

University of New Orleans
ScholarWorks@UNO

Senior Honors Theses

Undergraduate Showcase

Spring 2019

La Sagrada Familia

Catalina Correa Contreras
University of New Orleans

Follow this and additional works at: https://scholarworks.uno.edu/honors_theses



Part of the [Film and Media Studies Commons](#)

Recommended Citation

Contreras, Catalina Correa, "La Sagrada Familia" (2019). *Senior Honors Theses*. 126.
https://scholarworks.uno.edu/honors_theses/126

This Honors Thesis-Unrestricted is protected by copyright and/or related rights. It has been brought to you by ScholarWorks@UNO with permission from the rights-holder(s). You are free to use this Honors Thesis-Unrestricted in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Honors Thesis-Unrestricted has been accepted for inclusion in Senior Honors Theses by an authorized administrator of ScholarWorks@UNO. For more information, please contact scholarworks@uno.edu.

La Sagrada Familia

An Honors Thesis

Presented to

The Department of Film and Theater

of the University of New Orleans

In Partial Fulfillment

of the Requirements for the Degree of

Bachelor of Arts, with Departmental Honors in Film and Theater

by

Catalina Correa Contreras

May 2019

Acknowledgement

To say that a story teller simply makes up everything they write about, would be a lie. Writers write what they know and who they know. This is why I want to acknowledge those who inspired my characters. Without them, Mar, Elizabeth, Lia, and the rest, would be as one dimensional and boring as a blank paper. I also want to acknowledge my advisors, Erik Hansen, Angela Catalano, and Erin Sutherland, who were patient with my writer's shyness and pointed my characters and I in the right direction.

TABLE OF CONTENTS

ACKNOWLEDGEMENT	II
TABLE OF CONTENTS.....	III
ABSTRACT	IV
SCREENPLAY	1
RENDERINGS.....	29
RENDERING 1.1	29
RENDERING 1.2.....	30
RENDERING 1.3.....	31

Abstract

La Sagrada Familia is a short film that looks at the complex interactions between three women. A grandmother, a mother, and a daughter must spend the night together in the countryside as they prepare for a wedding. Their already strained relationships will be put to the test as painful memories and unresolved grudges arise to haunt them. The story's title is inspired by the Sacred Family Basilica in Spain. The monument is a beautiful catholic monument that has remained unfinished for hundreds of years much like the neglected relationships of an otherwise loving family.

La Sagrada Familia

Escrito Por:

Catalina Correa Contreras

1 EXT. LAS FLORES SUGARCANE PLANTATION - DAY

MAR, an attractive and vivacious looking older woman in her late fifties, drives a dirty but new Audi through a rocky dirt road. On the passenger's seat is her daughter ELIZABETH (early thirties) who looks like a tired yet equally attractive version of Mar. Elizabeth has a perpetually annoyed look on her face.

On the back seat, LIA (an elderly woman in her eighties), lies comfortably as she hums the tune to the Ranchera music playing on the radio. She is Mar's mother and Elizabeth's grandmother.

As they approach a curb, the car hits a small rock and bounces.

ELIZABETH
Mom! Seriously?

LIA
Ugh. I felt that on my back.

MAR
What do you want me to do? This fucking road is filled with holes.

ELIZABETH
(rubbing her temple)
I still don't understand why we had to bring MY car.

MAR
Your siblings are bringing the truck tomorrow and there would have been no space. Would you have preferred to ride the bus because knowing you ...

ELIZABETH
(getting more annoyed by the minute)
Okay. I get it. Just be careful. It's a lease.

MAR
I don't understand why you got such an expensive car down here. Back in the States, sure but here...

ELIZABETH
Its what I'm used to.

LIA
Don't get on her case for wanting
nice things. It would have done you
good to be the same.

MAR
(to Elizabeth)
Do you want to drive? Since I'm
such a reckless ...

ELIZABETH
No. I hate driving down here.

2 EXT. LAS FLORES COTTAGE - DAY

The car pulls up in front of a rustic yet well maintained
cottage. Elizabeth and Mar get out of the car, while Lia
struggles to get up.

Elizabeth immediately notices a scratch on the car.

ELIZABETH
Just what I needed! God knows what
this will cost me.

Mar goes to inspect the scratch.

MAR
Calm down, it will rub off.

ELIZABETH
(under her breath)
You are not the one paying, so you
wouldn't care.

Lia still struggles to get up from the back seat. Both
Elizabeth and Mar are startled by a yell.

LIA
(struggling)
You both forget there's an old
woman in here. Help me!

Both Elizabeth and Mar scramble to help Lia get off the car.
Lia struggles for balance once she's off, despite Mar
holding her steady.

(CONTINÚA)

LIA
(to Elizabeth)
Get my cane, girl! Jesus, Mary, and
Joseph there is no mercy for the
elderly.

Elizabeth hands Lia her cane as she regains balance.
Elizabeth steps away from her grandmother, she steps in mud,
staining her brand name sneakers.

ELIZABETH

She swats away some mosquitoes.

ELIZABETH
Why does she want to get married
HERE?

Mar gets a tissue from her large purse, and kneels to try
and wipe Elizabeth's shoe.

ELIZABETH
Carolina could have gotten married
in Cannes or Paris ... but no.
She's getting married in el pueblo.

LIA
Stop criticizing your little
sister. I think it's charming that
she wants to get married here, in
her home country.

They turn to Lia, who is making her way to the cottage by
herself.

ELIZABETH
(to Lia)
Yes very charming. I bet her fiance
will be SO impressed by mud houses
and dirt roads.

Lia, just making it to the door, waves her hand in dismissal
and enters the cottage.

Elizabeth turns to her mother as they gather their luggage,
various flowers, and decorations from the trunk.

ELIZABETH
What do you think?

MAR
As rushed as this is, I'm happy for
her. Believe me, I would not be
(MÁS)

MAR (continúa)
officiating the civil ceremony if I
did not approve. Besides, you know
she's always been ... eccentric.

ELIZABETH
Crazy, you mean?

They both chuckle.

ELIZABETH
I just hope the Frenchie can stand
the heat.

MAR
Well you met him back in New
Orleans, how is he?

ELIZABETH
(with a smile)
He's ... eccentric.

Both women laugh as they make their way to the cottage.

3 INT. LAS FLORES COTTAGE - DAY

Lia sits slowly and painfully on a sofa as Elizabeth and Mar
walk in.

The cottage is rustic and homey. Despite the fact that no
one has lived there in years, it still maintains its warmth.

Elizabeth and Mar start unpacking the decorations, and
checking the flowers. They get to a large rectangular box.

LIA
Is that the dress?

MAR
(with a proud smile)
Yes.

LIA
I wanna see it.

Elizabeth looks at her mother alarmed.

MAR
(clearly trying to make and
excuse)
Eh. Maybe later ... it's kinda
humid in here.

LIA
Don't be stupid I want to see it.

ELIZABETH
Let's unpack the rest first and
then we can see th ...

LIA
You two always plot against me.
Me! A poor old lady who just wants
to ...

ELIZABETH
Ok! I'll show you. Quickly, 'cause
I don't want it to get ruined.

Mar looks at her daughter nervously, as Elizabeth makes a play of getting the dress out of the box with her back towards her grandmother. She discretely flips the dress around so that the front of the dress is against her. She turns around and shows her grandmother.

LIA
(gasping)
So beautiful! Carolina is so
elegant!

The camera reveals that while the back of the dress is long and traditional, the front is cropped like mini skirt.

LIA
Let me see the other side!

Elizabeth swiftly covers the front of the skirt with extra fabric from the back of the dress and gingerly holds it out to her grandmother.

Mar starts to giggle a bit.

ELIZABETH
Enough, the humidity will mess it
up.

Elizabeth turns and starts to pack the dress up with the help of her mother.

LIA
Oh yes. My baby was always so good.
She deserves to get married in
white.

Elizabeth and Mar look at each other, smirk, and hold their laughter.

4 MONTAGE

CAROLINA (a young woman in her mid twenties) dances with a Hispanic man around her age.

Carolina kisses another Hispanic man on a balcony.

Carolina is in bed with a blond European man.

Carolina holds hands with a black man as he gives her a rose.

Carolina kisses a punk rock-looking man in a trashy bar.

Carolina gets dressed, as a handsome older gentleman puts a necklace around her neck.

Carolina looks down at her phone as she receives multiple texts from different men. She looks up at the camera and gives a cute little giggle.

5 INT. LAS FLORES COTTAGE - DAY

The cottage is now decorated with flowers, ribbons, and pictures of the bride and the groom. Elizabeth is listing off things needed for the ceremony while Mar checks them off on a list.

ELIZABETH
Centerpieces.

MAR
Check.

ELIZABETH
Candles.

MAR
Check.

ELIZABETH
Candy bags.

Elizabeth turns her back to her mother to fix some flowers on the wall.

MAR
Check. I think we have everything.
Do you think she's pregnant?

With her back still turned, Elizabeth grabs her stomach for a split second.

(CONTINÚA)

ELIZABETH

Who? Carolina? I doubt it.

MAR

Hm. I don't know, she only just met this guy.

ELIZABETH

I mean, its been around ten months.

MAR

That's a little too quick.

Elizabeth just stares at her mother in disbelief and before she can retort, Lia walks in the room.

LIA

Ha! Too quick! She's one to talk. Speaking of, is that horrible man coming here?

Mar looks at her mother with undignified anger.

ELIZABETH

I don't know. She told me that she has not talked to her Dad in years.

MAR

(a little more composed than before)

Caro would NEVER invite that man.

6 INT. CATHEDRAL - NIGHT (FLASHBACK)

A young Mar walks down the aisle wearing a puffy wedding gown and colorful makeup. She walks gracefully and looks stunning despite of her eight month pregnant belly.

Behind Mar, a young Elizabeth throws rose petals unenthusiastically.

Mar passes by a younger Lia who looks at her in tears and then looks at the end of the aisle in disgust.

At the end of the aisle is JUAN, an older gentleman in his forties. He smiles at Mar like a shady car salesman smiles at a naive client. His demeanor is sharp and charismatic

At the bench, NICO and ANDREE, Mar's two younger children, also look at Juan, suspiciously. Nico and Andree look like twins despite the fact that they are a year apart. Both of the children's garments have some grass and mud stains.

8 INT. BALLROOM - NIGHT (FLASHBACK)

Mar, Juan, Elizabeth, Nico, and Andree pose for a family picture.

Mar holds her head up high and wears a beauty-queen smile on her face. Her eyes glisten with pride as the crowd of family and friends are spectators to the new family photo. She pays little attention to her spouse but she does embrace her children. This is her moment.

Juan poses next to her. He too, is more interested in posing than he is with Mar. Throughout the photo and the entire party, there is a drink in his hand.

9 INT. LAS FLORES COTTAGE - DAY

The cottage and the patio are ready for the wedding. Mar sits at the kitchen table reviewing a stack of legal documents.

Elizabeth is on the phone with Carolina. She is whispering.

ELIZABETH

Caro, you have to tell her. I can't be the one doing everything for you. She's the one officiating your wedding!

Carolina speaks while Elizabeth listens, exasperated yet unsurprised.

ELIZABETH

She's gonna flip out. And I mean it, Carolina. I don't know why it's so hard for you to just tell people things in advance. I swear, you're just like her sometimes.

Elizabeth listens some more and sighs. She's finally had it with her sister.

ELIZABETH

You know what? You're gonna tell her now. Yes, I mean it.

Mar, who was too preoccupied with the marriage documents, is startled when Elizabeth thrusts her cell phone in her face.

ELIZABETH

Its Caro.

Mar takes the phone.

(CONTINÚA)

MAR
(cheerfully)
Hola mi amor, how are...

Mar is cut off by Carolina and her face drops to a deep frown.

MAR
No.

As Mar lets Carolina speak, the more visibly distressed she becomes.

MAR
(in a low voice)
I can't believe you're doing this
to me.

Mar's eyes are watering, but she holds back any tears. These tears are of anger more than anything else. Mar clenches her fists and bites her lip.

Elizabeth is on the side with her hands on her face.

MAR
After everything you and I have
been through! I can't be surprised,
though. You've always been like
this. So inconsiderate.

Mar pauses for a beat.

MAR
Listen to me, Carolina. If that man
comes here, you can forget about
me. Oh, I mean it. Forget me
officiating this shit, forget me
attending, and forget me
altogether.

Mar hangs up and looks down at the table. Elizabeth braces herself for impact. Mar looks at her.

MAR
(with a tone sharp enough to
cut through steel)
Did you know about this?

ELIZABETH
No. She just told ...

MAR
(with an explosive tone)
I can't fucking believe her!

Mar slams the phone on the table.

ELIZABETH
Mom, calm down.

MAR
I'm not going to calm down! After everything he did to me, to her, to us, she still wants him here!

ELIZABETH
I don't think that's tr ...

MAR
(cutting Elizabeth off)
Then, why did she invite him? Screw all of this! I'm leaving.

10 INT. LIVING ROOM - DAY (FLASHBACK)

A teen-aged Elizabeth does her homework on the table while Nico and Andree play with baby Carolina.

Nico and Andree are playing rough but not harming Carolina in any way. The three of them are enjoying the game.

Juan stumbles into the room. His eyes are glassy. He proceeds to smack Andree in the head and push Nico over.

JUAN
Get away from her! Who gave you permission to touch her?

ELIZABETH
You can't hit them!

JUAN
Mind your own business you little cunt!

With that he shoves Elizabeth against the wall. At that very moment, Mar walks in the room.

MAR
Get away from her!

Mar pulls Elizabeth away and Juan tries to tackle her. Mar grabs a nearby fan and hits Juan on the top of his head.

11 INT. LAS FLORES COTTAGE - DAY

ELIZABETH
Mom, you have to calm down.

Mar looks around for the car keys. Elizabeth grabs them from the table before Mar can get to them.

ELIZABETH
Mom. You can't leave your daughter's wedding over him.

MAR
None of you are ever on my side.

Mar exits the room as Lia enters.

LIA
What happened?

ELIZABETH
Carolina invited her dad to the wedding.

LIA
Knowing Caro, she won't want to talk to her about it. You have to do it.

ELIZABETH
How surprising. It's always me who has to do everything.

Elizabeth looks down.

ELIZABETH
I can't just talk to her. She and I were never that close. We have nothing in common.

The camera moves to a close-up of Elizabeth to denote her perfect-looking makeup.

12 INT. BEDROOM - DAY (FLASHBACK)

A twenty five-year-old Mar meticulously does her makeup in front of a mirror. She is wearing what looks like a flight attendant's garment. She looks formal but very stylish. She personalizes what would be a dull uniform with a colorful silk scarf, bright makeup, and bold jewelry. She paints her face expertly and with the same attention to detail as if she were painting a fresco.

(CONTINÚA)

Mar's back is towards the bed where she has not noticed that a three-year-old Elizabeth has woken up. Elizabeth watches her mother in a trance and with utter fascination. Every graceful movement that Mar makes is taken in by Elizabeth until she sighs in awe.

Mar turns around.

MAR
It's too early, mija. Go back to sleep.

Mar gets up and tucks Elizabeth back in bed.

13 INT. TRAVEL AGENCY - DAY (FLASHBACK)

Mar (25) is on the phone while trying to sort out some papers.

MAR
Yes sir, you would be in Egypt for six days and then in Israel for three.

She is cut off by the client on the other line.

MAR
(rolling her eyes but maintaining a polite tone)
No, your connection to Lisbon will be in Munich. Sir, it should not be a problem, you have a four-hour layover. Absolutely sir, I will take care of it for you.

The client clearly says something flirty because Mar suddenly smiles and blushes.

MAR
You're so funny! Maybe you should just take me next time.

MAR
(still on the phone and still flirty)
Oh! Don't be inappropriate! Ok, Bye.

As she hangs up and scribbles some notes. At the same time her COWORKER arrives to relieve her from her shift.

Mar gathers all of her documents and her purse. She hands the notes to her coworker.

MAR

Can you make these changes to
Ricardo Amador's reservation
please?

COWORKER

Yes, just go. Don't get locked out
of class again.

Mar rushes out of the office.

14 INT. UNIVERSITY LECTURE - DAY (FLASHBACK)

Mar arrives just as the PROFESSOR is closing the door. Most of the student's in the lecture are male and they all stare at her.

The professor starts his lecture on international law as Mar takes vigorous notes.

15 EXT. TRAVEL AGENCY - NIGHT (FLASHBACK)

Mar arrives from class to do a second shift at the travel agency. She has not changed clothes all day and still sports the same uniform. Despite being in them all day, her clothes and makeup are still impeccable.

We see the night progress from the outside of the agency. Mar comes out promptly at 10 pm. She is the last to leave as she locks the door.

16 INT. BEDROOM - NIGHT (FLASHBACK)

A three-year-old Elizabeth sleeps on the same bed where Mar left her in the morning.

Mar enters the room trying to make as little noise as possible. She sits down in front of the same mirror where she did her makeup and slowly starts to take her jewelry off.

Elizabeth wakes up and watches her mother silently. Before Mar notices her daughter, Elizabeth lies back down. Mar slips into a nightgown and goes to sleep next to Elizabeth.

17 INT. LAS FLORES COTTAGE - DAY

The camera focuses on the bathroom door. The toilet flushes and Elizabeth emerges. She is wiping her mouth with a tissue. She lies on the couch and puts her hands on her stomach. She reaches for her phone and dials Carolina's number.

ELIZABETH
(under her breath)
Come on. Pick up.

Carolina answers the phone just as it is about to go to voice mail, clearly wanting to avoid answering.

Elizabeth lets Carolina talk and just stays silent.

ELIZABETH
Good one, Carolina. Now you've done it. I knew something like this would happen. I knew she would flip out over something, but I didn't know it would be to this scale.

Elizabeth rubs her temple.

ELIZABETH
No! We cannot talk about this tomorrow. You are gonna help me make a plan on how to fix things. I know you're not a planner and that you don't care about a thing in your life, but you have to help me.

Elizabeth's face shows increased frustration and she starts to pace around the room.

ELIZABETH
(shouting)
Then don't get married! Go ahead. Stay in France and never talk to Mom again!

Elizabeth lets Carolina speak again. Her face softens.

ELIZABETH
I'm just frustrated, Caro. I know you don't like confrontation.

18 INT. BEDROOM - DAY (FLASHBACK)

The same bedroom where Mar and Elizabeth once slept together is now Juan and Mar's bedroom.

MAR

Stay away from me, you son of a bitch! Don't touch me.

JUAN

Then stay out of things that don't concern you!

MAR

(with angry tears in her eyes)
I'm your wife! It does concern me where you go at night!

Mar and Juan continue to argue as they vehemently yell various obscenities at each other.

A three-year-old Carolina sits on the corner of the bed and just watches Juan and Mar yell at each other. Her eyes are wide with fear but there are no tears in them. Instead, there is just shock. She is immobile and helpless.

The door creaks open. Elizabeth is behind it.

She silently slithers her way into the room, passing Mar and Juan and grabbing Carolina. Mar and Juan are so caught up in their yelling that they don't notice the two.

19 INT. LAS FLORES COTTAGE - DAY

Elizabeth is still talking to Carolina on the phone.

ELIZABETH

No, its fine. I'm good, thanks for asking.

Elizabeth pauses and sighs deeply.

ELIZABETH

I haven't decided what to do about that. It's not a priority anyway.

Elizabeth fidgets as she looks out a window to the beautiful countryside as it starts to get dark.

ELIZABETH

I'll talk to Mom.

20 INT. LAS FLORES COTTAGE KITCHEN - NIGHT

Lia stands in front of the stove, making coffee. The table is set with various Honduran dishes.

Elizabeth, who wears a pensive and worried look on her face, suddenly smiles in surprise.

ELIZABETH
(in a playful tone)
Did the Queen of Honduras really
make us dinner? I didn't even know
you could cook.

LIA
I am a woman, Elizabeth, of course
I can cook. But I am a lady and
ladies have other people do the
menial work.

ELIZABETH
(snorting)
Ok, Grandma.

LIA
It would have done you some good to
learn. Maybe you would have kept
your man...

ELIZABETH
(interrupting)
Oh, you did not just go there! I
filed for divorce. Not him.

21 EXT. MIAMI CABANA - NIGHT (FLASHBACK)

Elizabeth sits on a beautiful beach-side porch. She is alone and she sits at a table for two.

The table is set with stunning silverware, flowers and a chilled bottle of champagne. Elizabeth wears a gorgeous beach gown and she is studded with expensive jewelry.

Despite the beautiful scenery, Elizabeth fidgets uncontrollably. Her left leg won't stop shaking, and she looks at her watch every few seconds.

ELIZABETH
Where the hell is he?

Her phone starts to ring and she jumps to answer it. The caller ID indicates its ADAM, Elizabeth's husband.

(CONTINÚA)

ELIZABETH

Where are you? We were supposed to
have dinn ...

The phone is loud enough to hear Adam but not enough to make
out what he says. He is frantic and his voice resembles a
trapped animal more than it does a man.

Elizabeth's body is completely still and her face is filled
with panic.

ELIZABETH

Adam ... honey, what's wrong?
Where are you? Hialeah Bridge? What
the hell are you ...

Elizabeth's face goes from looking panicked to looking
horrified.

ELIZABETH

(yelling)

We JUST got out of the hole you put
us in last year. How dare you?

ELIZABETH (CONT')

NO! You promised me you wouldn't go
to the casino anymore. We almost
went bankrupt!

Elizabeth pauses as if she's scared to ask the inevitable.

ELIZABETH

How much?

For the first time, Adam's voice can be heard clearly
through the phone. He is terrified of his answer.

ADAM (THROUGH THE PHONE)

(with utter dread)

150,000 from the savings account,
10,000 from the 401k, and ...

Adam's voice quivers.

ELIZABETH

And? What the HELL is left?

ADAM (THROUGH THE PHONE)

20,000 from the corporate card.

Elizabeth sinks in her chair.

ELIZABETH

Adam, you can get fired from that!
You could go to JAIL! What the hell
am I going to do with you in jail?
I'll be ruined!

Elizabeth holds the phone closer to her ear. Adam's voice cannot be heard. Elizabeth's face goes from worry to pure rage.

ELIZABETH

You are not gonna jump from that
fucking bridge! Don't you fucking
dare!

Adam tries to get a word in.

ELIZABETH

NO! I know what you're doing. You
want me to bail you out, AGAIN!
It's NOT gonna happen!

Elizabeth stops talking. She stares at the floor, not even listening to Adam's pathetic cries.

ELIZABETH

(sternly)

Stay where you are. I'm coming.

Elizabeth hangs up and slams the phone on the table. Her face is full of sorrow. She breaks and starts to cry, her face a mixture of dread and anger. She lays her head on the table and growls.

The tears don't last long. She straightens herself up and sighs, gathering all the strength she can muster. She gets her purse and leaves the porch.

22

INT. LAS FLORES COTTAGE KITCHEN - NIGHT

Elizabeth stares blankly at the table. Lia comes behind her and puts a hand on her shoulder. Elizabeth's concentration breaks.

LIA

I'm sorry, mija.

ELIZABETH

At least it's over with. But now
this. My whole life revolves around
putting out fires, Grandma. I'm so
tired. Sometimes I just want to
leave everything.

(CONTINÚA)

LIA
Including us?

ELIZABETH
It's horrible and selfish, isn't it?

LIA
Sometimes we need to be a little selfish.

ELIZABETH
Carolina needs me, though. Mom didn't react this way when my dad came to my graduation.

Lia sits down next to Elizabeth and pours her some coffee.

LIA
Your mother never lived with your father. She had not seen him in ages, and he was more financially responsible than Carolina's dad. Those wounds were less painful.

ELIZABETH
Any wounds she has could have been avoided. I don't understand why she had us. Any of us. She was never concerned with being a mom.

LIA
I don't condone your mother's actions. She's always been adventurous.

ELIZABETH
You mean she does not think before doing something.

LIA
(chuckles)
No, she doesn't. But she's frighteningly smart. And she always provided for you.

Lia pauses for a beat.

LIA
All of you. And with no man to help her. I couldn't have done it.

ELIZABETH
She was still ...

MAR
(coldly)
Still what?

Both women turn to see Mar at the door. Mar's eyes are red from crying. Her upper lip is stiff and she has a frightening look of disappointment on her face. She walks slowly to the table and sits down.

Lia gets up and pours her some coffee. Mar looks at her in bitter amusement.

MAR
Since when are you the gentle and servile type?

LIA
Age softens people, I guess. Plus, you've had a rough day.

Mar snorts.

23 INT. LAS FLORES COTTAGE KITCHEN - DAY (FLASHBACK)

A younger Mar carries a crying one-year-old Nico while a five-year-old Elizabeth clutches her skirt. She is nine months pregnant with her third child, Andree. Mar is flustered and clutches her stomach with her free hand.

There is a maid, ROSITA (16 years old), tidying up the kitchen.

Lia sits casually at the kitchen table, knitting.

MAR
Mom, please come with me this time.
This boy has been the roughest of
all of the ...

A contraction hits Mar and she grunts in pain.

LIA
(sternly to the maid)
Girl! Get that baby from her before
she drops it!

Rosita quickly takes Nico from Mar, which makes her cry even more. Rosita proceeds to grab Elizabeth's hand so that Mar can sit down.

(CONTINÚA)

MAR

I have to go now. Will you come?

Lia puts down her knitting.

LIA

Me? Sleeping on a hospital bed like a chicken while you have a THIRD kid out of wedlock? No.

MAR

But Mom ...

LIA

It's like you never learn. All you attract is shit men who don't want you or these kids. Take Rosita with you. I'll watch the other two.

24 INT. LAS FLORES COTTAGE KITCHEN - NIGHT

Lia is at the end of the table.

MAR

Now my own children conspire against me. After I finally get rid of that man, she wants to bring him back in my life.

ELIZABETH

You're exaggerating.

MAR

You know everything I've been through. Your sister knows it too.

ELIZABETH

He's dying, though. And he's alone.

MAR

That's his fault.

ELIZABETH

Nobody denies that. Just like no one denied what you went through. But she feels bad for him. He's her dad, after all.

MAR

But I'm her mother!

ELIZABETH
(unable to stay calm)
Then act like one, for once!

Elizabeth gets up from the table abruptly. She turns her gaze out the window, avoiding eye contact with her mother. This is the first time she has confronted her mother in her life, and she braces herself for the explosion that is sure to come.

To everyone's dismay, the room is dead silent. Elizabeth can feel her mother staring at her. Lia hides behind her coffee cup as if she wants the earth to swallow her.

Mar gets up and stands behind Elizabeth. Painfully, Elizabeth turns around.

With the swiftest of movements, Mar lands a slap on Elizabeth's face.

Before Elizabeth can react, she sees Mar raise her hand to slap her again. With a quick reflex, she intercepts her mother's hand.

Shocked at such defiance that she is not used to from her children, Mar finds her voice.

MAR
How dare you say that? After everything I have done for you! For all of you!

ELIZABETH
(still restraining her mother)
Mom, calm down.

MAR
No! I'm not gonna calm down! You and your sister are selfish. You have no idea what sacrifice and hardship are!

ELIZABETH
You know that's not true.

MAR
(not even listening to Elizabeth)
If you did, you would do as I say!

Elizabeth has had it and just lets go of Mar.

Mar stumbles but quickly regains her balance. She leaps forward to slap Elizabeth again but is grabbed from behind by Lia.

LIA
(almost pleading)
Maria, stop it.

Mar calms down in order not to knock her mother over but still glares at Elizabeth.

Elizabeth no longer looks worried.

ELIZABETH
You act like you're the only one
who's ever felt pain. Where were
you when I got divorced? Huh?

Mar is about to respond, but Elizabeth cuts her off. She has had it with everyone. She looks at her mother directly in the eye.

ELIZABETH
(sternly)
Do. Whatever. You. Want. It's what
you always do anyway.

Elizabeth turns towards the door.

ELIZABETH
Just think for once, though. Think
of the consequences of your
absence. Not only for you and Caro,
but for all of us.

Mar is speechless.

Lia, who is still next to Mar, guides her down to sit. After a brief moment, Lia breaks the silence.

LIA
She's right, you know?

MAR
Go ahead. Criticize me like you
always do.

LIA
It's not criticism of you. For once
in your life take my advice. I know
from experience.

Mar looks at her skeptically.

LIA
Remember when we didn't talk for
two years?

25 INT. CITY APARTMENT - DAY

A twenty-year-old Mar is packing her bags. There is makeup, scarves, outfits, and shoes, scattered about as she decides what to pack.

Lia walks in the room.

LIA
Where are you going this time?

MAR
Costa Rica.

LIA
I don't know why you are wasting so
much time on a married man.

Lia looks around and realizes the amount of clothes Mar is taking.

LIA
How? How long are you staying over
there?

Mar avoids the question by folding some clothes.

LIA
Maria?

MAR
Ju ... just a few months.

LIA
Months? You can't go off and live
with a man! Are you crazy?

MAR
Maybe.

Lia looks at Mar disapprovingly before coming to a realization.

LIA
You're pregnant, aren't you?

Mar remains silent and still for a few minutes. She cannot bring herself to lie, but she does not want to say the truth out loud.

26 INT. LAS FLORES COTTAGE KITCHEN - NIGHT

Lia and Mar sit silently. They don't look at each other.

LIA
We didn't speak for two years after
that.

MAR
Four.

Lia turns to her.

LIA
Excuse me?

MAR
Elizabeth had just turned three
when you came back. So it was more
like four years.

LIA
Oh.

Mar turns to Lia.

LIA
I missed a lot, didn't I?

MAR
(with a small scoff)
Yes, she was wonderful.

LIA
Don't make my same mistakes.

Mar looks pensive and sighs.

LIA
(a little reluctantly)
I'm sorry ... by the way.

MAR
Huh? Oh ... Mom, it's ok. It was
so long ago.

27 INT. HORSE STABLE- NIGHT

The horse stable is empty. Unlike the cottage, it is obvious it has not been used in years. Elizabeth sits alone; she looks drained. She stares at an brand-new pack of cigarettes as if choosing to smoke one is the hardest decision in her

(CONTINÚA)

life. Her thoughts are interrupted by footsteps. She gets up, startled.

Mar emerges from the entrance with a lantern. Elizabeth looks both relieved and a little annoyed by her presence.

ELIZABETH
Jesus. You scared me.

Mar doesn't say anything. She sits beside her, avoiding eye contact.

ELIZABETH
I don't want to fight.

Mar still doesn't say anything but is clearly searching for the right words.

Mar breaks her silence.

MAR
I'm not here to do that. I'll talk to Caro when she arrives.

ELIZABETH
(a little shocked)
So, you'll do it?

MAR
Yes.

ELIZABETH
Thank you.

Mar notices the cigarettes in her hand.

MAR
I didn't know you smoked.

ELIZABETH
(looking down at the pack)
On and off.

Mar takes the pack from her and grabs a cigarette. She lights it. Elizabeth watches amusingly as Mar coughs at the first drag.

ELIZABETH
(giggling)
I didn't know *you* smoked.

MAR
Not since the eighties.

There is a silence. Yet this one is more peaceful than it is awkward.

MAR
I can't believe Caro is getting married. She grew up without notice.

Elizabeth smiles at her mother.

ELIZABETH
I mean, she still acts like a baby. Sometimes.

Mar starts laughing.

MAR
A lot of the time.

Elizabeth and Mar laugh together.

ELIZABETH
Ugh, it's so nice and quiet out here.

MAR
Yes. Enjoy it, 'cause everyone arrives tomorrow.

ELIZABETH
Oh Lord. Its gonna be a shit show, isn't it?

MAR
Yes. I'll handle it. You try to have fun.

Elizabeth, who has been tense the whole day, visibly relaxes, as if a weight has been lifted off her.

ELIZABETH
Oh, thank God.

Mar puts her arm around her and looks at her cigarette.

MAR
You should smoke one with me.

Elizabeth looks at the cigarette and then at her mother, as if this is the biggest decision in her life. This time she makes a decision.

ELIZABETH
No. I, I actually can't.

28 EXT. HORSE STABLE- NIGHT

We see Mar and Elizabeth from the outside of the stable. Mar tries to make sense of her daughter's vague response. We cannot hear what they say.

Elizabeth smiles and takes her hands to her stomach.

It takes Mar a second to put two and two together. They share a look. At first it is of shock and uncertainty, but it quickly turns to the purest of joys.

Mar touches Elizabeth's belly and then gives her a hug.

FADE OUT

Renderings

Rendering 1.1



25 year old Mar on her way to work/school

Rendering 1.2



Rendering 1.3

