah. Just like that.					
952	02:02:24:21	MS. MARIE PUTS A BOTTLE ON A TABLE SURROUNDED BY SOLDIERS. AS SHE LEAVES ONE OF THE SOLDIERS SITTING DOWN GRAB HER AND TOUCH HER.					
953	02:02:29:02	SIDE VIEW CU. BRYAN OUTS HIS HEAD DOWN AND RUBS HIS HAND ACCROSS HIS FOREHEAD. THOMPSON SMOKES A CIGAR.					
954	02:02:30:21	MS. MARIE TRIES TO GET AWAY FROM THE SOLDIER HARRASSING HER. THEY LAUGH AS SHE FREES HERSELF.					
955	02:02:32:06	MS. A SOLDIER USES A 16MM CAMERA TO FILM.					
956	02:02:34:09	[MUSIC IN] HANDHELD 16MM. PAN RIGHT SOLDIERS CHEER ON O.S. GLORIA. PAN LEFT. GLORIA LOOKS INTO THE CAMERA AS SHE SINGS.					
957	02:02:39:20	[MUSIC CONT'D.] CU. THE SOLDIER FILMS O.S. GLORIA					
958	02:02:41:03	[MUSIC CONT'D.] OVER THE SHOULDER MEDIUM-LONG S. GLORIA SINGS AS SHE LOOKS AT THOMPSON.					
959	02:02:42:08	[MUSIC CONT'D.] SIDE VIEW CU. BRYAN HAS HIS HEAD IN HIS HANDS. THOMPSON LOOKS AT HIM AND BRYAN LOOKS UP AT O.S. GLORIA.					
960	02:02:46:02	[MUSIC CONT'D.] CU. GLORIA SINGS INTO THE MICROPHONE AS SHE LOOKS AROUND.					
961	02:02:50:04	[MUSIC CONT'D.] HIGH ANGLE SIDE VIEW MS. GLORIA SINGS AS SOME SOLDIERS BOP THEIR HEADS IN FRONT OF THE STAGE,					
962	02:02:55:13	[MUSIC CONT'D.] OVER THE SHOULDER MEDIUM-LONG S. GLORIA SINGS AS SHE LOOKS AT THOMPSON.					
963	02:02:56:15	[MUSIC CONT'D.] MCU. BRYAN AND THOMPSON LOOK AT O.S. GLORIA. A SOLDIER WALKS UP BEHIND THOMPSON AND WHISPERS IN HIS EAR. THOMPSON PUTS HIS CIGAR IN HIS MOUTH AND GETS UP. BRYAN NODS. HE LOOKS AT THOMPSON LEAVE TO O.S. SOLDIER Carlos is ready upstairs. THOMPSON (TO BRYAN) All right, you in charge.					
964	02:03:10:11	[MUSIC CONT'D.] CU, GLORIA SINGS INTO THE MICROPHONE.					
965	02:03:12:23	INT. HABITACIÓN CLIENTES 5 [MUSIC CONT'D.] WS. TINA IS SITTING ON THE FLOOR WITH HER BACK TO THE WALL UNCONSCIOUS. THOMPSON AND THE SOLDIER WALK IN. CU FROM BEHIND. THOMPSON (TO TINA) You know...					
966	02:03:17:09	[MUSIC CONT'D.] SIDE VIEW CU. TINA SLOWLY LOOKS UP TO O.S. THOMPSON. THOMPSON (O.S.) (TO TINA) They claim they are for fairness and for the little people. But when they //					

967	02:03:23:04						
	BETWEEN THOMPSON'S LEGS MS. TINA LOOKS UP AT O.S. THOMPSON. THOMPSON (O.S.) (TO TINA) Take over they murder, starve, and imprison every son of a bitch who disa //						
968	02:03:28:11						
	FROM BEHIND CU. THOMPSON TALKS TO O.S TINA. THOMPSON (TO TINA) Greets with them. And they will do that to you. They have ruined //						
969	02:03:33:02						
	SIDE VIEW MCU. TINA LOOKS UP AT O.S. THOMPSON. THOMPSON (O.S.) (TO TINA) Cuba and your shitty little country is next. You and I should be working //						
970	02:03:38:12	686	02:03:42:16	02:03:43:16	00:00:01:00	THOMPSON (TO O.S. TINA) YOU UNDERSTAND?	
	FROM BEHIND CU. THOMPSON TALKS TO O.S TINA. THOMPSON (TO O.S. TINA) Together to try to stop them. Comprende?						
971	02:03:42:21						
	SIDE VIEW MCU. TINA LOOKS UP AT O.S. THOMPSON. TINA LOOKS DOWN AND SHAKES HER HEAD NO.						
972	02:03:45:09						
	FROM BEHIND CU. THOMPSON TALKS TO O.S TINA. THOMPSON (TO SOLDIER) Show her the map.						
973	02:03:47:04						
	MS. THE SOLDIER KNEELS DOWN AS HE LOOKS AT O.S. TINA.						
974	02:03:48:08						
	MCU. TINA IGNORES THE SOLDIER AND LOOKS UP AT O.S. THOMPSON.						
975	02:03:50:20						
	CU. THE SOLDIER HOLDS THE MAP FOR TINA TO SEE. THOMPSON (O.S.) WHERE ARE THE COMMUNISTS BASECAMPS.						
976	02:03:52:09						
	MCU. TINA LOOKS UP AT O.S. THOMPSON. SHE PUTS HER HEAD TO THE SIDE.						
977	02:03:53:16	687	02:03:54:07	02:03:57:00	00:00:03:17	THOMPSON (TO O.S. TINA) WHERE ARE THE COMMUNISTS?	
	FROM BEHIND CU. THOMPSON TALKS TO O.S TINA. THOMPSON (TO O.S. TINA) ¿Dónde está los comunistas?						
978	02:03:57:02	688	02:03:57:05	02:03:58:18	00:00:01:13	TINA (TO THOMPSON) WE'RE NOT COMMUNISTS	
	BETWEEN THOMPSON'S LEGS MS. TINA LOOKS UP AT THOMPSON AS THE SOLDIER SHOWS HER THE MAP. TINA (TO THOMPSON) No somo comunita.						
979	02:03:58:18						
	LOW ANGLE CU. THOMPSON SMILES IRONICALLY AT O.S. TINA. THOMPSON (TO O.S. TINA) I'll ask you again. Where are the commandos?						
980	02:04:04:01	689	02:04:05:08	02:04:07:19	00:00:02:11	TINA (TO O.S. THOMPSON) I JUST TOLD YOU WE AIN'T COMMUNISTS.	
	CU. TINA PUSHES THE MAP AWAY. TINA (TO O.S. THOMPSON) Ya te dije que //						
981	02:04:06:10	690	02:04:08:11	02:04:11:23	00:00:03:12	TINA (TO O.S. THOMPSON) WE JUST WANT TO SEE THE GOVERNMENT ELECTED.	
	SIDE VIEW MCU. TINA LOOKS UP AT O.S. THOMPSON. TINA (TO O.S. THOMPSON) No somo comunita. La gente solo quiere que vuelva el gobierno democratico que eligió.						
982	02:04:12:23	691	02:04:21:19	02:04:25:00	00:00:04:05	TINA (TO THOMPSON) SO IF YOU NEED HELP, GO BACK HOME	
	BETWEEN THOMPSON'S LEGS MS. TINA LOOKS UP AT THOMPSON. WITH GRWAT PAIN SHE SITS UP AND LOOKS AT THE SOLDIER AND BACK AT THOMPSON. TINA (TO THOMPSON) Así que si utede quiere ayuda, vuelvanse pa su casa.						
983	02:04:25:19						
	INT. HOTEL COPPELIA PLANTA BAJA BAR. HANDHELD MS. GLORIA SINGS AS A SOLDIER PUSHES BETI TOWARDS THE STAGE. THE SOLDIERS CHEER WHEN THEY SEE BETI ONSTAGE. THE SOLDIER WHO WAS PUSHING BETI GRABS GLORIA AND DRAGS HER OFF THE STAGE.						

984	02:04:31:01	HIGH ANGLE MS. GLORIA IS DRAGGED OFFSTAGE BY THE SOLDIER.				
985	02:04:32:11	FROM BEHIND MS. GLORIA IS ONSTAGE. THE SOLDIER CHEER HER ON. SOLDIER Come on!				
986	02:04:34:02	SIDE VIEW MCU. BRYAN LOOKS DISAPPOINTET AT THE O.S. SOLDIERS. HE TURNS AROUND WUICKLY AND LOOKS BACK AT O.S. BETI AS SHE SINGS.				
987	02:04:48:20	SIDE VIEW MS. BETI SINGS WHILE THE SOLDIERS BOO HER AND THROW THINGS AT HER.				
988	02:04:40:19	MCU. JUDITH WATCHES GLORIA APPROACHING THE BAR. CU. GLORIA AS SHE TURNS HER HEAD TO LOOK AT O.S. BETI. SOLDIER (O.S.) Are we having fun guys //				
989	02:04:44:21	CU. BETI SINGS JOYLESS. MORE THINGS ARE THROWN. SOLDIER (O.S.) Or what.				
990	02:04:46:00	FROM BEHIND MS. BETI SINGS WHILE THE SOLDIERS BOTHER HER.				
991	02:04:48:17	SIDE VIEW MCU. BRYAN GETS UP AND USES HIS FINGERS TO WHISTLE.				
992	02:04:49:07	LOW ANGLE MCU. BRYAN WHISTLES. BRYAN Attention!				
993	02:04:51:03	CU. BETI SINGING LOOKS AT O.S. BRYAN.				
994	02:04:52:21	SIDE VIEW HIGH ANGLE MS. THE SOLDIERS LOOK AT BRYAN WHILE BETI SINGS. THE SOLDIERS MAKES GESTURES OF PROTEST. BRYAN Time to go to bed we got plenty of work tomorrow. SOLDIER (TO BRYAN) Oh, come on lieutenant //				
995	02:04:56:05	SIDE VIEW MCU. THE SOLDIERS PROTEST. SOLDIER (O.S.) (TO O.S. BRYAN) We're just having fun.				
996	02:04:57:01	SIDE VIEW MCU. BRYAN LOOKS AT THE O.S. SOLDIER AND SCORNS HIM. BRYAN (TO O.S. SOLDIER) Fun, huh? Fun time is over get the fuck out.				
997	02:05:00:03	FROM BEHIND MS. BETI STAYS ON STAGE WHILE THE SOLDIERS START TO LEAVE THE BAR TABLES.				
998	02:05:01:20	PAN LEFT SIDE VIEW MCU. BRYAN SENDS THE SOLDIERS UPSTAIRS. CAMERA PAN TO SHOW MEN GOING UPSTAIRS. BRYAN Chop chop, goodnight ladies.				
999	02:05:06:05	LOW ANGLE SIDE VIEW MCU. BRYAN LOOKS AT THE O.S. SOLDIERS THEN TURNS TO LEAVE. TILT DOWN AS HE GETS AWAY. BRYAN Good night. SOLDIER (O.S.) Thank you, good night.				
1000	02:05:10:02	MS. BRYAN GETS CLOSE TO THE THE STAGE. TILT DOWN HE BENDS TO PICK SOMETHING UP. TILTI UP HE LOOKS AT THE EARRING HE PICKED UP.				

1001	02:05:19:22						
	OVER THE SHOULDER MCU. BRYAN LOOKS AT THE EARRING AND LOOKS AT BETI BEFORE GIVING IT TO HER. BRYAN (TO BETI) You dropped this.						
1002	02:05:22:06						
	LOW ANGLE OVER THE SHOULDER MCU. BETI LOOKS DOWN AT THE EARRING AND BACK AT BRYAN.						
1003	02:05:26:02						
	OVER THE SHOULDER MCU. BRYAN LOOKS AT BETI. HE WALKS AWAY LOOKING AT BETI. BRYAN Clean up this mess.						
1004	02:05:28:13						
	SIDE VIEW ECU. BETI TURNS THE EARRING AROUND IN HER HAND BEFORE PUTTING IT ON HER EAR.						
1005	02:05:36:15						
	EXT. HOTEL COPPELIA WS. SOLDIERS STATIONED OUTSIDE THE HOTEL STAND GUARD.						
1006	02:05:42:12						
	MS. STREET VIEW, SEVERAL HOUSES TOGETHER, LIGHT CABLES.						
1007	02:05:44:18						
	INT. HABITACIÓN CHICAS WS. MARIE SLEEPS ON HER BUNK BED SHEN THE DOOR IS KICKED OPEN. THE SOLDIER THROWS A CRATE FULL OF UNIFORMS ACCROSS THE FLOOR. SOLDIER Morning ladies! From now //						
1008	02:05:48:19						
	MS. BETI RUBS HER EYES AS SHE IS WOKEN UP. SOLDIER (O.S.) On you'll be wearing these.						
1009	02:05:50:12	692	02:05:56:22	02:05:58:00	00:00:02:02		GLORIA (TO O.S. BETI) WHAT DID HE SAY?
	MS. MARIE IS SITTING ON HER BUNKBED LOOKING AT THE SOLDIER. HE CLOSES THE DOOR. TILT DOWN BETI WALKS IN TO FRAME AND KNEELS DOWN TO LOOK AT THE CRATE. MCU. GLORIA AS SHE LOOKS AT THE UNIFORMS. GLORIA (TO O.S. BETI) Qué fue lo que el dijo?						
1010	02:05:57:13	693	02:05:58:16	02:06:00:22	00:00:02:06		BETI (TO O.S. GLORIA) THAT WE NOW HAVE TO WEAR THOSE.
	MS. BETI LOOKS UP FROM HER BED TO ANSWER TO O.S. GLORIA. BETI (TO O.S. GLORIA) Que ahora tenemos que vestírnos con //						
1011	02:06:00:06	694	02:06:02:07	02:06:04:03	00:00:02:20		GLORIA (TO O.S. BETI) IT'S NOT EVEN WOMEN'S SIZES.
	MCU. GLORIA LOOKS AT O.S. BETI. BEHIND MARIE STRETCHES IN BED. GLORIA LOOKS DOWN AT THE UNIFORMS WHEN THE DOOR IS KICKED IN AGAIN. THE SOLDIER WALKS IN AND GIVES GLORIA A POT OF TEA LEAVES. TILT DOWN TO THE POT. THE SOLDIER LEAVES TILT UP GLORIA LOOKS AT O.S. BETI. BETI (O.S.) (TO GLORIA) Eso. GLORIA (TO O.S. BETI) Pero eto no e ni pa mujere. SOLDIER No more coffee for the colonel. He'll be having tea. GLORIA (TO O.S. BETI) Y ahora qué //	695	02:06:14:01	02:06:15:06	00:00:01:05		AND NOW WHAT?
1012	02:06:14:18	696	02:06:15:14	02:06:17:13	00:00:02:23		BETI (TO O.S. GLORIA) NOW WE HAVE TO MAKE TEA.
	MS. BETI LOOKS DOWN AT O.S. GLORIA AND DRAMATICALLY MOVES HER ARM. GLORIA (O.S.) (TO BETI) Fue? BETI (TO O.S. GLORIA) Que ahora tenemos que preparar té. Ay, ni que fueramos //	697	02:06:19:08	02:06:21:21	00:00:02:13		AS IF WE WERE BRITISH.
1013	02:06:20:04	698	02:06:24:18	02:06:25:13	00:00:01:19		JUDITH FUUCK.
	MCU. GLORIA LOOKS AT O.S. BETI PAN LEFT GLORIA LOOKS TO THE LEFT. MS. JUDITH ON THE BED LOOKS AT O.S. GLORIA. SHE PUTS HER HEAD BACK ON THE PILLOW. JM SLEEPS ON A MATTRESS ON THE FLOOR. BETI (O.S.) (TO GLORIA) Ingleses. JUDITH Coño.						

1014	02:06:30:21	INT. HOTEL COPPELIA PLANTA BAJA BAR HANDHELD RANDOM MCU. SEVERAL SOLDIERS MOVE THINGS AROUND THE ROOM. A SOLDIER MAKES GESTURES FOR OTHER SOLDIERS TO BRING A BOX CLOSER AND PUT IT DOWN. SOLDIER We don't got all day.					
1015	02:06:34:01	HANDHELD RANDOM MCU. BRYAN GIVES OUT ORDERS TO THE SOLDIERS AS HE LOOKS AROUND AT THEM. BRYAN Com-sets waiting for this room //					
1016	02:06:35:17	HANDHELD RANDOM MS. A SOLDIER BOARDS UP A WINDOW BRYAN (O.S.) To be prepared before //					
1017	02:06:37:03	HANDHELD RANDOM CU. SOLDIERS PLACE COMMUNICATIONS DEVICES ON A TABLE. BRYAN (O.S.) Today. Drop this right here.					
1018	02:06:40:16	MS. A SOLDIER STANDS BEFORE A RECORDING MACHINE. BRYAN (O.S.) Hurry, go back outside //					
1019	02:06:42:08	HANDHELD RANDOM SIDE VIEW MCU. BRYAN POINTS OUTSIDE. BRYAN Pick up some things.					
1020	02:06:43:13	HANDHELD RANDOM CU. A TYPEWRITER IS MOVED ON THE TABLE WITH THE OTHER DEVICES.					
1021	02:06:44:22	INT. COCINA MCU. GLORIA AND MARIE PEEL AT THE KITCHEN TABLE. JUDUTH LEANS ON THE KITCHEN COUNTER. JM SITTING ON THE KITCHEN SINK. GLORIA LOOKS TO THE O.S. TV ROOM.					
1022	02:06:47:19	GLORIA OVER THE SHOULDER WS. TINA IS TAKEN TO THE TABLE AND THEY PUT HER ON A CHAIR IN FRONT OF A MICROPHONE. THOMPSON (TO TINA) Sit.					
1023	02:06:52:16	INT. HABITACIÓN TV LOW ANGLE CU. THOMPSON WIPES HIS MOUTH WITH A HANDKERCHIEF. HE GIVES O.S. TINA A CLIPBOARD. THOMPSON (TO O.S. TINA) Here is your script.					
1024	02:06:55:13	INT. COCINA SIDE VIEW MS. GLORIA LOOKS AT O.S. TINA WHILE MARIE PEELS VEGETABLES. JUDITH TUNES THE RADIO AND JM DRIES A CUP. THOMPSON (O.S.) (TO O.S. TINA) I don't know if you can read, but it's just like we //					
1025	02:06:59:19	TILT DOWN CU. JUDITH TUNES THE RADIO AND HOLDS HER WATCH IN HER HAND. THOMPSON (O.S.) (TO O.S. TINA) Talked about. Just be clear we're here to //					
1026	02:07:03:02	INT. HABITACIÓN TV MS. TINA LOOKS AT THOMPSON WHILE HE SPEAKS. NEXT TO HER A SOLDIER WARS HEADPHONES AND CHECKS THE DEVICES. BEHIND HIM A SOLDIER STANDS GUARD. THOMPSON (TO TINA) Keep the peace.					
1027	02:07:05:17	MCU . TINA LOOKS AT O.S. THOMPSON. THOMPSON (O.S.) (TO TINA) Protect.					

1028	02:07:06:22		699	02:07:06:22	02:07:08:09	00:00:02:11	THOMPSON (O.S.) (TO TINA) TO PROTECT THEM ALL.
	CU. TINA LOOKS UP AT O.S. THOMPSON. THOMPSON (O.S.) (TO TINA) Protegerlos a todos.						
1029	02:07:08:12		700	02:07:09:01	02:07:09:18	00:00:00:17	THOMPSON (O.S.) (TO O.S. TINA) UNDERSTAND?
	MCU. A SOLDIER TURNS ON THE RECORDING DEVICE. THOMPSON (O.S.) (TO O.S. TINA) Comprende?						
1030	02:07:09:22						
	CU. THOMPSON LOOKS DOWN AT O.S. TINA. AND NODS ONCE. THOMPSON (TO O.S. TINA) Good.						
1031	02:07:11:07						
	MS. TINA LOOKS AT THE SOLDIER WITH THE HEADPHONES. THOMPSON STANDS BEHIND HER. THOMPSON (TO TINA) Go ahead.						
1032	02:07:14:04						
	INT. COCINA MCU. BETI SOWS A UNIFOR SITTING NEXT TO THE KITCHEN TABLE. SHE SLOWLY LOOKS UP TO O.S. TINA.						
1033	02:07:16:11						
	MCU. GLORIA LOOKS AT O.S. TINE. MARIE CONTINUES PEELING VEGETABLES. MS. JUDITH LOOKS AT O.S. TINA BEHIND GLORIA. GLORIA WALKS CLOSER TO THE O.S. TV ROOM.						
1034	02:07:18:09						
	CU. JUDITH LOOKS AT O.S. GLORIA.						
1035	02:07:19:22						
	MS. TO CU. GLORIA WALKS OVER TO THE WALL SEPARATING THE ROOMS AND STANDS BEHIND THE WALL.						
1036	02:07:23:04						
	OVER THE SHOULDER WS. TINA LOOKS UP AT THOMPSON. THOMPSON (TO TINA) From there. SOLDIER Speak						
1037	02:07:24:13						
	INT. HABITACIÓN TV CU. TINA LOOKS DOWN. THOMPSON (O.S.) (TO TINA) Case.						
1038	02:07:27:04						
	LOW ANGLE CU. THOMPSON POINTS A GUN TO TINA'S HEAD. THOMPSON (TO TINA) Speak.						
1039	02:07:32:12	701		02:07:43:10	02:07:45:09	00:00:02:23	TINA HELLO, FELLOW DOMINICANS
	MS. TINA LOOKS AT THE GUN THOMPSON IS POINTING AT HER WITH SHE TAKES A DEEP BREATH AND MOVES THE MICROPHONE CLOSER TO HER. TINA Hola compañero dominicano. Le habla Martina.	702		02:07:46:19	02:07:48:09	00:00:02:14	IT'S MARTINA.
1040	02:07:48:05	703		02:07:49:02	02:07:52:00	00:00:03:22	TINA (RADIO) <i>MANY OF YOU KNOW ME AS TINA BAZOOKA.</i>
	INT. COCINA CU. GLORIA LOOKS ATTENTIVELY AT O.S. TINA. TINA (RADIO) Mucho me conocen cómo Tina Bazooka. He tado //	704		02:07:52:07	02:07:55:00	00:00:03:17	I'VE BEEN TALKING WITH THE YANKEES.
1041	02:07:52:22						
	INT. HABITACIÓN TV CU. THE SOLDIER WITH THE HEADPHONES LOOKS AT O.S. TINA. TINA (O.S.) Conversando con lo yankee.						
1042	02:07:55:19		705	02:07:56:06	02:07:57:22	00:00:01:16	TINA AND THEY HAVE EVERY...
	CU. TINA AS SHE SPEAKS INTO THE MICROPHONE. TINA Y tienen toda la...						

1043	02:07:58:13 INT. COCINA CU. JUDITH PUSHES THE RADIO BEHIND HER. TILT UP TO JUDITH'S WORRIED FACE. TINA (RADIO) Disposición de ayudamo.	706	02:07:59:07	02:08:01:09	00:00:02:02	TINA (RADIO) DISPOSITION TO HELP US.
1044	02:08:01:14 CU. GLORIA LOOKS WORRIED AT O.S. TINA. TINA (RADIO) No //	707	02:08:03:08	02:08:05:06	00:00:02:22	TINA (RADIO) THEY DIDN'T COME TO INVADE.
1045	02:08:03:19 EXT. CALLE MS. A COLONIAL ZONE HOUSE FACADE, A WINDOW AND TWO DOORS. TINA (RADIO) Vinieron a invadir.					
1046	02:08:05:12 WS. COLONIAL ZONE STREET, SIDEWALK, AND BUILDINGS. TINA (RADIO) Vinieron //	708	02:08:06:17	02:08:10:15	00:00:04:22	TINA (RADIO) THEY CAME TO GET RID OF THE COMMUNISM RAVAGING US.
1047	02:08:07:04 MS. COLONIAL STREET CORNER HOUSE. TINA (RADIO) A derrota el comunismo que ta //					
1048	02:08:09:09 WS. ANOTHER EMPTY COLONIAL ZONE STREET. A CAR PARKED ON THE STREET. TINA (RADIO) Acabando con todo. No...	709 710 711	02:08:11:08 01:08:12:10 02:08:14:16	02:08:12:07 02:08:13:22 02:08:17:03	00:00:01:23 00:00:01:12 00:00:03:11	TINA (RADIO) NO... THEY DIDN'T COME TO... AMERICAN SOLDIERS HAVE THE BEST INTE-
1049	02:08:12:11 WS. COLONIAL ZONE ROOFS AND THE CLOUDS ABOVE. TINA (RADIO) No vinieron a... Lo soldador ameri //					
1050	02:08:15:10 INT. HABITACIÓN TV. CU. TINA TALKS INTO THE MICROPHONE TINA -Cano tienen la mejor intención - me tienen una 45 en la //	712	02:08:17:04	02:08:19:00	00:00:02:20	TINA I'M BEING HELD AT GUNPOINT!
1051	02:08:17:22 PAN LEFT MS. THOMPSON RUNS OVER TO TINA. TINA (O.S.) Cabeza //					
1052	02:08:19:06 CU. TINA TURNS AROUND AND THOMPSON HITS HER IN THE HEAD WITH THE HANDGUN. HER HEAD THUDS ON THE TABLE. TINA Y me tan -					
1053	02:08:19:23 INT. COCINA MCU. GLORIA IS TAKEN ABACK.					
1054	02:08:21:13 INT. HABITACIÓN TV MS. TINA LIES ON THE TABLE. THE SOLDIER WITH THE HEADPHONES LOOKS AT HER.					
1055	02:08:22:06 CU. THE SOLDIUIER TAKES OFF HIS HEADPHONES. THOMPSON (O.S.) Goddamnit! Bring her upstairs!					
1056	02:08:24:09 MS. THE SOLDIER LOOKS AT TINA. THOMPSON LEAVES. MILES TAKES TINA AND DRAGS HER. PAN RIGHT. JOHNNY MILES (TO THOMPSON) Yes sir. THOMPSON Shit!					
1057	02:08:30:18 INT. COCINA OVER THE SHOULDER WS. MILES DRAGS TINA AWAY FROM THE ROOM.					

1058	02:08:34:11	MCU. GLORIA LOOKS O.S. WHERE TINA WAS DRAGEGD OFF TO. SHE TURNS AROUND. MS. JUDITH AND MARIE LOOK AT HER. JUDITH PUTS THE RADIO BEHING HER AND PUTS THE WATCH IN HER POCKET.				
1059	02:08:41:03	INT. HABITACIÓN 5 CLIENTES MS. JUDITH IS SITTING ON A MATTRESS ON THE FLOOR WITH HER BACK TO THE WALL. SHE IS BLOODY. THOMPSON WALKS IN FRONT OF HER AND SITS DOWN NEXT TO HER.				
1060	02:08:47:21	MCU. TINA MOVES HER HEAD AROUND. THOMPSON WIPES HIS FACE. HE PATS HER LEG; SHE WINCES. THOMPSON (TO TINA) I could just kill you. But we don't like to kill.				
1061	02:09:00:16	CU. THOMPSON PATS TINA'S LEG. AFTER A BEAT HE QUICKLY GRABS TINA'S CROTCH. THOMPSON (TO TINA) We like to educate.				
1062	02:09:04:10	MCU. TINA HOLDS BACK A CRY OF PAIN. THOMPSON LOOKS AT HER .				
1063	02:09:07:05	CU. THOMPSON MOVES HIS HAND UP TO HER ABDOMEN, HE PUSHES HIS FINGER ON HER WOUND.				
1064	02:09:10:09	CU. TINA CRIES OUT IN PAIN.				
1065	02:09:12:09	EXT. CALLE MALECÓN HOTEL COPPELIA TRACKING CU. SOLDIERS GET OFF A TRUCK. MCU. A SOLDIER CARRIES A BATTERY AND PUTS IT ON CRUZ'S TABLE. CRUZ NODS AT A SOLDIER AND HE STANDS UP. MS. SOLDIER WALKING OVER TO A GROUP OF DOMINICANS OUTSIDE THE TRUCKS. SOLDIER CRUZ (O.S.) Nobody crosses this side without a U.S. passport. SOLDIER (O.S.) Yes sir!				
1066	02:09:30:12	INT. PASILLO PLANTA 2 DOLLY IN TILT UP BEHIND MS. JM SITS IN A CORRIDOR. THOMPSON WALKS BY. HE WALKS BACK AND STANDS IN FRONT OF JM. THOMPSON (TO JM) You broke your !!				
1067	02:09:42:07	TILT UP CU. JM'S BROKEN TRUCK IN HIS LAP. JM LOOKS UP AT O.S. THOMPSON. THOMPSON (O.S.) (TO JM) Truck.				
1068	02:09:47:02	DOLLY IN. THOMPSON KNEELS DOWN IN FRONT OF JM WITH A SWISS ARMY KNIFE. HE OPENS IT AND SHOWS IT TO JM.				
1069	02:09:51:15	CU. THE POCKET KNIFE IN FRONT OF JM'S FACE. HE LOOKS AT IT. THOMPSON PULLS THE KNIFE DOWN TO THE TRUCK. JM LOOKS DOWN. THOMPSON (TO JM) You can use this				
1070	02:09:54:17	MS. THOMPSON GRABS JM'S TRUCK. THOMPSON (TO JM) To screw your wheel.				
1071	02:09:57:21	CU. THOMPSON USES THE POCKET KNIFE TO SCREW THE WOODEN WHEEL. THOMPSON (TO O.S. JM) Back on your truck.				
1072	02:10:00:11	MS. THOMPSON SCREWS THE WHEEL WHILE JM LOOKS.				
1073	02:10:02:23	CU. JM LOOKS HOW THE WHEEL IS BEING SCREWED ON. THOMPSON GIVES HIM THE TRUCK. THOMPSON (TO JM) See?				

1074	02:10:06:10							
		MS. THOMPSON SMILES. HE SHOWS THE KNIFE TO JM. THOMPSON (TO JM) This is also a knife and you can use it to correct someone if //						
1075	02:10:14:06							
		CU. JM LOOKS AT THOMPSON. THOMPSON (TO JM) They misbehave.						
1076	02:10:16:00							
		MS. THOMPSON SMILES AND HE GIVES JM THE KNIFE. THOMPSON (TO JM) It's yours.						
1077	02:10:18:09							
		CU. JM LOOKS AT THE KNIFE AS HE TAKES IT FROM THOMPSON'S HAND.						
1078	02:10:20:17							
		MS. THOMPSON RUFFLES JM'S HAIR AND LOOKS AT HIM PROUDLY.						
1079	02:10:24:10							
		CU. JM WATCHES THOMPSON GETTING UP.						
1080	02:10:26:12							
		MS. THOMPSON GETS UP AND LEAVES						
1081	02:10:28:15							
		CU. JM FOLLOWS O.S. THOMPSON WITH HIS EYES						
1082	02:10:31:08							
		INT. HABITACIÓN JUDITH MS. A SOLDIER OPENS THE DOOR. GLORIA COMES IN WITH A TRAY. THOMPSON (O.S.) (TO O.S. BRYAN) Very good, let's get this up to general Palmer immediately. BRYAN (O.S.) (TO O.S. THOMPSON) Yes sir.						
1083	02:10:35:06							
		HANDHELD MS. THOMPSON AND BRYAN LOOK AT A PROJECTION ON THE WALL. GLORIA PUTS THE TRAY ON THE DESK. CU. GLORIA LOOKING AT THE PROJECTION. THOMPSON (TO BRYAN) Now we're gonna need loudspeakers flooding the zone with our message. How we doing on the //						
1084	02:10:39:15							
		CU. GLORIA LOOKS AT THE O.S. PROJECTION. THOMPSON (O.S.) (TO O.S. BRYAN) Leaflets?						
1085	02:10:40:17							
		MCU. THE PROJECTION ON THE WALL OF AMERICAN SOLDIERS. BRYAN (O.S.) (TO O.S. THOMPSON) We have some options sir, here you go.						
1086	02:10:42:08							
		CU. THOMPSON TAKES THE LEAFLETS AND LOOKS DOWN AT THEM.						
1087	02:10:44:01		713	02:10:45:14	02:10:47:22	00:00:02:08		LEAFLET WOMEN AGAINST COMMUNISM.
		CU. THOMPSON LEAFS THROUGH THE LEAFLETS. HE STOPS TO LOOK AT ONE WITH A PICTURE OF JUDITH, MARIE AND GLORIA. THOMPSON (TO BRYAN) Hmm... This is good.						
1088	02:10:48:14							
		HANDHELD IN CU. GLORIA LOOKS AT THOMPSON AND BRYAN. THOMPSON (TO BRYAN) Keeps it simple for the people.						
1089	02:10:51:04							
		CU. GLORIA LOOKS AT O.S. THOMPSON. THOMPSON (O.S.) (TO O.S. BRYAN) Get those down to the green berets and we'll flood the zone with them.						
1090	02:10:53:18							
		MCU. PROJECTION ON THE WALL OF AMERICAN SOLDIER.						
1091	02:10:58:16							
		MS. GLORIA LOOKS AT THE PROJECTION. SHE PICKS UP THE TEA POT, PUTS IT DOWN AND TURNS AROUND TO WALK AWAY.						
1092	02:11:01:14							
		MCU. PROJECTION ON THE WALL OF AMERICAN SOLDIERS.						

1093	02:11:05:05	714	02:11:17:22	02:11:19:12	00:00:02:14	TEO (SPEAKER) <i>I'M TEOFILO RODRIGUEZ.</i>
	EXT. HOTEL COPPELIA	715	02:11:19:16	02:11:22:06	00:00:03:14	<i>CORP MEMBER OF THE FROGMEN COMMANDO.</i>
	PAN RIGHT HIGH ANGLE WS. A COUPLE WALKS BY THE HOTEL AND LOOKS UP AS THEY WALK AMONG THE SOLDIERS AND TANKS. CU. OF LOUDSPEAKERS. TEO (SPEAKER) Soy Teofilo Rodríguez Miembro del cuerpo de comando de hombres rana. Hermanos dominicanas y dominicanos.	716	02:11:22:22	02:11:25:06	00:00:03:08	DOMINICAN BROTHERS AND SISTERS.
1094	02:11:24:15	717	02:11:26:05	02:11:28:07	00:00:02:02	TEO <i>LET'S NOT SHED MORE BLOOD IN VAIN.</i>
	[MUSIC IN]	718	02:11:30:05	02:11:32:22	00:00:02:17	<i>THE AMERICANS HAVE COME TO SAVE US.</i>
	INT. HOTEL COPPELIA PLANTA BAJA BAR TILT UP MCU. TEO SPEAKS INTO THE MICROPHONE. TEO No derramemos más sangre en balde. Los norteamericanos han venido a liberarnos. De la guerra y el comunismo.	719	02:11:33:22	02:11:35:12		<i>FROM WAR AND COMMUNISM.</i>
1095	02:11:35:13		720 02:11:37:05	02:11:38:15	00:00:01:10	TEO (SPEAKER) <i>DON'T BE FOOLED.</i>
	EXT. TECHO HOTEL [MUSIC CONT'D.] ECU. AN AMERICAN FLAG WAVING AGAINST THE SUNRISE. TEO (SPEAKERS) No se dejen engañar.					
1096	02:11:38:05	721	02:11:39:22	02:11:40:13	00:00:01:15	TEO (SPEAKER) <i>WAKE UP.</i>
	[MUSIC CONT'D.]	722	02:11:42:10	02:11:44:11	00:00:02:23	<i>WE ARE KILLING OURSELVES.</i>
	EXT. HOTEL TILT DOWN TO MCU. SOLDIERS SMOKING OUTSIDE THE HOTEL. A SOLDIER WALKS UP TO ANOTHER ASKING FOR A LIGHT. HE USES THE CIGARETTE TO LIGHT HIS. TEO (SPEAKER) Despierten. Nos estamos matando a nosotros mismos.					
1097	02:11:44:23		723 02:11:48:00	02:11:49:22	00:00:01:22	TEO (SPEAKER) <i>I'VE SUFFERED AT FIRST HAND.</i>
	[MUSIC CONT'D.] EXT. TECHO HOTEL WS. FOUR SOLDIERS LOOK OUT ONTO THE STREET. TEO (SPEAKER) He sufrido en carne propia					
1098	02:11:49:14		724 02:11:51:14	02:11:54:00	00:00:03:10	TEO (SPEAKER) <i>I'VE SEEN TOO MUCH BLOOD SPILLED.</i>
	[MUSIC CONT'D.] SIDE VIEW CU. A SOLDIER LOOKS OUT TO THE SEA. TEO (SPEAKER) He perdido mi sangre //					
1099	02:11:52:13		725 02:11:55:22	02:11:58:01	00:00:03:03	TEO (SPEAKER) <i>THIS IS THE TIME TO THINK.</i>
	[MUSIC CONT'D.] MCU. THE WAVE FLAGS AS THE SOLDIERS KEEP LOOKOUT. TEO (SPEAKER) Y la de los míos. Este es el momento //					
1100	02:11:56:21		726 02:11:59:16	02:12:02:03	00:00:03:11	TEO (SPEAKER) <i>AND SURRENDER IN THE NAME OF PEACE.</i>
	[MUSIC CONT'D.] MS. SOLDIER KEEPS A LOOKOUT AT NIGHT. THE FLAG IS NO LONGER FLYING. HE SMOKES. TEO (SPEAKER) De pensar. Y ren //					
1101	02:00:10					
	[MUSIC CONT'D.] INT. HABITACIÓN CHICAS MCU. JUDITH IS LYING ON A BUNK BED FIXING O.S. JM'S BLANKET. TEO (SPEAKER) -Dirse por la paz de todos.					
1102	02:12:03:00		727 02:12:04:05	02:12:06:21	00:00:02:16	TEO (SPEAKER) <i>STOP WAGING THIS SENSELESS WAR.</i>
	[MUSIC CONT'D.] WS. JUDITH PATS JM AS HE SLEEPS ON A MATTRESS ON THE FLOOR. TEO (SPEAKER) No sigan en esta //					

1103	02:12:05:01						
	[MUSIC CONT'D.]						
	MS. MARIE LIES DOWN IN HER BED ON HER STOCMACH AS SHE COUNTS HER MONEY. SHE LOOKS AT O.S. BETI.						
	TEO (SPEAKER) Guerra sin sentido.						
1104	02:12:08:00						
	[MUSIC CONT'D.]						
	MCU. BETI SITS ON HER BED. SHE TURNS OFF THE RADIO ON HER LAP.						
1105	02:12:11:02	728	02:12:11:10	02:12:12:21	00:00:01:11	TEO	THEY WON'T INVADE US.
	INT. HOTEL COPPELIA PLANTA BAJA BAR.	729	02:12:14:05	02:12:16:15	00:00:02:10		THEY'LL DELIVER US FROM COMMUNISM.
	MCU. TEO SPEAKS INTO THE MICROPHONE SURROUNDED BY SOLDIERS. HE LOOKS UP AT THOMPSON.						
	TEO No han venido a invadirnos. Sino a libramos del comunismo.						
1106	02:12:20:14						
	[MUSIC CONT'D.]						
	MCU. THOMPSON LOOKS DOWN AT O.S. TEO AND ORDERS THE MEN TO CUT THE TRANSMISSION. HE WALKS AWAY.						
1107	02:12:23:03						
	MCU. THOMPSON PATS TEO ON THE BACK AS HE WALKS BEHIND HIM.						
	SOLDIER (O.S.) So beautiful.						
1108	02:12:26:04		730	02:12:30:02	02:12:31:04	00:00:01:22	GLORIA (TO SOLDIER) PAY ME.
	INT. HABITACIÓN CLIENTES 1						
	MCU. GLORIA LIES ON HER SIDE ON THE BED. A SOLDIER SMOKES NEXT TO HER. SHE BITES HER NAIL. SHE LOOKS UP AT HIM AND MAKES A MONEY SIGN.						
	SOLDIER (TO GLORIA) Can't fucking stop looking at you.						
	GLORIA (TO SOLDIER) Págame.						
1109	02:12:31:08		731	02:12:33:10	02:12:34:15	00:00:01:05	GLORIA (TO SOLDIER) WHAT DO YOU MEAN?
	MS. THE SOLDIER LOOKS AT GLORIA.						
	SOLDIER (TO GLORIA) No.						
	GLORIA (TO SOLDIER) Cómo que //						
1110	02:12:33:18		732	02:12:35:07	02:12:36:03	00:00:01:20	GLORIA (TO SOLDIER) MONEY!
	MCU. GLORIA LOOKS UP AT THE SOLDIER.						
	GLORIA (TO SOLDIER) No? Dinero!						
1111	02:12:36:05						
	MS. THE SOLDIER PATS HIS POCKETS AND LOOKS AT GLORIA.						
	SOLDIER (TO GLORIA) No.						
1112	02:12:38:00		733	02:12:42:17	02:12:43:20	00:00:01:03	GLORIA (TO SOLDIER) GIVE ME MONEY.
	TILT UP. GLORIA SITS UP. SHE AND THE SOLDIER LOOK AT EACH OTHER. GLORIA SLAPS HIMA DN LOOKS THROUGH HIS POCKETS. TILT DOWN AS GLORIA GETS CLOSE TO THE SOLDIER'S POCKETS						
	SOLDIER (TO GLORIA) The fuck!						
	GLORIA (TO SOLDIER) Dáme dinero.						
	SOLDIER (TO GLORIA) Grab your money.						
1113	02:12:44:04						
	CU. GLORIA LOOKS THROUGH THE SOLDIERS POCKETS. GLORIA TAKES THE MONEY AND COUNTS IT. THE SOLDIER GETS UP AND LEAVES. GLORIA LOOKS AT HIM FURIOUS. SHE BREATHES OUT IN RELIEF WHEN HE LEAVES.						
	SOLDIER (TO GLORIA) Grab your fucking money. Take your fucking two dollars, I don't give a fuck. Fucking need this shit.						

1114	02:13:01:21						
	INT. HABITACIÓN CLIENTES 5 CU. TINA IS OFFERED A GLASS OF WATER. SHE LOOKS AT IT. SHE LOOKS DOUBTFUL BUT DRINKS IT WITH THIRST. JOHNNY (TO TINA) It's all right, take a drink. Have a sip. It's all right.						
1115	02:13:12:14						
	SIDE VIEW MS. JOHNNY MILES HOLDS THE GLASS AS TINA DRINKS WATER. JOHNNY (TO TINA) There you go. All right. Drink that up.						
1116	02:13:19:08						
	CU. TINA DRINKS WATER. SHE FINISHES THE GLASS AND BREATHES HEAVILY. SHE LEANS BACK ON THE WALL. JOHNNY (TO TINA) There you go.						
1117	02:13:26:12						
	EXT. OUERTA TRASERA HOTEL WS. SOLDIERS STAND GUARD OUTSIDE THE BACK DOOR. THE DOOR OPENS.						
1118	02:13:28:11						
	CU. MARIE OPENS THE DOOR A SOLDIER WALKS UP TO HER. MARIE AND GLORIA WALK OUT.						
1119	02:13:30:22						
	MCU. BRYAN LOOKS AT O.S. MARIE AND GLORIA. BRYAN (TO O.S. GLORIA AND MARIE) What are you doing?						
1120	02:13:31:21	734	02:13:32:13	01:13:33:18	00:00:01:05	GLORIA (TO O.S. BRYAN) IT'S TRASH.	
	CU. GLORIA LOOKS AT O.S. BRYAN. TILT DOWN TO TRASH. GLORIA SHOWS THE PEELS ON THE BUCKET. GLORIA (TO O.S. BRYAN) E basura. Comida.	735	02:13:35:01	02:13:35:22	00:00:00:21	FOOD.	
1121	02:13:36:00						
	MCU. BRYAN LOOKS AT THE O.S. SOLDIER. HE NODS.						
1122	02:13:39:11						
	MS. THE SOLDIER PUTS DOWN HIS ARM AND LETS MARIE AND GLORIA PASS. THE SOLDIER LOOKS AT GLORIA'S BEHIND. BRYAN (O.S.) Let them pass.						
1123	02:13:45:06						
	HANDHELD MCU. A CAR PARKED ON THE STREET. GLORIA AND MARIE WALK PAST IT. MONTERO PEEKS HIS HEAD OUT. AND SLOWLY LOWERS THE WINDOW. HE CALLS OUT FOR GLORIA.						
1124	02:13:56:13						
	MCU. GLORIA LOOKS OVER TO MONTERO CONFUSED.						
1125	02:13:58:09	736	02:13:58:10	02:13:59:09	00:00:01:23	MONTERO (TO O.S. GLORIA) IT'S MONTERO	
	CU. MONTERO TALKS TO GLORIA MONTERO (TO O.S. GLORIA) Soy montero.						
1126	02:13:59:09	737	02:14:00:05	02:14:02:00	00:00:02:19	MONTERO (TO GLORIA) PUT YOUR HAND IN THE TANK.	
	MCU. GLORIA LOOKS AT O.S. MARIE. MONTERO (TO GLORIA) Mete la //						
1127	02:14:00:20						
	OVER THE SHOULDER MCU. MARIE LOOKS BEHIND AT GLORIA. GLORIA TURNS HER HEAD TO O.S. MONTERO. MONTERO (O.S.) (TO GLORIA) Mano en el tanque.						
1128	02:14:03:01						
	MCU. BRYAN LOOKS AT O.S. GLORIA AND MARIE AND GETS UP.						
1129	02:14:06:09						
	CU. GLORIA LOOKS AMONG THE TRASH. SHE FINDS A RADIO COVERED IN CLOTH.						
1130	02:14:09:18						
	TILT UP MS. GLORIA IS FROZEN AS BRYAN CALLS OUT FOR THEM. BRYAN You two! That's enough, get back inside!						

1131	02:14:13:10		738	02:14:13:14	02:14:15:13	00:00:02:23	MONTERO (TO O.S. GLORIA) CONTACT US WHEN YOU'RE READY.
	CU. MONTERO TALKS TO O.S. GLORIA. MONTERO (TO O.S. GLORIA) avisennos cuando ten listas.						
1132	02:14:15:15						
	MS. MARIE WALKS BACK TO THE HOTEL. GLORIA OUTS THE RADIO INSIDE THE BUCKET AND TURNS AROUND.						
1133	02:14:19:16						
	MS. BRYAN LOOKS AT O.S. MARIE AND GLORIA WALKING BACK.						
1134	02:14:21:10						
	PAN RIGHT MS. GLORIA AND MARIE WALK BACK TO THE HOTEL HOLDING THEIR BUCKETS.						
1135	02:14:23:09						
	OVER THE SHOULDER PAN LEFT CU. MARIE AND GLORIA TURN TOWARDS THE HOTEL BACK DOOR.						
1136	02:14:26:07		739	02:14:26:08	02:14:28:09	00:00:02:01	BETI (O.S.) IT'S CRAZY, I DON'T LIKE IT.
	PAN LEFT MS. BRYAN LOOKS AT GLORIA AS SHE HEADS TOWARDS THE BACK DOOR. BETI (O.S.) Esto es una locuro no me gusta la idea.						
1137	02:14:28:09		740	02:14:28:11	02:14:29:17	00:00:01:06	BETI (TO O.S. MARIE AND GLORIA) WE HAVE TO SAY NO.
	INT. COCINA MCU. SITTING ON THE KITCHEN TABLE BETI LOOKS WORRIED, SHE HAS ONE HAND ON HER FOREHEAD. SHE LOOKS AS O.S. MARIE AND GLORIA. BETI (TO O.S. MARIE AND GLORIA) Tenemos que decirle que no.						
1138	02:14:29:18		741	02:14:29:19	02:14:32:06	00:00:03:11	GLORIA (TO BETI) NO? WE GOTTA DO SOMETHING!
	MS. GLORIA HOLDS THE BUCKET IN HER HAND AND LOOKS AT BETI. MARIE LOOKS TOWARDS THE TV ROOM. GLORIA (TO BETI) Cómo que no? Algo hay que hace.						
1139	02:14:32:13		742	02:14:33:13	02:14:35:03	00:00:02:14	MARIE (TO O.S. GLORIA) HIDE THAT SHIT, PLEASE.
	CU. MARIE LOOKS AT THE O.S. TV ROOM. SHE MOVES HER HEAD AROUND AND LOOKS AT O.S. GLORIA. MARIE (TO O.S. GLORIA) Econde esa biana por favor.						
1140	02:14:35:06	743		02:14:35:07	02:14:36:21	00:00:01:14	MARIE (TO GLORIA) BEFORE WE GET CAUGHT.
	MS. GLORIA AND MARIE LOOK AT EACH OTHER. BETI LOOKS AT GLORIA. MARIE (TO GLORIA) Ante que no agarren. BETI Ahí viene Judith.	744		02:14:37:01	02:14:38:18	00:00:01:17	BETI HERE SHE COMES.
1141	02:14:38:00						
	CU. BETI SITS UP AS SHE MOUTH TO O.S. GLORIA AND MARIE.						
1142	MS. GLORIA LOOKS AT BETI, MARIE LOOKS DOWN, JUDITH WALKS IN BETI GETS UP. GLORIA MARIE AND BETI LOOK AT JUDITH. JUDITH LOOKS SUSPICIOUSLY AT THE GIRLS. JUDITH Qué lo que ta pasando aqui?		745	02:14:48:16	02:14:50:05	00:00:02:13	JUDITH WHAT'S GOING ON HERE.
1143	02:14:49:20						
	MCU. GLORIA LOOKS AT JUDITH. JUDITH LOOKS AROUND, CONFUSED. SHE LOOKS DOWN AT THE BUCKET.						
1144	02:14:54:07		746	02:14:54:07	02:14:55:13	00:00:01:06	JUDITH (TO GLORIA) WHAT'S IN THERE?
	MS. JUDITH LOOKS DOWN AT THE BUCKET. BETI LOOKS AWAY. MARIE LOOKS AT JUDITH. GLORIA LOOKS AT THE O.S. TV ROOM AND SHE PUTS HER ARMS OFF THE BUCKET. SHE SLIDES IT TO JUDITH. JUDITH (TO GLORIA) Qué tú tiene ahí?						
1145	02:14:59:03						
	MCU. JUDITH LOOKS DOWN AT THE BUCKET AND AT THE O.S. TV ROOM. GLORIA LOOKS O.S.						
1146	02:15:02:00						
	CU. JUDITH UNCOVERS THE RADIO AND TAKES HER HAND OFF IT.						
1147	02:15:03:23						
	MCU. JUDITH SLOWLY LOOKS AT GLORIA.						
1148	02:15:05:03						
	MCU. BETI LOOKS AT O.S. JUDITH.						

1149	02:15:06:16	747	02:15:06:22	02:15:08:03	00:00:02:05	JUDITH COME WITH ME.
	MCU. GLORIA LOOKS AT JUDITH. JUDITH LOOKS AT THE GIRLS AND STARTS MOVING AWAY FORM THE TABLE.	748	02:15:09:11	02:15:10:03	00:00:01:16	NOW.
	JUDITH Vengan conmigo. Vengan.					
1150	02:15:10:06	749	02:15:13:03	02:15:14:13	00:00:01:10	JUDITH (INTO RADIO) LET'S DO IT THIS WAY.
	INT. HABITACIÓN 1 CHICAS	750	02:15:15:14	02:15:17:06	00:00:02:16	I'LL GET YOU THE INTEL.
	DOLLY IN MS. JUDITH SITS ON THE BUNK BED WITH THE RADIO IN HAD. SHE BREATHES AND PRESSES THE BUTTON. SHE BRINGS THE RADIO CLOSE TO HER.					
	JUDITH (INTO RADIO) Vamo a hace algo. Yo le voy a conseguir informacione.					
1151	02:15:17:19	751	02:15:18:07	02:15:20:06	00:00:02:23	JUDITH (O.S.) (INTO RADIO) IN EXCHANGE FOR SOMETHING.
	CU. GLORIA LOOKS AT O.S. BETI SURPRISED.					
	JUDITH (O.S.) (INTO RADIO) A cambio de que ute //					
1152	02:15:19:08					
	MS. GLORIA LOOKS AT BETI WHO LISTENS AT THE DOOR. BETI MOVES HER HAND, TELLING JUDITH TO TALK LOWER.					
	JUDITH (O.S.) (INTO RADIO) Me de algo.					
1153	02:15:23:17	752	02:15:23:22	02:15:26:15	0:03:17	JUDITH (INTO RADIO) YOU MUST GET THESE GUYS OUT OF MY HOME.
	DOLLY IN MCU. JUDITH TALKS INTO THE RADIO.					
	JUDITH (INTO RADIO) Ute me va sacá to eta gente de aquí, de mi casa.					
1154	02:15:27:07					
	MCU. MARIE SITTING ON HER BED LOOKS AT O.S. JUDITH.					
1155	02:15:29:13					
	MCU. BETI STANDS AT THE DOOR AND LOOKS AT O.S. JUDITH.					
1156	02:15:31:07	753	02:15:32:04	02:15:34:04	00:00:02:00	MONTERO (RADIO) TOO MANY FOR US TO ATTACK.
	DOLLY IN MCU. JUDITH PUTS THE RADIO UP TO HER EAR.					
	MONTERO (RADIO) Son demasiado para nosotros poder atacar.					
1157	02:15:34:06	754	02:15:36:05	02:15:38:18	00:00:02:13	JUDITH (O.S.) (INTO RADIO) I DO MY PART YOU DO YOURS!
	MCU. GLORIA LEANS ON THE MIRROR AND LOOKS AT O.S. JUDITH.					
1158	02:15:36:07					
	OVER THE SHOULDER MS. JUDITH TALKS INTO THE RADIO.					
	JUDITH (INTO RADIO) Yo hago mi parte, ute hace la suya.					
1159	02:15:39:17	755	02:15:41:18	02:15:43:18	00:00:02:00	MONTERO (RADIO) ONLY IF THE INTEL IS GOOD.
	DOLLY IN CU. JUDITH WAITS EXPECTINGLY. SHE LISTENS TO THE RADIO AND NODS.	756	02:15:43:20	02:15:46:13	00:00:02:17	BUT WE NEED THE DETAILS RIGHT AWAY.
	MONTERO (RADIO) Si la información es buena lo hacemos. Pero tienen que averiguar los detalles lo más pronto posible.					
1160	02:15:48:23	757	02:15:50:19	02:15:51:18	00:00:01:23	JUDITH (O.S.) (INTO RADIO) OKAY.
	MCU. JUDITH LOOKS AT O.S. JUDITH.					
	JUDITH (O.S.) (INTO RADIO) Está bien.					
1161	02:15:51:04					
	CU. JUDITH TALKS INTO THE RADIO AND PUTS IT DOWN					
1162	02:15:53:18	758	02:15:54:04	02:15:55:09	00:00:01:05	GLORIA (TO U.S. JUDITH) WHAT'S YOUR PLAN?
	MCU. GLORIA LOOKS AT O.S. JUDITH.					
	GLORIA (TO O.S. JUDITH) Cuál e tu plan?					
1163	02:15:55:04	759	02:15:57:01	02:15:59:00	00:00:02:23	JUDITH (TO GLORIA) YOU ALL FUCK THE GRINGOS.
	OVER THE SHOULDER MCU. JUDITH LOOKS AT GLORIA.					
	JUDITH (TO GLORIA) Que utede se acueten con lo gringo.					
1164	02:15:58:06	760	02:15:59:15	02:16:01:08	00:00:02:17	JUDITH (O.S.) (TO O.S. GLORIA) AND YOU SEDUCE THEM WELL.
	MCU. MARIE CROSSES HER ARMS AS SHE LOOKS AT O.S. JUDITH.					
	JUDITH (O.S.) (TO O.S. GLORIA) Y que lo enamoren bien.					
1165	02:16:00:13	761	02:16:01:10	02:16:03:11	00:00:02:23	JUDITH (O.S.) (TO O.S. GLORIA) GET'EM AS DRUNK AS YOU KNOW HOW.
	MCU. BETI TAKES HER EAR OFF THE DOOR. SHE LOOKS AT O.S. JUDITH.					
	JUDITH (O.S.) (TO O.S. GLORIA) Y lo emborrachen como utede saben //					

1166	02:16:02:16							MS. MARIE LOOKS AT O.S. JUDITH. JUDITH (O.S.) (TO O.S. JUDITH)
1167	02:16:03:20	762	02:16:05:07	02:16:06:06				GLORIA (TO O.S. JUDITH) WHAT FOR?
								MCU. GLORIA LOOKS DOWN, THINKING, BEFORE LOOKING AT O.S. JUDITH. GLORIA (TO O.S. JUDITH) Pa que?
1168	02:16:06:00	763 764	02:16:06:08 02:16:08:01	02:16:07:10 02:16:09:15	00:00:01:02 00:00:01:14			JUDITH (TO GLORIA) WHAT ELSE? SO YOU CAN GET INTEL.
								OVER THE SHOULDER MCU. JUDITH LOOKS AT GLORIA. JUDITH (TO GLORIA) Cómo que pa qué? Pa que le saquen información.
1169	02:16:09:11	765	02:16:09:17	02:16:11:06	00:00:02:13			GLORIA (TO O.S. JUDITH) / JUDITH (TO GLORIA) -BUT JUDITH... -WHAT?
								MS. GLORIA LOOKS AT O.S. JUDITH, BETI LISTENS AT THE DOOR. IN THE MIRROR REFLECTION, JM PLAYS SITTING ON THE FLOOR. GLORIA (TO O.S. JUDITH) Judith...
1170	02:16:10:14							OVER THE SHOULDER MCU. JUDITH LOOKS AT GLORIA. JUDITH (TO GLORIA) Qué?
1171	02:16:11:13	766	02:16:11:14	02:16:14:15	00:00:03:01			GLORIA (TO O.S. JUDITH) IT'S THE SAME CRAP. SAME THINKING, SAME RESULTS.
								MS. GLORIA LOOKS AT O.S. JUDITH, BETI LISTENS AT THE DOOR. IN THE MIRROR REFLECTION, JM PLAYS SITTING ON THE FLOOR. GLORIA (TO O.S. JUDITH) Si hacemos lo mimo tamo en la mima mierda con ello.
1172	02:16:14:18							OVER THE SHOULDER MCU. JUDITH LOOKS AT GLORIA. TILT UP. JUDITH STANDS UP.
1173	02:16:16:21	767	02:16:17:16	02:16:19:07	00:00:02:15			JUDITH (O.S.) (TO GLORIA) ANY IDEAS, SMARTY?
								MCU. GLORIA FOLLOWS O.S. JUDITH WITH HER STARE. JUDITH (O.S.) (TO GLORIA) Tú tiene otra //
1174	02:16:18:04							OVER THE SHOULDER MCU. JUDITH IS UP WITH ONE ARM RECLINED ON THE TOP BUNK BED. JUDITH (TO GLORIA) Idea, bachiller?
1175	02:16:19:16	768 769 770 771 772	02:16:20:22 02:16:22:22 02:16:25:12 02:16:27:16 02:16:29:01	02:16:22:19 02:16:24:19 02:16:27:00 02:16:28:09 02:16:30:15	00:00:02:21 00:00:02:21 00:00:02:12			GLORIA (TO O.S. JUDITH) WHEN WE'RE COOKING OR CLEANING THEIR SHIT... DO THEY PAY ATTENTION? No. WE'RE INVISIBLE TO THEM
								MCU. GLORIA LOOKS AT O.S. JUDITH AND NODS. SHE LOOKS SMUG AT O.S. JUDITH. GLORIA (TO O.S. JUDITH) Cuando le tamo cocinando, limpiándoles y fregándole a la mierda, no tan mirando? No. Somo invisible Judith.
1176	02:16:30:11	773	02:16:31:01	02:16:33:00	00:00:02:23			GLORIA (TO JUDITH) CAN'T WE USE THAT TO OUR ADVANTAGE?
								OVER THE SHOULDER MCU. JUDITH IS UP WITH ONE ARM RECLINED ON THE TOP BUNK BED. SHE LOOKS AT O.S. GLORIA. JUDITH LOOKS DOWN. GLORIA (TO JUDITH) No e ma fácil sacale algo así?
1177	02:16:36:18							INT. PASILLO PLANTA 2 HANDHELD TRACKING. MS. GLORIA WALKS UP THE STAIRS. SHE CROSSES A SOLDIER GOING DOWN. SHE TURNS AND WALKS TO THE CORRIDOR. MCU. GLORIA WALKS UP TO JOHNNY MILES. HE NODS AND HE WALKS OVER TO A DOOR. HE OPEN IT AND GLORIA WALKS IN.
1178	02:16:52:15							INT. HABITACIÓN CLIENTES 5. CU. TINA LOOKS AT O.S. JOHNNY WHO KNEELS DOWN NEXT TO HER.
1179	02:16:56:11							MS. JOHNNY TAKES OFF TINA'S CUFFS.
1180	02:17:00:06							CU. TINA LOOKS ANGRY AT JOHNNY. HE GETS UP. JOHNNY (TO O.S. GLORIA) Be quick.

1181	02:17:02:05								
	SIDE VIEW MS. JOHNNY GETS UP. JOHNNY (TO GLORIA) They cannot see us doing this.								
1182	02:17:04:04								
	MCU. JOHNNY LOOKS AT O.S. GLORIA.								
1183	02:17:05:15	774	02:17:06:04	02:17:06:21	00:00:00:17				GLORIA (TO O.S. JOHNNY) THANKS.
	HANDHELD TILT UP SIDE VIEW MCU. GLORIA IS KNEELING NEXT TO TINA. SHE LOOKS FOR SOMETHING INSIDE HER SHIRT. SHE LOOKS AT O.S. JOHNNY. SHE FUMBLES AND LOOKS AT TINA. GLORIA LOOKS FOR MORE THINGS AMONG HER CLOTHES. GLORIA (TO O.S. JOHNNY) Gracias. GLORIA (TO TINA) Lo traje.	775	02:17:08:01	02:17:08:21	00:00:00:20				GLORIA (TO TINA) BROUGHT IT.
1184	02:17:10:17	776	02:17:10:19	02:17:11:19	00:00:01:00				GLORIA (TO TINA) LET ME LOOK.
	HIGH ANGLE MCU. GLORIA MOVES TINA'S SHIRT TO LOOK AT HER WOUND. TINA WINCES WHEN GLORIA TOUCHES IT. GLORIA (TO TINA) Dejáme ve. Duele mucho?	777	02:17:12:10	02:17:13:16	00:00:01:06				DOES IT HURT MUCH?
1185	02:17:14:21		778	02:17:16:01	02:17:17:06	00:00:01:05			TINA (TO GLORIA) WHAT DO YOU THINK?
	CU. TINA LOOKS AT GLORIA AS SHE CHECK THE WOUND. TINA (TO GLORIA) Qué tu cree?								
1186	02:17:16:16		779	02:17:17:10	02:17:20:04	00:00:03:18			GLORIA (TO TINA) FUCK TINA, THAT'S SO INFECTED!
	CU. GLORIA FINGERS TINA'S WOUND. TILT UP TO GLORIA CLOSELY CHECKING THE WOUND. GLORIA (TO TINA) Tina coño, esa baina ta infectaisima.								
1187	02:17:19:21		780	02:17:22:05	02:17:24:15				TINA (TO GLORIA) PASS THE ALCOHOL AND DISTRACT ME.
	CU. TINA PUFFS IN PAIN. GLORIA MOVES AWAY FROM THE WOUND. TINA (TO GLORIA) Háblame de otra baina, pásame el alcohol.								
1188	02:17:28:00	781	02:17:28:10	02:17:30:13					GLORIA (TO TINA) HEARD YOU ON THE RADIO, BALLSY.
	MCU. GLORIA LOOKS AT TINA AS SHE MIXES THE ALCOHOL. GLORIA (TO TINA) Tú ere guapa yo te oí en la radio. TINA (TO GLORIA) Sí, coño.	782	02:17:30:16	02:17:31:19					TINA (TO GLORIA) FUCK.
1189	02:17:31:23	783	02:17:32:12	02:17:34:16	00:00:02:04				TINA (TO GLORIA) TAKE MY MIND OFF THINGS!
	HANDHELD RANDOM HIGH ANGLE MCU. GLORIA PUTS ALCOHOL ON A COTTON WAD. TINA TAKES THE COTTON AND THE ALCOHOL. TINA PUTS THE ALCOHOL ON THE ALXOHOL AND PLACES IT ON HER WOUND. TINA (TO GLORIA) Pero hálbame de algo que me distraiga, algo que me entretenga Gloria. GLORIA (TO TINA) Que te entretenga?	784 785	02:17:34:18 02:17:37:11	02:17:36:13 02:17:38:21	00:00:02:19 00:00:01:10				ENTERNTAIN ME, GLORIA. GLORIA (TO TINA) ENTERNTAIN YOU?
1190	02:17:40:03		786	02:17:41:22	02:17:43:21	00:00:02:23			GLORIA (TO O.S. TINA) YOU WERE RIGHT ABOUT THE BOOK.
	ECU. GLORIA LOOKS AT O.S. TINA. GLORIA (TO O.S. TINA) Que tú tenía razón con lo del libro.								
1191	02:17:43:18								
	ECU. TINA'S WOUND. SHE PUTS A GRIPPER IN.								
1192	02:17:45:43								
	ECU. TINA'S FACE IN PAIN AS SHE TAKES OUT THE BULLET.								
1193	02:17:49:01		787	02:17:49:19	02:17:52:09	00:00:03:14			GLORIA (TO O.S. TINA) THE ANIMALS HERE JUST WANT POWER.
	ECU GLORIA LOOKS WORRIED AT TINA'S O.S. WOUND. GLORIA (TO O.S. TINA) Que aquí lo que hay e un grupo de animale bucando poder.								
1194	02:17:52:20		788	02:17:55:16	02:17:57:21	00:00:02:05			GLORIA (O.S.) (TO TINA) BUT WE MUST FACE THEM, LIKE YOU.
	ECU. TINA CONTORTS HER FACE IN PAIN. GLORIA (O.S.) (TO TINA) PERO QUE HAY QUE //								
1195	02:15:56:04		789	02:17:59:10	02:18:00:15	00:00:01:05			GLORIA (TO O.S. TINA) WITHOUT FEAR.
	ECU. GLORIA LOOKS AT O.S. TINA AND DOWN AT THE O.S. WOUND. GLORIA (TO O.S. TINA) Enfrentalo, como tú. Sin miedo.								
1196	02:18:02:11								
	ECU. TINA TURNS HER HEAD TO LOOK AT O.S. GLORIA								

1197	02:18:05:09		790	01:18:06:17	02:18:08:09	00:00:02:16	GLORIA (TO O.S. TINA) BUT WHAT IF WE FAIL, TINA?
	ECU. GLORIA LOOKS AT TINA'S O.S. WOUND.						
	GLORIA (TO O.S. TINA) Pero y si fracasamo Tina?						
1198	02:18:08:20						
	ECU. TINA TAKES OUT THE BULLET WITH THE GRIPPER.						
1199	02:18:11:22						
	ECU. TINA'S FACE IN PAIN AS SHE TAKES THE BULLET OUT.						
1200	02:18:17:03		791	02:18:17:04	02:18:19:12	00:00:02:08	GLORIA (TO O.S. TINA) WE'D BE GOING BACK TO THE START.
	ECU. GLORIA LOOKS AT O.S. TINA.						
	GLORIA (TO O.S. TINA) E como volve al mimo sitio.						
1201	02:18:19:17		792	02:18:21:02	02:18:23:06	00:00:02:04	GLORIA (O.S.) (TO TINA) THE STORY REPEATS ITSELF.
	ECU. TINA SLOWLY MOVES HER HEAD AND LOOKS AT O.S. GLORIA. GLORIA FIXES TINA'S HAIR WITH HER HAND. GLORIA TOUCHES TINA'S CHEEK.						
	GLORIA (O.S.) (TO TINA) La historia se repite otra ve.						
1202	02:18:25:15						
	ECU. GLORIA LOOKS AT O.S. TINA.						
1203	02:18:29:03		793	02:18:33:01	02:18:36:18	00:00:03:17	TINA (TO O.S. GLORIA) YOU THINK THIS BULLET WILL GO BACK TO WHERE IT'S FROM?
	[MUSIC IN]						
	SIDE VIEW ECU. TINA LOOKS AT O.S. GLORIA. GLORIA TAKES HER HAND OFF TINA'S FACE.						
	TINA (TO O.S. GLORIA) Tú cree que eta bala va a volver al mimo lugar //						
1204	02:18:35:07						
	[MUSIC CONT'D.]						
	ECU. TINA SHOWS THE BULLET TO GLORIA. GLORIA'S HANDS REACHES FOR THE BULLET.						
	TINA (TO O.S. GLORIA) Dónde salió?						
1205	02:18:37:21						
	[MUSIC CONT'D.]						
	ECU. GLORIA LOOKS AT O.S. TINA AND SHRUGS.						
1206	02:18:43:04						
	[MUSIC CONT'D.]						
	ECU. GLORIA PUTS HER HANDS AROUND TINA'S HANDS.						
1207	02:18:47:04						
	[MUSIC CONT'D.]						
	SIDE VIEW MCU. TINA CRIES AND TURNS HER HEAD AWAY FROM O.S. GLORIA.						
1208	02:18:55:05						
	[MUSIC CONT'D.]						
	ECU. GLORIA LOOKS AT O.S. TINA AND LOOKS DOWN.						
1209	02:18:58:22						
	[MUSIC CONT'D.]						
	INT. FALSO TECHO						
	DOLLY IN. MS TO MCU. JM PLAYS WITH SOLDIER FIGURINES.						
1210	02:19:10:11						
	INT. BAR HOTEL						
	TRACKING HANDHELD RANDOM ECU. BETI'S STRESSED FACE AS SHE WALKS AROUND THE ROOM. SHE BREATHES HEAVILY. SHE WALKS AROUND SERVING COFFEE. HER EYES DART EVERYWHERE.						
1211	02:19:51:16						
	TILT UP MS. BETI SPILLS COFFEE ON CRUZ. HE JUMPS.						
1212	02:19:52:07						
	ECU. BETI LOOKS AROUND, SCARED.						
1213	02:19:52:22						
	MCU. CRUZ LOOKS AT HIS HAND.						
1214	02:19:54:11		794	02:19:56:05	02:19:57:01	00:00:01:20	BETI (O.S.) I'M SORRY!
	MCU. THOMPSON TAKES A FEW STEPS FORWARD TO LOOK AT THE O.S. SITUATION.						
	CRUZ (O.S.) Are you fucking kidding me?!						

1215	02:19:56:10		795	02:19:57:22	02:19:58:12	00:00:01:14	BETI (TO CRUZ) SORRY!
	SIDE VIEW MS. THE SOLDIER LOOKS AT BETI AND DOWN AT HIS HAND, BETI HOLDS THE TRAY. BETI (TO CRUZ) Lo siento! CRUZ Motherfucker! BETI (TO CRUZ) Lo siento.						
1216	02:19:58:14						
	CU. THOMPSON GIVES OUT ORDERS. THOMPSON (TO O.S. CRUZ) Cruz, get him the fuck out of here.						
1217	02:20:00:06						
	MCU. CRUZ GRABS BETI'S ARMS AND DRAGS HER. CRUZ (TO BETI) Come with me!						
1218	02:20:01:03						
	HANDHELD RANDOM MS. CRUZ TAKES BETI'S ARM AND DRAGS HER. HE PUSHES HER AROUND THE TABLE. CU. BETI WALKING IN FRONT OF CRUZ. THE LEAVE THE FRAME. MS. OF THE MEN AROUND THE TABLE, LIDERATED BY THOMPSON STANDING IN FRONT OF A CHALKBOARD. THEY LOOK AT O.S. BETI AND CRUZ. CRUZ (TO BETI) Go! BETI Perdón. THOMPSON (TO O.S. CRUZ) Tell them to stop sending the fucking queer.						
1219	02:20:07:16						
	SIDE VIEW MS. JOHNNY PUTS HIS HEAD DOWN AND SCRATCHES HIS NOSE. SOLDIER (O.S.) All right, are there any questions?						
1220	02:20:11:05						
	PAN RIGHT MS. CRUZ PUSHES BETI IN FRONT OF HIM. HE PUSHES HER AND SHE STOPS AT MCU. AT THE KITCHEN COUNTER.						
1221	02:20:14:09		796	02:20:16:02	02:20:17:09	00:00:01:07	GLORIA (TO BETI) WHAT HAPPENED?
	OVER THE SHOULDER CU. GLORIA LOOKS AT O.S. CRUZ AS SHE GETS CLOSE TO BETI. CRUZ (O.S.) I don't wanna see the fucking faggot anymore. GLORIA (TO BETI) Qué pasó?						
1222	02:20:16:23	797		02:20:18:10	02:20:20:09	00:00:02:23	BETI (TO GLORIA) I TRIED TO SEE THE MAP BUT...
	OVER THE SHOULDER MCU. BETI AVOIDS GLORIA'S STARE. BETI (TO GLORIA) Estaba intentando ver el mapa y... y... la cagué.	798		02:20:20:11	02:20:22:03	00:00:02:16	I FUCKED IT UP!
1223	02:20:21:16		799	02:20:22:07	02:20:23:16		MARIE (TO O.S. BETI) DID YOU GET ANYTHING?
	CU. MARIE PUTS HER BODY FORWARD AS SHE TALKS TO O.S. BETI FROM THE KITCHEN TABLE. MARIE (TO O.S. BETI) Pero pudiste sacar algo?						
1224	02:20:23:15	800		02:20:24:19	02:20:25:20	00:00:01:01	BETI I DON'T KNOW.
	MCU. GLORIA HOLDS BETI'S ARMS. THEY LOOK AT EACH OTHER AS BETI SHAKES HER HEAD.	801		02:20:25:22	02:20:27:17	00:00:02:19	I HEARD ABOUT AN ATTACK.
	BETI No sé. Oí que dijeron algo de un ataque pero... no sé buen dónde.	802		02:20:27:19	02:20:28:18	00:00:01:23	NO IDEA WHERE!
1225	02:20:28:12	803		02:20:28:20	02:20:30:04	00:00:02:08	GLORIA (TO BETI) WHAT DID THEY SAY?
	OVER THE SHOULDER CU. GLORIA LOOKS AT BETI. GLORIA (TO BETI) Pero de qué hablaban? BETI (TO GLORIA) Hablaban de...	804		02:20:30:11	02:20:31:20	00:00:01:09	BETI (TO GLORIA) THEY TALKED ABOUT...
1226	02:20:31:01	805		02:20:31:22	02:20:33:18	00:00:02:20	BETI (TO GLORIA) SPECIAL FORCES...
	OVER THE SHOULDER MCU. BETI LOOKS AT GLORIA. BETI TALKS WITH HER EYES CLOSED AND MOVING HER HANDS, TRYING TO REMEMBER. BETI (TO GLORIA) De fuerzas especiales y de... De.. de los rebeldes... De señales de radio y //	806		02:20:33:20	02:20:35:05	00:00:02:09	AND REBELS...
		807		02:20:36:06	02:20:38:16	00:00:02:10	RADIO SIGNALS AND CEMETERIES.
1227	02:20:37:09						
	SIDE VIEW MCU. JUDITH LOOKS AT O.S. BETI. SHE LOOKS TOWARDS THE O.S. ARCHWAY. BETI (O.S.) (TO GLORIA) Y de cementerio.						

1228	02:20:39:18	808	02:20:39:21	02:20:41:12	00:00:02:15	BETI (TO GLORIA) MAYBE THERES A BURIAL.
	OVER THE SHOULDER MCU. BETI LOOKS AT GLORIA. BETI LOOKS UP TO LOOK AT JUDITH.	809	02:20:42:13	02:20:43:21	00:00:01:08	JUDITH (O.S.) A BURIAL?
	BETI (TO GLORIA) Yo creo que van a enterrar a alguien. JUDITH (O.S.) Que van a enterra a alguien?					
1229	02:20:44:01					
	SIDE VIEW MCU JUDITH LOOKS AT O.S. BETI DISAPPOINTED.					
1230	02:20:46:07	810	02:20:48:02	02:20:49:10	00:00:01:08	BETI (TO O.S. JUDITH) / JUDITH (O.S.) (TO BETI) -JUDITH... -YES.
	MCU. BETI LOOKS AT O.S. JUDITH. GLORIA IS TURNED AROUND TO LOOK AT O.S. JUDITH. SHE TURNS HER HEAD AND LOOKS AT O.S. MARIE. BETI CRIES AS SHE GETS CLOSER TO JUDITH. BETI (TO O.S. JUDITH) Judith.					
1231	02:20:48:23	811	02:20:49:13	02:20:50:12	00:00:01:23	BETI (TO JUDITH) I TRIED.
	WS. BETI AND JUDITH GET CLOSER. MARIE LOOKS AT THEM SCARED. GLORIA LOOKS AWAY AND CLOSES HER EYES. GLORIA LOOKS O.S.	812	02:20:51:04	02:20:52:22	00:00:01:18	I TOOK A RISK, DID MY BEST!
	JUDITH (TO BETI) Qué? BETI (TO JUDITH) Yo lo intenté. Me arriesgué, hice lo que pude.					
1232	02:20:53:00	813	02:20:53:02	02:20:55:06	00:00:02:04	JUDITH (TO BETI) YOU HAD ONE JOB, YOU BIG SHIT!
	DUTCH CU. JUDITH GETS CLOSE TO BETI MENANCINGLY. JUDITH (TO BETI) Lo único que tú tenía que hace buena mierda //					
1233	02:20:55:06	814	02:20:55:08	02:20:56:23	00:00:11:15	JUDITH (O.S.) (TO O.S. BETI) SERVE TEA!
	CU. MARIE LOOKS AT O.S. BETI AND JUDITH. SHE LOOKS OVER TO O.S. GLORIA.	815	00:20:57:01	02:20:59:04	00:00:02:03	BETI (O.S.) (TO O.S. JUDITH) I JUST DONT KNOW, JUDITH!
	JUDITH (O.S.) (TO O.S. BETI) Era servi el té! BETI (O.S.) (TO O.S. JUDITH) No sé //					
1234	02:20:57:17	816	02:20:59:11	02:21:00:07	00:00:01:20	BETI (TO JUDITH) I DON'T KNOW.
	SIDE VIEW CU. GLORIA LOOKS AT BETI AND JUDITH ARGUING NEXT TO HER. GLORIA LOOKS IN FRONT OF HER. BETI (TO JUDITH) No sé, no sé Judith. Yo no sé.					
1235	02:21:00:08	817	02:21:00:10	02:21:01:19	00:00:01:09	BETI (TO JUDITH) I FELT THEM STARING!
	CU. BETI CRIES AS SHE ARGUES WITH JUDITH.	818	01:21:01:22	02:21:03:15	00:00:02:17	JUDITH (TO BETI) ISNT THAT WHAT YOU LIKE?
	BETI (TO JUDITH) Yo sentía que me estaban mirando.					
1236	02:21:01:23	819	02:21:04:01	02:21:05:04	00:00:01:03	JUDITH (TO BETI) TO BE OGLED?
	CU. JUDITH JUDITH (TO BETI) Y no e eso lo que a ti te guta? Que te miren?					
1237	02:21:05:01	820	02:21:05:07	02:21:07:00	00:00:02:17	JUDITH (O.S.) (TO O.S. BETI) TO BE CELEBRATED?
	OVER MARIE'S SHOULDER MS. GLORIA CLOSES HER EYES AND LOOKS AWAY. JUDITH (O.S.) (TO O.S. BETI) Que te celebren? Te aplaudan?					
1238	02:21:07:22	821	02:21:08:23	02:21:09:19	00:00:01:20	JUDITH (TO BETI) TELL ME.
	CU. BETI CRIES AS JUDITH LOOKS AT HER MENACINGLY. JUDITH (TO BETI) Dimelo.					
1239	02:21:09:10	822	02:21:10:01	02:21:10:22	00:00:00:21	JUDITH (TO BETI) LUIS!
	ECU. JUDITH GETS CLOSE TO BETI'S FACE. SHE LOOKS FURIOUS. JUDITH (TO BETI) Luis.					
1240	02:21:10:20	823	02:21:14:10	02:21:16:10	00:00:02:00	JUDITH (TO BETI) WHAT'S BLOCKING YOUR BRAIN?
	CU. BETI CRIES AS JUDITH LOOKS AT HER ANGRY. JUDITH (TO BETI) Tú sabe que e lo que a ti no te deja pensa?					
1241	02:21:16:06					
	DUTCH CU. JUDITH SEETHING ATTACKS BETI. SHE REACHES DOWN.					

1242	02:21:17:21		824	02:21:18:04	02:21:19:06	00:00:01:02	JUDITH (TO BETI) THIS?
	HIGH ANGLE CU. JUDITH GRABS BETI'S CROTCH. BETI PUTS HER HAND IN A FIST. JUDITH (TO BETI) Eso?						
1243	02:21:19:09						
	OVER THE SHOULDER CU. BETI CRIES AS SHE KEEPS HER HEAD DOWN.						
1244	02:21:21:14	825		02:21:21:22	02:21:23:10	00:00:02:12	JUDITH (O.S.) (TO O.S. BETI) SHITTY LITTLE MAN.
	OVER MARIE'S SHOULDER MS. GLORIA LOOKS DOWN WHILE SHE LEANS ON THE KITCHEN COUNTER. FOCUS TO CU. MARIE LOOKS AT O.S. BETI AND JUDITH. JUDITH (O.S.) (TO O.S. BETI) Hombrecito de mierda. MARIE (TO O.S. JUDITH) Judith.	826		02:21:24:05	02:21:24:22	00:00:00:17	MARIE (TO O.S. JUDITH) JUDITH.
1245	02:21:24:19		827	02:21:25:01	02:21:26:03	00:00:01:02	JUDITH (TO O.S. MARIE) FUCK OFF!
	CU. JUDITH SNAPS AT O.S. MARIE AND LOOKS AT HER. JUDITH (TO O.S. MARIE) Qué? No joda.						
1246	02:21:26:05	828		02:21:28:22	02:21:30:10	00:00:02:12	MARIE (TO O.S. JUDITH) WHAT BETI SAID...
	CU. MARIE LOOKS AT O.S. JUDITH TO TALK. SHE LOOKS AROUND BEFORE LOOKING BACK AT O.S. JUDITH. MARIE (TO O.S. JUDITH) Beti dijo que hablaron de señales y cementerio.	829		02:21:31:01	02:21:33:00	00:00:02:23	ABOUT SIGNALS AND CEMETERIES.
1247	02:21:32:22		830	02:21:33:10	02:21:36:13	00:00:03:03	MARIE (TO JUDITH) MY HUSBAND WORKED IN SANTO DOMINGO RADIO.
	WS. JUDITH AND MARIE LOOK AT EACH OTHER. GLORIA LOOKS AT MARIE. BETI LOOKS DOWN. JUDITH WALKS OVER TO MARIE. MARIE (TO JUDITH) Mi marido trabajó en la Radio Santo Domingo.						
1248	02:21:36:20	831		02:21:36:20	02:21:39:11	00:00:03:15	MARIE (TO JUDITH) THAT BUILDING FACES THE CEMETERY.
	SIDE VIEW CU. MARIE LOOKS AT O.S. JUDITH. BEHIND A CROSS ARMED GLORIA LOOKS AT HER. JUDITH WALKS INTO FRAME LOOKING SURPRISED AT MARIE. JUDITH LOOKS AT GLORIA. MARIE (TO JUDITH) Está en el edificio que está frente al cementerio. Puede que sea ahí.	832		02:21:39:19	02:21:41:00	00:00:02:05	MAYBE THAT'S IT.
1249	02:21:43:17		833	02:21:45:17	02:21:48:10	00:00:03:17	NEWSPAPER SEX CHANGE SURGERY IN BALTIMORE, USA.
	INT. BAÑO CHICAS CU. BETI HAS HER HANDS IN FISTS. SHE TAKES A PAPER NEXT TO HER AND READS ABOUT SEX CHANGE SURGERIES.						
1250	02:21:49:22						
	MS. BETI LOOKS OUT INTO THE VOID WHILE HOLDING THE PAPER SITTING ON THE SHOWER FLOOR.						
1251	02:21:54:21						
	INT. HABITACIÓN CHICAS. DOLLY LEFT MS. JUDITH OPENS THE BATHROOM DOOR. SHE WALKS OVER TO HER BUNK BED. SHE PUTS THE PAPER UNDER HER MATTRESS. SHE LOOKS AT THE WALL.						
1252	02:22:03:11						
	CU. PICTURE OF BETTE DAVIS HANGING ON THE WALL.						
1253	02:22:06:06						
	MCU. BETI REACHES FOR A PILLOW AND PUTS IT IN FRONT OF HER.						
1254	02:22:08:22		834	02:22:12:16	02:22:14:03	00:00:02:11	MAP OF SANTO DOMINGO
	CU. BETI OPENS THE PILLOW CASE AND TAKES OUT A MAP OF THE CITY.						
1255	02:22:14:04						
	MCU. BETI LOOKS DOWN AT THE MAP. FOLDS IT AND LEAVES. PAN RIGHT. BETI WALKS TO THE DOOR.						
1256	02:22:17:00						
	WS. GLORIA, SITTING IN A CORNER BEHIND HER BED, LOOKS AT O.S. BETI. PAN RIGHT.						
1257	02:22:21:22						
	INT. PASILLO PLANTA 2 DOLLY IN MCU. TO CU. BETI WALKS DOWN THE HALLWAY. SHE TURNS AND STOPS BEFORE ONE OF THE DOORS. SHE OPENS IT.						
1258	02:22:32:20						
	[MUSIC IN] TILT UP MS. GLORIA WALKS UP THE STAIRS CARRYING A SOUP IN A TRAY. PAN LEFT MCU. AS SHE CROSSES THE HALL AND PASSES JOHNNY TO WALK INTO TINA'S ROOM.						

1259	02:22:40:13					
		[MUSIC CONT'D.]				
		INT. HABITACIÓN CLIENTES 5.				
		MS. GLORIA WALKS INTO THE ROOM WITH THE TRAY. SHE LOOKS CONFUSED AT O.S. TINA. TILT DOWN TO THE FLOOR. GLORIA DROPS THE TRAY.				
1260	02:22:48:14					
		[MUSIC CONT'D.]				
		CU. GLORIA CRIES WITH HER HANDS ON HER FACE.				
1261	02:22:51:18					
		[MUSIC CONT'D.]				
		MS. TINA LIES ON THE FLOOR, BLED OUT TO DEATH.				
1262	02:22:54:14					
		CU. GLORIA CRIES AND RUNS OFF THE ROOM.				
1263	02:22:56:19					
		[MUSIC CONT'D.]				
		EXT. TECHO HOTEL				
		MS. TWO SOLDIERS GUARD THE ROOF AS THE AMERICAN FLAG FLAPS IN THE WIND.				
1264	02:23:03:08					
		[MUSIC CONT'D.]				
		INT. HOTEL COPPELIA PLANTA BAJA BAR.				
		CU. THOMPSON PLAYS THE PIANO.				
1265	02:23:06:00					
		[MUSIC CONT'D.]				
		DOLLY OUT WS. THOMPSON SMOKES A CIGAR AND PLAYS THE PIANO.				
1266	02:23:17:04					
		[MUSIC CONT'D.]				
		OVER THE SHOULDER SIDE VIEW MS. FROM BEHIND A DOOR, GLORIA LOOKS AT THOMPSON PLAYING.				
1267	02:23:19:23					
		[MUSIC CONT'D.]				
		MS. GLORIA LOOKS AT O.S. THOMPSON FROM BEHIND A DOOR.				
1268	02:23:23:21					
		EXT. TECHO HOTEL				
		[MUSIC CONT'D.]				
		DOLLY IN MCU TO CU. GLORIA SITS ON THE ROOF FIDDLING WITH TINA'S BULLET IN HER HAND.				
1269	02:23:38:00					
		CU. A PAIR OF SOLDIER BOOTS. JM'S TRUCK ROLLS IN AND BUMPS INTO THEM. THE SOLDIER TURNS AROUND AND USES HIS SHOTGUN TO PUSH THE TRUCK.				
1270	02:23:44:06					
		CU. THE SOLDIER ROLLS THE TRUCK BACK TO JM WITH HIS WEAPON. TILT UP. J. LOOKS UP AT THE SOLDIER.				
1271	02:23:48:02					
		LOW ANGLE CU. THE SOLDIER LOOKS DOWN TO O.S. JM. HE SCREAMS AT HIM.				
1272	02:23:48:23					
		CU. JM TAKES HIS TRUCKS AND RUNS OFF.				
1273	02:23:49:20					
		SIDE VIEW MS. JM RUNS OFF TO JUDITH. THE SOLDIER TURNS AROUND AND REGAINS HIS POST. WS. JUDITH LOOKS AT THE SOLDIER AND THE BRUSHES DUST OFF JM'S SHOULDERS.				
1274	02:23:55:12					
		MS. JUDITH BRUSHES DUST OFF JM. HE KNEELS DOWN TO PLAY.				
1275	02:23:57:08					
		WS. JUDITH GOES BACK TO HANGING LAUNDRY AND JM PLAYS WITH HIS TRUCK ON THE FLOOR. NOISES CALL HER ATTENTION.				
1276	02:23:59:13					
		SIDE VIEW MCU. JUDITH WALKS OVER TO THE SOUND.				
1277	02:24:02:21					
		MS. JUDITH WALKS TO WHERE GLORIA IS SITTING. SHE LOOKS DOWN TO THE STREET.				
1278	02:24:05:14					
		EXT. CALLE				
		BIRD'S EYE VIEW. WS. SOLDIERS RUN OFF INTO THEIR TANKS.				

1279	02:24:09:08						
	EXT. TECHO HOTEL CU. BETI SMOKES AS SHE LOOKS AT THE STREET AND TO O.S. JUDITH AND GLORIA.						
1280	02:24:12:05	835	02:24:14:16	02:24:16:03	00:00:02:11	JUDITH (O.S.) (INTO RADIO) MONTERO, DO YOU COPY?	
	MS. JUDITH WRING PUT THE CLOTHES SHE HOLDS AS SHE LOOKS DOWN. GLORIA SITS UPRIGHT TO LOOK DOWN.						
1281	02:24:14:18						
	CU. BETI TAKES A DRAG AS SHE LOOKS AT O.S. JUDITH AND GLORIA. JUDITH (O.S.) (INTO RADIO) Adelante Montero.						
1282	02:24:16:13	836	02:21:17:01	02:24:17:19	00:00:00:18	JUDITH (O.S.) (INTO RADIO) MONTERO.	
	EXT. CALLE TILT DOWN WS. THE TANKS FULL OF SOLDIERS GO DOWN THE STREET. JUDITH (O.S.) (INTO RADIO) Montero! MONTERO (RADIO) Dime Judith.	837	02:24:18:17	02:24:19:12	00:00:01:19	MONTERO (RADIO) YES, JUDITH.	
1283	02:24:19:05	838	02:24:19:14	02:24:21:03	00:00:02:14	JUDITH (INTO RADIO) SANTO DOMINGO RADIO.	
	INT. HABITACIÓN CHICAS TILT UP CU. JM PLAYS WITH HIS TRUCK AT JUDITH'S FEETS. MCU JUDITH IS SITTING ON THE BED TALKING INTO THE RADIO. JUDITH (INTO RADIO) La radio Santo Domingo. MONTERO (RADIO) Okay, cuando?	839	02:24:22:19	02:24:24:00	00:00:02:05	MONTERO (RADIO) OKAY, WHEN?	
1284	02:24:24:09	840	02:24:24:10	02:24:26:09	00:00:02:23	JUDITH (INTO RADIO) THE ATTACK IS HAPPENING NOW!	
	MS. JUDITH SITS ON THE BUNK BED AND TALKS ON THE RADIO. JUDITH (INTO RADIO) El ataque es ahora. MONTERO (RADIO) En ete momento?	841	02:24:26:15	00:24:27:15	00:00:01:00	MONTERO (RADIO) AT THIS MOMENT?	
1285	02:24:27:14	842	02:24:27:18	02:24:28:21	00:00:01:03	JUDITH (INTO RADIO) RIGHT NOW!	
	MCU. JUDITH TALKS ON THE RADIO SITTING ON THE BUNK BED. JUDITH (INTO RADIO) Ahora mismo.						
1286	02:24:29:05	843	02:24:29:22	02:24:31:03	00:00:02:05	MONTERO (RADIO) ROGER THAT.	
	CU. JM PLAYS WITH HIS TRUCK AND HE RAISES IT ABOVE HIS HEAD. HE PUTS THE TRUCK BACK ON THE GROUND. MONTERO (RADIO) OK, copiado.						
1287	02:24:32:11						
	MS. JUDITH LEAVES THE RADIO NEXT TO HER ON THE BED AND SHE TAKES HER HANDS TO HER FACE. SHE REACHES FOR HER WATCH AS JM TAKES THE RADIO. SHE OPENS THE WATCH.						
1288	02:24:36:17						
	CU. JM TAKES THE RADIO AND CHANGES CHANNELS.						
1289	02:24:39:18	844	02:24:40:05	02:24:41:06	00:00:01:01	JUDITH (TO JM) HEY!	
	MS. JUDITH QUICKLY GRABS THE RADIO JUDITH (TO JM) Mire...						
1290	02:24:41:01	845	02:24:41:15	02:24:43:15	00:00:02:00	JUDITH (TO JM) TRYING TO GET US KILLED?	
	CU. JM LOOKS UP AT JUDITH WITHOUT UNDERSTANDING. HE SHAKES HIS HEAD NO. JUDITH (TO JM) Ta buscando que esa gente no maten a todito?	846	02:24:43:19	02:24:45:12	00:00:02:17	GROUNDED! UP THERE!	
1291	02:24:44:00						
	MCU. JUDITH SIGNS FRANTICALLY TO JM. SHE POINTS TO THE ROOF. JUDITH (TO JM) De catigo allá arriba.						
1292	02:24:45:14						
	CU. JM LOOKS AT JUDITH. SHE TAKES JM'S ARMS AND PICKS HIM UP.						
1293	02:24:27:00						
	MS. JUDITH MAKES JM STAND UP. SHE GRABS HIM AND WALKS TOWARDS THE OTHER BUNK BED.						
1294	02:24:49:23	847	02:24:55:13	02:24:57:09	00:00:02:20	JUDITH (TO JM) YOU DONT COME DOWN	
	HANDHELD IN MCU. JUDITH PUTS JM UP ON THE FAKE CEILING. JUDITH (TO JM) Y tú no bajas.						

1295	02:24:57:10	848	02:24:57:22	02:24:59:22	00:00:02:00	JUDITH (TO JM) UNTIL I SAY SO!
	SIDE VIEW MCU. JUDITH TALKS UP TO JM THROUGH THE ROOF TILE. JUDITH (TO JM) Hasta que yo te diga.					
1296	02:25:00:01	849	02:25:00:04	02:25:01:09	00:00:01:05	JUDITH (TO O.S. JM) UNDERSTOOD?
	CU. JUDITH TALKS UP TO O.S. JM. JUDITH (TO O.S. JM) Entendiste?					
1297	02:25:01:13	850	02:25:02:05	02:25:04:12	00:00:02:07	JUDITH (TO JM) THAT'S AN ORDER.
	LOW ANGLE MCU. JM LOOKS DOWN AT JUDITH AND NODS. JUDITH (TO JM) Es //					
1298	02:25:02:14	851	02:25:04:16	02:25:06:10	00:00:02:18	JUDITH (TO O.S. JM) FROM YOUR MOM.
	CU. JUDITH LOOKS UP AT O.S. JM AND SIGNS. SHE REACHES UP TO CLOSE THE CEILING TILE. JUDITH (TO O.S. JM) Una orden. De tú mamá.					
1299	02:25:08:10					
	LOW ANGLE MCU. JUDITH CLOSSES THE CEILING HOLE BY MOVING THE CEILING TILE.					
1300	02:25:09:03					
	INT. FALSO TECHO DOLLY IN MS. JM LOOKS DOWN AS O.S. JUDITH CLOSSES THE CEILING HOLE. HE CROSSES HIS ARMS AND LOOKS AT HIS TOYS.					
1301	02:25:19:06					
	INT. COCINA CU. BETI WHISKS SOME EGGS IN A BOWL.					
1302	02:25:21:07					
	TILT UP. GLORIA WHISKS AND LOOKS AT GLORIA. GLORIA CONCENTRATES ON WHAT SHE'S DOING. BETI TURNS HER HEAD TO LOOK AT O.S. BETI.					
1303	02:25:26:16					
	MCU. JUDITH SITS AND PEELS POTATOES. A LOUD NOISE STARTLES HER.					
1304	02:25:31:03					
	HIGH ANGLE MS. THE GIRLS COOK AROUND THE KITCHEN TABLE. JUDITH LOOKS AT GLORIA AND AT MARIE. MARIE LOOKS BACK AT JUDITH AND JUDITH LOOKS AT HER POTATO. AFTER A BEAT SHE LOOKS BACK AT MARIE.					
1305	02:25:35:23					
	MS. GLORIA AND MARIE LOOK AT THE TV ROOM WHERE SOLDIERS COME AND GO.					
1306	02:25:38:19					
	MCU. GLORIA LOOKS AT THE O.S. TV ROOM. BETI FOCUSES ON HER EGGS. GLORIA TURNS HER HEAD TO LOOK AT O.S. MARIE.					
1307	02:25:42:20					
	CU. MARIE TURNS HER HEAD FROM THE O.S. TV ROOM TO LOOK AT O.S. JUDITH.					
1308	02:25:45:03					
	MCU. JUDITH PEELS POTATOES AND LOOKS AT THE O.S. TV ROOM. SHE LOOKS UP TO MARIE.					
1309	02:25:48:03					
	CU. MARIE LOOKS AT JUDITH AND SHE LOOKS DOWN.					
1310	02:25:51:04					
	WS. SOLDIER CRUZ WALKS TOWARDS THE KITCHEN FROM THE TV ROOM WITH ANOTHER SOLDIER.					
1311	02:25:52:22					
	MCU. JUDITH LOOKS UP AT THE O.S. SOLDIERS.					
1312	02:25:55:03					
	MS. SOLDIER CRUZ, FOLLOWED BY ANOTHER SOLDIER, WALK INTO THE KITCHEN. CRUZ (TO O.S. JUDITH) Judith.					
1313	02:25:58:00					
	HIGH ANGLE MS. MARIE, JUDITH, BETI AND GLORIA LOOK AT CRUZ. CRUZ (TO JUDITH) Bring tea upstairs, two cups. Colonel Thompson is waiting for you.					
1314	02:26:02:00	852	02:26:02:13	02:16:03:06	00:00:01:17	JUDITH (TO O.S. CRUZ) ME?
	MCU. JUDITH POINTS AT HERSELF WITH HER KNIFE. JUDITH (TO O.S. CRUZ) A mí?					

1315	02:26:03:09						
	MCU. CRUZ LOOKS AT O.S. JUDITH. CRUZ (TO O.S. JUDITH) Yes. You.						
1316	02:26:05:01	853	02:26:09:04	02:26:09:22	00:00:00:18	JUDITH (TO O.S MARIE) MARIE.	
	MCU. JUDITH LOOKS CONFUSED. SHE PUTS HER KNIFE DOWN AND LOOKS AT O.S. MARIE. CRUZ (O.S.) (TO JUDITH) Hurry up. JUDITH (TO O.S. MARIE) Marie.						
1317	02:26:09:18	854	02:26:10:20	02:26:12:03	00:00:02:07	MARIE (TO O.S.JUDITH) RIGHT AWAY.	
	CU. MARIE LOOKS AT O.S. JUDITH. SHE LEAVES HER KNIFE AND TURNS AROUND MARIE (TO O.S. JUDITH) Ahora mismo.						
1318	02:26:12:08						
	MCU. JUDITH LOOKS AROUND THE TABLE. SHE LOOKS AT O.S. BETI.						
1319	02:26:13:08						
	MCU. CRUZ AND THE SOLDIER TURN AROUND AND WALK AWAY.						
1320	02:26:16:23						
	MCU. GLORIA LOOKS AT O.S. JUDITH WHILE BETI WHISKS HER EGGS.						
1321	02:26:18:07						
	MCU. JUDITH GETS UP.						
1322	02:26:20:08						
	INT. PASILLO PLANTA 2 HANDHELD MCU DOLLY OUT. JUDITH WALKS WITH A TRAY IN HER HANDS. A SOLDIER COMES OUT A ROOM AND WALKS PAST HER.						
1323	02:26:27:14						
	HANDHELD FROM BEHIND MCU. TRACKING JUDITH WALKS DOWN THE HALLWAY.						
1324	02:26:31:01						
	SIDE VIEW MS. JUDITH WALKS BY THE OTHER HALLWAY.						
1325	02:26:34:17						
	HANDHELD MCU DOLLY OUT. JUDITH WALKS UNTIL SHE REACHES HER DOOR. SHE STOPS AND BREATHEES BEFORE KNOCKING.						
1326	02:26:45:13						
	[MUSIC IN] SIDE VIEW MS. JUDITH KNOCKS AT THE DOOR. SHE OPENS THE DOOR. SOLDIER (O.S.) Yes sir. THOMPSON (O.S.) Thank you...						
1327	02:26:57:17						
	[MUSIC CONT'D.] DOLLY IN MS TO MCU. JUDITH WALKS IN AND CLOSES THE DOOR BEHIND HER. THOMPSON (O.S.) Parallel to a military operation. Yep, now that we have control over the media we'll be able to end this a lot //						
1328	02:27:04:22						
	[MUSIC CONT'D.] MCU. THOMPSON TALKS ON THE PHONE. HE GESTURES FOR JUDITH TO COME CLOSER. THOMPSON Quicker.						
1329	02:27:06:13						
	[MUSIC CONT'D.] PAN LEFT SIDE VIEW MCU. JUDITH SLOWLY WALKS OVER TO O.S. THOMPSON.						
1330	02:27:09:21						
	[MUSIC CONT'D.] MCU. JUDITH SLOWLY GETS CLOSER TO THE O.S. DESK. THOMPSON (O.S.) Thank you sir, good night.						

1331	02:27:12:19					
	[MUSIC CONT'D.] THOMPSON HANGS UP AND LOOKS AT JUDITH.					
1332	02:27:15:14					
	[MUSIC CONT'D.] MCU. JUDITH LOOKS SCARED AT THOMPSON. SHE STARTS TO GET AWAY.					
1333	02:27:17:11					
	[MUSIC CONT'D.] MCU. THOMPSON LOOKS AT O.S. JUDITH. THOMPSON (TO O.S. JUDITH) Join me.					
1334	02:27:18:19					
	[MUSIC CONT'D.] OVER THE SHOULDER MCU. JUDITH LOOKS AT THOMPSON AND DOWN AT THE TEACUP.S					
1335	02:27:20:14					
	[MUSIC CONT'D.] MCU. THOMPSON SMILES AT O.S. JUDITH. HE LOOKS DOWN.					
1336	02:27:22:13	855	02:27:23:04	02:27:24:00	00:00:01:20	THOMPSON (O.S.) (TO O.S. JUDITH) THANK YOU.
	[MUSIC CONT'D.] CU. JUDITH POURS THE TEA. SHE POURS ONE TEACUP AND THEN PLACES THE POT ON THE TRAY. THOMPSON (O.S.) (TO O.S. JUDITH) Gracias. Pour yourself one.					
1337	02:27:26:07	856	02:27:26:21	02:27:28:04	00:00:02:07	JUDITH (TO THOMPSON) I DON'T DRINK TEA.
	[MUSIC CONT'D.] MCU. THOMPSON LOOKS AT JUDITH. JUDITH SHAKES HER HEAD AND LOOKS AT THOMPSON. JUDITH (TO THOMPSON) Yo no bebo té.					
1338	02:27:28:14					
	[MUSIC CONT'D.] MCU. THOMPSON MOVES HIS HEAD. HE LOOKS AT O.S. JUDITH. THOMPSON (TO O.S. JUDITH) Sit down.					
1339	02:27:31:12	857	02:27:32:16	02:27:33:15	00:00:31:23	JUDITH (TO THOMPSON) FOR WHAT?
	[MUSIC CONT'D.] OVER THE SHOULDER MCU. JUDITH LOOKS FROM THOMPSON TO THE CHAIR. SHE LOOKS BACKT AT THOMPSON AND QUESTIONS HIM. JUDITH (TO THOMPSON) Para qué?					
1340	02:27:34:04					
	[MUSIC CONT'D.] MCU. THOMPSON SHRUGS. THOMPSON (TO O.S. JUDITH) Just a little talk.					
1341	02:27:35:23					
	[MUSIC CONT'D.] OVER THE SHOULDER MCU. JUDITH LOOKS AT THOMPSON AND THEY SIT DOWN.					
1342	02:27:41:18					
	INT. COCINA MCU. BETI AND GLORIA HAVE VACANT STARES. GLORIA LOOKS UP. SHE LOOKS AT O.S. MARIE THEN TURNS TO LOOKS AT BETI.					
1343	02:27:44:03					
	MCU. GLORIA LOOKS AT O.S. BETI.					
1344	02:27:45:20					
	SIDE VIEW MS. MARIE AND GLORA LOOK AT BETI. BETI LOOKS REMORSEFUL AT HER BOWL OF EGGS.					
1345	02:27:48:00					
	MCU. MARIE TAKES HER KNIFE AND PUTS IT INSIDE HER PANTS.					

1346	02:27:49:10	858	02:27:53:03	02:27:54:06	00:00:01:03	GLORIA (TO CRUZ) WHAT'S WRONG?
	<p>SIDE VIEW MS. CRUZ WALKS INTO THE KITCHEN WITH TWO MORE SOLDIERS. HE TAKES GLORIA BY THE ARM AND STARTS PULLING HER.</p> <p>CRUZ (TO SOLDIER) Grab them.</p> <p>CRUZ (TO GLORIA) Come with me.</p> <p>GLORIA (TO CRUZ) Pero y qué fue?</p> <p>CRUZ (TO GLORIA) Come!</p>					
1347	02:27:54:02	859	02:27:54:14	02:27:55:18	00:00:01:04	BETI (TO SOLDIER) WHAT'S HAPPENING?
	<p>MCU. A SOLDIER GRABS BETI. BETI RESISTS. HE PUSHES HER OUT OF THE KITCHEN.</p> <p>BETI (TO SOLDIER) Qué pasa?</p>					
1348	02:27:55:20	860	02:27:56:03	02:27:57:00	00:00:01:20	BETI (TO SOLDIER) WHAT IS THIS?
	<p>MS. THE SOLDIERS TAKE THE GIRLS OUT OF THE KITCHEN.</p> <p>BETI (TO SOLDIER) Qué es esto?</p>					
1349	02:27:57:15					
	<p>[MUSIC CONT'D.]</p> <p>INT. HABITACIÓN JUDITH</p> <p>OVER THE SHOULDER MCU. JUDITH LOOKS AT THOMPSON. HE PUTS HIS TEACUP DOWN.</p>					
1350	02:28:00:13					
	<p>[MUSIC CONT'D.]</p> <p>OVER THE SHOULDER MC. THOMPSON LOOKS AT JUDITH AND SHAKES HIS HEAD.</p> <p>THOMPSON (TO JUDITH) You should not be so ungrateful.</p>					
1351	02:28:05:22	861	02:28:13:02	02:28:15:01	00:00:12:23	JUDITH (TO O.S. THOMPSON) I CAN PROTECT MYSELF.
	<p>[MUSIC CONT'D.]</p> <p>DOLLY IN MCU. JUDITH LOOKS AT O.S. THOMPSON WITH NO EMOTION. SHE DOWN THEN BACK UP AT O.S. THOMPSON.</p> <p>THOMPSON (O.S.) (TO JUDITH) I am the one protecting you all from the outside.</p> <p>JUDITH (TO O.S. THOMPSON) Yo me sé protege sola. Yo no tengo tiempo pa eto. What do you want?</p> <p>THOMPSON (O.S.) (TO JUDITH) What else do yo have to do?</p> <p>JUDITH (TO O.S. THOMPSON) Cook for you.</p>					
1352	02:28:24:01					
	<p>[MUSIC CONT'D.]</p> <p>MCU. THOMPSON LOOKS AT O.S. JUDITH AND LAUGHS.</p> <p>THOMPSON (TO O.S. JUDITH) Fuck the cooking.</p>					
1353	02:28:27:08					
	<p>MCU. JUDITH LOOKS AT O.S. THOMPSON, SHE LOWERS HER GAZE.</p> <p>THOMPSON (O.S.) (TO JUDITH) Any of you //</p>					
1354	02:28:29:16					
	<p>SIDE VIEW MCU. THOMPSON TAKES OUT A LAUNDRY BASKET FROM UNDER THE DESK AND PUTS IT ON THE TABLE. THE RADIO IS IN THE BASKET.</p> <p>THOMPSON (TO O.S. JUDITH) Recognize this?</p>					
1355	02:28:31:13					
	<p>MCU. JUDITH LOOKS AT THE O.S. RADIO. THOMPSON PICKS IT UP AND WAVES IT IN FRONT OF HER FACE. HE POUNDS IT ON THE DESK.</p>					
1356	02:28:35:06					
	<p>INT. PASILLO PLANTA 2</p> <p>TILT UP PAN RIGHT MS. CRUZ PUSHES GLORIA UPSTAIRS. HE TAKES HER AROUND THE CORNER. ANOTHER SOLDIER FOLLOWS WITH MARIE. MARIE LOOKS INTO THEIR ROOM WHERE SOLDIERS RAVAGE THEIR BELONGINGS.</p>					

1357	02:28:39:15		863	02:28:39:17	02:28:42:03	00:00:03:10	MARIE (TO SOLDIERS) THAT'S MY MONEY! THIEVES!
	MCU. MARIE LOOKS AT A SOLDIER IN HER ROOM WITH HER MONEY AS SHE IS DRAGGED DOWN THE HALL. MARIE (TO SOLDIER) (CREOLE) No, eso es mio! Eso no.						
1358	02:28:42:20		864	02:28:44:11	02:28:45:06	00:00:01:19	BETI (TO SOLDIER) LET GO.
	SIDE VIEW MCU. BRYAN WATCHES AS MARIE IS PUSHED DOWN THE HALL. A SOLDIER GRABS BETI BY THE ARM, SHE TRIES TO SET HERSELF FREE. SHE STOPS IN FRONT OF BRYAN. BRYAN LOOKS AT THE O.S. AND PUTS HIS HAND UP. BETI (TO SOLDIER) Suéltame. Suéltame. BRYAN (TO SOLDIER) Stop, stop, stop.		865	02:28:45:08	02:28:46:06	00:00:01:02	LET ME GO!
1359	02:28:47:23		866	02:28:49:03	02:28:49:22	00:00:00:19	BETI (TO BRYAN) WHAT'S GOING ON?
	OVER THE SHOULDER CU. BETI LOOKS AT BRYAN DESPERATELY. BETI (TO BRYAN) What's going on? This is not what we talked about.		867	02:28:50:07	02:28:51:18	00:00:01:11	THIS IS NOT WHAT WE TALKED ABOUT!
1360	02:28:51:18						
	OVER THE SHOULDER CU. BRYAN LOOKS DOWN AT BETI. BRYAN (TO BETI) I respond to the colonel, he responds to the general. They made a decision.						
1361	02:28:56:05		868	02:28:58:22	02:28:59:21	00:00:01:23	BETI (TO BRAN) YOU LIE ME!
	OVER THE SHOULDER CU. BETI LOOKS AT BRYAN DESPERATELY. BRYAN (TO BETI) There's no place for you in america. BETI (TO BRYAN) You lie me!						
1362	02:28:59:19						
	OVER THE SHOULDER CU. BRYAN LOOKS DOWN AT BETI. BRYAN (TO BETI) Sorry.						
1363	02:29:01:08						
	OVER THE SHOULDER CU. BETI LOOKS AT BRYAN DESPERATELY. BETI IS TUGGED BY THE O.S. SOLDIER.						
1364	02:29:02:03						
	SIDE VIEW MCU. BETI IS DRAGGED OFF TOWARDS THE O.S. ROOM. BRYAN LOOKS AT O.S. BETI.						
1365	02:29:04:11						
	MS. THE SOLDIER CLOSE THE DOOR BEHIND BETI. BRYAN LOOKS DOWN.						
1366	02:29:05:06						
	INT. HABITACIÓN CLIENTES 5 TILT DOWN MS. BETI IS PUSED IN. SHE FALLS TO THE GROUND. SHE LOOKS TO THE O.S. SOLDIER WHO PUSHED HER						
1367	02:09:05						
	MS. CRUZ AND THE SOLDIER HEAD DOWNSTAIRS. A SOLDIER CLOSES THE DOOR.						
1368	02:29:10:20						
	INT. HABITACIÓN JUDITH MCU. JUDITH LOOKS DOWN. SHE LOOKS UP AT O.S. THOMPSON. SHE RAISES HER EYEBROWS AND MOVES FORWARDS						
1369	02:29:16:18						
	JUDITH PUTS THE RADIO DOWN AND SLIDES IT BACK TO THOMPSON. HE GRABS HER HAND.						
1370	02:29:18:04		869	02:29:26:08	02:29:28:23	00:00:02:15	JUDITH (TO O.S. THOMPSON) I SAID I HAVE NOTHING TO DO WITH THAT.
	MCU. JUDITH TRIES TO SET HER HAND FREE. SHE STRUGGLES. SHE LOOKS AT O.S. THOMPSON AND TAKES HER HAND AWAY FROM HIS. THOMPSON (O.S.) (TO JUDITH) I am trying to rid your country of these communists scumbags and you cunts wanna help them. JUDITH (TO O.S. THOMPSON) Yo te dije que no tengo nada que ver con eso. THOMPSON (O.S.) (TO JUDITH) We gave you whores //						
1371	02:29:31:14						
	INT. FALSO TECHO MS. J,M CRAWLS THOROUGH THE FAKE CEILING. THOMPSON (O.S.) (TO O.S. JUDITH) A home, and a chance, and you fucking blew it and now I'm gonna stick it all you whore's asses.						

1372	92:29:38:00		870	02:29:38:07	02:29:39:07	00:00:01:00	JUDITH (TO O.S. THOMPSON) OKAY.
	INT. HABITACIÓN JUDITH [MUSIC CONT'D.] MCU. JUDITH NODS AT O.S. THOMPSON. SHE STANDS UP. JUDITH (TO O.S. THOMPSON) Okay.						
1373	02:29:40:11		871	02:29:40:19	02:29:41:15	00:00:01:20	JUDITH (O.S.) (TO THOMPSON) IS THAT ALL?
	[MUSIC CONT'D.] MCU. THOMPSON LOOKS ANGRY AT O.S. JUDITH AND HE GETS UP. JUDITH (O.S.) (TO THOMPSON) Is that all?						
1374	02:29:41:07		872	02:29:45:01	02:29:46:06	00:00:01:01:05	JUDITH (TO THOMPSON) CALLING THE GIRLS.
	[MUSIC CONT'D.] MS. JUDITH AND THOMPSON LOOK AT EACH OTHER. THOMPSON (TO JUDITH) Where do you think you're going? JUDITH (TO THOMPSON) Calling the girls.						
1375	02:29:46:04						
	OVER THE SHOULDER MS. JUDITH LOOKS AT THOMPSON. JUDITH (TO THOMPSON) So you can fuck them.						
1376	02:29:48:08						
	MCU. THOMPSON WALKS AROUND THE DESK. THOMPSON (TO O.S. JUDITH) OH...						
1377	02:29:49:10						
	PAN RIGHT MS. THOMPSON WALKS AROUND THE DESK AS HE WAGS HIS FINGER AT JUDITH. HE WALKS TO THE DOOR. JUDITH TURNS AROUND. THOMPSON (TO JUDITH) No no no no...						
1378	02:29:50:16						
	PAN RIGHT MCU. THOMPSON WALKS OVER TO THE DOOR AS JUDITH FOLLOWS HIM. HE SLAMS HIS HAND ON THE DOOR AND TURNS, POINTING AT JUDITH. JUDITH STOPS. HE REACHES FOR JUDITH'S PANTS. THOMPSON (TO JUDITH) They are not the ones who need to understand!						
1379	02:29:54:18						
	SIDE VIEW MCU. JUDITH PUSHES HIS HAND AWAY. HE GRABS HER ARM AND TURNS HER AROUND. THOMPSON (TO JUDITH) Oh, huh, you don't like to be touched. JUDITH (TO THOMPSON) No!						
1380	02:29:59:20						
	CU. THOMPSON GRABS JUDITH FROM BEHIND. HE STRANGLES HER WITH ONE HAND AND UNDOES HER BUTTONS WITH THE OTHER.						
1381	02:30:01:03						
	SIDE VIEW ECU. THOMPSON HOLDS JUDITH'S FACE AS HE OPENS HER SHIRT.						
1382	02:30:02:03						
	ECU. THOMPSON OLDS JUDITH'S FACE AND PUTS HIS HAND DOWN HER SHIRT. THOMPSON (TO JUDITH) Now skip the foreplay.						
1383	02:30:04:10						
	[MUSIC IN] CU. JUDITH TAKES THOMPSON'S GUN AND TURNS AROUND.						
1384	02:30:05:12		873	02:30:06:04	02:30:07:18	00:00:01:14	JUDITH (TO O.S. THOMPSON) LET ME FUCKING GO!
	[MUSIC CONT'D.] CU. JUDITH TURNS AROUND AND POINTS THE GUN AT O.S. THOMPSON. JUDITH (TO O.S. THOMPSON) Suéitame //						
1385	02:30:07:04	874		02:30:08:15	02:30:10:20	00:00:02:05	JUDITH (TO THOMPSON) NO ONE LAYS A DAMN FINGER ON ME!
	[MUSIC CONT'D.] MCU. THOMPSON LOOKS AT THE GUN POINTING AT HIM. JUDITH (TO THOMPSON) Coño. Tú a mi no me pone tú maldita mano encima. Ni tú! Ni el presidente de Estados Unidos.	875		02:30:10:23	02:30:13:19	00:00:03:20	NOT YOU? NOT THE PRESIDENT OF THE UNITED STATES!

1386	02:30:13:18	876	02:30:14:04	02:30:15:13	00:00:01:09	JUDITH (TO O.S. THOMPSON) I'LL BLOW YOUR HEAD OFF!
	[MUSIC CONT'D.] CU. JUDITH LOOKS AT O.S. THOMPSON FURIOUS WHILE POINTING THE GUN AT HIM. JUDITH (TO O.S. THOMPSON) Yo te vuelo lo seso.					
1387	02:30:15:15	877	02:30:16:13	02:30:17:22	00:00:01:09	BETI AND HE PROMISED ME.
	[MUSIC CONT'D.] INT. HABITACIÓN CLIENTES 5 CU. BETI LOOKS AWAY TO ONE SIDE. BETI Y el me prometió que...					
1388	02:30:18:12	878	02:30:19:06	02:30:21:03	00:00:02:20	BETI THEY WOULD LEAVE US ALONE.
	[MUSIC CONT'D.] TILT DOWN MS. GLORIA LOOKS AT BETI WHILE SHE SITS ON THE FLOOR WITH HER BACK TO THE WALL. BETI Nos dejarían en paz.					
1389	02:30:20:19	879	02:30:25:04	02:30:26:01	00:00:01:20	MARIE (TO BETI) SO NOW...
	[MUSIC CONT'D.] MS. MARIE LEANS ON THE WALL BENEATH A LAMP AS SHE LOOKS AT O.S. BETI. PAN LEFT. MARIE WALKS OVER TO THE CENTER OF THE ROOM AND SHE TAKES OUT HER KNIFE. GLORIA LOOKS AT MARIE'S KNIFE. BETI STILL LOOKS AWAY.					
1390	02:30:26:04	880	02:30:26:08	02:30:27:20	00:00:01:12	MARIE (O.S.) (TO O.S. BETI) CLEAN UP YOUR MESS.
	[MUSIC CONT'D.] MCU. GLORIA LOOKS AT O.S. MARIE AND UNCROSSES HER ARMS. MARIE (O.S.) (TO O.S. BETI) Arregla lo que hiciste.					
1391	02:30:27:22	881	02:30:28:13	02:30:30:03	00:00:02:14	MARIE (TO O.S. BETI) AND GET MY MONEY BACK!
	[MUSIC CONT'D.] MS. MARIE POINTS THE KNIFE AT O.S. BETI MARIE (TO O.S. BETI) Y búcame mi dinero.					
1392	02:30:30:08					
	[MUSIC CONT'D.] MS. MARIE LETS GO OF THE KNIFE. GLORIA FOLLOWS THE KNIFE WITH HER STARE. BETI LOOKS AWAY.					
1393	02:30:31:03					
	[MUSIC CONT'D.] CU. THE KNIFE FALLS AT BETI'S FEET.					
1394	02:30:32:20					
	[MUSIC CONT'D.] INT. HABITACIÓN JUDITH CU. JUDITH POINTS THE GUN AT O.S. THOMPSON.					
1395	02:30:34:00					
	[MUSIC CONT'D.] CU. THOMPSON POINTS AT JUDITH AS HE TRIES TO PERSUADE HER. THOMPSON (TO JUDITH) If you shoot me it will be worse, they will kill all of you.					
1396	02:30:38:16	882	02:30:38:17	02:30:40:07	00:00:02:14	JUDITH (TO O.S. THOMPSON) BUT YOU WON'T TOUCH ME!
	[MUSIC CONT'D.] SIDE VIEW MCU. JUDITH POINTS THE GUN AT O.S. THOMPSON. JUDITH (TO O.S. THOMPSON) But you won't touch me!					
1397	02:30:40:13					
	[MUSIC CONT'D.] MS. JUDITH POINTS AT THOMPSON WHO STANDS BETWEEN THE GUN AND THE DOOR. JUDITH SHAKES. THOMPSON TAKES A STEP FORWARD AND JUDITH STEPS BACK.					

1398	02:30:42:20	883	02:30:44:01	02:30:45:02	00:00:01:01	JUDITH (TO THOMPSON) DON'T DO IT.
	[MUSIC CONT'D.]	884	02:30:45:18	02:30:47:09	00:00:02:15	I'LL KILL YOU, THOMPSON.
	CU. JUDITH'S FACE AS SHE HOLDS THE GUN. PAN RIGHT TO THE GUN IN HER HANDS. THOMPSON POINTS HIS FINGER AT IT. JUDITH (TO THOMPSON) No lo haga. Te voy a mata Thompson.					
1399	02:30:47:00					
	[MUSIC CONT'D.]					
	MCU. THOMPSON LOOKS AT JUDITH FURIOUS. HE TAKES THE GUN FROM JUDITH'S HANDS.					
1400	02:30:48:01					
	[MUSIC CONT'D.]					
	MS. THOMPSON SLAPS JUDITH AND SHE FALLS DOWN.					
1401	02:30:49:02	885	02:30:49:04	02:30:50:21	00:00:01:17	MARIE (TO O.S. GLORIA) DID YOU SEE WHAT HE DID?
	[MUSIC CONT'D.]					
	MS. MARIE LOOKS AT O.S. GLORIA AND POINTS TO BETI. MARIE (TO O.S. GLORIA) Tú viste lo que hizo?					
1402	02:30:50:23	886	02:30:50:23	02:30:52:16	00:00:02:17	GLORIA (TO O.S. MARIE) I WOULD'VE DONE THE SAME.
	[MUSIC CONT'D.]					
	MCU. GLORIA LOOKS AT O.S. MARIE. GLORIA (TO O.S. MARIE) Yo hubiera hecho lo mismo.					
1403	02:30:52:08	887	02:30:53:20	02:30:55:19	00:00:02:23	GLORIA (TO O.S. MARIE) BETI IS NOT THE PROBLEM.
	[MUSIC CONT'D.]					
	MCU. BETI LOOKS DOWN IN SHAME AS GLORIA TALKS TO O.S. MARIE. GLORIA (TO O.S. MARIE) E que el problema no e Beti.					
1404	02:30:55:06	888	02:30:56:18	02:30:58:12	00:00:02:18	GLORIA (O.S.) (TO MARIE) OR THE FUCKING GRINGOS.
	[MUSIC CONT'D.]					
	MS. MARIE LOOKS AT O.S. GLORIA GLORIA (O.S.) (TO MARIE) Ni lo maldito gringo.					
1405	02:30:59:02	889	02:30:59:11	02:31:01:06	00:00:02:19	GLORIA (TO O.S. MARIE) THE PROBLEM IS IN HERE.
	[MUSIC CONT'D.]					
	MCU. GLORIA LOOKS AT O.S. MARIE. GLORIA (TO O.S. MARIE) El problema e aquí adentro.					
1406	02:31:02:13	890	02:31:09:04	02:31:10:02	00:00:01:22	JUDITH (TO THOMPSON) GET OFF ME!
	[MUSIC CONT'D.]					
	INT. HABITACIÓN JUDITH MCU. JUDITH AND THOMPSON'S FEET BEHIND THE DESK. HE TAKES DOWN HER PANTS AND UNDERPANTS. HE PUTS DOWN HIS PANTS. THOMPSON RAPES HER FROM BEHIND. JUDITH (TO THOMPSON) Suéltame.					
1407	02:31:17:15					
	INT. FALSO TECHO HIGH ANGLE SIDE VIEW PAN LEFT. JM CRAWLS THROUGH THE FAKE CEILING. HE STOPS AND LIFTS A CEILING TILE.					
1408	02:31:28:15					
	INT. HABITACIÓN CLIENTES 1 HIGH ANGLE. JM POV. THE CEILING TILE LIFTS TO REVEAL MS. SOLDIERS AT A TABLE SMOKING AND TILT DOWN WRITING ON A CLIPBOARD.					
1409	02:31:33:08					
	[MUSIC IN]					
	MCU. JM CLOSSES THE CEILING TILE AND CONTINUES CRAWLING.					
1410	02:31:41:13					
	[MUSIC CONT'D.]					
	HIGH ANGLE. JM POV. MS. THOMPSON RAPES JUDITH FROM BEHIND OVER THE DESK.					

1411	02:31:43:16					
	[MUSIC CONT'D.] ECU. JM LOOKS DOWN THROUGH THE CEILING TILE.					
1412	02:31:45:09					
	[MUSIC CONT'D.] INT. HABITACIÓN JUDITH CU. THOMPSON MOVES BACK AND FORTH AS HE RAPES O.S. JUDITH WHO SCREAMS.					
1413	02:31:46:10					
	[MUSIC CONT'D.] HIGH ANGLE CU. JUDITH SCREAMS WHILE O.S. THOMPSON RAPES HER. SHE LOOKS TO THE SIDE. TILT UP TO REVEAL DON RAFAEL RAPING HER.					
1414	02:31:52:21					
	[MUSIC IN] INT. FALSO TECHO ECU. JM'S EYES AS HE LOOKS DOWN/					
1415	02:31:55:01					
	[MUSIC CONT'D.] INT. HABITACIÓN JUDITH BIRD'S EYE VIEW JM'S POV. MCU. THOMPSON HOLDS JUDITH DOWN ON THE DESK AND HE HAS HIS GUN ON HER BACK.					
1416	02:31:56:14					
	[MUSIC CONT'D.] INT. FALSO TECHO CU. JM OPENS THE SWISS ARMY KNIFE.					
1417	02:32:02:22					
	[MUSIC CONT'D.] INT. HABITACIÓN JUDITH SIDE VIEW HIGH ANGLE MS. JUDITH ON THE DESK WHILE THOMPSON RAPES HER. SHE SCREAMS AND LOOKS TO THE SIDE.					
1418	02:32:03:05					
	[MUSIC CONT'D.] MCU. MIRROR REFLECTION OF JM LIFTING THE CEILING TRAP AND POINTING THE KNIFE DOWN.					
1419	02:32:05:02	891	02:32:06:03	02:32:06:19	00:00:00:16	JUDITH (TO O.S. JM) LEAVE!
	[MUSIC CONT'D.] CU. JUDITH LOOKS AT THE REFLECTION AND SHAKES HER HEAD NO. JUDITH (TO O.S. JM) Vete!					
1420	02:32:06:20					
	[MUSIC CONT'D.] CU. THOMPSON LOOKS UP.					
1421	02:32:07:09					
	[MUSIC CONT'D.] CU. THOMPSON LOOKING UP POINTS HIS GUN UP.					
1422	02:32:07:20					
	[MUSIC CONT'D.] TILT UP MS. THOMPSON PUTS HIS GUN UP AND SHOOTS AT THE CEILING. TILT DOWN THOMPSON LOOKS UP AT THE CEILING.					
1423	02:32:11:14					
	MCU. THOMPSON SLIDES DOWN AND JUDITH CRIES WHILE LOOKING UP AT THE CEILING.					
1424	02:32:15:12					
	MS. THOMPSON PUTS HIS PANTS UP . JUDITH SLIDES DOWN AS SHE CRIES. ONLY HER HAND STAYS ON THE DESK. THOMPSON TURNS AROUND TO LOOK AT THE CEILING. JUDITH TAKES HER HAND OFF THE DESK.					
1425	02:32:33:04					
	INT. FALSO TECHO MCU. JM'S BODY LYING ON THE CEILING TRAP.					

1426	02:32:36:10						
		EXT. TECHO HOTEL					
		MS. TWO SOLDIERS STAND GUARD AS THE FLAG LIES STILL IN THE NIGHT. A SOLDIER WALKS BEFORE THE FLAG CROSSING THE FRAME.					
		[MUSIC IN]					
1427	02:32:40:13						
		[MUSIC CONT'D.]					
		SIDE VIEW MCU. A SOLDIER LOOKS DOWN ONTO THE STREET.					
1428	02:32:44:22						
		[MUSIC CONT'D.]					
		INT. BAÑO JUDITH					
		HANDHELD CU. DETAIL OF THE MIRROR AND A LAMP					
1429	02:32:46:03						
		[MUSIC CONT'D.]					
		HANDHELD CU. A BASSINET ON THE SINK.					
1430	02:32:48:16						
		[MUSIC CONT'D.]					
		HANDHELD CU. THOMPSON LOOKS AT HIS MIRROR REFLECTION, DISAPPOINTED. HIS SHIRT HAS A BLOODSTAIN ON THE NECK. HE TURNS AROUND AND LEAVES.					
1431	02:32:55:08						
		[MUSIC CONT'D.]					
		INT. HABITACIÓN JUDITH					
		MS. JM'S BODY IS LYING ON THOMPSON'S DESK COVERED WITH A WHITE SHEET, HIS HEAD PEEKING OUT.					
1432	02:32:58:06						
		[MUSIC CONT'D.]					
		SIDE VIEW MCU. JM'S BODY ON THE DESK. BEHIND, THOMPSON SLOWLY SITS DOWN ON THE SOFA AND SIGHS.					
1433	02:33:03:05						
		[MUSIC CONT'D.]					
		HANDHELD MS. GLORIA AND BETI CRY AS THEY LOOK AT O.S. JM'S BODY WHILE A SOLDIER STANDS BEHIND THEM.					
1434	02:33:06:10						
		[MUSIC CONT'D.]					
		MCU. JUDITH HOLDS JM'S HEAD AND CRIES. SHE LOOKS AT O.S. THOMPSON AS HE PUTS THE SHEET OVER HIS FACE.					
1435	02:33:10:16						
		SIDE VIEW MCU. THOMPSON PUTS THE SHEET OVER JM'S FACE AND HE THROWS A BLOODY TOWEL TO JUDITH. HE GETS UP FROM THE SOFA.					
		THOMPSON (TO JUDITH) Clean this up.					
1436	02:33:15:02						
		[MUSIC CONT'D.]					
		MCU. THOMPSON GETS UP AND LEAVES JUDITH TURNS HER HEAD AROUND TO LOOK AT THOMPSON. SHE CRIES AND TURNS HER HEAD BAD TO JM'S BODY.					
		THOMPSON (O.S.) (TO O.S. BRYAN) What is the status at the radio station we hit //					
1437	02:33:23:22						
		[MUSIC CONT'D.]					
		DOLLY SIDE VIEW MS TO CU. JUDITH CRIES AND STARTS CLEANING THE DESK AROUND JM'S BODY. MARIE SWEEPS THE FLOOR. THOMPSON'S REFLECTION ON THE MIRROR ONT THE WALL.					
		THOMPSON (O.S.) (TO O.S. BRYAN) This morning?					
		BRYAN (O.S.) (TO THOMPSON) Pretty fucked sir. It's gone.					
		THOMPSON (TO O.S. BRYAN) Well, Caamaño is giving more weapons to the civilians so now we're gonna have to use all the locations of every one of these command centers to clean this fucking city!					
		BRYAN (O.S.) (TO THOMPSON) Yes sir. We'll have more personnel //					

1438	02:33:46:13					
		[MUSIC CONT'D.]				
		OVER JUDITH'S SHOULDER MS. BETI AND GLORIA KNEELED ON THE FLOOR CLEANING. BETI LOOKS SHOCKED AND GLORIA CRIES.				
		BRYAN (O.S.) (TO O.S. THOMPSON) Joining us soon from the Inter American Peace corps.				
1439	02:33:50:04					
		[MUSIC CONT'D.]				
		SIDE VIEW MCU. MARIE STANDS BEHIND JUDITH AND CRIES LOOKING AT O.S. JM'S BODY.				
		BRYAN (O.S.) (TO O.S. THOMPSON) Coming in from Barzil, Nicaragua, Paraguay //				
1440	02:33:54:12					
		[MUSIC CONT'D.]				
		HIGH ANGLE MS. BETI AND GLORIA WRING OUT CLOTHES TO CLEAN THE FLOOR.				
		BRYAN (O.S.) (TO O.S. THOMPSON) Costa Rica and El Salvador.				
1441	02:33:56:14					
		[MUSIC CONT'D.]				
		MCU. JUDITH CLEANS A BLOOD STAIN ON THE FLOOR WITH THE TOWEL. BETI GETS CLOSER AND THEY BOTH CLEAN THE BLOOD.				
		THOMPSON (O.S.) (TO O.S. BRYAN) Good.				
1442	02:34:00:03					
		[MUSIC CONT'D.]				
		SIDE VIEW MCU. JUDITH LOOKS AT THE FLOOR AND BACK AT THOMPSON.				
		THOMPSON (O.S.) (TO O.S. BRYAN) Wrap it up for the evening at least. Tell everybody //				
1443	02:34:03:12					
		[MUSIC CONT'D.]				
		CU. THE SWISS ARMY KNIFE ON A CORNER OF THE FLOOR. JUDITH COVERS IT WITH THE TOWEL AND SLOWLY MOVES IT.				
		THOMPSON (O.S.) (TO O.S. BRYAN) They're dismissed let's get some rest.				
		BRYAN (O.S.) (TO O.S. THOMPSON) Yes sir. The girls are asking if we can let them mourn at //				
1444	02:34:08:06					
		[MUSIC CONT'D.]				
		CU. MARIE WRINGS OUT THE MOP.				
		BRYAN (O.S.) (TO O.S. THOMPSON) About 6.				
1445	02:34:10:08					
		[MUSIC CONT'D.]				
		OVER THE SHOUDLER MS. THE WOMEN FIT THE SHEET AROUND JM'S BODY. JUDITH CRIES.				
		THOMPSON (O.S.) (TO O.S. BRYAN) Make Cruz escort //				
1446	02:34:14:15					
		SIDE VIEW MCU. BETI PICKS UP JM'S BODY. GLORIA FIXES THE SHEET. TILT UP. BETI TAKES JM. MARIE CRIES ANS PUTS HER HAND ON HER HEART.				
		THOMPSON (O.S.) (TO O.S. BRYAN) Them.				
		BRYAN (O.S.) (TO O.S. THOMPSON) Yes sir.				
		THOMPSON (O.S.) (TO O.S. BRYAN) Tell them to bring some more tea.				
		BRYAN (O.S.) (TO O.S. THOMPSON) Yes sir.				
1447	02:34:23:08					
		HANDHELD MS. TWO BASSINETS WITH BLOODY CLOTHS ON THE FLOOR.				

1448	02:34:27:06						
	INT. HOTEL COPPELIA PLANTA BAJA BAR TILT UP MS. BRYAN PLAYS THE PIANO. HE CROSSES STARES WITH JUDITH WHO WALKS BEHIND BETI, GLORIA, AND MARIE WHO CARRY JM. PAN LEFT. CRUZ ESCORTS THEM.						
1449	02:34:42:04	892	02:34:45:02	02:34:45:22	00:00:00:20	JUDITH (TO BETI) GO AHEAD.	
	MS. MARIE GLORIA AND BETI TURN TOWARDS THE DOOR. JUDITH GRABS BETI'S SHOULDER.	893	02:34:46:00	02:34:48:07	00:00:02:07	I'LL GET AN OFFERING FOR YEMOJA.	
	JUDITH (TO BETI) Váyanse alante. Yo voy a buscar una pieza de Yemayá para ofrendarlo.						
1450	02:34:48:08						
	OVER THE SHOULDER MCU. JUDITH TURNS AROUND AND LOOKS AT CRUZ.						
1451	02:34:51:05						
	OVER THE SHOULDER MCU. CRUZ SHAKES HIS HEAD TO TELL JUDITH TO GO. CRUZ (TO JUDITH) Go.						
1452	02:34:53:14						
	OVER THE SHOULDER MCU. JUDITH LOOKS AT THE FLOOR AND NODS. SHE TURNS TO LET CRUZ BY. SHE WATCHES O.S. CRUZ LEAVE.						
1453	02:34:56:20						
	EXT. HOTEL COPPELIA SIDE VIEW MS. CRUZ WALKS OUT THE HOTEL BEHIND BATI, MARIE AND GLORIA. JUDITH STOPS AT THE DOOR AND LOOKS AT THEM.						
1454	02:35:01:04						
	SIDE VIEW CU. JUDITH LOOKS AT THE O.S. WOMEN AND JM.						
1455	02:35:03:12						
	JUDITH'S POV. MS. THE WOMEN AND CRUZ WALK BY THE TANKS AND SOLDIERS GUARDING. CAMERA MOVES TO OVER THE SHOULDER. GLORIA LOOKS BACK AT JUDITH.						
1456	02:35:08:03						
	SIDE VIEW MEDIUM-LONG S. JUDITH TURNS AROUND.						
1457	02:35:10:04						
	OVER THE SHOULDER JUDITH TURNS AROUND AS WS. WOMEN AND CRUZ CARRY JM ACROSS THE STREET. PAN LEFT. JUDITH CLOSES THE DOOR.						
1458	02:35:15:06						
	[MUSIC IN] INT. HOTEL COPPELIA PLANTA BAJA BAR MS. JUDITH WALKS AROUND THE BAR TO A WS. LOOKING AROUND.						
1459	02:35:32:03						
	[MUSIC CONT'D.] CU. JUDITH LOOKS AROUND THE BAR AND TAKES A DEEP BREATH.						
1460	02:35:47:06						
	EXT. HOTEL COPPELIA WS. BETI GLORIA AND MARIE TAKE JM'S BODY CLOSE TO THE WATER, THROUGH A PATCH OF WILD GRASS. CRUZ FOLLOWS CLOSE BY. ANOTHER SOLDIER IS STATIONED THERE.						
1461	02:35:50:17						
	MCU. BETI MARIE AND GLORIA WALK UP A SMALL ROCK.						
1462	02:35:52:18	894	02:35:56:19	02:35:58:02	00:00:02:07	JUDITH (TO O.S. CRUZ) WE WAIT FOR JUDITH.	
	HIGH ANGLE MS. CRUZ POINTS HIS GUN AT THE WOMEN. CRUZ Throw it.						
1463	02:35:56:07						
	MCU. BETI, MARIE, AND GLORIA LOOK AT O.S. CRUZ. BETI (TO O.S. CRUZ) Estamos esperando a Judith.						
1464	02:35:58:04						
	INT. PASILLO PLANTA 2 HIGH ANLGE WS. JUDITH WALKS INTO THE HALLWAY CARRYING A TRAY. JOHNNY MILES STATIONED AT THE CORNER AND JUDITH LOOK AT EACH OTHER. PAN LEFT. REVEALING IT WAS THE MIRROR REFLECTION. JUDITH WALKS TO THE O.S. DOOR WITH A CUP OF TEA ON THE TRAY. TILT DOWN CU. OF THE TRAY. BIRD'S EYE OF THE TEA CUP TO CU OF JUDITH WALKING TO THE DOOR. JUDITH CONTINUES WALKING. HIGH ANGLE MS.						

1465	02:36:12:09					
	EXT. HOTEL COPPELIA MCU. CRUZ HOLDS HIS WEAPON AND LOOKS AT THE WOMEN. CRUZ Throw the body now!					
1466	02:36:13:23	895	02:36:13:23	02:36:15:01		GLORIA (TO O.S. CRUZ) HOLD ON!
	MCU. MARIE, BETI AND GLORIA LOOK AT O.S. CRUZ. BETI LOOKS DOWN AS GLORIA ANSWERS BACK. GLORIA (TO O.S. CRUZ) Que te aguante!					
1467	02:36:15:02					
	MCU. CRUZ LOOKS AT O.S. BETI.					
1468	02:36:15:22	896	02:36:16:08	02:36:19:05	00:00:02:21	GLORIA (TO O.S. CRUZ) WE'RE MOVING THE BOY ONCE WE'RE ALL HERE.
	SIDE VIEW MCU. GLORIA AND BETI LOOK AT O.S. CRUZ GLORIA (TO O.S. CRUZ) No vamo a move el niño hata que temo todita junta.					
1469	02:36:19:05					
	INT. PASILLO PLANTA 2 HIGH ANGLE SIDE VIEW WS. JUDITH OPENS THE DOOR AND WALKS IN. [MUSIC IN]					
1470	02:36:26:01					
	[MUSIC CONT'D.] INT. HABITACIÓN JUDITH MS. JUDITH CLOSSES THE DOOR BEHIND HER. SHE WALKS TOWARDS O.S. THOMPSON. TILT DOWN TO TEA TRAY.					
1471	02:36:33:03					
	[MUSIC CONT'D.] DOLLY IN MS. THOMPSON SITS BEHIND THE DESK WITH HIS EYES CLOSED AS HE LISTENS TO THE MUSIC.					
1472	02:36:35:23					
	[MUSIC CONT'D.] CU. JUDITH PLACES THE TRAY ON THE DESK NEXT TO THOMPSON.					
1473	02:36:39:16					
	[MUSIC CONT'D.] DOLLY IN MCU. JUDITH TAKES THE TEA CUP.					
1474	02:36:41:17					
	[MUSIC CONT'D.] PAN RIGHT CU. JUDITH TAKES THE TEA CUP AND PUTS IT IN FRONT OF THOMPSON.					
1475	02:36:44:13					
	DOLLY IN MCU. THOMPSON HAS HIS EYES CLOSED. HE OPENS THEM AND LOOKS DOWN.					
1476	02:36:46:08					
	[MUSIC CONT'D.] ECU. JUDITHS EYES AS SHE LOOKS AROUND THE ROOM.					
1477	02:36:49:06					
	[MUSIC CONT'D.] CU. THOMPSON LOOKS UP AT JUDITH. THOMPSON (TO JUDITH) What?					
1478	02:36:50:06					
	[MUSIC CONT'D.] MS. JUDITH QUICKLY SLASHES THOMPSON'S THROAT. SHE LOOKS AT HIM AS HE FALLS DOWN. HE TRIES TO GRAB HER BUT SHE PUSHES HER ARM ASIDE.					
1479	02:36:57:08	897	02:37:00:19	02:37:02:23	00:00:02:23	JUDITH (TO CRUZ) I JUST TOLD YOU. DO AS YOU LIKE.
	EXT. HOTEL COPPELIA WS. CRUZ STANDS IN FRONT OF BETI, GLORIA, AND MARIE. THE OTHER SOLDIER STANDS GUARD. CRUZ TURNS HIS HEAD TO THE OTHER SOLDIER AND SIGNALS FOR HIM TO COME. THE SOLDIER WALKS UP TO THEM AND POINTS HIS RIFLE AT HIM. CRUZ I'll shoot you all if you don't throw the body now. JUDITH (TO CRUZ) Ya yo te dije, ha lo que tú quiera.					

1480	02:37:07:11	INT. HABITACIÓN HOTEL [MUSIC IN] DOLLY LEFT MS. JUDITH WALKS OVER TO HER CHEST. TILT DOWN AS SHE KNEELS IN FRONT OF IT.					
1481	02:37:11:19	[MUSIC CONT'D.] CU. JUDITH LOOKS FOR THE KEY UNDER THE CHEST. SHE HOLDS THE KEY IN HER HAND FOR A SECOND.					
1482	02:37:14:15	[MUSIC CONT'D.] CU. JUDITH PLACES THE DINAMITE ON THE TABLE. DOLLY OUT. SHE SITS IN THE SOFA CHAIR. TILT UP. JUDITH LOOKS AROUND THE ROOM.					
1483	02:37:25:00	[MUSIC CONT'D.] CU. JUDITH OPENS A CIGARETTE HOLDER AND TAKES ONE.					
1484	02:37:28:16	[MUSIC CONT'D.] SIDE VIEW MS. JUDITH TAKES A LIGHTER AND TURNS IT ON.					
1485	02:37:32:11	[MUSIC CONT'D.] TILT UP CU. JUDITH LIGHTS HER CIGARETTE					
1486	02:37:35:10	[MUSIC CONT'D.] HANDHELD CU. JUDITH OPENS HER WATCH. SHE PUFFS OUT HER CIGARETTE SMOKE AND PUTS THE WATCH ON TOP OF SOME DINAMITE.					
1487	02:37:45:12	[MUSIC CONT'D.] CU. JUDITH TAKES OFF HER SHOES.					
1488	02:37:50:11	[MUSIC CONT'D.] MCU. JUDITH TAKES OFF THE UNIFORM SHIRT.					
1489	02:37:51:22	[MUSIC CONT'D.] DOLLY IN MCU. JUDITH TAKES OFF THE UNIFORM SHIRT. HER UNDERGARMENTS ARE BLOODY. SHE TAKES A DRAG AND PUTS CIGARETTE DOWN.					
1490	02:38:02:05	EXT. HOTEL COPPELIA CU. CRUZ GETS READY TO SHOOT. CRUZ Fuck you!					
1491	02:38:04:18	SIDE VIEW MCU. CRUZ AND THE SOLDIER POINT THEIR WEAPONS AT THE O.S. WOMEN.					
1492	02:38:05:13	LOW ANGLE. A BLAST FROM A HOTEL WINDOW.					
1493	02:38:06:02	SIDE VIEW MCU. THE EXPLOSION STARTLES THE WOMEN AND THEY JUMP BACK AND SCREAM.					
1494	02:38:07:04	SIDE VIEW MCU. CRUZ AND THE SOLDIER GRAB THEIR HELMETS AND DUCK.					
1495	02:38:07:15	MS. THE SOLDIERS TURN AROUND TO LOOK AT THE BLAST BEHIND THEM.					
1496	02:38:08:22	SIDE VIEW MCU. GLORIA LOOKS AT THE HOTEL BLOWING UP.					
1497	02:38:09:19	MS. CRUZ LOOKS UP AT THE BLAST. HE ORDERS THE SOLDIER TO GO TO THE HOTEL. THEY RUN. CRUZ (TO SOLDIER) Go, go, go, go, go!					

1498	02:38:12:07	MCU. BETI, GLORIA AND MARIE LOOK AT THE O.S. HOTEL WITH TEARS IN THEIR EYES.				
1499	02:38:14:09	[MUSIC IN] CU. GLORIA LOOKS OPEN-MOUTHED AT THE O.S. HOTEL.				
1500	02:38:16:03	[MUSIC CONT'D.] MCU. THE WOMEN LOOK AT THE O.S. AS THEY CARRY JM'S BODY.				
1501	02:38:18:10	[MUSIC CONT'D.] MS. CRUZ RUNS UP TO A WOUNDED SOLDIER.				
1502	02:38:19:22	[MUSIC CONT'D.] HANDHELD MS. A SOLDIER KNEELS DOWN NEXT TO ANOTHER SOLDIER TO CHECK HIS VITALS.				
1503	02:38:23:04	[MUSIC CONT'D.] CU. TWO SOLDIERS HELP ANOTHER ONE WALK.				
1504	02:38:25:09	[MUSIC CONT'D.] CU. A JEEP IN FRONT OF THE HOTEL ON FIRE. TWO SOLDIERS RUN BY.				
1505	02:38:27:08	[MUSIC CONT'D.] SIDE VIEW WS. THE WOMEN WALK TOWARDS THE CLIFF. BETI THROWS JM'S BODY TO THE SEA.				
1506	02:38:32:04	[MUSIC CONT'D.] WS. JM'S BODY FALLS INTO THE SEA AS BETI MARIE AND GLORIA WATCH ON.				
1507	02:38:32:22	UNDERWATER MS. JM'S BODY FALLS INTO THE WATER.				
1508	02:38:38:09	[MUSIC CONT'D.] CU. BETI CRIES AND LOOKS AT THE O.S. FIRE.				
1509	02:38:40:07	[MUSIC CONT'D.] CU. BETI CRIES AND LOOKS AT THE O.S. FIRE.				
1510	02:38:42:11	[MUSIC CONT'D.] CU. GLORIA LOOKS AT THE O.S. FIRE EMOTIONLESS.				
1511	02:38:44:22	[MUSIC CONT'D.] SIDE VIEW WS. THE HOTEL ON FIRE. SOME SOLDIERS TRY TO HOSE THE FIRE DOWN.				
1512	02:38:49:01	[MUSIC CONT'D.] MCU. THE WOMEN HUG EACH OTHER. MARIE AND GLORIA CRY. BETI LOOKS UP AT THE SKY. THE SEA BEHIND THEM PAN RIGHT				
1513	02:38:56:06	UNDERWATER MS. JM'S BODY SINKS DOWN.				
1514	02:39:11:15	[MUSIC CONT'D.] ARCHIVE PICTURE				
1515	02:39:14:14	[MUSIC CONT'D.] ARCHIVE PICTURE				
1516	02:39:17:08	[MUSIC CONT'D.] ARCHIVE PICTURE				
1517	02:39:20:06	[MUSIC CONT'D.] ARCHIVE PICTURE				

1518	02:39:22:19					
	[MUSIC CONT'D.] ARCHIVE PICTURE					
1519	02:39:25:06					
	[MUSIC CONT'D.] ARCHIVE PICTURE					
1520	02:39:29:12	898	02:39:30:00	02:39:32:00	00:00:02:00	COMBAT CONTINUED FOR 4 MONTHS
	[MUSIC CONT'D.]	899	02:39:32:03	02:39:34:12	00:00:02:09	AND THE U.S. WITHDREW ON SEPTEMBER 1966.
	FADE IN. TEXT. Los combates continuaron por 4 meses. La presencia militar de EE.UU. se retiró en septiembre de 1966. FADE OUT.					
1521	02:39:35:02	900	02:39:34:15	02:39:41:02	00:00:07:11	THIS MOVIE IS FOR THE UNSUNG WOMEN WHO RESISTED THE FOREIGN INVASION.
	[MUSIC CONT'D.] FADE IN. TEXT Esta película está dedicada a las mujeres anónimas que lucharon y resistieron durante la guerra civil y la invasión extranjera.					
1522	02:39:42:16					
	EXT. TECHO HOTEL MS. THE SUN RISE. A COFFEE CUP AND ASHTRAY ON THE LEDGE.					
1523	02:39:59:02					
	[MUSIC IN] FIRST FRAME OF END CREDITS					
1524	02:44:30:04					
	[MUSIC OUT] LAST FRAME OF END CREDITS					