

THE FATED ONES
WRITTEN BY DARIO CARDONA

SCENE 1

TEXT ON BLACK

"This story is based on real facts during the War of the Triple Alliance. An almost silent war at present. 60 per cent of the Paraguayan population was killed. 80 per cent of the male population was extinguished. This country rose again with children and the elderly, but above all, with them(women)."

SCENE 2

EXT-DAY-ACOSTA ÑU FIELD

A woman is walking inside a sand storm, her face can hardly be seen, it is Concepcion

CONCEPCION (V.O.)

However I have always known about it ever since the beginning, that among the sand circles nobody would have ever said that this was going to be a great love story. Another woman can be seen, mounted on a white horse, holding the bodies of two dead children. The women look at each other. Concepcion disappears covered by a great sand whirlwind.

CONCEPCION (V.O.)

Just my women and a story.

SCENE 3

INT- DAY - HOTEL - ROOM CONCEPCION.

Concepcion is sleeping, she sweats, her breathing is excited, she wakes and screams.

CONCEPCION

I want to live,

I don't want to live I don't want to live, yes...

SCENE 4

EXT-DAY-HOTEL

A two story house on top of a hill can be seen, in front of the house there is an abandoned well which is surrounded by dry shrub, right next to it, a tomb.

CONCEPCION (V.O.)

When I started to live this I didn't believe they would be here, that he would rise like a great white lightning knocking down all the ease I have imposed to my solitude. we live, and I speak in plural, for dad, in a kind of spot or city called villa rica. In front of our hotel there has always been a piece of land that did not belong to any of the brother nations of Brazil or Argentina norParaguay. I am paraguayen, as far as I am concerned, Concepcion is my name, Concepcion Elisa.

SCENE 5

INT-DAY-HOTEL/RECEPTION

Concepcion, a woman of 30 years old, short, wide hips, her look has a slight flash of madness, one of her eyes deflects every time she tries to focus an idea, she walks like a wild animal. Concepcion is standing behind a rusty counter, the floor and the walls seem to be drying because of the scarce life lived inside the hotel, her house. She's looking outside, just outside, through a door with a thin material which prevents insects to get in the room.

A rocking chair is heard rocking and the shout of a man from a distance,

DAD (O.S.)

Concepcion, my pills!

Concepcion stares at the door covered with a mosquito net, the smooth breeze threatens to open it, but nothing happens.

CONCEPCION (V.O.)

Dad stayed in that rocking chair prostrated, he had lost both his legs when mom was still alive. I think that was the cause of her death, for not wanting to bear his weight and his lack of legs, like the bed on the second floor of my house, the boarding house without borders.

Again the voice of the man is heard from a distance

DAD (O.S.)

My pills, Concepcion!

She walks along the reception hall, she goes out. She gets into the woods.

CONCEPCION (V.O.)

Mom had only two men in her life, she used them to have children, she used to tell me that she tied a bunch of jasmine on the door, knowing that the wind would blow toward my Dad, then he would come, following the jasmine aroma, obliged in silence to give her a child. And that's the way she had ten boys, Jose'i, Gaston'i, Eladio'i, Eliseo'i, Salvador'i, Ramon'i, Raul'i, Efigenio'i, Cesar'i, and the last one named after our current president Francisco Solano'i, in Guarani, our native language, if you add and "i" at the end of a word, it is the way to diminish things or people. All of my little brothers died, run over by the steaming bull, our angel of death.

Ten tombs can be seen on the rails of the train which are in the middle of a thick wood.

SCENE 6

INT-NIGHT-HOTEL/BATHROOM

Concepcion is naked, she's getting dressed slowly, a sort of a bathroom which counts with a latrine and a big wooden bathtub for bathing, the blooming branch of a tree invades the space, like a roof.

CONCEPCION (V.O.)

All my clear memories are from the summer. Mom, me and the winds, our compass. Dad always loved mom's ankles, he used to tell me that nobody would ever love me with such thin ankles.

SCENE 7

EXT-DAY-HOTEL

Concepcion is watering a dry bush, next to tomb which is right in front of the hotel.

CONCEPCION (V.O.)

There is a plant called bride's little crown, the tradition says that if the plant blooms in the hand of the one who has cultivated it, she would become a bride, it never gave me a flower, it has not bloomed any more either, ever since my mom died.

SCENE 8

INT-EXT- DAY-HOTEL-RECEPTION

Concepcion is in the reception hall, the wooden floor are worn, dry, the cracks sound, over which, rusty chairs rest. The breeze blows. Concepcion opens her eyes, as if the wind would give her a thousand nights of premonition. Suddenly, a rocking chair is heard moving in the distance. Concepcion closes her eyes.

DAD (O.S.)

Concepcion, the pills!

Concepcion walks out from behind the counter, she walks slowly holding a little bottle in her hand, following the sounds calling her. As she walks past the doorway, the noise from an animal stops her. She turns around and she sees a huge white horse mounted by a beautiful man, as described by the word, blond, with dark skin, dressed in a suit which seems to be from an army she doesn't know about, they look at each other, she stays still, her Dad's voice is still heard, she ignores it. The man gets off his horse and the wind itself opens the door, Concepcion looks astonished. He smiles at her and approaches. She is still, as if looking at a ghost she has never met. He approaches more, as if waiting for an answer. She just breathes making her own breathing to be unnoticed, his nose is just against hers. He undresses first, then she undresses, she trembles, he kisses her, and makes love to her wildly.

MAN

Mulher paraguaya.

Mulher paraguaya.

Mulher paraguaya.

The man gets up, naked. He gets dressed as he walks slowly toward the same door that let him through when he came in. She gets up half dressed. She stands still staring at him, trembling. He goes out and mounts his horse.

Concepcion looks at him as if she has never seen him. The horse stands on its back legs with its master on his back,

the handsome man, sweats, looks at her, gestures with his head telling her she must come with him. She walks slowly towards the door, when she gets to the doorway, the door opens and she smiles. Concepcion gives a step, she is leaving her hateful house. Suddenly the wind slams the door, she stops, she looks at him and a sole tear drops down, the wind blows stronger and stronger every time. She turns around and gives her back to him.

CONCEPCION (V.O.)

I would have run away, with a slight breeze, but the breeze never came, and i didn't turn back to see how long he has waited.

SCENE 9

INT/EXT DAY HOTEL/DINNING ROOM

The field is dry because of the winter. Her father is looking out the window, a kind of a black spot can be seen coming towards him.

SCENE 10

INT/DAY HOTEL/RECEPTION

Concepcion feels the wind, she turns around, an explosion shakes the house, the whole space is filled with dust.

SCENE 11

INT/DAY HOTEL/DINNING ROOM

Her father is lying, a piece of glass is half stuck in his neck, a huge cannon ball is on the floor, the window is destroyed. Concepcion approaches and looks at him, she trembles, the house shakes, a soft breeze blows. She threatens to touch the piece of glass, the wind blows stronger and she stays still. She gets back and a cupboard in front of his father falls on him finishing the job of the piece of glass he had in his throat.

SCENE 12

EXT/DAY/FIELD

Concepcion is seen running along a field full of yellow "lapacho" leaves.

CONCEPCION (V.O.)

Nobody knew we were about to attack, nor we were about to be attacked, Brazil, Argentina and Uruguay had allied; I, the hotel and death had too.

SCENE 13

INT/DAY/HOTEL/DINNING ROOM

The hotel can be seen roughly mended with pieces of wood and parts of the chair her father used, Concepcion looks out the window.

CONCEPCION (V.O.)

I never buried dad, I just ran away Concepcion is seen walking inside the house. Until I came back to a huge house full of empty rooms, and a three leg bed.

When she looks up, right in front of her, she sees a woman, 26 years old, Fidelina, very skinny, sweaty.

CONCEPCION

What do you want?

The woman just walks, she covers the space, she trembles. Concepcion looks at her with fear. Fidelina gets to a door, she opens it and she sees a bathroom.

SCENE 14

INT/DAY HOTEL

Fidelina is undressing, she stays with a nightgown, the light that gets into the bathroom without a roof makes her to be seen as a ghost.

SCENE 15

INT/DAY/BATHROOM.

Concepcion gets up slowly and opens the door of the bathroom. She sees Fidelina's body on the floor, which is

stained with her own blood in her pubic zone forming a cross.

SCENE 16

INT/DAY/HOTEL

Concepcion is carrying Fidelina's motionless body. As she goes up the stairs, another woman, Benita, 75 years old is approaching her from behind and she screams.

BENITA (IN GUARANI)
Drop my daughter!

Concepcion tries to turn around, but Benita throws a "pineapple" (the fruit) at her, right at the lower part of her knee.

BENITA (IN GUARANI)
Don't look!

Benita just looks at her, Concepcion shows the pain. Concepcion lays Fidelina on the staircase. Concepcion turns around and another "pineapple" hits her head, she falls fainted with a cut on her forehead.

SCENE 17

INT/DAY/HOTEL

Concepcion is lying on the lap of the elderly lady in front of the window where a bomb had killed her father. Benita is drying her forehead, Concepcion has her arms and legs tied, she is sleeping, apparently she is having a nightmare.

BENITA (WHISPERING)
Easy, I know you didn't do anything wrong to my daughter

Concepcion trembles, in her sleep.

BENITA
Besides, we need a pla...

Concepcion steps her words and gets up shouting.

CONCEPCION
I want to die, I don't want to die, I want to die...

Fidelina comes where they are.

FIDELINA (IN GUARANI)

Mama, I told you to untie her.

Fidelina starts to untie her. Mother and daughter slowly untie their prisoner. Concepcion looks up with tears in her eyes.

BENITA (IN GUARANI)

(WHISPERING, AS IF TELLING A SECRET)

My darling, Fidelina's husband used to sew her vagina with wire every time he went on a trip, that way he was the only one who could untie her when he was back. one day I visited him before he went to war and with old "chipa" dough I killed him, I knew he would not come back, I wouldn't have had my revenge then. Afterwards I let my daughter go and look for help, while I followed her.

Fidelina looks at Concepcion and cleans her wound.

FIDELINA (IN GUARANI)

Yes, like the geese follow their offsprings.

SCENE 18

EXT/LATE IN THE AFTERNOON/HOTEL

Outside the house, tied birds can be seen, they are hens, Benita and Fidelina brought them.

SCENE 19

INT/EXT/DAY/HOTEL

The claws of the birds that were slaughtered can be seen hanging outside the house. Concepcion is sitting in the reception with her eyes closed. She listens only the sound of the wind. A small hand touches her forehead Concepcion looks surprised and sees a boy "he", 4 years old, with golden hair and dark skin.

CONCEPCION

what are you doing here all by yourself?

He doesn't answer, just looks and smiles.

CONCEPCION

What's your name?

What's your name?

HE (IN GUARANI)
I don't have a name

CONCEPCION (IN GUARANI)
(SMILING)

Who are you with?

HE
With my mom.

CONCEPCION
And, where is she?

HE
She is coming later, can we sleep here?

CONCEPCION
Can you pay?

He does not answer, just looks at her for a long time,
nothing happens. The wind begins to blow, she looks at him

CONCEPCION
Don't worry, we will see later what you can give in
exchange.

HE
Are we going to have a room just for ourselves?

She smiles.

CONCEPCION
I think so, listen how a door sounds upstairs.

HE
I don't listen anything

CONCEPCION (SMILING)
I will check if it is not the bed on the second floor,
would you mind if it had only three legs? It is the only
room for which i wouldn't charge for.

HE
no...

Benita and Fidelina are in a corner of the room listening.

BENITA (IN GUARANI)

A child to sleep in such a bed, you have so many empty rooms

FIDELINA (IN GUARANI)
Shut up!...she lived her life here.

SCENE 20

INT/NIGHT/HOTEL

Concepcion and her three guests are having dinner.

Two women arrive, Veneranda, 85 years old, long and grey hair down to her waist, she is standing by the door. Pancha, the other woman, 27 years old, white and fearful is behind her.

VENERANDA (IN GUARANI)
Good morning, may we come in?

CONCEPCION (IN GUARANI)
Yes, what can I do for you?

Both walk to the table.

VENERANDA
I want to rent a room. I have animals outside with which I can pay you, the army took away my house...

CONCEPCION
Why?

VENERANDA
They say they do that to a traitor.

CONCEPCION
And her?

VENERANDA
I don't know, she just asked if I knew about a place to stay in.

CONCEPCION
And what does she have to pay me?

VENERANDA
I don't know

CONCEPCION

Do you have anything to pay me with?

Pancha does not answer.

CONCEPCION (IN GUARANI)

What do you have to pay with?

Veneranda looks at her and looks back at Concepcion.

VENERANDA

She is not from here, she is argentinian.

Benita gets up abruptly. Pancha, rushes out running. Concepcion follows her and goes to the door and sees her how she gets lost in the horizon.

SCENE 21

EXT/DAY/HOTEL

Concepcion and "he" are sitting in front of the hotel. The morning dew generates a small rainbow.

HE

Have you had this house for long?

CONCEPCION

For ever, I don't know any other place

CONCEPCION

And you?

HE

I never had a house, my mom says that nothing belongs to us.

Concepcion looks up and sees a woman walking toward them, she wears a great pink dress, two natives carry several suitcases. Far behind the woman and the natives, another native woman is walking. Concepcion gets up and takes the knife she was using to peel an orange. The native woman runs impulsively toward her and the child.

Concepcion stares, the native approaches running, Concepcion lifts the knife.

HE

no!...she is my mom.

The native woman gets there and pushes Concepcion down to the floor, she takes the child in her arms and he whispers tenderly. The native woman puts him down and "he" takes Concepcion's hand to lift her from the floor. Concepcion looks in astonishment, while the native woman takes her other hand.

CONCEPCION (IN GUARANI)
What's her name?

HE
Oberá.

CONCEPCION
and he? what's his name?

OBERÁ
He doesn't have a name.

The other woman, Silvia, who was coming with the other two natives is about 35 years old, a rough beauty, dark skin and black curly hair, gets running to the scene, she only mutters, she is mute. The native woman puts down her son, she turns around and looks at Silvia defiantly. Silvia responses with an arrogant look and tries to explain her impediment to Concepcion. Oberá looks at Concepcion.

OBERÁ (IN GUARANI)
She is lying, she can talk, but not like you.

The wind blows hard, Concepcion closes her eyes. She looks at her hotel and the other women.

CONCEPCION
At least today.

Everybody walks to the hotel.

CONCEPCION (V.O.)
That was how they came along, that is how they found the hotel from which others ran away, the place they have been destined to.

SCENE 22

INT/EXT/NIGHT/HOTEL

The night falls, everybody is having dinner, a big and dark table is everything there is in the hotel dining room. Outside three women are getting to the hotel, Raquel, 28, she appears to be a weak woman and messy, accompanied by two other women, Lucila, Raquel's obese sister, and Vicenta, the oldest. The latter two women are roughly dressed, full of bright colors. Behind them, Pancha is there again, the Argentinian who had run away.

SCENE 23

INT/NIGHT/HOTEL/DINNING ROOM

Concepcion and the rest of the women are eating.

RAQUEL (O.S.)
Good morning, may we come in?

CONCEPCION
Come in.

The three sisters approach the table, and so does Pancha.

RAQUEL
Excuse me, is there any kind of work we could do, for me or my sisters?

VENERANDA
Work, nothing

BENITA
Sisters? from the same belly?

RAQUEL
Yes, I am Raquel, she is Lucila and Vicenta Barrios, she is not with us.

Raquel looks at Pancha. Pancha looks at Concepcion, trembling, they look at each other for a long time.

CONCEPCION
She used to work in this hotel. She went away by mistake.

Pancha looks at her, she looks down and puts down the bag she was carrying.

LUCILA