

Anthropology

by

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FADE IN:

INT. AFRICA - LESOTHO - THATCHED HUT - NIGHT

CLOSE ON CHLOE - a sun-tanned dreadlocked girl - as her face gets smeared with white chalk by a "witch." Her head is decorated with dry grass and flowers.

EMILY (V.O.)

Back in Harvard our professor used to joke that there are many paths for an anthropology graduate in this world... and one is always left wondering how the hell did he end up here...

Chloe and a few native girls sit in a semicircle, side by side, part of them already prepped for initiation, the others awaiting their turn.

A few more witches dance around them singing and tapping out the rhythm with their clap sticks.

Everything is filmed by EMILY - a young woman with sharp face and blond hair pulled back, wearing casual western clothes - on her phone.

EMILY (V.O.)

Not that I ever thought of living up to his prophecies... But here I am making a broadcast from an undisclosed location in Lesotho of a sacred initiation into womanhood.

ON EMILY'S PHONE

The comment "My friend @Chloe gettin' #Initiated" is added and the picture is posted on Instagram.

BACK TO SCENE

EMILY (V.O.)

And why would anyone want to go to Lesotho for a sacred initiation? Out of some vague idea of getting to know the world or exploring the cultural differences? ... In my case it was probably genes.

EXT. USA - COLLEGE CAMPUS - DAY

Emily walks through with her backpack to the red-brick neo-Georgian building.

The sign at the entrance reads "Institute for International Research and Development".

INT. INSTITUTE - ENTRANCE HALL - DAY

Emily walks up the front staircase past a large mural painting of aristocratic looking men sitting behind a massive oak table.

EMILY (V.O.)
See that fellow, second from left?
That's my grandpa. He was one hell
of a traveller.

STOCK "JUNGLE MOVIE" FOOTAGE

An anthropologist tracks through the jungles accompanied by the natives carrying his numerous belongings.

EMILY (V.O.)
In his youth he traveled all over
Africa and Micronesia...

The anthropologist exchanges gifts with the tribal chief.

EMILY (V.O.)
... observing and documenting local
tribal life. When he got past his
forties...

The anthropologist is met in triumph at the train station.

EMILY (V.O.)
... he finally returned to his
native land where he together with
his fellow professors founded this
same institute and embarked on a
quiet family life with his wife
Rosa.

INT. INSTITUTE - OPEN-PLAN OFFICE - DAY

Emily passes a modern photo of several men and women sitting at a half-round conference table, smiling.

At the head of the table sits a middle-aged woman in an elegant red suit.

EMILY (V.O.)
Their only daughter Grace was more
of a homely creature but while
studying she had the misfortune of
falling for a young postgraduate
named Percy.

INT. LECTURE HALL - DAY - FLASHBACK

PERCY - an attractive man in his early 30s - delivers a lecture with a slide show to his students.

In the audience young GRACE listens to him with unconcealed interest.

EMILY (V.O.)

He won her heart straightaway by recounting his numerous trips to South America's most dangerous urban tribes...

The projector shows an aerial shot of a shantytown spread over the hills.

EXT. AIRFIELD - DAY - FLASHBACK

Percy unloads boxes from a truck with a red cross painted on the back and passes them to the person next to him...

EMILY (V.O.)

... where he worked as a volunteer helping to distribute the food and first necessities.

... who loads the boxes onto a small plane on the runway.

EMILY (V.O.)

He was in his forties, happily married to his wife Grace and raising a two-year-old daughter when he flew on his last mission to deliver food-supplies to a drought-stricken region of the Amazon.

EXT. SKY - DAY

A plane flies towards thunderheads forming in the distance.

EMILY (V.O.)

He never returned.

INT. EMILY'S FAMILY HOUSE - DAY

Emily, as a child, sits on the floor watching an old movie.

ON TV

A young woman in white clean shirt works her way through the thick of a jungle.

EMILY (V.O.)

When I was a child I used to think how when I grew up I'd be going out there to find his traces. When I did grow up...

INT. INSTITUTE - OPEN-PLAN OFFICE - DAY - BACK TO PRESENT

Emily comes up to the door leading to the conference room.

EMILY (V.O.)

... the choice for me was an obvious one.

INT. INSTITUTE - CONFERENCE ROOM - DAY

The same conference table as in the photo.

On one side of the table sit members of the board. At the center is SANDRA, an energetic middle-aged woman.

On the other side is Emily. Her backpack rests on the chair next to her, her casual clothes in clear contrast to the board members' professional attire.

SANDRA

Last one for today. The AIDS relief project in South Africa. We've got Emily Englehorn, straight from Lesotho. She and her team just completed the initial setup period. How do you find the country, Emily?

EMILY

Sandra, the country is terrific. I think we managed to build some truly special relationships inside the local community. We feel that we are trusted and... we're all in great anticipation.

SANDRA

Pleasure to hear that... Just a reminder that we have the project pre-approved by the agency, so we're here today only to assess the budget costs and the personnel arrangements... I noticed you had an addition to your staff list... Chloe Krasinski.

EMILY

Yes, she did some freelance photography for us.

SANDRA

She's written here as your...
personal assistant. Does she have
training for this job?

EMILY

She might be a few credits short
but here it's the work that
counts...

SANDRA

I'm afraid at this stage it will be
hardly possible to enlist her...
But we can return to this when
you're back here with the year-end
report... Do you agree to that?

EMILY

Yes.

SANDRA

Good. The rest of the list is
unchanged. We've got five people in
the research team. Miss Englehorn,
apart from her research work, will
execute the supervisory functions.
If no objections--

SHERYL, a mature woman at the end of the table, intervenes.

SHERYL

Sandra, if you'll allow me...

SANDRA

Yes, Sheryl.

SHERYL

Emily, i was quite intrigued by one
of your research proposals here.

(reads from the file)

"Investigating the traditional
system of advisory relationships in
female boarding schools and its
means to encourage the use of
contraceptives among underage
females"... You must have had some
previous research on this?

EMILY

Yes, this was first investigated by
Judith Gay back in the '70s. She
called this type of same-sex
relationships "mummy-babies".

SHERYL

Mummy-babies? Are they somehow...
blood related?

EMILY

No, they were called this because
the younger girl would choose an
older girl to become intimate
friends with her.

SHERYL

I see. So what does "intimate" mean
in this context?

EMILY

It means such a relationship would
include confiding secrets, seeking
personal advice on love matters,
exchanging small ritual gifts--

SHERYL

Does it also include... sexual
education?

EMILY

Yes... mostly on the level of
personal advice.

SHERYL

You must be wondering why I'm
asking. The thing is that I
stumbled on your article in some...

She reaches to a magazine lying on the table. On its cover
is a photo of a woman with a short haircut wearing a suit
and necktie under the magazine's title: "Curve"

SHERYL

...liberal magazine. In it you give
a much more vivid description.

(reads)

"Sexual intimacy is an important
part of these relations as girls
frequently engage in kissing and
G.G. rubbing..." What is G.G. by
the way?

EMILY

That article... was describing the
model of relationship which existed
back in the '70s.

SHERYL

Well, there's no timeframe given

here. I had an impression you were talking about one particular boarding school... in Maseru. And then there's a picture of you together with young students.

She shows the photo of Emily sitting in lotus position with 2 black girls resting their chins on Emily's palms, kissing each other.

SHERYL

Is this what you were referring to as special relationships?

EMILY

(looks around the table)
I don't understand. Is this some kind of a witch-hunt going on here? Do you have something against gays?

SHERYL

Oh no, darling, I have nothing against gays. What i'm saying is that your project is part of a federal program and one of its principles was declared as "abstinence until marriage." So you being part of this program really ought to think twice before writing a piece about homosexual practices and following it with the photo of yourself together with 16-year-olds in an african conservative country.

EMILY

But those are not homosexual... I mean this is not even considered as sex. Those relationships, they're like... preparatory to marriage. The whole society just embraces it!

SHERYL

Emily, those are not some peasant girls we're talking about. This school is for the elite. I don't think their wheeler-dealer daddies will embrace it when they stumble on your article on their next trip to Europe... There's no need to tell you what kind of effect it could have...

SANDRA

Sheryl, what is your suggestion?

SHERYL

I think we should keep Emily out of the field, at least at this stage. We can have someone from her team to represent it.

EMILY

I can't believe this... You're throwing me out of my own project?

SHERYL

Nobody wants to throw you out... but given the integrity of the whole program is at stake this might be the best option we have.

SANDRA

(considers)

Well, I guess we'll have to put this to a vote.

LATER

The vote is over. Everyone's leaving the room.

While collecting her papers from the table Emily, disappointed, is approached by Sheryl.

SHERYL

Don't hold a grudge against me, sweetie. You know it's for common good... I guess you didn't know this but me and your father, we used to work together. Six months of relief work in Brazil.

EMILY

Really? Will it help to get my project back?

SHERYL

No. But it could help you with employment. We have a vacancy to be filled at foreign assistance. If you're interested, here's my card.

EXT. GRACE'S HOUSE - DAY

A taxi stops by a big house in an affluent neighborhood.

Emily and Chloe unload their backpacks from the car and go to the house entrance. Emily rings the bell.

The door is opened by GRACE - a slim gray-haired woman -

wearing a gardening apron and gloves.

GRACE

Emily...

INT. GRACE'S HOUSE - DAY

Chloe studies the photos on the wall. In the photos the middle-aged man poses with White House officials.

EXT. GRACE'S HOUSE - BACK GARDEN - DAY

Across the half-open glass door from Chloe, Emily stands on the footway and watches Grace taking care of the flowers.

GRACE

Are you sure you got it right?

EMILY

Of course I'm sure. They told me right to my face... Do you know Sheryl Vaughn?

GRACE

No, who is she?

EMILY

She says she used to work with Percy.

GRACE

Oh, did she?

EMILY

It's strange you don't know her. I was hoping you could put in a word for me.

GRACE

Well, even if I knew her you know it doesn't work that way. I'm not on the board anymore. What good would it do?

EMILY

I don't know... Might show that you care.

GRACE

Listen, I'm sorry about your project, but it's not the end of the world... Think of the bright side. You can find work here on campus, we'd spend more time

together... You know, the other day I had a call from my friend Evelyn at the P.D. They're looking for someone at the foreign assistance.

Emily grows suspicious.

EMILY

Why would they call you?

GRACE

I don't know. Thought I might know someone.

EMILY

So what did you do?

GRACE

Well, I've sent them your resume just in case you make up your mind.

EMILY

Really... Only my resume?

GRACE

Oh, some of your work samples, article bits.

EMILY

Article bits? I cannot fucking believe this.

GRACE

Watch your mouth, young lady!

EMILY

It was you who leaked that article to Sheryl... You did it on purpose!

GRACE

Don't be silly. Why would I need to do this?

EMILY

I don't know. Because of your false concepts or... God knows what else you have in your head.

Grace notices Chloe standing behind the glass doors.

GRACE

Oh dear, will you excuse us...

She shuts the doors and goes back to Emily.

GRACE

Is this what you wanna do? Knock about the world like that bum friend of yours?

EMILY

Don't call her that.

GRACE

Don't you see that you deserve more than that? I go all out to put you on the right track and that is all your gratitude?

EMILY

Oh stop this. It never crossed your mind that maybe I don't need all that comfort that you planned for me?

GRACE

Who's talking about comfort? I'm talking about survival. Do you want to end your life in some God-forsaken country, just like your father did?

EMILY

Don't drag him into this. He did what he believed in. While you sat around politicizing he was laying down his life to stop famine... in the Amazon. Unlike most of you people he was genuine.

GRACE

Oh yes, genuine... Genuine cheat.

EMILY

What do you mean?

GRACE

Nothing, forget about it.

EMILY

No, say what you meant to say.

GRACE

I'm saying you're too grown up to believe in fairytales. Your father has never been in the Amazon. He was hanging around dirty favelas in Rio. Met some local girl there. And when he came back he felt we were

too burdensome for his style of living. So he flew back to his young whore. End of story.

EMILY

End of story? You mean that... you made up all this? You never tried to find him?

GRACE

Tried to find him? What for?

EMILY

You had him declared dead, for Christ sake!

GRACE

Well, I had a proposal from Eric. I didn't want to wait and go into all that... divorce hassle. So I asked Eric and he helped me get the papers straight for court.

Grace opens a key box hanging on the wall, finds a key under the hand-written tag "basement" and hands it to Emily.

GRACE

Here, take your key.

INT. GRACE'S HOUSE - BASEMENT - NIGHT

Emily's studio apartment devoid of furniture. Emily and Chloe sit on the couch smoking pot, watching wild nature TV. Emily seems depressed.

CHLOE

You know, my parents got divorced when I was five. She told me he was no good. Like she was any good... Got ousted from jobs every other month because of her drinking... Think of it, I had more of a heart-talk with our school shrink than my own mother.

Emily continues to stare at the T.V. not reacting to Chloe's attempts to comfort her.

CHLOE

At least you had a chance to live in a proper family. Eric seems like a decent step-father.

EMILY

Tell me, why did you choose to go into anthropology?

CHLOE

I've always liked riddles and the fieldwork... Trying all sorts of weed came as a bonus.

EMILY

Well, I did because of my father... I mean, not that I remember much of him... But all those years he was like a fucking hero to me. A legend. People admired him. Family friends, college seniors would come up, start asking me about him. So in the end I started to think the same way. Getting my diploma I'd imagine how Percy would appreciate it, volunteering for the sick camp - what he'd have to say about this. I even created a fucking charity group named after him. And what do I get now? She made my whole life look like some stupid joke!?

CHLOE

Listen, I don't want to make any judgments. But are you sure she told you the whole story?

EMILY

What do you mean?

CHLOE

I mean that abandoned women tend to be bitter about their exes... And then if what she says is true and there's a chance he's still alive, why don't you go and find him?

EMILY

And just how do you think I can do that?

CHLOE

Well, I guess we could start with the people who knew him. We could go and... interrogate them.

EMILY

We?

CHLOE

Well, you're not the only one who suffered. I didn't get a job either.

Emily cheers up and gives Chloe a kiss on the lips.

Chloe gets up from the sofa to empty the ashtray.

When she leaves the room Emily pulls from her purse the card Sheryl gave her.

INT. INSTITUTE - SHERYL'S WAITING ROOM - DAY

Emily and Chloe sit on the sofa in a modern-looking room. Chloe is busy solving the crossword puzzle in a science magazine.

CHLOE

The bone that can help determine sex but not race...? Are you kidding me?

Sheryl shows up at the doors.

SHERYL

Emily, please come in.

Emily gets up and heads for the open door.

Chloe lingers for a second to scribble the answer: "pelvis"

INT. SHERYL'S OFFICE - DAY

Emily follows Sheryl in.

Chloe sneaks in behind Emily.

Sheryl is puzzled.

EMILY

You won't mind my friend joining us?

SHERYL

I thought you wanted to discuss the job placement--

EMILY

Not exactly. You mind if we sit?

Emily takes a seat before Sheryl, annoyed, has a chance to say anything.

CHLOE

Hey, I am a dyke but I won't bite.

All sit.

SHERYL

So what do I owe the pleasure?

EMILY

You told me you used to work with my father.

SHERYL

Yes...

EMILY

Well, I wanted to get your account of that. An honest interview so to say.

SHERYL

You decided to become a journalist, Emily?

EMILY

After you kicked me out... not many career choices left.

SHERYL

You really shouldn't blame me alone for that... But I don't see why I cannot help. What is it that you want to know?

EMILY

Tell me about the aid mission. What did you do over there?

SHERYL

Same as always, lending a helping hand... Food baskets, blankets, basic medicines. Buying locally, distributing in the favelas.

EMILY

Under the aegis of the Institute?

SHERYL

Originally, yes. But back then they were not that friendly with N.G.O.s. We had to register a local company for operations. "Society for Relief and Development".

EMILY

Did you employ any locals?

SHERYL

Yes, we had help from local community centers.

EMILY

Any girls?

SHERYL

There were mostly girls. The boys were busy playing with guns.

EMILY

Can you remember anyone specific who was close to Percy at the time?

SHERYL

You mean close in terms of work?

EMILY

No, I mean close.

SHERYL

Are you going to write about your father's affairs?

EMILY

There were affairs?

SHERYL

I don't think... it will be ethical for me to talk about this. Especially in regards to your mother for whom I have a lot of--

EMILY

I think she won't mind. She had him dead for twenty years. Their marriage was dead long before that.

Sheryl is unmoving.

EMILY

You know what I think is unethical? To ruin somebody's project as a favor to my mother who put you on the job--

SHERYL

What are you--

EMILY

You know I wonder how you got this job in the first place... Helped forging Percy's death certificate?

SHERYL

What are you talking about? I know nothing about that!

EMILY

Well tell me what you do know! Tell me about the girl!

SHERYL

... Okay, there was a girl. Her name was Teresa.

EXT. FAVELA - COMMUNITY CENTER - DAY - FLASHBACK

A truck stops in front of the grey 2-story building.

TERESA - an attractive mulatto girl with long curly hair - and a few of her helpers come out to greet PERCY - a tall fair-haired man in his early 30s - and Sheryl (now 30).

SHERYL (V.O.)

She was heading the community center at Dos Santos, the last favela we came to.

Percy unloads boxes from the truck. Teresa comes to help. Their eyes meet.

SHERYL (V.O.)

She was a pretty one. Had this big hair and a full bag of ideas under it. No wonder he fell for her...

EXT. FAVELA - DAY

Teresa, wearing a light sun-dress, strolls up the unpaved road lined up with jerry-built shacks, past a horde of barefooted kids chasing the ball.

Percy catches up with her, tells her something making her smile.

SHERYL (V.O.)

There was talk she was an old flame of the local gang leader but it never bothered Percy.

From one of the shacks above, a woman hanging washed linen at her window sees Percy and Teresa walking below.

SHERYL (V.O.)
It was sometime into the second
week...

INT. SHERYL'S OFFICE - DAY - BACK TO PRESENT

Sitting behind the desk Sheryl recalls.

SHERYL
He asked me if I could take care of
the distribution myself because he
was going to take a day off.

CHLOE
Did he say why?

SHERYL
He told me he was going to visit
some island off the coast. Said he
was invited by some fellows from
Rio. I knew he didn't have any
fellows but didn't feel like
questioning it.

CHLOE
Do you remember the name of that
island?

SHERYL
No... I only remember him bragging
that the place was closed to
visitors and only his friends could
get him there.

EXT. COMMUNITY CENTER - DAY - FLASHBACK

In the long shadows of a sunset, Sheryl and her helpers hand
out the supplies to residents lined up out front.

SHERYL (V.O.)
He was supposed to come back the
next evening. We finished work but
he never showed up that day.

INT. COMMUNITY CENTER - DORMITORY - NIGHT

Sheryl and the other girls settle in for the night.

SHERYL (V.O.)
That night we went to sleep at the
community center which was at the
foot of the favela.

LATER

Sheryl and the girls are awakened by the sound of intruders and a flashlight beaming in their faces.

SHERYL (V.O.)
At first we thought they came to
steal the aid supplies...

One of the girls starts to scream but her mouth is covered by the intruders' CHIEFTAIN - a tall black man wearing a balaclava - who puts the gun in her face.

(All dialogue here is in Portuguese, subtitled.)

CHIEFTAIN
Shut up. Where's Teresa? Where can
we find her?

The girl is frozen in horror and not able to utter a word.
Sheryl comes to help.

SHERYL
She's not here. She's in Sao Paulo
collecting supplies.

The chieftain goes to Sheryl and puts the gun in her face.

CHIEFTAIN
You think you're smart, bitch? You
want to die?

Another INTRUDER having checked the premises approaches the chieftain.

INTRUDER
She's not here. Let's go...

The chieftain keeps aiming the gun at Sheryl's face.

CHIEFTAIN
You see Teresa - tell her that
Alemao remembers about her. And say
hello to your blond friend. We will
come back.

INT. SHERYL'S OFFICE - DAY - BACK TO PRESENT

Chloe writes down the name "Alemao" in her notebook.

EMILY
What happened after...?

SHERYL

Percy returned the next day. I told him about the intrusion and he just... packed his stuff and went to the airport the same day. I had to wrap up everything on my own.

CHLOE

Did you talk to him after you got back home?

SHERYL

I didn't see much of him after that. He was busy sorting out his family affairs... And I had other things to worry about...

CHLOE

You mean you never had a chance to talk?

SHERYL

Well, he went back there... When was that...?

EMILY

April '89.

SHERYL

I was assigned another post in September same year. I found out about the plane crash when I was already in China... Feeding the Uighurs.

(stands)

Now if you'll excuse me--

CHLOE

Do you have any photos of Percy and Teresa from that time?

SHERYL

Well obviously I don't keep them in my wallet...

Emily and Chloe stay put.

SHERYL

I'll ask my secretary, she'll take you down to the archive.

INT. INSTITUTE - ARCHIVE - DAY

The librarian girl draws a large carton from the shelf, puts

the carton on the table and takes out a folder containing files filled with cut slides.

LIBRARIAN

We keep everything on film. If you need paper ones, you can choose which ones and I'll have them printed for you.

Emily puts the slides on a light-box and starts examining them under a jeweler's loupe while writing down numbers on a scrap of paper.

Magnified through the glass is a photo of Percy and Sheryl standing together with Teresa and a few of her helpers in front of the community center.

Chloe notices a large stack of unsorted papers at the bottom of the carton.

CHLOE

What are those?

LIBRARIAN

Just some of the unsorted stuff.

The librarian puts the lid back on the carton and places it under the table.

Emily finishes examining the photos and passes the paper with numbers to the librarian.

EMILY

How long will it take to print?

LIBRARIAN

Just a few minutes. Follow me.

Emily and Chloe take their belongings and follow the girl to the printing machine located at the far corner of the room.

The librarian starts loading the slides into the machine.

CHLOE

Shit, I must have left my phone...

Chloe heads back to the table.

Emily sees Chloe put her backpack under the table, take the lid off the carton and empty its contents into her backpack.

Chloe goes back to the printer.

LIBRARIAN

Here they are.

The librarian hands the printed photos to Emily.

INT. GRACE'S HOUSE - BASEMENT - NIGHT

Emily and Chloe go over the papers scattered around Emily's pull-out couch.

EMILY

That's all useless. Invoices,
reports and accounts, invoices
again--

CHLOE

Well, not entirely useless. Look...
Is that the woman from your photo?

Chloe passes Emily a photo dug out from among the papers.

In the photo Teresa hugs a well-groomed middle-aged man wearing white suit and sunglasses.

Emily compares the photo with the one she has.

EMILY

Looks like her... So what's it all
about? He was cheating on his wife
and she dumped him for some
moneybags? How is it supposed to
help us?

Chloe passes her the stamped envelope with Percy's institute address written on it.

CHLOE

She had it sent to his name. If she
dumped him, why would she need to
do it?

EMILY

I don't know. To make him angry?

CHLOE

Look at the back side.

Emily flips the photo and sees a penned inscription in Portuguese. She shrugs it off.

Chloe takes back the photo.

CHLOE

She writes here: "Remember we

talked about finding the helping hand? Guess what, I have found it in the place where all Brazilian dreams come true."

(looks up at Emily)

Doesn't look like she wanted to make him angry. Sounds more like... an invitation.

INT. GRACE'S HOUSE - DINING ROOM - NIGHT

Emily, Grace and Grace's husband ERIC - a short but fit man in his early 60s - eat dinner.

Grace studies the photo of Teresa and the man in white suit.

GRACE

My God, whoever wears this kind of hairdo?

EMILY

Take a look at the back.

Grace flips the photo to see the Portuguese inscription.

GRACE

So what does it mean?

EMILY

That he had a hidden agenda when he went to Brazil the second time.

GRACE

Yes, I know his agenda.

Grace passes the photo to Eric.

EMILY

Why can't you admit there was more than just an affair? Sheryl told us that he was searched by local gangsters. His life was in danger. Why would he choose to go there?

GRACE

Frankly, I don't care. Whatever he went there for doesn't change the fact that he left us behind. Why do you even care about what he did there? Why does it matter to you?

EMILY

Well, of course it matters. He is my father, for Christ sake!

GRACE

Eric is your father. He was always there for you.

EMILY

Yes, I know that.

Emily glances at Eric digging into his plate.

EMILY

And you know it's not about him now.

GRACE

So allow me to ask what exactly you want to do? Go to the favela and search for him there...?

She chuckles at the idea then seeing Emily's resolution:

GRACE

It's been twenty-five years! Even if he's not dead yet, how on Earth do you hope to track him down?

EMILY

I'll follow the clues, talk to people--

GRACE

You don't know the language! You'll be lost within two days and then we'll have to track you down.

EMILY

Chloe will go along, she can speak Portuguese.

GRACE

Oh beautiful... A Snow White and a dirty hippie. You'll make a sweet couple out there in the wild.

EMILY

You know it doesn't matter what you think. It doesn't even matter if I'm gonna find him or not. At least I'll be able to fill the big gaping hole which you left inside me.

Emily rushes away from the table to leave.

INT. GRACE'S HOUSE - ENTRANCE HALL - NIGHT

Eric catches up with Emily.

ERIC

Emily, don't take it to heart.
She's just worried about you.

EMILY

She's got a strange way of showing
it.

ERIC

Listen, I see you won't change your
mind about it. I've got a friend, a
colleague from State Department who
can help you there. Just give him a
call before you board a plane...

Eric hands a card with his friend's contacts to Emily.

EXT. RIO AIRPORT - DAY

The plane touches down on the runway.

EXT. RIO AIRPORT - TAXI AREA - DAY

Emily and Chloe exit the terminal.

LUKE, 26 - an easy-going American man wearing T-shirt and
shorts - helps them with their backpacks.

EMILY

Eric said he'll be sending his
friend. From State.

LUKE

Well, I am from State. We talked on
the phone...

EMILY

How old are you?

LUKE

Twenty-six.

A red convertible stops in front of them.

The driver - a swarthy LOCAL MAN - gets out of the car,
hands Luke a paper to sign, passes him a key and leaves.

Luke loads their backpacks into the trunk.

INT. LUKE'S CONVERTIBLE - DAY (MOVING)

Emily is in the front seat and Chloe's in the back.

LUKE

So ladies... you fancy little swim
in the ocean?

EMILY

Did you get what I asked for?

LUKE

Yep...

Luke picks up a file from under the windshield and passes it to Emily.

LUKE

Teresa Andrade, born 1966. Her
mother Flavia Andrade held the
habiteuse for her house in Favela
Dos Santos.

EMILY

Is she still alive?

LUKE

No, died a few years ago... The
habiteuse was not reissued.

EMILY

So what does that mean?

LUKE

I guess it means that... Teresa
doesn't live there anymore.

EMILY

What about the guy who stalked
her... Alemao?

LUKE

There was a couple of mentions in
papers in the late '80s. At some
point they even called him the most
prominent atacadista in the state--

EMILY

Atacadista?

LUKE

Bulk shipper. For drugs. Anyway
after '91 he disappears. No
information on his whereabouts and

no indictments.

EMILY
 (tosses the file)
 ... Is that all you got?

LUKE
 Hey, don't shoot me, I'm only a
 trainee... Maybe you'll be more
 thrilled to hear about the photo...

EMILY
 Which photo?

LUKE
 The one you'd stolen. From your
 Institute.

EMILY
 (frowns)
 So what about it?

LUKE
 The guy in the photo... I couldn't
 figure him out but then saw the
 inscription and I thought... What
 did she mean when she wrote about
 those Brazilian dreams and where
 they all come true--

Chloe sees the big poster on the side of the road
 advertising the 6 pm telenovela on T.V. Mundo.

CHLOE
 T.V.

LUKE
 Bingo! So I called a pal of mine
 who works there and he told me that
 the guy in the photo looks like
 some former executive of T.V.
 Mundo. Something like their chief
 editor back in the '80s.

EMILY
 Can we meet him?

LUKE
 Who, this executive? No, he died.
 But I asked my pal to find out
 about Teresa and how the two of
 them could be connected...

EMILY

And...?

LUKE

And just before i picked you up i
got a call back...

INT. TV MUNDO - EDITING ROOM - NIGHT

Luke first-bumps JOAO, a geeky editor of T.V. Mundo. Behind his back Emily and Chloe look around the editing room.

LUKE

You got something?

JOAO

Man, my love for the blondes
finally did me a favor...
(addressing the girls)
You know Xuxa?

The girls look inquiringly at Luke.

LUKE

They don't know Xuxa... Xuxa is a
T.V. star. She was anchoring the
children's programs.

JOAO

Forget the children. She was a hot
number before that. Modeling for
Playboy and acting in movies...
Some wonderfully insane erotic
movies.

EMILY

Remind me why we're even talking
about this.

JOAO

The thing is that before all those
wonderful things happened to her,
she was a simple peasant girl
discovered by Sergio Carinho. And
the little-known fact is that she
was first introduced to Sergio
Carinho after one charity event
which took place back in 1989.

Joao draws a betacam tape from his desk.

JOAO

Here's every nerd's dream. The
earliest known footage of Xuxa.

Joao inserts the tape into the playback machine.

ON SCREEN - General view of a stage. The young girls are coming out one by one wearing different costumes: doctor, cook, stewardess...

EMILY

What's this?

JOAO

A telethon for the benefit of the favela youth. Here she comes...

XUXA - a tall blonde girl - appears on stage in the uniform of a traffic policewoman holding a baton. She makes some funny moves with her baton.

JOAO

(plays up to her)
Yeah, baby, slap me.

EMILY

Oh stop this! Will you tell me what it's all about?

Joao fast-forwards the tape.

INT. TV MUNDO - STUDIO - DAY - FLASHBACK

The T.V. Host DIDI - a stocky swarthy man with a childish hairstyle - interviews Xuxa on stage.

(The dialogue here is in Portuguese, subtitled).

DIDI

Some amazing performance here! What is your name, honey?

XUXA

Maria.

DIDI

Tell me, Maria. Do you really want to become a policewoman?

XUXA

(blushes)

No. I think my dream is to become an actress.

DIDI

Is it? You'll make an incredible actress...

Didi turns to his other guests - Eduardo and Teresa - the couple from Emily's photo.

DIDI

And it happens that we have with us today the people who just might be able to make your dream come true. Let me introduce to you this young woman over here representing the...

(reads from the crib)

Society for Relief and Development and our regular guest, the program director Eduardo Gonzales...

(to Eduardo)

Eduardo, today we've seen a lot of talented young women who could make great careers in showbiz. My question goes to you. What can we do to fulfill their dreams?

EDUARDO

First of all, Didi, let me thank you for your vivid representation of today's show.

The audience applauds.

EDUARDO

Also I'd like to express my gratitude to the person who made today's event possible, our close friend, the governor and the candidate in the upcoming presidential elections Senhor Luiz Gutierrez.

The governor bows as the audience applauds.

EDUARDO

I'd like to say that today's fundraising will benefit all those young women as we're about to set up a joint project which will allow any artistically gifted girl regardless of her background to try herself in the media industry, including acting in telenovelas or even becoming a T.V. anchor. For this purpose we're announcing our very first season of Balls of Debutantes!

The audience applauds again.

DIDI

Eduardo, you said Ball, you meant like a real Ball? With all the twerky jerky?

EDUARDO

No! Not this kind of Ball, Didi! At our Ball the girls will not only dance. They will meet some very important people who will help them with their careers.

DIDI

So, Eduardo, how can someone get to this Ball?

EDUARDO

If you want to participate you'll need to send your photos to our studio. You can see the address on the screen. The chosen candidates will be invited to the Ball.

DIDI

Eduardo, what if our Cinderella would want to pay a surprise visit?

The audience laughs.

EDUARDO

The Cinderella will need to send her photos first because the place is secret...

INT. TV MUNDO - HALL - NIGHT - BACK TO PRESENT

Luke, Emily and Chloe walk towards exit.

EMILY

Does he know anything about what happened to this project?

LUKE

The people he talked to said there was no continuation or maybe they just don't like to talk about it.

EMILY

They won't say either which secret place this guy was talking about?

LUKE

He could mean anything. We can't even say for sure that the place

really existed.

Chloe puts out a feeler.

CHLOE

Do you know any island that restricts visitors...? Maybe some military place?

LUKE

What...? Are you planning to go on the offensive?

(off their looks)

Well, i can't think of any. There's Marambaia, it was restricted until recently but not anymore...

CHLOE

Can you organize the visit... tomorrow?

EXT. RIO DE JANEIRO - MARRIOTT HOTEL - DAY

Emily and Chloe sit at the entrance with their backpacks resting beside them. Luke gets out of his car to greet them.

LUKE

Ready for the expedition?

The girls get in the car and Luke places their backpacks into the trunk.

LUKE

It's not that far. Just a couple hours.

INT. LUKE'S CONVERTIBLE - DAY (MOVING)

Chloe, in the back seat, wakes up from the bumpy ride. Looking out of the window she sees the excavation works in progress.

LUKE

(in the rear-view mirror)
Almost there.

CHLOE

What are they digging?

LUKE

The tunnel for the Olympics. When they finish, it will be a straight half-hour ride from Rio.

LATER

The car approaches the bridge across the gulf.

LUKE

Marambaia is right across the bridge. In the '70s the Navy used it for training exercises. Left most of their scrap buried here so the whole area remained restricted... Now they want to make a resort out of it.

Emily, awoken, draws her phone and starts to shoot the video: first the general panorama from the bridge then the excavation works taking place on the other side of the gulf.

After crossing they pull in to the side road leading to a two-storied white building.

EMILY

Where are you going?

LUKE

Well, in some other place I would talk to the old-timers... But here the only old-timers are the cops who kept watch over the place so I guess we'll have to talk to them.

The car parks in front of the building.

INT. POLICE STATION - DAY

Luke, Emily and Chloe enter. Luke heads for the desk.

Behind the desk POLICEMAN 1 is buried in paperwork.

Next to Luke two local women argue about something with Policeman 2 standing behind the desk.

As he watches the women Luke addresses Policeman 1.

(The conversation is in Portuguese, subtitled.)

LUKE

Those greedy women, huh?

Policeman 1 barely raises his head to return the grin.

Luke studies the photo hanging on the wall behind the desk. On the photo: a dozen uniformed policemen, in the center - a massive white man stands out from the rest of his team.

LUKE

Here must be an old hand.

Policeman 1 raises his head with an inquiring look.

LUKE

(nodding at the photo)

Your boss, a man of stature... How long has he been in service?

POLICEMAN 1

Twenty five years.

Policeman 1 goes back to his papers.

LUKE

Can we have a word with him?

Policeman 1 tears himself away from papers, casts an evaluating look at Luke then notices Emily who's filming the arguing women with her phone.

POLICEMAN 1

Hey, stop this.

Luke gestures Emily to stop shooting video.

LUKE

These ladies are American journalists.

POLICEMAN 1

What do they want?

LUKE

To ask about the American who used to live here. They brought some photos and want to show them to your boss.

POLICEMAN 1

You can show your photos to me.

Luke beckons Emily and Chloe to the desk.

Emily draws a pile of photos from her pocket and passes them to Policeman 1.

The arguing women walk away and Policeman 2 joins Policeman 1 in examining the photos.

As they come across the photo of Teresa, Policeman 1 whispers something inaudible to Policeman 2.

POLICEMAN 1
 (to Luke)
 Wait here.

Policeman 1 puts the photos on the desk and makes off. Luke and the girls stay under the watchful eye of Policeman 2.

LATER

MARCELO - the police chief from the photo - appears at the desk and addresses Luke in English.

MARCELO
 My duty officer told me you had an inquiry.

Luke seems to be disconcerted by Marcelo's appearance.

Seeing his indecision Chloe starts talking.

CHLOE
 We are journalists and we're looking for a man...
 (passing Percy's photo)
 He's a professor of anthropology and we believe he might've visited sometime in 1989.

MARCELO
 (examining the photo)
 Eighty-nine, huh... I only came here two years later... Anyway there were not many visiting professors as I recall. A couple of Brazilian ecologists... Was he... anyone important?

He gives back the photo.

Emily joins in passing him Teresa's photo.

EMILY
 Maybe you've seen this woman?

Marcelo looks dispassionately at the photo and gives it back to Emily.

MARCELO
 Sorry I can't be much of a help... Miss...?

EMILY
 Emily... Are you sure you don't know her?

Marcelo and Emily keep staring at each other. Luke takes Emily under her arms and hurries to say goodbye.

LUKE
Well, anyway thanks for your help.
(to Emily)
Let's go...

INT. LUKE'S CONVERTIBLE - DAY

Luke, Emily and Chloe are in the car driving off.

EMILY
You noticed how they looked at her photo? Sure as hell they know her! And this cop talking about Percy in past tense. We didn't say we presumed him dead, did we?

CHLOE
No, we didn't.

LUKE
Listen, you might be right. But if they're not willing to talk you can do nothing about it.

EMILY
Of course we can do nothing. With you standing there like a statue!

LUKE
Hey, stop picking on me. It's not every day I see cops conversing in English... There's a small town across the bridge. We can try our luck there.

LATER

Chloe sees local kids playing on the beach under the bridge.

CHLOE
Let's stop.

Luke pulls over to the side of the road.

EXT. GUARATIBA BEACH - DAY

Chloe gets out of the car and heads for the playing kids.

EMILY
Where are you going?

CHLOE
Wanna stretch my legs.

Emily follows Chloe down to the beach. Luke stays by the car.

Chloe intercepts the ball from the kids and makes her way to the goal.

Emily notices a woman sunbathing on the sand dunes. Coming up to the woman she addresses her in broken Portuguese.

EMILY
Excuse me...

Chloe plays with kids when she hears the woman shouting.

Turning, she sees the woman collect her belongings and wave the kids to leave with her.

Emily, confused, stands with the photo in her hand.

The kids leave. Chloe and Emily head back to the car.

CHLOE
What happened?

EMILY
I don't know. I just showed her the photo...

EXT. GAS STATION - DAY

Luke fills up the tank while Emily and Chloe wait outside.

A KID on a motorbike stops by. The kid is one of those Chloe had been playing with on the beach.

KID
Hey, ladies, are you looking for Senhora Teresa?

CHLOE
Yes, you know where to find her?

KID
What do you need her for?

CHLOE
We just wanna talk.

KID
I can take you to her. It will cost you one hundred reais.

EXT. GUARATIBA MARKET - DAY

The kid on the motorbike followed by Luke's car drives into the market's parking lot.

Emily and Chloe get out of the car.

KID
Money first.

EMILY
Does she live here?

KID
(laughing)
No. Today is Saturday, the market day! She buys food here.

EMILY
(handing the money)
You take us to her.

KID
(pointing at Luke)
OK. But he waits here.

The kid, Emily and Chloe enter the crowded market.

They wander around the stalls, then kid sees someone.

KID
Wait here.

The kid makes his way to the back end of the market and approaches Teresa - a middle-aged mulatto woman - who is busy bargaining with the vendor at the stall.

The kid whispers in her ear. Teresa glances in the girls' direction then says something back to the kid. The kid waves for the girls to come.

As the girls head for Teresa and the kid, the police car drives with a horn into the small parking lot adjoining the back end of the market.

Two policemen come up to Teresa. After exchanging a few words with them Teresa reluctantly follows them to the car. She squeezes into the back seat and the car takes off.

Emily and Chloe approach the stall and see a bag of vegetables that Teresa had left behind.

A passing drifter makes an attempt to steal something from the bag but gets repelled by the stall vendor.

EMILY
Where's the kid?

They look around. Seeing that the kid is gone they make their way back to Luke.

They find Luke by his car.

EMILY
Have you seen the kid?

LUKE
No. What happened?

EMILY
Where's his bike...? Have you stayed here all the time?

LUKE
Well, I went out to take a leak.

EMILY
Fucking great, now we lost him.

INT. LUKE'S CONVERTIBLE - NIGHT

Luke and the girls drive along the shabby main street.

Luke notices the kid's bike parked in front of a shop. Driving farther down the street he parks the car and waits for the kid to come out.

The kid comes out of the shop, waves to somebody inside and takes off.

Luke waits for him to drive past then gets on his tail.

LUKE
Got ya...

They follow him a couple of blocks, then the road starts to lead uphill. After a couple of swift turns they lose him.

Driving farther uphill they spot the kid's bike parked in front of a crowded bar.

Luke parks the car.

LUKE
You want me to go with you?

EMILY
No, you stay here and shoot if somebody tries to run.

EXT. GUARATIBA - DUAS CONCUBINAS BAR - NIGHT

Emily and Chloe get out of the car and head to the bar's entrance illuminated by a fancy neon sign.

INT. DUAS CONCUBINAS BAR - NIGHT

Emily and Chloe shoulder their way through the noisy crowd of spruced-up middle-aged women and visiting foreign males.

At the bar counter they see the kid whispering something to ADELA - a pretty mulatto barmaid.

Adela gestures to the kid and he crawls under the counter's fold and makes off.

Emily and Chloe come up to the counter.

Adela finishes cleaning the bar then gives the girls her attention.

(The conversation is in Portuguese, subtitled).

CHLOE

2 caipirinhas, please.

Adela prepares the drinks.

CHLOE

Perhaps you could help us. We're looking for these people.

She places the photos of Teresa and Percy on the counter.

Adela looks at the photos then moves them back to Chloe.

ADELA

Never seen them.

CHLOE

The boy you just talked to. He seems to know better than you.

Adela casts a wary glance into the crowd.

ADELA

(switches to English)
Enjoy your drinks.

She puts the drinks on the table and switches to other customers.

A DRUNK MIDDLE-AGED MAN comes from behind to Emily.

DRUNK MAN

I've heard some pretty English up here. Hey girls, why don't you come over to our table?

Dunk man's P.O.V. - his friends boozing it up with local women.

The man reaches for their drinks.

DRUNK MAN

Come on, I'll get more of those for you.

CHLOE

(stopping his hands)
No, thank you.

DRUNK MAN

Hey what's wrong? You don't like my company? You think you're better class than I can afford? Look...

He draws his wallet and starts pulling out cash.

EMILY

Get lost, you old faggot!

Scowling, the man leaves.

The girls wait for Adela to finish serving customers.

EMILY

Hey, we don't want trouble. We just want information... And we'll be happy to pay if you're willing to help us.

ADELA

What do you need her for?

CHLOE

We're journalists. We write about--

She doesn't finish the sentence since Adela's attention gets drawn to the noise coming from the entrance. Chloe turns her head following Adela's look.

At the bar's entrance the angry drunk man explains something to a couple of policemen.

One of the policemen heads towards the counter.

As the girls watch the approaching policeman, Adela is off

to the kitchen.

The policeman addresses them in Portuguese.

POLICEMAN 3

Hello. Can I ask you to come with me please?

CHLOE

What's this all about?

POLICEMAN 3

Just a little misunderstanding we need to settle. Please come with me...

EXT. DUAS CONCUBINAS BAR - NIGHT

Seated behind the wheel, Luke gets awakened by flashlights coming from the police car parked at the bar's entrance.

LUKE'S P.O.V. - The policeman tries to calm down a few of the drunk man's buddies gathered outside the bar. He then notices Luke's car and heads in his direction.

INT. DUAS CONCUBINAS BAR - NIGHT

At the bar's entrance Emily and Chloe face the agitated drunk man who makes his case to the local attendant who in turn translates this to the policemen.

DRUNK MAN

You remember, I paid it. Upfront. You said it will be all-you-can-eat. I didn't come here to be slurred by some overpriced whores.

EMILY

The whore's your mother, asshole.

The man itches for a fight but is restrained by another policeman.

Policeman 3 addresses the girls in Portuguese.

POLICEMAN 3

Please follow me to the car.

CHLOE

What for?
(re: drunk man)
Take him to your car.

The Policeman 3 starts to pull Chloe towards the exit.

EMILY

Oh, my God!

Emily draws her phone and starts to shoot this on video.

The Policeman 3 switches to Emily reaching out to grab her phone. As they struggle for the phone Emily steps on his foot and manages to break away leaving the phone in his hands. She is then dragged by Chloe towards the exit.

The policemen are blocked from following them by an incoming crowd.

EXT. DUAS CONCUBINAS BAR - NIGHT

Getting outside Emily and Chloe see another policeman standing in front of Luke's car checking his license.

LUKE'S P.O.V. - The girls run in the opposite direction towards a sidewalk leading to the back exit of the bar.

Having turned the corner of the bar the girls stop, out of breath.

EMILY

Fuck, he got my phone.

They hear the sound of an engine starting behind them.

The car drives up and they see Adela in the driver's seat.

ADELA

Come on, get in.

INT. ADELA'S CAR - NIGHT

Emily and Chloe squeeze into the back seat of Adela's car.

ADELA

Lower your heads.

Adela drives onto the main road unnoticed by the policemen standing in front of the bar.

EMILY

Where are we going?

ADELA

You need to get out of town.

EXT. BANDEIRANTES - RESIDENTIAL HOUSE - NIGHT

The car parks on a quiet residential street. Adela leads the girls to her studio apartment in the basement of the house.

INT. ADELA'S APARTMENT - NIGHT

Adela and the girls enter. The same temporary setting as in Emily's own apartment. A pull-out couch and a bookshelf.

Chloe comes up to the shelf and sees a few English books and a picture of a little girl on the beach. In the b.g. is the bridge of Guaratiba and next to the girl is Teresa.

CHLOE

Is it you?

ADELA

Yes, with my mother.

Emily comes up to the shelf to look at the photo.

EMILY

You lived here as a child?

ADELA

I've lived here all my life.

EMILY

(hands Percy's photo)

Back at the bar you said you don't know this man.

ADELA

Of course I know him. He's the reason why my mother came here.

CHLOE

We've heard the other way around. That Teresa first brought him here.

ADELA

You don't understand...

(makes up her mind)

You're journalists, right? You want to hear the whole story? I'll tell it to you.

LATER

Adela, Emily and Chloe settle on the floor of the apartment.

ADELA

My mother was a dreamer...

EXT. FAVELA - COMMUNITY CENTER - DAY - FLASHBACK

Teresa and her helpers hang hand-made beads on girls passing by. In the b.g. on the community center's wall the banner

advertises the opening of the community samba school.

ADELA (V.O.)

She dreamed that every woman of her community would have a chance to achieve her place in life.

A guy accompanying the passerby gives a deprecative look.

EXT. COMMUNITY CENTER - NIGHT

The pair on the scooter stops out front, one of the guys puts the beads into a bottle and throws it into the window.

ADELA (V.O.)

Of course it didn't always sit well with the people who were in charge.

EXT. GUARATIBA BUS STOP - DAY

Teresa and Percy come down from the shabby intercity bus.

They put their backpack on and take a steep path down to the deserted coast.

ADELA (V.O.)

There was a place she loved. She called it her refuge, the place she could escape the hardships of the favela...

The island of Marambaia is seen in the distance, separated from the mainland by the narrow canal.

ADELA (V.O.)

In '89 it was still a restricted area, a military polygon abandoned and forgotten.

EXT. MARAMBAIA ISLAND - SECLUDED BEACH - NIGHT

Teresa and Percy light a campfire on the beach.

The outlines of a cape jutting out into the sea and a stately mansion further inland are seen in the distance.

ADELA (V.O.)

The island was inhabited except for an old mansion that once served as the barracks for the Navy.

Percy throws some crumbs to the gulls scurrying about and the gulls soar up towards the cape farther down the coast.

ADELA (V.O.)

When my mother first met Percy she thought she had found a truly like-minded person. They talked about all sorts of things. Social justice, education, self-organized communities...

Teresa and Percy sit next to the campfire.

PERCY

No, really... They just bought this old tobacco farm, built a few houses around it and started to make a living by planting seeds and weaving hammocks. I mean, here...

Percy motions to the house seen in the distance.

PERCY

... you don't need to build anything...

TERESA

(laughs)

I think the Brazilian girls are quite different from the ones you met back home. They're too lazy to weave hammocks all day...

PERCY

So what do they like to do?

TERESA

I think they all dream to become models and be like Luma de Oliveira...

PERCY

Well, let them become models or... whatever... When they hit it big they'll send you back the checks.

TERESA

(laughs)

The funny man you are! To become a model you need a helping hand...

Teresa makes the money gesture.

INT. ADELA'S HOUSE - NIGHT - BACK TO PRESENT

Adela sitting cross legged lights up a cigarette.

ADELA

She didn't recall that talk until a few months later when the T.V. crew arrived to make a piece about the community center. She told them she had an idea for the show and next day she got a call from their boss.

Emily hands over the photo of Teresa and Eduardo.

EMILY

The man in the white suit... Is this when she wrote the letter to Percy?

ADELA

Yes...

INT. GUARATIBA TOWN HALL - DAY - FLASHBACK

Percy studies the cadastral map together with the clerks.

ADELA (V.O.)

When he came to Brazil they went straight here, to Guaratiba. The house he was interested in was stuck on the books of a local municipality together with all the pain of maintaining it. When he offered to rent the house to his company they were so happy to get rid of it they didn't even look inside the envelope which came with his offer.

Percy shakes hands with the clerk, the envelope sticking out from the clerk's side pocket.

EXT. MARAMBAIA ISLAND - MANSION - DAY

Workers paint the walls of the mansion.

ADELA (V.O.)

The donations they got from TV Mundo were enough to make a face-lift on the mansion, do some repairs on an old quay...

EXT. MARAMBAIA ISLAND - DOCK - DAY

Percy and Teresa unload the supplies from the boat.

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

... and buy a small boat to have

the supplies delivered from the mainland. For yet some time Teresa was toying with the idea of inviting the girls from different community centers...

INT. TV MUNDO - EXECUTIVE OFFICE - DAY

The pictures of the girls are circulated around the big conference table by the T.V. suits.

ADELA (V.O.)
... but the reality was that it wasn't her own decisions anymore...

INT. ADELA'S HOUSE - NIGHT - BACK TO PRESENT

Chloe cuts in.

CHLOE
We talked with the people from TV Mundo. They said that they never went on with this project.

ADELA
I bet they told you that... Because after they showed up here everything my mother dreamed of started to fall apart.

INT. MARAMBAIA ISLAND - MANSION - NIGHT - FLASHBACK

The massive crystal chandelier lights up the main hall filled with men in suits and girls in evening dresses.

ADELA (V.O.)
They started to give those Balls which seemed more like a way for their rich friends to have a fun pastime in the company of young girls.

Two middle-age men accompanied by two young ladies stroll down the front staircase and head to the open entrance door.

One of the men tells something to the rest of the company which makes them burst out in laughter.

EXT. MARAMBAIA ISLAND - DOCK - NIGHT

The joker jumps over to the fastened boat then helps the others to join him.

ADELA (V.O.)

And those friends were clearly more interested to get the girls on their boats than help them with their careers.

The joker takes one of the ladies to have a look at the lower deck while the other man takes his lady to the bow to share a bottle of champagne.

ADELA (V.O.)

All their past commitments were soon forgotten and it became clear that the best the girls could count on was to work as escorts in exchange for some generous gifts on their return to the island.

INT. ADELA'S HOUSE - NIGHT - BACK TO PRESENT

Adela lays it on thick.

ADELA

Cinderellas, they'd call them, because they kept returning to their pumpkins...

EMILY

What about Percy? Did he try to put an end to this?

ADELA

He was desperate to change this...

INT. MANSION - HALL - NIGHT - FLASHBACK

Percy shakes hands with one of the guests.

PERCY

(Portuguese, subtitled)

Senhor Ramirez, I can see you are a man of honor. I've got something important to talk to you about... Let's move to a place more quiet...

INT. BANDEIRANTES - ADELA'S HOUSE - BACK TO PRESENT

ADELA

But it didn't work. They felt secure and out of reach of the press to worry about how their actions would be perceived. It was going on for months before...

Adela stops short, seemingly troubled.

EMILY

Before what?

ADELA

They got a visit from the mainland.

EXT. MARAMBAIA ISLAND - DOCK - NIGHT - FLASHBACK

The police boat moors and Marcelo comes ashore.

ADELA (V.O.)

The police chief was concerned about the rumors of heavy partying that takes place on the island.

INT. MANSION - STUDY - NIGHT

Marcelo (now 35) sits across the table from Percy.

MARCELO

Personally I have a lot of respect for you and your guests, Senhor Percy. But I think you should be more careful not to attract somebody else's undesired attention.

Percy gets up and shows Marcelo the way to the door.

ADELA (V.O.)

He offered Percy his protection. Being a foreigner Percy might not know that one shouldn't decline such offers made by the chief of police. Less than a month later they came again...

EXT. GUARATIBA - DOCK - NIGHT

ADELA (V.O.)

... with the news of an accident at the port.

Two medics carry Teresa on the stretcher out of Percy's boat onto the quay where Percy stands next to Policeman 4.

Percy stares at Teresa's heavily bruised face.

POLICEMAN 4

(Portuguese, subtitled)

He waylaid her while she was buying food at the market. Followed her up

to the boat... He's not local. We set up a roadblock, won't take long to find him.

EXT. GUARATIBA - FOREST - NIGHT

The police car drives into the forest and stops next to a police van. Policeman 4 and Percy get out of the car.

The police van lights up the kneeling figure of a CAPTIVE man handcuffed behind his back, his head covered with a bag.

A few feet apart several policemen stand, their faces hidden in the dark. One of the standing figures - Marcelo - speaks.

MARCELO

(to Percy)

We had some small talk with this guy before you came. Turns out he had some past history with both of you... Too bad she doesn't want to testify. Seems like she's afraid of him more than he is right now.

Marcelo hits on the back of the captive's head.

MARCELO

Is that so, Alemão?

CAPTIVE

(Portuguese, subtitled)

I'll rip you all up, you hear me...

MARCELO

I'm not really sure what I should do about this... I can let him go now and he'll get back to your bed sooner than her face is repaired.

Marcelo goes behind the captive's back and takes off the bag from his head.

Marcelo's P.O.V. - Percy stares at the captive's face.

MARCELO

(to Percy)

So tell me what you want to do. You want to run... or you want to get it over with...?

Marcelo gestures to Policeman 4 standing next to Percy.

Policeman 4 hands Percy the gun.

Marcelo takes a few steps in the direction of the van then hears a shot fired.

Policeman 4 takes the gun from Percy's hands and hides it inside a cotton cloth.

ADELA (V.O.)

With those shots fired it was all over not only for Alemao but for everything they'd tried to build.

INT. MARAMBAIA ISLAND - MANSION - NIGHT

Percy introduces Marcelo, who's wearing his dress suit, to the guests at the main hall.

ADELA (V.O.)

A week later there was another party held on the island. The police chief was present, wearing his best civilian clothes and trying to please every bigshot he had a chance to encounter.

Marcelo chatters with the guests. A few feet apart Percy, speaking to another guest, glances furtively at Marcelo.

ADELA (V.O.)

Obviously he lacked the appeal of Percy and it was enough to look at the latter to understand that his presence was coerced in some way... Whatever his reason was to be there, it didn't last long...

INT. BIGSHOT'S OFFICE - DAY

A bigshot is handed the morning paper behind his desk.

ADELA (V.O.)

Soon he decided that it would be wiser to switch over to some customary way of earning his money. He leaked a few racy photos taken by himself at the party to the paper.

The paper's headline reads "Rich and powerful tempting slum girls at undisclosed island".

ADELA (V.O.)

He made sure not to disclose the island...

The bigshot tosses the paper aside.

ADELA (V.O.)
The article was enough to scare
away all of Percy's guests.

INT. MANSION - HALL - NIGHT

A drunk man with his shirt half-unzipped lounges in an
armchair and paws a girl sitting on his knees.

ADELA (V.O.)
Instead came Marcelo with his men.

INT. ADELA'S HOUSE - NIGHT - BACK TO PRESENT

Adela finishes her cigarette.

ADELA
A few of the lucky ones had some
modest properties bought for them
on the mainland. The others had
nowhere to run to. They could
accept it or go back to the hell
they came from.

CHLOE
What about Teresa? Why didn't she
leave?

ADELA
She had her reasons... I think she
felt herself responsible for those
girls. She brokered a deal with
Marcelo. His henchmen would come
once a week to collect his share.
In exchange they've been given a
complete home rule.

CHLOE
... You said reasons. What was the
other reason?

ADELA
Me... Yet in the hospital she found
out she was bearing a child. She
was not sure if it was Percy's or
the result of her last encounter
with Alemao. But she was determined
to keep it.

CHLOE
What did Percy think?

ADELA

He was sure it was Alemao's. And he... just couldn't get over it.

INT. MARAMBAIA ISLAND - MANSION - STUDY - NIGHT - FLASHBACK

Percy, already drunk, pours more whiskey into his glass.

He knocks it back, slips on his raincoat and darts away.

ADELA (V.O.)

He started drinking heavily, tormented by his sense of guilt. In a a few weeks they found his boat drifting offshore, Percy nowhere to be found...

INT. ADELA'S HOUSE - NIGHT - BACK TO PRESENT

Emily stares grimly at Percy's photo on the floor. Chloe glances anxiously at her then goes back to the "interview".

CHLOE

Did the police try to search him?

ADELA

You mean Marcelo's police? Of course. They searched the boat and the mansion, removed all valuables. And then dropped the case.

CHLOE

Did she try to bring it up with someone higher?

ADELA

She was about to give birth. She couldn't risk being thrown out...

CHLOE

Why do you think Marcelo decided to go for her now if she didn't pose a threat?

ADELA

She didn't... up until recently. But then came the news about the tunnel's construction and this whole place started to be of interest to everybody. Marcelo's got a big stake in this. Last few months he was going all out to make us leave...

EMILY
(anguished)
How can he possibly do this?

ADELA
Well, he's got a lot of influence. The club you've been to, he owns it. His friends organize the "riviera cruises" bringing in foreigners... A few months ago he put a ban on any girl living on the island to work at the club. And that was the only income they had... Most of them had to move out to the shitty hostel on the mainland just to keep working...

CHLOE
You moved out too?

ADELA
I had some money saved up. Rented this room. Bought a car. You could say I'm privileged here...

CHLOE
What about your mother?

ADELA
She was staying there with the last few when they started to shut down electricity and send eviction notices. They even confiscated Percy's boat claiming she didn't have documents reissued to her name. Then she had to move out too.

CHLOE
If he got what he wanted... why arrest her now?

ADELA
I don't know why. He's paranoid, that's why. You told him you were journalists so he must have panicked. Thought that it was her who invited you.

EMILY
But what can he bring against her? Conspiring with journalists?

ADELA

Look, it doesn't matter. In this town they drop you into the cell first and invent the charges later.

EMILY

Do you think we'll be able to talk to her?

ADELA

You mean you want to go back? Jesus... You almost got arrested there... I bet they've already reported back to him. If he thinks you represent a threat, believe me, he will do his best to lock you up.

EMILY

Well, you snuck us out once, you could also sneak us in...

Chloe addresses Emily in half-voice.

CHLOE

Let's talk...

EXT. BANDEIRANTES - ADELA'S HOUSE - NIGHT

Emily and Chloe stand at the entrance.

CHLOE

What are you doing?

EMILY

What do you mean?

CHLOE

We don't know these people, we don't know what they're capable of. Why go back there?

EMILY

You want to back down? I'm not leaving without getting the answers.

CHLOE

You already got your answers. Listen, I'm sorry about your father--

EMILY

Which answers do you mean? That he was a drunk disillusioned suicide?

Who wanted to do something good and
it turned out to be a brothel...?

The door opens and Adela joins them outside.

ADELA

Hey... I know what you think. You
are good journalists, you want
truth to be heard--

EMILY

That's not true... We're not
journalists. I'm an anthropologist,
so was my father. He went to Brazil
when I was two and he never came
back. I'm not gonna leave without
finishing what he came here for.

INT. GRACE'S HOUSE - DAY

The phone rings. Eric picks up.

ERIC

Emily... Where are you? You got us
all worried sick here...

EXT. BANDEIRANTES - DAY

Emily is in the phone booth, dressed up like a call girl.

EMILY

Nothing to worry about. Somebody
stole my phone at the club and we
had police called in... No, listen,
we'll have to stay here for a
couple more days, complete the
formalities. I'll give you a call.

Emily hangs up and heads towards Adela's car. Standing next
to the car is Adela, and Chloe, dressed in the same fashion.

INT. ADELA'S CAR - DAY

Adela drives the car with Emily in the front seat and Chloe
in the back. Approaching an old 3-storied building they see
a police car parked on the roadside.

ADELA

Just sit quiet and smile. Sometimes
I give commutes to the girls here.

Adela slowly drives past the policemen and makes a greeting
gesture. The policemen wave back.

EXT. GUARATIBA HOSTEL - DAY

Adela, Emily and Chloe get out of the car and see the half-decayed building with blackened walls, crumbled balconies and empty window frames.

They go to the backyard of the house then climb up the external staircase past the laundry lines and surrounding communal noises.

At the top floor Adela opens the door with her key.

INT. TERESA'S ROOM - DAY

They step into a modest dormitory room with a cracked basin and old mattress on the floor. A little balcony faces the sea and a street lined with faded palm trees.

ADELA

When she left the island I wanted her to move to my place. But she insisted on staying here with the girls... Come on, I'll introduce you...

INT. GUARATIBA HOSTEL - COMMUNAL ROOM - DAY

Emily and Chloe sit in front of a dozen of middle-aged women (hereinafter referred to as "ladies").

The ladies silently examine Emily, starting from her stockinged legs up to her short skirt and low-necked dress.

Emily glances at Adela who sits aside and Adela smiles back.

Emily begins to talk. Chloe translates for her.

EMILY

I look at you with admiring envy.
(smiles)
Back in college they've been teaching us the principles of self-organized communities... But you in your past twenty years learned more of those than anyone I've ever known.

A pause, the ladies look puzzled.

EMILY

I know it's been a difficult time for you. I know about the sacrifices you had to make. And I can reassure you that we'll do

whatever we can to support your
cause and bring you to the future
you all dreamed of... That is why
we're here today.

Emily awaits the reaction. The ladies still look puzzled.

EMILY

I know I talk too much... Maybe
you'd like to share your own
thoughts about this... Someone?

The ladies start whispering to one another.

Feeling awkwardness of the moment Adela interferences.

ADELA

(Portuguese, subtitled)
Someone wants to say something?

The ladies grow quiet.

Adela points out Olivia dressed more fancy than the others.

ADELA

(Portuguese, subtitled)
Maybe you, Olivia?

Bruna jokingly eggs her on in English.

BRUNA

Yeah, don't be shy, Titsero!

Olivia gestures her off.

EMILY

Well, that's good, at least someone
speaks English.

BRUNA

We all do. We had a good supply of
package tourists... After all
decent men had left.

Paula sitting next to Olivia puts in a word.

PAULA

Speak for yourself. Not everyone's
sleeping with those.

BRUNA

Oh yes, I forgot. You stole enough
cash from your sugar daddy.

PAULA

You spent all of yours on dope.

Bruna stands up menacingly but Adela quickly pacifies them.

EMILY

You know, it might be a good starting point for our discussion. Since you all care about your men, perhaps you could tell us more about them.

Naive ROSA volunteers.

ROSA

My man used to bring me flowers in bed, give me presents. He even took me out to the big theater once...

EMILY

What a nice story. What was his name?

ROSA

Paul Alexander.

PAULA

Rosa, don't take it to heart but Paul Alexander never took you anywhere in his life.

ROSA

That's because he was too busy with his studio work.

PAULA

No, he was too busy seducing his starlets.

Juliana echoes her.

JULIANA

Bastard.

Rosa starts to sob quietly and is comforted by another lady.

CHLOE

(whispers to Adela)
Who is this Paul Alexander?

ADELA

He's a famous T.V. producer.

Chloe writes down the name to her notes.

Ana Sophia takes the strain off.

ANA SOPHIA

Hey, Rosa, stop whimpering. My own Marco was a model family man. Going to church every Sunday. He was so pious that he even asked his wife Mrs. Litzke for a divorce.

Ana Sophia imitates the conversation simple-minded Marco has with his wife.

ANA SOPHIA

"Helena, I love Ana Sophia, please give me a divorce." "No problem, goodbye Marco. And say goodbye to all of your money."

Everybody laughs. Chloe makes notes again.

Amelia catches up.

AMELIA

I never asked my man to divorce. I had my weekly pay and I was happy with it. When he started talking about buying a little house in Grumari I said "Whatever makes you comfortable. You wanna do this, I'll be happy to move there". And then this article came out and he never came to see me again...

JULIANA

Don't make a case out of yourself. We all went through the same. At least you were not hurt as much as others.

Juliana motions to a young girl - INES - who quietly sits in the corner of the room.

JULIANA

Take Ines. Her mother became pregnant while she was dating a banker from Rio. She died when she was giving birth to her.

AMELIA

She should have gone to that banker a long time ago and make him face the facts.

Everybody cheers.

Embarrassed Ines gets up and hurries out of the room.

INT. TERESA'S ROOM - DAY

Adela bursts into the room where Emily and Chloe sleep.

ADELA
Wake up, sleepyheads!

EMILY
What time is it?

ADELA
Already five. We need to hurry.

EMILY
Where are we going?

ADELA
On a picnic.

EXT. GUARATIBA - DAY

Adela, Emily and Chloe exit the building and sneak past the police car with two policemen sleeping inside.

Adela wearing her backpack leads them down to the shore.

They walk a mile along the shore and come to a narrow canal that separates them from the island.

Adela comes up to the water's edge and starts to undress.

EMILY
What is this place?

ADELA
That's how my mother used to get to that island when it was a no-go.

EMILY
And how did she get there?

ADELA
You have to take your clothes off.

Undressing Emily glances admiringly at Adela's bikini-clad body. Chloe catches that look.

Adela puts her dress in the backpack and holding it above her head directs herself into the water.

ADELA
Don't worry, it's shallow over

here.

EXT. MARAMBAIA ISLAND - DAY

Adela, Emily and Chloe walk through a forested area and come to a chain-link fence with the sign 'Privado'.

CHLOE

Looks like it's still a no-go.

Adela throws her backpack over the fence, raises the unattached corner of the chain links and crawls under. She then helps Emily and Chloe to get to the other side.

EXT. MARAMBAIA ISLAND - SECLUDED BEACH - DAY

Adela, Emily and Chloe come out of the forest to a small white sand beach. Bordering the forest stands a small lopsided hut.

EMILY

This is it? You mother's shelter?

ADELA

It has a nice view, doesn't it?

Adela motions to the outlines of a colonial mansion seen inside the bay farther along the coast.

EMILY

How can we get there?

ADELA

Well, you can't. It's only accessible by boat... That's what those gentlemen liked about it.

LATER

Adela, Emily and Chloe sit on the beach and share snacks from Adela's backpack.

Emily motions to the wooden hut behind them.

EMILY

Did your mother build it?

ADELA

No, it was built by the slaves.

EMILY

Slaves?

ADELA

Yes... Back in the nineteenth century this whole island was owned by an old coffee baron... named Breves.

EXT. MARAMBAIA ISLAND - MANSION - DAY - FLASHBACK

The view of the mansion in its prime surrounded by the picturesque garden.

ADELA (V.O.)

He built a mansion here...

EXT. MARAMBAIA ISLAND - DOCK - DAY

The slaves are disembarked from the ship onto the dock by the slave drivers.

ADELA (V.O.)

... and used the place to fatten his slaves before selling them to other fazendas.

INT. MANSION - NIGHT

Baron Breves lays on his deathbed.

Surrounded by black female slaves dressed in white aprons he beckons his aide and whispers something to him.

ADELA (V.O.)

The story goes that shortly before his death Baron grew a conscience and decided to leave the island to the former slaves who lived here.

EXT. MARAMBAIA ISLAND - SECLUDED BEACH

The family of former slaves in rags cultivate the land. Their wooden hut is seen in the b.g.

ADELA (V.O.)

To every family he's allocated a land lot to live from. But as it turned out it was only his word and nobody bothered to put his will on paper...

TIME LAPSE

The picture changes to a more recent one with the slaves' descendants now wearing plain clothes. The sun is shining.

A woman and her children cultivate the same land lot.

A man takes the fishing net and heads for the small boat resting on the shore.

ADELA (V.O.)

So, many years later, when the island was passed on to the military, all of the descendants of the slaves who resided here and called the place their home were expelled.

The man sees a military ship approaching the island.

EXT. GUARATIBA - DOCK - DAY

The line of dwellers with their bags and baggage disembark from the ship and sullenly trudge towards the hostel.

ADELA (V.O.)

As alternate housing the authorities ordered the hostel be built on the mainland and offered it to the dwellers...

INT. GUARATIBA - FISH FACTORY - DAY

The men work on the conveyor belt gutting the fish.

ADELA (V.O.)

... who were willing to take the poorly-paid jobs at the local fish-processing factory.

EXT. SECLUDED BEACH - DAY - BACK TO PRESENT

Adela pours out a handful of sand.

ADELA

In the '70s the factory closed down and the hostel remained vacant... Up until now.

EMILY

... Fuck, this place thrives with history.

Adela hesitates.

ADELA

You know, I wasn't honest with you... I said I don't know why they arrested Teresa now... I think they

wanted to get something from her.
Something that belonged to your
father.

EMILY

Do you know what it can be?

ADELA

No... But I have a guess where it
could be hidden.

Adela looks in the direction of the mansion.

EXT. GUARATIBA HOSTEL - DAY

Adela, Emily and Chloe approach the hostel.

Adela sees the police car and takes them to the sideways to
avoid being noticed by the policemen.

When they almost reach the corner of the hostel Emily
changes her mind and directs herself towards the police car.

She comes up to the car and addresses the policemen inside.

EMILY

You understand English?

The policemen exchange puzzled glances.

EMILY

Take me to your chief. Marcelo.

EXT. GUARATIBA - DUAS CONCUBINAS BAR - DAY

The police car parks in front of the bar. The policeman
opens the back door and Emily gets outside.

Now, in daylight, she sees the bar's picturesque setting, on
the edge of the hill facing the Marambaia Island below.

At the bar's entrance a few men work to remove the big neon
sign "Duas Concubinas".

INT. DUAS CONCUBINAS BAR - DAY

Emily enters and sees that the place is being renovated. The
bar counter is removed and the windows uncurtained to reveal
the outside views to the Marambaia island.

Behind the single table sit Marcelo and his guest, the short
bald-headed man - the COUNCILOR.

From the kitchen comes a waitress with a tray of dishes.

Marcelo notices Emily and half-rises.

MARCELO

Oh, right on time. You won't mind joining us?

(to waitress, subtitled)

Make another seat.

(to Councilor, subtitled)

Senhor Councilor, this is our American friend, miss...

EMILY

(shakes hands)

Emily.

MARCELO

(to Councilor, subtitled)

Miss Emily is a journalist.

(to Emily)

Mr. Councilor did a lot of good for the community here. Thanks to him this little town really blossomed in the last couple of years.

COUNCILOR

(Portuguese, subtitled)

Are you singing my praises now? Remember, you still prefer to live ten miles from here.

MARCELO

(Portuguese, subtitled)

That's because you took the only decent house here.

They both laugh.

MARCELO

So... how is your journalistic investigation going on?

EMILY

It could go much faster if you didn't put sticks in our spokes. Two days ago I showed you Teresa's photo and you lied to me... It seems everybody in town knows her but your police department.

Marcelo continues to eat, seemingly not taking notice of what she said. Then putting down his knife and fork:

MARCELO

Tell me, Miss Emily. You've spent

some time here. What do you see?

Emily looks around wondering if he means the bar's facelift.

Marcelo doesn't wait for her to answer.

MARCELO

What you see is a fast-developing community with a bright future ahead of it... Teresa Andrade on the other hand represents an unpleasant past, best forgotten.

EMILY

Why was she arrested?

MARCELO

We had an official complaint from one of the women that she was extorting money... In my country this is considered a crime.

Emily catches a glance of the solemn-looking waitress working at the kitchen.

EMILY

I want to visit her.

MARCELO

Unfortunately this is not within my jurisdiction. She's in the state prison.

EMILY

Whatever you want from her, she doesn't have it. If you want something that belonged to Percy Englehorn you should ask me first.

MARCELO

I'm not sure I understand... But why is it that we should ask you?

EMILY

Because Percy was my father.

Marcelo and the Councilor exchange glances.

MARCELO

Well, it seems that you lied to me too... It's not your journalistic interest that brought you here. So what is your interest, Miss Emily?

EMILY

I want to make things right for the girls.

MARCELO

Of course. We all want this.

He gets a nod of approval from the Councilor.

EMILY

I want to move them back to the island.

MARCELO

I'm afraid that's not possible.

EMILY

Why? They have the legal right to be there.

MARCELO

Yes they do... But they stopped paying their bills a long time ago.
(to Councilor, subtitled)
Senhor Councilor, do you remember the precise amount they owed?

COUNCILOR

(Portuguese, subtitled)
Twenty-six thousand reais.

MARCELO

Twenty-six thousand... The municipality understood their difficult situation and allowed them to stay at the city hostel... Free of charge.

Emily takes off her belt bag and pulls out a checkbook.

EMILY

If that's the only problem... I'll pay those bills for them.

Emily draws a check and passes it to the Councilor.

The councilor twists it about then turns to Marcelo with a mute question.

MARCELO

Well... It seems you just bought yourself a three-week vacation with a bunch of middle-aged ladies. Of course, i'm not going to ask you--

EMILY

Three weeks? Why three weeks?

MARCELO

Because the rental agreement your father had signed expires in three weeks. Didn't you know that?

EMILY

And what's gonna happen after?

MARCELO

The municipality will have a free hand to dispose of this land the way they think most appropriate.

Emily looks at the Councilor digging into his plate.

EMILY

You mean by selling it to you?

MARCELO

Whatever they do, I hope they will act in full accordance with the law.

Emily gets up.

EMILY

Talking about the law. Your people have taken something that belonged to us. I want to get it back.

EXT. GUARATIBA HOSTEL - DAY

A police car hauling Percy's boat drives up.

Chloe, Adela and a few ladies sitting on the sidewalk get up and head towards the car.

They see Emily getting out of the car and start cheering.

Emily draws her phone and starts to shoot: first the boat then the cheering ladies.

CHLOE

Where have you been?

EMILY

I got my phone back.

CHLOE

Yes, I can see that...

Emily goes on to have a word with Adela.

INT. GUARATIBA HOSTEL - COMMUNAL AREA - DAY

Emily, Chloe and Adela sit in front of the ladies.

BRUNA

We go there, we lose our jobs at the bar.

ADELA

There's no bar. Marcelo is closing it down.

The wave of agitation among the ladies.

EMILY

Listen, I know it's hard for you to accept this. But nobody will take care of you if you don't take it into your own hands. We only have three weeks. We can use them to try to return what belongs to you by right. When this place becomes your own you'll never have to work at the bar anymore.

PAULA

But how we're gonna make it? We don't have any money... Are you gonna buy it for us...?

EMILY

(outvoicing the hubbub)
We'll move to the island and will work hard to return the house to its glory. We'll document this...

Emily raises her phone like a flag.

EMILY

... and will let the people from all over the world see it. When they hear your story they'll want to help you and they won't let you get thrown out again!

Everyone but Chloe cheers.

EXT. PERCY'S BOAT - DAY

The boat full of ladies approaches the pier.

Emily aims her phone at Adela. Adela waves from behind the

wheel and sounds a long horn.

INT. MARAMBAIA ISLAND - MANSION - DAY

Adela opens the main door letting the sunlight in.

ADELA

Welcome to Marambaia...

Followed by Emily and Chloe she steps inside the main hall. The massive crystal chandelier faded under the thick layers of dust. The front staircase missing some of its balusters.

Adela, Emily and Chloe walk up the staircase to the second floor then make their way through the dark corridor to the large double door at the end of it.

INT. MARAMBAIA ISLAND - MANSION - STUDY - DAY

The girls enter the spacious room and see the half-emptied shelves and books and papers scattered around the floor.

CHLOE

It seems someone's paid a visit.

Adela hurries to the far end of the room, kneels down by the writing desk. For a few seconds she fumbles about under the desk then retrieves something.

Adela stately hands over an old frayed notebook to Emily.

ADELA

She hid it just before leaving. I think it belonged to your father.

Emily flips through the notebook. Inside are names and contact details, one person per page.

EMILY

You think that's what they were after?

Emily seems disappointed. She passes the notebook to Chloe.

EMILY

You take it, I've never been good with riddles.

Adela glances furtively at Chloe. Then hearing the ladies' agitated voices coming from below:

ADELA

I think I should go and help them.

LATER

Emily picks up the books from the floor and stacks them up in neat piles.

Chloe sits on the floor studying Percy's notebook.

At the top of the first page she sees the hand-written line "Let all your things be done with charity" and below "Corint. 1:16".

CHLOE
Was he religious?

EMILY
Not that I know of. Why?

CHLOE
There's a quote from the Bible here.

Chloe shows her the notebook.

EMILY
Well, looks like he's been converted. There's one here too.

Emily nods at the large Bible resting on top of the pile she had assembled.

She hears Adela's voice at the corridor and heads for the door.

EMILY
So much to do, so little time...

MONTAGE - VARIOUS

A) EXT. MARAMBAIA ISLAND - MANSION - DAY

-Adela and the ladies repair the roof and the sewers. Emily shoots them on her phone from below.

-It starts raining. Emily and the ladies run for cover to the entrance of the house. Adela makes a quick detour to move up the watering cans under the sewer.

-Emily, standing at the entrance, adds the comment on Instagram "Lucky to have a roof over our heads!"

-The ladies put in order the garden in front of the house. Adela waters the trees and flowers from the watering can.

-Adela notices Rosa who took a nap under the tree and waters

her too. Emily shoots this on her phone and adds the comment "Any help matters!"

B) EXT. MARAMBAIA ISLAND - DOCK - DAY

-Emily and Adela unload the cans of paint from the boat. When finished Adela kindly helps Emily to step down from the boat.

C) EXT. MARAMBAIA ISLAND - MANSION - DAY

-Chloe and the ladies refresh the paint on the window frames.

BACK TO SCENE

It's hot outside. Chloe wipes off sweat from her forehead, gets down from the ladder and comes up to Emily sitting on the door steps looking at her phone.

Emily looks tense.

CHLOE

How we're getting on?

Chloe sits next to Emily and looks at the screen showing some fundraising website.

EMILY

Got about ten K. From all platforms. Won't buy us anything...

CHLOE

It's still more than they would earn working at the bar...

EMILY

And why do you always need to be such a defeatist?

Emily gets up and heads inside the house.

INT. MANSION - STUDY - NIGHT

Chloe sits on the mat rewriting something from Percy's notebook to her notes.

Emily approaches and hands a cup of coffee she had prepared.

EMILY

Listen, I'm sorry. I'm just freaking out about this--

CHLOE
Never mind. Thanks.

Chloe sips from the cup. Emily sits next to her.

EMILY
What are you doing?

CHLOE
Trying to solve something... You see those little numbers?

Emily takes a closer look at the notebook.

On the page is an address and telephone of a person. At the bottom of the page is a small hand-written number.

EMILY
You mean page numbers?

CHLOE
That's what I first thought, that he was numbering the pages. But then I noticed that those numbers are not entirely sequential. Some numbers are skipped and some pages are not numbered at all.

EMILY
I thought those books are usually done with letters, not numbers.

CHLOE
Exactly. And then if he cared to write those numbers, they should have been of some use to him?

Emily eyes the list composed in Chloe's own notebook.

EMILY
What are those?

CHLOE
I'm just taking the list of names from our first interview and trying to see how it might correspond with the names from his notebook.

EMILY
Wait, you mean those people here...

Emily pokes into Percy's notebook.

EMILY

... are the same people who visited his parties? And you've found the actual people the girls had been talking about?

CHLOE

Well, not all of them... Besides most of the info here is probably outdated...

Chloe closes her notebook and puts it away to her belt bag.

CHLOE

Are we still planning the party tomorrow?

EMILY

(in reverie)

The party...? Oh yes, of course.

CHLOE

Tomorrow's Saturday. We can go to the market to buy up some booze.

EMILY

You know... You go there with Adela and I'll help the girls here.

CHLOE

Are you sure?

EMILY

Yes.

EXT. MARAMBAIA ISLAND - DOCK - DAY

Emily waves goodbye to Chloe and Adela casting off on the boat. Then she heads towards the house.

EXT. MARAMBAIA ISLAND - MANSION - DAY

Emily comes up to the ladies painting the windows' cases.

EMILY

Hey, girls. Get down from there. I want to show you something.

LATER

Emily sits on the grass in the shadow of the tree surrounded by the ladies. She holds the phone before her so that everyone can see it.

EMILY

Everyone comfortable? Okay...

She presses a play button on her phone.

The phone playbacks the 'participatory video' footage. It shows two white social workers talking to a small crowd of Indian women then passing them the video camera.

EMILY

This video was made in a little village. In India. You know India, don't you?

ON SCREEN the Indian women record each other on camera.

EMILY

And so in this little village the women of some lowest cast had been given the video camera and asked to do short videos of themselves. They could say on camera anything they wanted, no subjects barred. And when they finished recording those videos they sat together... just like we sit with you now... and watched those videos one by one. It turned out that they all wanted to talk about the same problems which troubled everyone but couldn't be discussed in everyone's hearing... And seeing this they understood that they could act. And solve those problems together. You understand?

The ladies obediently nod their agreement.

EMILY

They turned those little videos into a movie and sent it to someone who made the decisions and who was able to help them... Now I want to do the same with you.

ROSA

Are we going to make a movie?

Emily thinks for a brief moment, then it dawns upon her.

EMILY

Yes. Exactly! We're going to make a movie. And let the people from all over the world see it.

BRUNA

But what are we gonna talk about?

EMILY

Anything. You remember what you told me when we first met? You talked about your past relationships, expectations and finally the situations you had come to. Be as frank as you were then. Or even as frank as you are between yourselves.

The ladies look uncertain.

EMILY

Hey, you don't have to do it now. I'll give you my phone and you can try whenever you feel like it.

Emily holds out her phone to Rosa.

Rosa looks at it with fear not daring to touch it.

EMILY

Come on, don't be afraid. Take it...

Cautious, Rosa takes the phone.

EMILY

I'll show you how to make the video...

LATER

Rosa points the phone at Bruna but has a problem handling the buttons. Bruna comes up to her.

BRUNA

(Portuguese, subtitled)
Oh, what a clumsy oaf you are, Rosa! Look, you press here...

Bruna returns to her position.

BRUNA

(Portuguese, subtitled)
You're ready? Press... Hello, my name is Bruna Valenta and I am making a live broadcast from the marvelous island of Marambaia. I came here twenty years ago because the man I dated promised me that

I'd become an anchorwoman on the world-famous TV Mundo...

MONTAGE

The phone is passed from one lady to another who all record their little stories on it.

Emily, standing aside, observes them with satisfaction.

BACK TO SCENE

Emily notices Ines - the young girl who escaped from their first meeting. Ines sits aside under the tree and pretends to read a book.

Emily approaches her.

EMILY

Ines? Would you also like to try?

Ines shakes her head and buries herself back into the book.

EXT. MARAMBAIA ISLAND - BEACH - NIGHT

Adela prepares the drinks behind an improvised bar. Ladies dance around a campfire and Emily and Chloe sit next to it drinking and watching the ladies dance.

EMILY

What you add in those drinks? I'm drunk as a skunk...

ADELA

Some of this, some of that... I won't tell you all my secrets.

EMILY

Don't need to... I just hope somebody will drag me back to the house at the end of the day...

Rosa pulls Chloe into dance. As they dance she ties a beautiful red scarf around Chloe's neck.

Adela comes to sit next to Emily.

EMILY

Look at them, they are so beautiful, so natural...

ADELA

How long have you been together?

Emily looks at Adela with a flicker of surprise.

EMILY

Six months, almost. I met her in Lesotho. We worked together... What about you? You don't seem to favor men here either?

ADELA

Well, I haven't seen any men around here... A few old stinkers... and a flock of broken-hearts.

(motions to ladies)

I feel sympathy for them but... they're too grown-up for my liking.

EMILY

You mean... you never had anyone?

ADELA

A couple of visiting gals...

EMILY

But that's not right! I mean, anyone back home would kill just to have a date with you!

Chloe anxiously gazes back at Emily.

EMILY

Or with any of them... You are smart, sexy, open-minded. While we talk about emancipation you go and take every little thing life has to offer you. And you stay healthier and look happier... I mean, we cannot even dance like you!

Chloe stops the dancing, throws off the scarf and heads towards the house.

EMILY

Come on, where are you going?

CHLOE

I'm going home.

EMILY

So early?

CHLOE

I have to get back to dirty work tomorrow.

EMILY
We don't do that anymore.

CHLOE
What do you mean?

Emily grows quiet. Rosa comments instead of her.

ROSA
We're gonna make a movie!

CHLOE
What is she talking about...?
Which movie?

ROSA
Emily gave us her phone and we all
did our little stories. On camera.
Now we're gonna make a movie!

CHLOE
And what are you gonna do with it?
Send it to Hollywood?

Adela puts her arm on Rosa's shoulder.

ADELA
Come on, girls, let's go take a
swim.

When they leave Emily speaks.

EMILY
We're not gonna send it to
Hollywood. I've got it sent
already. To the people on your
list.

CHLOE
What are you talking about...? Are
you into blackmail now?

EMILY
Don't call it blackmail. I'm only
righting a wrong.

CHLOE
Do they know about this?

EMILY
No. Why would they?

CHLOE
Because it's their lives you're

playing with, for Christ sake.

Chloe glances at Adela and the ladies who cheerfully undress and jump into the water.

CHLOE
Does she know?

Emily keeps silent.

CHLOE
Fucking great.

Chloe heads for the house. Emily calls after her.

EMILY
Come on, it's not about us...

Left on her own Emily drains her glass, gets up and walks unsteadily to the sound of laughter coming from the shore.

EXT. MARAMBAIA ISLAND - BEACH - DAY

Emily, half-naked, lies on the sand under the shed of the improvised beach bar.

She is awakened by the sound of approaching steps. Barely raising her head she sees 2 pairs of polished black boots.

She raises her head a bit farther and sees 2 policemen standing above her.

POLICEMAN 5
(Portuguese, subtitled)
Have a good night?

EMILY
What are you doing here?

The policeman sticks a piece of paper on the bar's pole.

EMILY
What's this?

POLICEMAN 5
(Portuguese, subtitled)
An eviction notice.

INT. GUARATIBA TOWN HALL - COUNCILOR'S WAITING ROOM - DAY

Emily followed by Chloe and Adela storms into the Councilor's office. The female SECRETARY blocks her way.

SECRETARY
 (Portuguese, subtitled)
 You cannot enter. He's not here.

Emily pushes her away and opens the door.

INT. COUNCILOR'S OFFICE - DAY

The Councilor discusses something with his colleague. He turns his head to Emily.

COUNCILOR
 (Portuguese, subtitled)
 What's going on? Who let you in?

EMILY
 (waves the eviction
 notice)
 You can't throw us out just like that. You might not have heard but there are laws in this country. We have the right to stay. Another two weeks! I've paid for this!

The councilor takes a piece of paper from his desk and slaps it before Emily.

COUNCILOR
 No. No pay!

The piece of paper turns out to be Emily's check with the bank stamp "CANCELADO".

INT. USA - GRACE'S HOUSE - DAY

Eric speaks on the phone.

ERIC
 Well, what did you expect? We haven't heard from you for a week. We started to panic... Then the bank called asking to confirm this check which looked suspicious... I mean, we didn't know if it was you or someone who stole it from you... So I asked them to put it aside. Until we hear from you. Where are you now? When are you coming back?

EXT. GUARATIBA TOWN HALL - DAY

Emily hangs up and returns to Adela and Chloe standing in front of the town hall's entrance.

EMILY

Eric confirmed. They canceled it.

CHLOE

What are they gonna do now?

EMILY

They're gonna do what they always wanted to do. Grab the land and do the checkout...

ADELA

... When you met Marcelo he told you whatever they do... they're gonna do it by the law...

EMILY

And...?

ADELA

Wait here...

She heads towards the entrance.

EMILY

Where are you going?

ADELA

I've got a bar fellow... Drinks himself to death and tells me how good he is at cheating on his wife.

EXT. GUARATIBA TOWN HALL - DAY

Emily and Chloe sit on the steps of the town hall. Adela appears at the door.

ADELA

I got a word from my friend. They're gonna stage an auction.

EMILY

What do you mean?

ADELA

They're gonna put the house up for an auction...

CHLOE

And make sure Marcelo is the only bidder... Does your friend know when it will be held?

ADELA

I think I could get him talking.

EMILY

So what do we do? We're just gonna show up there?

ADELA

No. You can't just show up there. You need to put up a deposit on the special escrow account.

EMILY

How much?

ADELA

Three hundred thousand.

EMILY

Eric is never gonna go for it.

CHLOE

What about your friends? The ones you corresponded with? You could ask them.

EMILY

I never talked to them about the money.

CHLOE

What do you mean you didn't talk about the money? What kind of blackmailer are you?

EMILY

I've just sent them those videos and invited them to the charity evening on the island. I told them that if they don't show up--

CHLOE

A charity evening...? And when are they gonna show up?

EMILY

Uh... The day after tomorrow.

CHLOE

Just about the right time.

ADELA

They gave us two days' notice. We could still get it together.

EMILY

You have Percy's notebook with you?
Have you seen any bankers in there?

CHLOE

...I think there's one...

Chloe pulls the notebook from her bag and finds the page with the banker's info "Alejandro Amenabar - Banqueiro".

EMILY

Come on, we need to get going.

She drags Chloe away.

ADELA

Hey, what about me?

EMILY

Talk to your friend. We'll find the money.

EXT. RIO DE JANEIRO - EDIFICIO SANTOS DUMONT - DAY

The taxi stops on the busy street in front of the high-rise building. Emily drags Ines out of the car.

INES

(Portuguese, subtitled)

Where are you taking me?

EMILY

Just keep quiet and you might get yourself a wealthy dad today.

Ines seems to understand this without translation.

INT. EDIFICIO SANTOS DUMONT - DAY

At the ground floor Emily quickly finds the name of the bank on the index board "Banco Corinthians 6 / 7 / 8 (recepcao)".

EMILY

It's eighth floor. Let's go.

INT. CORINTHIANS BANK - AMENABAR'S WAITING ROOM - DAY

Emily crosses the spacious lobby and addresses BRENDA - the middle-aged secretary behind the desk.

EMILY

We've made the appointment with Senhor Amenabar.

BRENDA
What is your name?

EMILY
Englehorn.

LATER

Emily, Chloe and Ines sit on the couch. AMENABAR, 60 - the silver-haired man dressed in suit - appears at the door.

AMENABAR
Miss Englehorn. Please come in.
(to Brenda, subtitled)
Brenda, call Vitor Miranda and
confirm the lunch tomorrow at two.

INT. CORINTHIANS BANK - AMENABAR'S OFFICE - DAY

Emily, Chloe and Ines sit across the table from Amenabar.

AMENABAR
I don't quite follow here. I've
never been at any of those...
parties you're talking about.

EMILY
But you must have been there. Your
name is on the list.

She takes a photo from Ines and hands it to Amenabar.

EMILY
Do you recognize this woman?

AMENABAR
(studies the photo)
No... I don't remember her...

EMILY
Well, she must have remembered you
well... Up to the moment when she
kicked the bucket giving birth to
your child! And now the fate of
this 16-year-old as well as many
other good women depends on you!

Amenabar gazes at Ines.

AMENABAR
But this cannot be my child.

EMILY
And just what makes you think so?

AMENABAR

I had a vasectomy. Twenty years ago.

INT. EDIFICIO SANTOS DUMONT - ELEVATOR - DAY

Emily, Ines and Chloe stand silently in the elevator.

The elevator makes a stop on the sixth floor. More people come into the cabin.

As the elevator's doors close Emily sees the signboard on the opposite wall:

"BANCO CORINTHIANS - CAIXA FORTE (VAULT)

<= SALA 1: 1-200 SALA 2: 201-400 =>".

EXT. EDIFICIO SANTOS DUMONT - DAY

Emily, Chloe and Ines exit the building. Chloe breaks away from Emily to flag down a taxi. Emily catches up with her.

EMILY

Where are you going?

CHLOE

I cannot fucking believe you drew me into this. I felt so ashamed I wished somebody would do me a favor and shoot me right there...

EMILY

Hey, I know I might have overacted a bit--

CHLOE

Overacted? You've completely lost touch with reality. Do you even care what happens to her now?

She motions to Ines standing aside in distress.

EMILY

Of course I care. About all of them. Why do you think I'm doing all this?

CHLOE

I don't know. I don't know anymore.

EMILY

Come on, I need your help. You know I can't finish this without you.

CHLOE

There's no way to finish this.
Don't you see?

EMILY

No. There still is.

CHLOE

Yeah, like what? Finding another
banker? I wish you luck...

The taxi stops in front of Chloe. As she's about to get in:

EMILY

I got your riddle solved.

Chloe turns to hear what she means.

EMILY

The Bible quote from the notebook.
I know what it means.

CHLOE

What are you talking about?

EMILY

Give me the notebook.

Chloe pulls the notebook from her bag and hands it to Emily.

Emily opens it on the first page and pokes her finger into
the inscription "Corint. 1:16".

EMILY

Here... Corint. Short for
Corinthian.

CHLOE

And...?

Emily motions impatiently to the building behind them.

EMILY

Corinthian Bank. This guy, he
wasn't the guest of Percy. Instead
Percy was his guest. He rented the
deposit box here.

INT. RIO DE JANEIRO - MCDONALD'S - DAY

Emily, Chloe and Ines sit at the table at McDonald's. Ines
gobbles down a big sandwich washing it down with soda. For a
while Emily and Chloe watch her in silence.

CHLOE

Suppose you're right and he kept something valuable in there. How do we know he didn't empty this box years ago?

EMILY

The police. They searched the house on the island soon after his disappearance. Right?

CHLOE

Right.

EMILY

If they'd found what they've been looking for what is it that they're wringing from Teresa now? It must be in that safe.

CHLOE

And what do you think they've been looking for?

EMILY

I don't know... But I have a feeling that if we can get to it before the auction starts, we can change the whole game!

CHLOE

I don't want to discourage you but even if you have the cheek to show yourself there ever again... they're not gonna open this safe for you. It's not enough to share his family name. You need to know the box number--

EMILY

We know the box number. Sixteen.

She pokes her finger into the inscription at the notebook.

CHLOE

... and you need to have the key from that box...

The pause hangs, then it dawns upon them. They jump up from their seats, grab Ines who hasn't finished her sandwich yet, and rush out of the restaurant.

EXT. RIO DE JANEIRO - MCDONALD'S - DAY

Darting out into the street they flag down a taxi.

INT. MARAMBAIA ISLAND - MANSION - STUDY - NIGHT

Emily and Chloe burst into the room and start searching the book shelf. Chloe gets to it first.

CHLOE

Here.

She opens the Bible and searches the table of contents then the exact page with the quote...

EMILY

What are you doing? Give it to me.

Emily takes over the Bible and tears it inside out. Getting to the inner side of the binding she triumphantly retrieves the key with the number "16" cut out on its bow.

EXT. RIO DE JANEIRO - EDIFICIO SANTOS DUMONT - DAY

Emily wearing large sunglasses takes cover behind the phone booth. Chloe approaches her from across the street.

EMILY

You got the phone?

Chloe shows Emily the phone she had just bought.

Amenabar appears at the entrance, goes down the stairs and heads to the cafe across the street.

EMILY

Here he is... Wish me luck.

CHLOE

Don't screw up.

Emily heads towards the entrance dragging behind the small-sized wheeled suitcase. Chloe follows Amenabar.

INT. CORINTHIANS BANK - AMENABAR'S WAITING ROOM - DAY

Emily steps out of the elevator and sees Brenda behind her desk and the young trainee girl Maria sorting out the folders at the file cabinet.

Rolling along her wheeled suitcase Emily makes her way to the desk.

EMILY
Hello, Brenda!

BRENDA
Oh, hello, Miss...

EMILY
Englehorn. You might remember me.
And my small delegation.

BRENDA
Oh, yes, of course...

EMILY
Thanks God I didn't have to pull
them along today.

Seeing the question in Brenda's face:

EMILY
My little sister, she's a bit...
moonstruck, if you know what I
mean. Getting worse after our
father had died. I had to take on a
nurse to fly her back home.

BRENDA
Oh, was that--

EMILY
Yes, her nurse. Thirty dollars an
hour and you get a clumsy hoyden.
I'll have to look for a new one
when we get back home...

BRENDA
I see... So how can we be of help
to you, Miss Englehorn?

EMILY
Oh... Senhor Amenabar called me in.
We were about to finish this
business. With the safe box.

BRENDA
I see. Unfortunately he's out of
the office. If you could wait--

EMILY
Oh no, Brenda. You can't be doing
this to me. I've got to be at the
airport in less than an hour...
(consults her clock)
He told me to come by at two P.M.,

said he would take me down to the vault--

BRENDA

Well, it's all right. I can take you to the vault.

EMILY

You can? Thank God!

BRENDA

(to trainee, subtitled)
Maria, please keep an eye here.
I'll go down to the vault.
(to Emily)
Please follow me.

INT. CORINTHIANS BANK - VAULT DESK - DAY

The young manager behind the desk greets Emily and Brenda.

BRENDA

Do you have your box number?

EMILY

Yes, number sixteen.

The manager searches for the name at his computer.

MANAGER

Can I have your passport, please.

Emily hands him the passport.

MANAGER

Mr. Englehorn is your--

EMILY

My father.

MANAGER

Do you have your DPA with you?

EMILY

My what?

MANAGER

I'm sorry, your power of attorney.
To access your father's safe box.

EMILY

Are you kidding me...? That's what I was here for yesterday. Sorting out this paper stuff... Brenda,

please. Look it up on his desk. It should be all there, all prepared.

Brenda starts dialing the office.

EMILY
(dials Chloe)
My God, she's going to fly off
alone with this cuckoo...

EXT. RIO DE JANEIRO - CAFE ACADEMIA - DAY

Chloe stands in front of the cafe. Through the cafe windows she sees Amenabar having a lunch with his partners.

She gets a call from Emily, cancels it then looking at the business card in her hand starts dialing the number.

INT. AMENABAR'S OFFICE - DAY

Maria looks for Emily's DPA on Amenabar's desk, to no avail.

INT. VAULT DESK - DAY

Brenda hangs up the phone.

BRENDA
Can't find it.

EMILY
My God... Can you give him a call?

Brenda dials the banker's number.

INT. CAFE ACADEMIA - DAY

Amenabar gets a call, the caller is unknown.

AMENABAR
Ola.

EXT. CAFE ACADEMIA - DAY

Chloe talks to Amenabar standing with her back to the cafe.

CHLOE
(Portuguese, subtitled)
Senhor Amenabar. Anna Bianca from
Cleaning Fairies. You made an
enquiry about our new range of all-
inclusive sanitation services...

INT. VAULT DESK - DAY

Short beeps in Brenda's phone. Brenda smiles apologetically.

Emily looks impatiently at her watch.

Brenda makes another attempt.

INT. CAFE ACADEMIA - DAY

The banker gets a call again. Irritated:

AMENABAR

Ola.

EXT. CAFE ACADEMIA - DAY

Chloe is on the phone again.

CHLOE

(Portuguese, subtitled)

Senhor Amenabar, if you could just
spare another minute and hear our
exclusive one-time offer...

INT. CAFE ACADEMIA - DAY

The banker switches off the phone. Addressing his partners:

AMENABAR

Desculpe...

INT. VAULT DESK - DAY

More short beeps in Brenda's phone. Getting desperate:

BRENDA

You've got your key with you?

INT. CORINTHIANS BANK - VAULT - DAY

The manager leads Emily to the vault. He takes the key from Emily, retrieves the safe box and puts it on the table at the curtained corner of the room.

Emily waits for the manager to retreat then opens the box.

Emily goes through the contents of the box and withdraws one by one: a file filled with photos and paper documents, a few piles of U.S. dollars sealed in plastic, a microfilm in a plastic container and underneath it all - a gun.

EXT. CAFE ACADEMIA - DAY

Chloe sees the banker get up from the table and shake hands with his partners. She dials Emily.

INT. VAULT - DAY

Emily's phone vibrates. She hastily puts all the safe box's contents into her suitcase and directs herself to the exit.

INT. VAULT DESK - DAY

Emily passes the manager who is busy sorting out the papers under his desk. She proceeds without stopping.

The manager gets up from his desk and hurries after her.

MANAGER

Miss Englehorn... Could you hold on for a moment, please?

EMILY

Yes, what is it?

MANAGER

Your father... He has an unpaid debt for renting the deposit box.

EMILY

... Do you take cash?

INT. EDIFICIO SANTOS DUMONT - DAY

Emily steps out of the elevator and shoulders her way past Amenabar who waits to get in. In a moment of recognition he turns his head after her.

Emily steadily heads towards the exit.

INT. RIO DE JANEIRO - MCDONALD'S - DAY

Emily and Chloe sit behind the table at the far end of the restaurant examining the contents of Emily's suitcase.

Emily enthusiastically looks through the photos from the folder. In the photos the executives are pictured with the young ladies in different compromising positions.

EMILY

Beautiful...

CHLOE

A bundle of cash, the microfilm, the gun... Doesn't this bother you?

EMILY

Why? Every second person here has a gun. And he'd lived in the favela.

CHLOE

Don't pretend you don't know what I'm talking about. We've got more questions than answers now. Why did he keep the cash in the deposit box when Adela said they were hard up?

EMILY

I don't know. Maybe he blackmailed those bastards. I can't blame him for that. Maybe he didn't have time to give it back.

CHLOE

What about the microfilm?

EMILY

What about it?

CHLOE

Aren't you interested to know what's on it?

EMILY

Well, he would have taken those photos on something...

CHLOE

Those microfilms don't keep photos. It's for documents.

EMILY

You know what... I don't care. I don't know from microfilms but I know the difference between the two of us. I want to get the job done and you are simply not purposeful enough... Grace was right.

CHLOE

About what?

EMILY

You wanna play detective, you can do it. I've got a half a day left to organize the party so I'll go there and get it done.

Emily gets up and holds out a few 100 dollar bills to Chloe.

EMILY

You have a place to stay?

CHLOE

I'll stay at the hostel.

MONTAGE - VARIOUS

A) INT. MARAMBAIA ISLAND - MANSION - DAY - Emily and the ladies set the tables at the main hall.

B) INT. RIO DE JANEIRO - KODAK LAB - DAY - Chloe submits the microfilm to the lab.

C) INT. MARAMBAIA ISLAND - MANSION - DAY - Emily and the ladies draw up a poster and hang it at the entrance. It says "Welcome back!"

D) EXT. RIO DE JANEIRO - SUNSHINE HOSTEL - NIGHT - Chloe returns back to the hostel with the Kodak bag in her hand.

END OF MONTAGE

INT. SUNSHINE HOSTEL - NIGHT

Chloe sits behind the computer at the hostel's lobby. She pulls the CD-Rom from her bag and inserts it into the drive.

She goes through the microfilm scans. On one of the scanned documents she sees the name of a person that seems familiar.

She opens Percy's notebook and finds the page matching the name.

She looks back at the scan and notices the number of the frame at the edge of the scanned film.

She then goes back to the notebook and notices that the "mystery number" written by Percy at the bottom of the page matches the number of the frame from the scanned film.

Chloe compares a few more pages to make sure this is not coincidence.

She pauses then searches the page with Teresa's name on it.

Finding the handwritten number at the bottom of the page she opens the file with the corresponding frame.

For a few moments Chloe looks at the monitor then darts off.

EXT. BANDEIRANTES - RESIDENTIAL HOUSE - NIGHT

The taxi stops in front of the house. Chloe gets out and

heads to Adela's door at the basement of the house.

She knocks but there's no answer.

Chloe walks back to the street and sees that the lights are on at the top floor of the house.

She goes up the stairs and rings the doorbell.

EXT. MARAMBAIA ISLAND - DOCK - NIGHT

A mid-sized ship is docked and guests come ashore.

INT. MARAMBAIA ISLAND - MANSION - NIGHT

Emily stands at the main entrance and greets the incoming guest - Senhor PINTO - the bald-headed shortish man dressed like a lawyer, carrying a briefcase.

PINTO

Good afternoon. My name is Emilio Pinto. I represent the interests of Senhor Fernando Ribeiro.

EMILY

Welcome, Senhor Pinto.

Another similar-looking man - Senhor Almeida - takes his place at the doors.

ALMEIDA

Hello, my name is Rafael Almeida. I'm here on behalf of my client Senhor Atilia Barros.

EMILY

Nice to meet you, Senhor Almeida. Please come in and help yourself to the drinks... Our beautiful ladies are there to serve you.

Emily greets a few more sober-suited lawyers who then proceed to the tables lined up with ladies dressed in plain white aprons and holding white towels across their hands.

The last to come is Senhor NEVES - a bearded man in his late 60s, seemingly more relaxed and casually dressed.

NEVES

You must be Emily. I'm Caetano Neves. You called me.

EMILY

Yes, Senhor Neves. Congratulations,

you must be the only one coming in
the flesh today.

Emily spots Chloe standing at the entrance.

PINTO

Miss Emily, perhaps you could
explain to us the exact purpose of
our meeting today.

EMILY

Of course, Senhor Pinto. I will
explain. Please have patience...

Emily heads to greet Chloe.

EMILY

I'm glad you came.

CHLOE

I couldn't afford to skip it.

EMILY

Come on in... Enjoy the show.

Emily turns to the guests.

EMILY

Gentlemen, you must have
appreciated those snow-white aprons
our beautiful ladies are wearing.
As I told you they are here today
to serve you. Just like they did
for your own lords and masters...
They served their dishes, cleaned
their kitchens and wiped their
asses... But the thing is that
we're about to change that today--

Emily's phone rings.

EMILY

Excuse me. I've got an important
call to take.

As she speaks in half voice on the phone the guests start
whispering to one another.

EMILY

(hangs up)

Gentlemen, I just got the news.
Let's all cheer for these
beautiful... and rich ladies. They
have just become their own masters!

Now this whole damn place belongs
to them!

Someone sets off firecrackers. The ladies tear away their
aprons and throw them up in the air. Left in the party
dresses they start hugging and uncorking champagne.

The guests exchange puzzled glances.

EMILY

(outvoicing the hubbub)

Gentlemen, I think it's time for us
to move to a place more quiet.

INT. MANSION - STUDY - NIGHT

Emily sits on the edge of the writing desk and faces the
lawyers standing in front of her.

EMILY

I know you are all men of business.
Does any one of you have a
calculator?

Senhor Almeida hands over the calculator.

EMILY

The final purchase price at the
auction... three point five
million. Let's add the commission
we'll pay for all the red tape...
Minus the deposit... All this
divided by the number of people
present... I believe there are
twelve of you here... And we get
two hundred ninety six thousand.
Let's round it up to three hundred.
This is the amount of contributions
we'll be happy to take from each of
you today... I've got the account
details here--

The announcement raises a wave of indignation.

PINTO

Miss Emily, I think you're
exaggerating the amount of harm
which can be caused to my client by
putting this video... wherever you
want to put it. After all, this is
all unverifiable, your word against
my client's word. And I believe in
this country the word of my client
will carry much more weight than

yours or any of those... females.

Approving buzz from the side of the guests.

PINTO

What if we just leave now without paying anything at all to you?

EMILY

Senhor Pinto, I think that's your immutable right to leave and not pay. In this case we'll have to divide the total amount among the remaining guests. And as gratitude for this extra contribution I'll be happy to share with them all the materials concerning your client, Senhor Ribeiro, including some intimate photos...

(shows the photos)

... which my father Percy Englehorn had collected in the span of a few months while your client had been the regular visitor of this house and these females... And knowing how small your pond is I can suggest that very soon your client Senhor Ribeiro will be watching the news about himself on the T.V. channel owned by his best friend Senhor Barros.

The lawyers fall silent.

Neves breaks the pause speaking in Portuguese.

NEVES

Dear friends, I think that when your clients take a good look at it they will not have a question about whether to pay those poor women.

INT. MANSION - NIGHT

Emily comes downstairs to the hall and sees Chloe hugging Rosa and drinking champagne from the bottle.

CHLOE

Here's my playmate... What did you do with those old men over there?

Confused, Emily shows a pile of checks in her hand.

EMILY

It seems... I just got all their balls in one basket.

The girls start screaming and hugging each other.

LATER

Emily and Chloe sit on the floor away from the main crowd.

EMILY

So, have you found what you've been looking for?

A considerable pause.

CHLOE

Nah... It's all junk. Forget about it.

Chloe lights up the joint and hands it to Emily.

EMILY

I see you didn't lose time over there.

CHLOE

Hey, the evening has just begun.

Chloe reveals a sachet of white powder at her side pocket.

EMILY

My God, where did you get it?

CHLOE

Made a short excursion to the hillside...

EMILY

(excited)

You're crazy! You could get killed over there!

Emily's attention gets drawn to the noise from the entrance where the arrival of Adela is celebrated by the ladies.

EMILY

Here she is! The hero of the day!

LATER

Adela sits on the floor together with Emily and Chloe. Emily passes a joint to Adela.

EMILY

Tell us...

ADELA

Well, I was on my way to my dear friend Franco...

MONTAGE - PLAYED AT INCREASED SPEED TO REPRODUCE A COMIC EFFECT OF A MUTE FILM.

A) INT. GUARATIBA CITY HALL - FLASHBACK

-Franco opens the backdoor for Adela.

-Adela and Franco passionately kiss and hug rotating along the corridor's wall.

-Adela gently pushes aside Franco gesturing that she needs to make a quick visit to the bathroom. Franco is left flabbergasted, leaning against the wall.

-Adela finds the auction room, tidies up her hair and opens the door.

B) INT. GUARATIBA CITY HALL - AUCTION ROOM

-Marcelo and the Councilor turn their heads to the opened door like they were caught in flagrant wrongdoing.

-Adela strolls down the aisle towards the Councilor frozen with his auction hammer.

-Emily raises her bid paddle every time after Marcelo does.

END OF MONTAGE

Marcelo loses his self-control. Jumping up:

MARCELO

(Portuguese, subtitled)
Objection! Senhor Councilor, this woman is disrupting the auction!
She should be removed!

Adela stands up.

ADELA

(Portuguese, subtitled)
Senhor Councilor, I have fully complied with the rules of this auction! And i've got my witness!

She aims her hand at the opening door.

At the door appears frightened Franco.

INT. MANSION - NIGHT - BACK TO PRESENT

Adela wraps it up.

ADELA

Poor Franco... Did you get the money?

EMILY

(laughs)

We got the money.

INT. MANSION - STUDY - NIGHT

Chloe and Emily prepare cocaine rails on the desk.

Adela and a few ladies dance at the center of the room. Adela pulls Chloe to dance with her.

Emily watches them for a moment then snorts the line, gets up and heads unsteadily towards the door.

INT. MANSION - HALL - NIGHT

Emily leisurely walks downstairs, to a big bowl with punch.

As she fills her glass senhor Neves joins her.

NEVES

Miss Emily, I think I owe you my congratulations.

EMILY

Oh... You're very kind. I think I owe you too. I'm not quite sure what you told them back there but you sure made them listen...

NEVES

I just told them that if this young woman has the same gift of persuasion as her father, they have no chance to win this war.

EMILY

You knew my father?

NEVES

Yes I knew him. He was the life and soul of the party... I thought that after he departed no one in his right mind would set foot in here

again. But I was wrong... You made them all come.

Emily is about to ask something but she is too drunk to think straight. When she turns to Neves he's already gone.

INT. MANSION - STUDY - NIGHT

Emily walks back to the room and finds Adela and Chloe laughing and making some provocative dance moves.

Emily expresses a faint protest.

EMILY

Hey don't get too hot over there.

Chloe abruptly stops the dancing.

CHLOE

What is your fucking problem? Are you the only one allowed to have fun up here?

Having said that Chloe takes off.

LATER

Emily sits on a mat alone. She sniffs in another lane of coke, gazes at the continuing revelry then conks out.

INT. MANSION - STUDY - DAY

Emily wakes up in haze and sees an indistinct image of Adela bending over Chloe's body on the floor, seemingly kissing her on the lips and touching her breast.

EMILY

What the hell...

Emily creeps closer. The haze clears away. She sees that Adela gives CPR to Chloe.

EMILY

What are you doing to her?

Adela moves away and Emily sees Chloe lying unconscious, the foam in the corners of her lips, her makeup all smudged.

ADELA

I was trying to bring her back...

Emily tries to stir up Chloe. Adela pulls her back.

ADELA
Just leave her alone. She's dead.

EMILY
What you mean dead? What the hell happened?

ADELA
I don't know what happened. I should ask you what happened.

EMILY
(voice trembling)
Me? It was you who stayed with her. I fell asleep...

ADELA
Don't talk rubbish. You started doing drugs long before I came.

Adela looks at the coke spread all over the coffee table.

ADELA
What did you give her?

EMILY
I didn't give her shit! She brought all this by herself!

ADELA
Hey, I know nothing about that... I only know she got carried away and it had something to do with the two of you...

EMILY
What the fuck are you talking about?

They hear a man's voice coming from the main hall.

Adela heads for the door. Emily rushes after her.

EMILY
Where are you going?

ADELA
That's Marcelo's men.

EMILY
Why are they here?

ADELA
I don't know.

She puts her hand to the doorknob but Emily stops her.

EMILY

Wait... What if they come in and find her? What are we gonna tell them?

ADELA

What do you mean? We'll tell them the truth.

EMILY

I just duped the police chief here and half the T.V. bosses in Brazil... They're gonna lock me up and when they let me go I'll be smeared up to my fucking ears!

ADELA

What do you want me to do?

EMILY

I don't know... We need to get rid of her...

ADELA

Get rid of her? How are we gonna do that?

EMILY

I don't know. Please help me!

ADELA

Okay, listen, calm down... They're just here to smell out what we're up to. I'll go and talk to them. You sit here quietly--

EMILY

Sit here? What if they come in?

ADELA

Nobody's gonna come. Just lock the door here. I'll send them off and then we can deal with it... Just trust me! Okay?

LATER

Emily sits on the floor by the door and listens to the voices coming from the corridor, her hands clasped behind her head with worry.

Her gaze moves to her bag lying rummaged on the floor beside

Chloe's body.

Emily crawls to the bag, searches for something inside. Then she hears the creaking sound coming from outside.

Emily rushes to the window and sees Adela jumping out the first-story window. Emily growls, infuriated.

The voices in the corridor grow closer. Desperate, Emily dashes around the room wiping off the cocaine from the table then looks around searching for a place to hide the body.

She drags the body to the window overlooking the backyard, raises the window's lower sash, looks 20 feet below.

The voices are right behind the door, someone tries the door handle.

INT. MANSION - STUDY - DAY

A policeman surrounded by a small crowd of agitated ladies knocks urgently on the door. When he's about to open it by force the door is open by Emily.

EMILY
What's going on?

The policeman comes inside to look around the room.

ROSA
Somebody called the police.

EMILY
Really? Why?

POLICEMAN 6
(Portuguese, subtitled)
You're here alone? Where is your friend?

Emily hesitates.

ROSA
He asks about your friend - Chloe.

EMILY
And why does he ask about her?

Rosa gets closer to Emily and speaks in half voice.

ROSA
They said that the woman got overdosed. The American...

Emily answers with the same confidential tone.

EMILY

Oh... well, I don't think they should worry about Chloe.

ROSA

Why...?

EMILY

Last time I saw her she looked absolutely fine... I think she was up to a little hanky-panky with our pretty barmaid.

ROSA

Hanky-panky?

EMILY

They talked about how they'd like to go back to the mainland and fuck the hell out of each other.

ROSA

Oh...

Another lady - Bruna - comes running in out of breath.

BRUNA

Someone...

ROSA

Bruna, what happened?

BRUNA

Someone just nicked our boat again!

Everybody rushes downstairs.

Emily glances back at the room and closes the door.

EXT. GUARATIBA - DOCK - DAY

Emily disembarks from a police boat. Leaving the arguing ladies behind she gets in a parked taxi and takes off.

INT. TAXI - DAY

Emily is in the back seat talking on the phone.

EMILY

Hello, Eric... I need to book a flight... Today... No, only one ticket. I'll explain it later.

Emily hangs up.

Next moment she gets another incoming call.

INT. RIO DE JANEIRO - SUNSHINE HOSTEL - DAY

The cheerful female receptionist speaks on the phone behind the hostel's reception desk.

RECEPTIONIST
Hello, this is Sunshine Hostel
calling. Can I hear Chloe?

INTERCUT - TELEPHONE CONVERSATION

EMILY
She is... ill.

RECEPTIONIST
Oh... I'm just calling to let you
know that she'd left her CD inside
the hostel's computer. Do you want
us to keep it for her?

Emily thinks for a second then looks at her watch.

EMILY
Can you remind me the address?

INT. SUNSHINE HOSTEL - DAY

Emily enters the hostel's lobby and addresses the receptionist behind the desk.

EMILY
Hello. I had a call. About the CD.

RECEPTIONIST
Oh, yes... Here it is...

The receptionist hands her the CD-Rom.

EMILY
Can I use it here?

RECEPTIONIST
Yes, of course. Just don't forget
to take it back this time.

Emily inserts the CD-Rom inside the computer, flips through several documents then stops at one particular document.

The document represents a DEA surveillance report in which the subject's movements are documented. The subject is

codenamed "Alemao".

Emily scrolls down and reads that the subject was meeting at the cafe with another female subject codenamed "Big Hair".

She scrolls down to a few more reports and sees on each of them the mention of Alemao's meetings with Big Hair.

EXT. BANDEIRANTES - RESIDENTIAL HOUSE - DAY

Emily gets out of the taxi and faces the house that she and Chloe had been brought to by Adela.

She goes down the stairs to the basement of the house, knocks on Adela's door. Nobody answers.

Emily hears the sound of the car arriving. She walks back to the street and sees the taxi leaving and a woman heading upstairs to the first floor of the house.

Emily hurries after her.

EMILY

Excuse me... I'm looking for a woman. She's renting a room here.

It's Teresa. She half turns to Emily then goes on to open the door.

EMILY

Wait...

TERESA

(Portuguese, subtitled)
I don't understand.

Teresa steps inside and tries to close the door.

Emily pulls the gun from her purse and pointing it at Teresa forces her way into the apartment.

INT. TERESA'S APARTMENT - DAY

Emily closes the door and pushes Teresa onto the couch.

EMILY

Sit.

She takes a better look at Teresa.

EMILY

You do look alike... So, what did she do? Bail you out with the charity buck...? You know, I

couldn't figure out... why would you keep a baby from the man who raped you and whom you hated the most...? Or maybe you didn't really hate him, maybe he was your dear heart all the way. Is that true... Big Hair?

TERESA

Ugly bitch... Get out of my house!

EMILY

Shut up! My father was spying on you. You found out and killed him.

Teresa tries to get up but is pushed back to the couch.

EMILY

Hey, you're not going anywhere...

You know what we'll do...

(reaches to her phone)

You'll tell me how you did it and I'll have it all recorded... for the police. And after we finish we'll wait for your dear daughter and she'll tell us how she poisoned my friend...

Somebody inserts the key to the door from outside.

EMILY

Speak of the devil...

She heads towards the door.

The door opens and it turns out to be Teresa's housekeeper.

Seeing the gun the housekeeper screams and darts back into the street.

Teresa uses the moment of confusion to get up then runs to the back of the house towards the back exit.

Emily runs after her with the gun.

When Teresa almost reaches the back exit she gets shot in the leg by Emily. Falling over she strikes her head against the glass door.

EXT. RESIDENTIAL HOUSE - DAY

Two police cars are parked in front of the house, several policemen standing beside them.

The SUV arrives. It has different paint and the name "Departamento de Policia de Guaratiba" on its door.

Marcelo gets out of the car, comes up to the policemen and shakes hands with one of them - Bandeirantes police chief.

BANDEIRANTES POLICE CHIEF
(Portuguese, subtitled)
The girl doesn't speak Portuguese.
Demanded to see you.

Marcelo walks upstairs, knocks then opens up the door.

MARCELO
It's Marcelo. I come in...

INT. TERESA'S APARTMENT - DAY

Marcelo comes in and sees Teresa sitting on the chair, stained with blood all over her face, her leg bandaged with the cloth. Emily stands behind her with the gun aimed at Teresa's neck.

Marcelo contemplates the scene then raises his hands.

MARCELO
I'm not armed. Please, lower your gun.

EMILY
I know it all looks nasty... But she killed my father. I've got her confession. Here...

She shows her phone to Marcelo.

MARCELO
Please calm down. We know everything. Your friend came to the police station yesterday. I was not there and couldn't stop her--

Emily starts to sob.

MARCELO
I'm sorry about your friend. We'll hold them accountable, I promise. The only thing you need to do is to lay down your weapon. Then we'll walk out of here. Together.

EXT. RESIDENTIAL HOUSE - DAY

Emily is led away handcuffed to Marcelo's SUV.

Marcelo exchanges a few words with the Bandeirantes police chief. Then he gets in the car and the car takes off.

INT. MARCELO'S CAR - DAY

Emily sits in the back of the car and Marcelo with his HENCHMAN in the front.

Emily looks at her hands handcuffed and starts to sob.

EMILY

I'll spend the rest of my life
here... in prison...

Marcelo turns to her. Nodding at her handcuffs:

MARCELO

Hey, don't worry about those. This
isn't for long, you'll soon go
home. You're lucky they called me.

The car turns into an industrial area. Feeling wary:

EMILY

I need to call the airline and
cancel my flight.

MARCELO

Don't worry about that.

They stop in front of an old industrial building. Emily starts to panic.

EMILY

What is this place?

MARCELO

Oh... It's a fish factory.

EXT. GUARATIBA - FISH FACTORY - DAY

Marcelo and his henchman get out of the car. The henchman takes Emily out of the car and leads her to the door.

EMILY

Where are you taking me?

Marcelo and the henchman keep silent.

INT. GUARATIBA - FISH FACTORY - DAY

The henchman lays down a film of plastic on the floor, puts a chair on it and seats Emily on the chair.

EMILY

What the hell are you doing? You don't understand... This woman, she's a criminal... She dated this drug dealer Alemao. The black guy. He headed the gang at the favela...

While tying her legs the henchman turns to Marcelo with the questioning face. Marcelo explains to him.

MARCELO

(Portuguese, subtitled)

She thinks that Alemao is some dirty nigger.

Both men laugh.

EMILY

My father worked for the DEA. He spied on them. They found out and killed him!

MARCELO

Your father... was a rotten, venal piece of garbage. Whoever he worked for he had them sold down the river. If he'd ever decided to go home they'd have him rotting in jail for the rest of his life.

EMILY

That's not true--

MARCELO

Yes, it's true. He was just an old drunk... But you are... a different story. Purposeful, ambitious... I must say that when you showed up here we all got little nervous. But then my little daughter convinced me to wait and see... And I must give you credit. You pulled off what none of us could even imagine. Like milking those T.V. pigs... That sure takes balls!

Marcelo and his henchman laugh.

EMILY

I did it for the girls!

MARCELO

Of course you did. And they will be forever grateful to you.

Marcelo's henchman screws in a silencer to a gun.

EMILY

Those checks that she'd stolen...
You won't be able to cash them.
They'll go straight to the escrow
account... You kill me now, you
won't get the money...

MARCELO

Oh, Miss Emily... There's no escrow
account. You see, when your father
first came here, he registered the
company and had to sign up someone
local. So he signed Teresa. Of
course he didn't think of it when
he rented that mansion but now,
twenty five years later, it turned
out that her company had a priority
right to buy it. So about a year
ago, with the help of my friend,
the Councilor, we bought the whole
place... I didn't lie to you. This
little town will soon be booming,
we'll create hundreds of jobs--

EMILY

Don't play a fucking missionary
here. You had no scruples killing
my friend for your fucking welfare!

MARCELO

You mean Chloe? I'm afraid you got
it all wrong. She came to me
yesterday. It seems like she was
really worried about you. So I
offered her a solution how both of
you can go home for good.

EMILY

I saw her dead!

MARCELO

Those barbiturates... do wonders.
By the way, throwing your sick
friend out of the window... not
very courteous of you, Miss Emily.

EMILY

It's all lies! You're lying! You
killed her! You killed my father!

MARCELO

Sure I did. He had enough lunacy to

switch from those poor girls to my wife Teresa. And I hate it when somebody hurts my wife...

The henchman passes Marcelo the gun. Marcelo takes aim...

They hear the sound of a car arriving. Marcelo motions to the door to his henchman.

(The following conversations are in Portuguese, subtitled).

MARCELO
Go check it out.

The henchman heads for the door.

Marcelo shuts Emily's mouth with a gag. Emily quietly sobs.

The henchman comes up to the door, his hand on the revolver behind his back, and peers into the sight window.

Behind the door a familiar swarthy local-looking man gets out of an old Chevrolet and comes up to the door.

LOCAL MAN
Excuse me. I'm looking for Pellegrino auto service.

HENCHMAN
It's not here.

LOCAL MAN
Can you show me the way?

HENCHMAN
Go back to the highway. Three miles east.

The local man gets back in the car and drives away.

The henchman waits for a beat to make sure that he's gone then turns around to Marcelo with a questioning face.

Marcelo considers. Then he makes the decision.

MARCELO
Let's move to another place.

Marcelo raises Emily from the chair and leads her towards the exit.

Coming up to the door he turns his head to the henchman and motions to the plastic film on the floor.

MARCELO

Take this wrap with you.

He grasps the door handle, opens the door and is shot in the head by Luke.

The henchman tries to run away and gets shot in his back.

INT. LOCAL MAN'S CHEVROLET - DAY

Emily and the swarthy local-looking man, the same one who had delivered Luke's convertible at the airport - sit in the back of the car parked in front of the fish factory.

Emily is covered with the blanket but still trembling.

Luke drops something heavy into the trunk of the car then gets in the driver's side.

LOCAL MAN

We all worried about you. You missed your flight...

EMILY

Is that why you're here? You just happened to drive by with your... part-time hit man?

Emily motions to Luke who is busy scanning the police radio frequencies. She starts to sob.

EMILY

What's going on here? Who are those people? Who are you?

The car takes off.

LOCAL MAN

You must know that your step-father Eric didn't really work at the State Department, he worked for intelligence.

EMILY

Oh yeah? That fuckin' explains everything...

LOCAL MAN

When it got nasty between your parents he offered Percy the placement. Here in Rio. He never thought anything would come out of it. He just wanted to keep him away... for a while...

INT. RIO CIA STATION - DAY - FLASHBACK

Percy sits behind his desk, buried in papers.

LOCAL MAN (V.O.)

Nobody at the Rio office thought he was worth anything either. First couple of months he was wearing out the seat of his pants.

At the other part of the office a man sitting on the edge of his desk tells jokes to the others. In the b.g. someone speaks with agitation on the phone.

LOCAL MAN (V.O.)

The year he came to Rio, 1989 was the election year. Not simply the election but the first democratic election after military rule, complete with T.V. debates and spilling dirt to the papers.

The joker's attention gets drawn to the T.V. set showing an excerpt from the telethon where the governor is being hailed by Eduardo Gonzales.

LOCAL MAN (V.O.)

Everybody in the office was racking their brains over how they might get access to media people.

Percy stands up from his desk, tells something to a colleague and heads for the door.

LOCAL MAN (V.O.)

And here this nobody gets the highest-ranking men in media, the cream of the crop, in one place...

INT. LOCAL MAN'S CHEVROLET - DAY - BACK TO PRESENT

LOCAL MAN

... with a bunch of barely-legals to entertain them. They flew off the handle. For the next few months the whole Rio office was working for him. The complete novice, without any field experience and any assessments done got unlimited access to all of the files of the Rio station.

INT. RIO CIA STATION - DAY - FLASHBACK

The ticker machine starts to spit out paper.

LOCAL MAN (V.O.)
Sometime in 1990 we got an inquiry
from the DEA country office.

A paper is picked up by one person then passed to another
person who carries it to the station chief's cubicle.

LOCAL MAN (V.O.)
They were asking about one
particular person who was
increasingly successful in moving
drugs across the borders and
seemingly enjoyed the protection of
someone high in the Brazilian
government.

The DEA paper, the same one which Emily had seen on Chloe's
CD-Rom, is placed on the chief's desk.

LOCAL MAN (V.O.)
When they pressed harder on the
Brazilians they got word that this
person was a CIA asset.

Percy wearing his dress suit chats with one of the female
clerks. Behind her back he sees the station chief enquiring
someone about the paper in his cubicle.

LOCAL MAN (V.O.)
This was nothing novel for us but
when we checked the name of the
person we started to connect the
dots.

EXT. FAVELA - WAREHOUSE - DAY

DEA AGENT'S P.O.V through the long-distance lens:

Marcelo parks his Mercedes in front of the warehouse
building then walks out to fraternize with gang members.

DEA agent takes a few snapshots.

LOCAL MAN (V.O.)
The name of the person was Marcelo
Faller. He got his nickname Alemao
while working at Favela Dos Santos,
the same favela where Teresa
Andrade lived.

DEA AGENT'S P.O.V. - The truck drives up to the warehouse. Marcelo waves to the driver helping him to park backwards.

LOCAL MAN (V.O.)

Marcelo's father owned the cargo shipping company. At some point he must have gotten bored of being a good boy and decided to start his own business by using his father's connections and offering the logistical services to the favela factions.

EXT. FAVELA - COMMUNITY CENTER - NIGHT

Marcelo stops his Mercedes in front of the community center and waits for Teresa to come out of the building.

Teresa waves to her helpers, heads for the car and gets in next to Marcelo.

LOCAL MAN (V.O.)

Everybody in the favela knew that Teresa was his long-lasting flame.

INT. MARCELO'S MERCEDES - NIGHT

Marcelo kisses Teresa and takes off. Teresa's hand-made beads swing under the car's windshield.

LOCAL MAN (V.O.)

When Percy got together with her on his first trip Marcelo sent the local gang to shove him out back home.

INT. LOCAL MAN'S CHEVROLET - DAY - BACK TO PRESENT

LOCAL MAN

When he came back in '89 it was strictly business. Teresa's project gave him the boost at the agency but he was eager for cash. At some point she must have showed him the way to make money by pulling strings for her lover.

EMILY

(getting sober)

Did you try to go after him?

LOCAL MAN

We tried to call him back but with all the materials he accumulated--

EMILY

No, I mean this guy Alemao. You didn't try to catch him? He was living under your nose, for Christ sake...

The local man thinks of something to say but Luke gets there first.

LUKE

I did recall his mug from our file when we were at the police station. But I had an order to stay out of it and get you back home quickly.

A flicker of distaste on his face.

LUKE

Hey, nobody told me I'll have to clean up that mess...

EXT. HIGHWAY - DAY

A car speeds down the highway which has just been completed.

EXT. USA - GRACE'S HOUSE - GARDEN - DAY

Emily takes care of the flowers together with her mother.

EMILY (V.O.)

Now you probably want to hear the part where the brave explorer returns back to his native land... I didn't get to hear any fanfares but otherwise things worked out well for me... I came to terms with my family, made a few important life decisions...

INT. INSTITUTE - OPEN-PLAN OFFICE - DAY

Emily walks through wearing a business suit and greeting various personnel.

EMILY (V.O.)

... and finally took on a longed-for job at the foreign assistance department... As part of my everyday work I now lend support to the numerous contractors working around the globe, helping them to adjust to the new... and sometimes challenging conditions in the field.

She comes up to the door leading to the conference room.

INT. CONFERENCE ROOM - DAY

Emily proceeds to the half-occupied conference table and takes a seat previously occupied by Sheryl Vaughn.

EMILY (V.O.)

When an argument came up about whether we should make allowances for the physically handicapped candidates applying for field work...

As the rest of the board members take their places Emily gets an incoming message on her MacBook.

EMILY (V.O.)

I did not hesitate...

She clicks on it. The video starts to play.

EMILY (V.O.)

As the new head of my department I expressed my strong belief that we should...

ON SCREEN

Chloe with a group of young black girls sit in a semicircle around the campfire.

EXT. AFRICA - LESOTHO - NIGHT

The "witches" dance around them and Chloe is in the center puffing at her ceremonial pipe.

Leaning on her walking stick Chloe gets up, comes up to the fire and raises the stick. Everyone freezes.

Chloe throws the walking stick into the fire.

All send praises to gods.

EMILY (V.O.)

After all that's the least we owe them.

FADE OUT.